

Table of Contents

Chapter One: Introduction: Deep Learning and Generative Research Through Story.....	1
Elizabeth P. Quintero and Mary Kay Rummel	
Section One: Story and Culture	17
Chapter Two: Critical Approaches to Learning With Refugee Stories	19
Elizabeth P. Quintero	
<i>Characters:</i>	Graduate Students From a University in the United States Asylum Seekers in the United Kingdom Refugee Council Staff and School Personnel in East London Family Advocates and School Staff in East London A Teacher Educator and Researcher
<i>Settings:</i>	Refugee Council "One Stop Shop," Brixton, London School in Newham, East London Neighborhoods in Central and East London
<i>Conflicts:</i>	In what ways may university students study personal histories, cultures, languages, and the influence of these dynamics on their learning from people from very different histories? How do refugee families deal with challenges? How do we support children in conflicts both in school and in community?

What are ways that school personnel may support new students while negotiating nationally imposed standards?

Chapter Three: Naming Stories and Critical Literacy:

A Classroom Narrative 35
 Mary Kay Rummel

Characters: Fifth-grade Multilingual Students From Southeast Asia,
 Africa, and Latin America
 Their Classroom Teacher
 A Teacher Educator and Researcher

Settings: St. Paul, MN, Elementary School

Conflicts: In what ways do students and their teachers participate in risk-taking to create meaningful personal connection opportunities for learners with multiple histories and languages?

Section Two: Stories and Learning 45

Chapter Four: Connecting Funds of Knowledge to Curriculum:

Children and Teachers Using Story 47
 Elizabeth P. Quintero

Characters: University Early Childhood Teacher Education Students
 Family Members of Preschool Children
 Teachers Visiting Homes
 Children and Teachers in Programs and Schools

Settings: Southern California
 New York City

Conflicts: What do Funds of Knowledge look like in homes of children?
 How do we incorporate Funds of Knowledge into curricula?

Chapter Five: Writing From the Heart: Fourth-Grade Students

Write Poetry 59
 Mary Kay Rummel

Characters: Fourth-Grade Students
 Their Classroom Teacher
 A Teacher Educator/Researcher

Setting: Primary Public School Minneapolis, MN

Conflicts: How can students and teachers make art from life experiences in order to create new realities?

Chapter Six: Loving Tulips Across Three Years: A Long-Term Project Story Begins	75
Will Parnell, Liz Dickey-Carlis, and Jeanne Marie Iorio	
<i>Characters:</i>	Young Children, Families, and Educators in the Lab School An Artist and Classroom Teacher A School Coordinator and an Office Specialist Early Childhood Teacher Educators
<i>Setting:</i>	Portland State University Helen Gordon Child Development Center, Sun Room (1-Year-Old Class) and Starfish Room (2-Year-Old Class) Portland, Oregon
<i>Conflicts:</i>	Why do we think our youngest citizens will destroy beautiful things? How can tulips help in forming relationships between children and in the community?
Chapter Seven: Conversations: A Tulip Tallness From the Ground	87
Will Parnell, Jeanne Marie Iorio, and Liz Dickey-Carlis	
<i>Characters:</i>	Young Children, Families, and Educators in the Lab School An Artist and Classroom Teacher Early Childhood Teacher Educators
<i>Settings:</i>	Portland State University Helen Gordon Child Development Center, Grasshopper Room (3- and 4-Year-Old Class) and Atelier Portland, Oregon Tulip Festival, Woodburn, Oregon
<i>Conflicts:</i>	How can educators authentically listen to parents? What happens when schools intentionally enact a philosophy of parents as co-protagonist in school story?
Section Three: Stories and Change	99
Chapter Eight: Changing the Way We Story Our Lives	101
Andrew Rummel and Mary Kay Rummel	
<i>Characters:</i>	Graphic Artists Students and Teachers in Middle School Teacher Education Students in Literacy Class Two Teacher Researchers
<i>Settings:</i>	Middle School Classrooms Teacher Education Study in a University Program

<i>Conflicts:</i>	How may we encourage creative curriculum possibilities in standards-driven times?	
Chapter Nine: Stories Within Stories: Case Study Narrative of Students		
	Creating Stories	113
	Trafford Burke with Mary Kay Rummel	
<i>Characters:</i>	Middle School Special Education Teacher/Playwright Middle School Students Teacher Educator and Researcher	
<i>Settings:</i>	Middle School in California Where Teachers and Other Professionals Have an Interest in or an Actual Second Career as Artists University Teacher Education Literacy Class	
<i>Conflicts:</i>	What sort of risk-taking is required by teachers to bypass teaching-to-the-test to create meaningful experiences to engage students?	
Chapter Ten: Storying Learning: Assessment in Early Childhood Settings.....		
		125
	Elizabeth P. Quintero	
<i>Characters:</i>	Children Ages Birth to Age 8 Student Teachers in Early Childhood Studies Practicing Teachers Families A Teacher Educator and Researcher	
<i>Settings:</i>	Early Care and Education Settings in California Early Childhood Teacher Education Program	
<i>Conflicts:</i>	How do we create alternative assessment methods that include the children, parents, and teachers as participants? What are ways to document strengths and patterns of learning and development outside of standardized norms?	
Chapter Eleven: Storying: Ways of Seeing.....		
		143
	James Silas Rogers and Phil Taggart with Mary Kay Rummel	
<i>Characters:</i>	An essayist observing writing about place, present and past A poet observing and writing about the realities of place for some of its community members	
<i>Settings:</i>	A cemetery in the Midwest A city, and a community of disenfranchised people in Southern California	

Conflicts: How may place be preserved in the history of peoples?
 How may voice be given to the people on the margins of society?
 How may we become better able to see the strengths in our cultures?

Epilogue: Taking Agency and Paying Attention..... 159
 Elizabeth P. Quintero and Mary Kay Rummel

Deep Learning and Generative Research Through Story

ELIZABETH P. QUINTERO AND MARY KAY RUMMEL

The place is Alma Ross Winery in California. Amidst rolling hills, olive groves, vineyards, terraces, and black-and-white cows grazing, there is room for a few humans in the rustic tasting room. As we enter, we hear the host explain the write-ups at the winery on the menu: "We have shifted our tasting notes to telling stories instead of calling what you need to look for."

We read on these tasting notes,

Story for 2012 Pinot Noir—La Escondida Vineyard

"This take" has surprised us with the beauty and the fullness, the drama and the delicacy, graceful and elegant, seductive and beguiling with a sense of tension beneath the surface. The taste is what we anticipate, leaving us only the moment, this moment, time to pour another glass and release our imaginations to soar in the winged embrace of the Black Swan.

STORIES LEAD TO STORIES...

They drinking and talking and sipping brought a favorite topic of mine to mind about how art and life so richly reflect each other. We were reminded of the student teacher in a kindergarten classroom in Brooklyn. She told the children the story of her rocky abroad trip to Amsterdam by displaying prints of van Gogh's paintings, sending a biographical storybook about the artist, and then she engaged the children in a discussion of her favorite painting, *My Bedroom*. The children went on to talk about their favorite "rooms" at home for each of them and began