

IMAGINING AND IMPROVISING WITH THEORY AND PRACTICE: A
NARRATIVE INQUIRY *WITH* FIRST GRADE STUDENTS DURING READING
WORKSHOP

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by

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APPROVAL

The undersigned, appointed by the dean of the Graduate School,
have examined the dissertation entitled

IMAGINING AND IMPROVISING IN THEORY AND PRACTICE: A NARRATIVE INQUIRY WITH
FIRST GRADE STUDENTS DURING READING WORKSHOP

presented by Shonna R. Crawford,
a candidate for the degree of Doctor of Philosophy,
and hereby certify that, in their opinion, it is worth of acceptance.

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Dr. Jill Ostrow

Dr. Lenny Sánchez

Dr. Peggy Placier

DEDICATION

This dissertation is dedicated to the risk-taking, creative, and collaborative teacher and students who lived and told stories with me and made this imaginative and improvised work possible. I learned something new from them each day I visited their first grade classroom.

This dissertation is also dedicated to the two children I have the privilege of sharing life *with* everyday—Gavin and Aubree. They consistently demonstrated exceptional wisdom, patience, love, and graciousness throughout my Ph.D. program.

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*I'll walk through the fire
With my head lifted high*

*And my spirit revived in Your story
And I'll look to the cross
As my failure is lost
In the light of Your glorious grace*

*Let the ruins come to life
In the beauty of Your Name
Rising up from the ashes
God forever You reign*

*And my soul will find refuge
In the shadow of Your wings
I will love You forever
And forever I'll sing*

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ABSTRACT

This paper illuminates the possibilities of thinking with poststructural theory when storying an emerging process of engaging in research *with* young children. The purpose of this paper is to describe processes, tensions, and imaginings while infusing poststructural theories into conversations with data (Deleuze & Guattari, 1987; Lenz Taguchi, 2010; Olsson, 2009). Currently much of early childhood literacy research (Park, 2011; Scull, Nolan & Raban, 2013; Vera, 2011) reports outcome-based findings and implications. While this research is informative, the emphasis is often on children as subjects and/or products/performances resulting from the research. In our narrative inquiry, we (first grade students, teacher, myself) worked together to explore ways students participated in a narrative inquiry about reading during reading workshop. While researching we experienced the ebb and flow—shifts and changes, tensions and challenges, joys and imaginings—of what it meant to participate in research.

Thinking rhizomatically with our stories illuminated ways these shifts were initiated by *lines of flight*—departures from the norm (Deleuze & Guattari, 1987; Kuby, 2013; Leander & Rowe, 2006). Lines of flight created new trajectories for our research including new ways of participating as we worked toward non-hierarchical relationships *with* young students. The improvisational nature of participation prompted an imaginative *storying* of our research through a jazz metaphor. This metaphor revealed *relational improvisation* with people and with materials as productive for students, teacher, and researcher as we produced our research. Ultimately our research invites practitioners and researchers to embrace teaching as an art, and learning as aesthetic experience.

Chapter One

Introduction: Constructing Our Story and Imagining Possibilities

On many occasions, after working all morning with students during reading workshop, I sat at Mrs. Lindsay's horseshoe table to upload, notate, and label video, photo, and audio files—stories from our research together. One day Mrs. Lindsay began the afternoon with a writing workshop mini-lesson by inviting students to sit on the front carpet. She watched closely as they sat down. She commented about the places students chose to sit on the carpet. Sometimes the students sat so close to one another it made the carpet look bigger, and other times the students sat further away from one another so they spread out in a way that made the carpet look smaller. Dawn spoke up, "Hey, Mrs. Lindsay! You're doing research!" Mrs. Lindsay replied, "When you start researching, you realize you're doing it all the time!"

Our Context

Our story—this story—is a result of our narrative inquiry about reading in first grade reading workshop in a mid-western suburban elementary school. Mrs. Lindsay, seventeen first grade students, and I collaborated to investigate reading. As we worked together throughout one school year we realized that the process of our co-research in narrative inquiry was as captivating as the knowledge we produced about reading. As we engaged in this narrative inquiry about reading, lines blurred between what we learned about reading and how we jointly decided what it meant to be a researcher and what it meant to do research. Consequently, the purpose, need, design, and organization of this study emerged throughout our work together.

Constructing Knowledge and Understanding Through Stories

The opening vignette of this chapter serves as an example of constructing knowledge and understanding through stories. I presented the story to create knowledge and understanding about our narrative inquiry. This was a story shared through writing. Schaafsma, Pagnucci, Wallace, and Stock's (2007) explain how the composing of a story requires us to see the world differently, maybe deeper than we did before. Retelling the story about Mrs. Lindsay and the students provided me with an opportunity to revisit the story to understand and construct knowledge about how our narrative research permeated the context, our language, and our experiences in Mrs. Lindsay's first grade classroom.

Many narrative inquirers have noted that people make sense of their lives through stories (Clandinin & Connelly, 2000; Dickinson, 2013; Galda, Shockley, Pellegrini, & Stahl, 1995; Illesca, 2007). I would add that it is through the action of composing a story including oral, bodily, or written compositions. Kuby (2013) and other researchers (Dillingham, 2005; Edmiston, 2007; Riessman, 2008) refer to these stories as "narrative events". Kuby explains, "Within schools, interactions can be read as narratives. For example, children playing together, a dialogue between a teacher and students, and a conversation after a book is read aloud can all be read as a narrative event" (p. 12). Throughout our research, I used the word *story(ies)* in the same way Kuby explains narrative event(s). While I composed our stories through writing, we engaged in many additional ways of composing stories throughout our narrative inquiry. During reading workshop, students performed stories through talk, dialogue, writing, sign-making, and with materials. Throughout this narrative inquiry, "story" can be understood as the phenomenon—our experiences as co-researchers in reading workshop—while "narrative"

captures the process of the inquiry (Connelly & Clandinin, 1990).

Collaborating with Students as Knowledge Producers

Encountering Cochran-Smith and Lytle's (2009) *inquiry as stance* supported my belief about children as experts of their everyday lives and experiences. Inquiry as stance is "perspectival and conceptual—a worldview, a habit of mind, a dynamic and fluid way of knowing and being in the world of educational practice" (p. 113). Cochran-Smith and Lytle (1992) view practitioner inquiry as connected to larger social movements intended to challenge inequities or status quo in education. The central defining factor of my research—relationships *with* the first grade students—was the way in which I strived to collaborate with them as knowledge producers. I recognized students have access to day-to-day happenings in reading workshop in ways that position them as experts about their own lived experiences in this context. While Cochran-Smith and Lytle (1992) strived to make space for teachers as knowledge producers in academic research, I argue that students are knowledge producers capable of providing meaningful and insightful contributions to academic knowledge in the field of literacy research.

While viewing stories as knowledge—ways of human sense-making (Squire, 2008)—is not new to early childhood research or, more broadly, to literacy research as a whole, using these stories as knowledge to inform the ongoing process of developing methods and methodology contributes a new way of utilizing stories as knowledge and collaborating with students as knowledge producers.

Problematizing the Evolution of Reading Workshop

The need for our narrative inquiry was embedded in the shifting purposes and structures of reading workshop over the past three decades. Research emphasizing the

importance of early intervention for struggling readers (Clay, 1993; 2006; Dorn & Soffos, 2012; Pressley & Allington, 2014) has permeated reading workshop frameworks. In my experiences teaching, literacy coaching, and training teachers around our region of the Midwest, I've noticed in some school districts an emphasis on early intervention seems to be permeating reading workshop. This reading workshop framework is often characterized by timed literacy corner rotations (Dorn, French, & Jones, 1998), leveled guided reading groups (Fountas & Pinnell, 1996; Richardson, 2009), diagnostic assessments (DRA; Scantron Performance Series), and teacher literacy interventionist (Dorn & Soffos, 2012; Cooper, Chard, & Kiger, 2006). The result of this intervention model seems a deficit-model kind of teaching where teachers are encouraged to “fix” children who are “broken”. Another bi-product of what has become known in our region as “balanced literacy reading workshop model” is privileging “broken” students over students that might be performing on or above grade level by providing more instruction time and more interventions for these students.

I see a need for teachers, researchers, school districts, and policy makers to recognize students as active agents in shaping reading workshop in the classroom in an effort to refocus our gaze away from deficit/intervention models to instead co-create reading workshop environments focused on cultivating a love of reading as a central component of literacy success throughout life (Atwell, 1989; Ostrow, 1995; Shagoury, 1996). I recognized that while many teachers today in districts all over the U.S. are utilizing “balanced literacy” reading workshop frameworks in ways that honor all students and cultivate a love of reading, this is not included in the main narrative about assessment-based “balanced literacy” reading workshop. Teachers and researchers have

written about the joys of literacy for all students in reading workshop emphasizing ways to build inviting literacy communities that honor all students (Miller, 2002; 2008; Serafini, 2001; Serafini & Serafini-Youngs, 2006). Throughout the literature—particularly books written for practitioners—emphasis remains upon what teachers can do to establish reading workshop routines (Miller, 2002), to meet the needs of their students (Tomlinson, 1999), to create literacy work stations or corners that are engaging for students (Diller, 2008), to immerse students in “authentic reading and writing” (Hoyt, 2004; Wood Ray & Cleaveland, 2004; Wood Ray & Glover, 2008), and to incorporate technology (Hicks & Sibberson, 2015). The purpose of these texts is to instruct and support teachers in how to successfully implement workshop in the PreK-12 classroom.

Our narrative inquiry seeks to highlight the agentic and unexpected roles young children can enact in reading workshop. I recognized a need for students to inform teachers’ and researchers’ work in reading workshop. I began with a hope to partner with first grade students to engage in narrative inquiry about reading during reading workshop in ways that positioned them as the experts of their experiences. We did not know what this co-researching relationship might look like until we began the research journey together.

Weaving Together Theory and Story to Produce Something New

I initiated this narrative research by recruiting a volunteer teacher and inviting students to partner with me as co-researchers. A volunteer, Mrs. Lindsay, co-planned some initial mini-lessons to teach her students about research and to invite them to volunteer to participate. While one student was reluctant, all of the students in Mrs. Lindsay’s class volunteered, and we began our partnership as co-researchers in a

narrative inquiry about reading during reading workshop in their first grade classroom. As our research relationships evolved, students informed what it meant to be a researcher and what it meant to do research. This created an ebb and flow—many shifts and changes, tensions and challenges, joys and imaginings—in our narrative research. These movements demanded a way of thinking with theory (Jackson & Mazzei, 2013) that traveled with and through our inquiry.

Jackson and Mazzei (2012) draw on Deleuze and Guattari (1987) to explain a process of plugging in as a process of thinking with theory. As researchers plug one text into another it invites a process of making and unmaking to arrange and organize to produce something new. This process of thinking with theory is presented as a way to depart from the normative ways of coding and identifying emerging themes in qualitative research. While thematic research has been informative for the field of literacy research, our narrative inquiry seeks to weave together our story and complex poststructural theory to create something new—something that cannot be seen in a reduction through codes and themes, but something revealed or produced through a process of thinking with theory throughout the process of storying our narrative research. One of the primary purposes of our narrative inquiry emerged in the process of thinking with theory as I realized our research production process served as an example of how other researchers can utilize Jackson and Mazzei's (2012) thinking with theory in novel ways that produce new ways to consider how theories can be put to work in literacy research.

Consequently, in the following chapters, stories from our research with young children are entangled with complex explanations of theory drawing upon narrative inquiry, Bakhtin's heteroglossia, rhizomatic theory, and Deleuze and Guattari's lines of

flight. I move back and forth between the stories and theories to put thinking with theory to work to produce new ways of thinking about narrative research *with* young students by utilizing a jazz metaphor characterized by improvisation and fueled by imagination.

Theory and Story: Emerging Methodology

The organic nature of thinking with theory led to an emerging methodology. I utilized five layers as they emerged to examine our stories from our narrative inquiry about reading. The five layers—constructing our stories, reading and rereading our stories, layering stories on a temporal line, charting lines of flight, and storying improvisation—correspond with traditional notions of methods in narrative research in that each layer illustrates the process of analyzing the data by telling the story of how I explored our stories while thinking with theory. I invented and employed research methods as our storied knowledge demanded it. I drew from Jackson and Mazzei (2013) to work recursively with theory and story by plugging one text (our stories) into another text (theory).

Theory and Story: Producing Research

Weaving theory and story led to an ongoing theorizing throughout our narrative research. This meant that theory permeated each part of the research process from my first narrative imaginings (Sparkes, 2007) of what our study might be, to articulating findings and significance. Plugging our stories into theory meant engaging in improvisational research *with* students during reading workshop and engaging in improvisational explorations of our stories in a rhizomatic way with no clear beginning or end with many connections in many places. Improvisation helped to conceptualize this process of plugging in as non-linear and instead characterized by the shifts and changes,

tensions and challenges, joys and imaginings explored in-the-moment throughout this narrative inquiry and in retrospect through telling our story.

Consequently, the reader can expect to be immersed in our improvisational journey throughout this narrative inquiry. As I wrote our stories I intentionally incorporated the process of thinking with theory as a way to engage in narrative inquiry **and** as a way of storying—making sense of our experiences—throughout the narrative inquiry. Reader, be gently cautioned, the purpose of the organizational structure of our story is to incite newness in improvisational and surprising ways through careful exploration of what is produced when thinking with theory in narrative inquiry.

Organizing Our Research Story

The organizational structure of this narrative inquiry was constructed organically. As students invented ways of being researchers and ways of doing research and as I thought with theory about our stories, I storied the shifts and changes, tensions and challenges, joys and imaginings that characterized our work together. Consequently, in chapter two, I review the literature around the concepts that informed the processes of research throughout our narrative inquiry. First, I explore the salient features of narrative inquiry by imagining it as providing a permeable space that informed our methods and methodology throughout our narrative research. Next, I describe the evolution of reading workshop over the last three decades and how this has impacted the work of teachers and researchers in the standardized, assessment-driven climate in schools today. Then I take a look at inquiry as stance particularly focusing on children as knowledge producers and the research work of practitioner researchers *with* students. I establish stories as knowledge and multiple ways students may live and tell stories in first grade reading

workshop as we partner as co-researchers in this narrative inquiry. Finally, I describe the role of poststructural theory in early childhood research today and define aspects of rhizomatic theory that pertain to ways thinking with theory emerged in this research ending with ways imagination characterized this process.

In chapter three I present an exploration of our stories from first grade reading workshop through theories. I label this exploration, *storying*—the process of constructing random events into a meaningful pattern (Brock, 2011; Salmon & Riessman, 2008). I chronologically tell about how our narrative inquiry emerged in Mrs. Lindsay's class. I explain the role of theory throughout our narrative inquiry including how our work was influenced and informed by the commonplaces of narrative inquiry—temporality, sociality, and place—as well how the epistemology and ontology emerged as students produced knowledge and constructed realities in terms of what it meant to do research and what it meant to be a researcher. I utilize our stories from the narrative inquiry in first grade to show how thinking with theory can assist in an improvisational construction of data analysis methods. I draw on Riessman (2008) to name the five layers of this process,

The term narrative in the human sciences can refer to texts at several levels that overlap; stories told by research participants (which themselves are interpretive), interpretive accounts developed by an investigator based on interviews and fieldwork observation (a story about stories), and even the narrative a reader constructs after engaging with the participant's and investigator's narratives (p. 6).

The five layers recognize Mrs. Lindsay's, the students', and my stories as informative to our narrative inquiry about reading in first grade reading workshop. I demonstrate how

the complexity and multiplicity of these stories demand a telling that highlights and extrapolates the complex and multiple voices in new ways. The fourth layer—charting lines of flight—drew attention to the unexpected ways students defined what it meant to do research and what it meant to be a researcher as part of a team of researchers including the other students, Mrs. Lindsay, and myself. The five layers tease out all of our voices and lead to a storying of our improvisations as we researched together in ways worked toward non-hierarchical relationships that valued students' knowledge (Campano & Damico, 2013).

In chapter four I continue storying our narrative research through a jazz improvisation metaphor. This metaphor does not simply explain our research, but aids in theorizing improvisation in terms of lines of flight throughout the process of our narrative research. This chapter highlights the shifting and changing roles of students, teacher, and researcher as we improvisationally worked together to research reading in a variety of creative and imaginative ways initiated by the students. I highlight the complexity and multiplicity of our lived and told stories with each other, with materials and with the space of the classroom. I emphasize the importance of reimagining ways to do research *with* young children.

In chapter five I discuss the significance of and implications for our stories that illustrated how students took up ways of doing research and being a researcher. I emphasize the prominent role of inquiry as stance and literacy as a social practice in research as I continue to share our stories from first grade reading workshop. I reflect on conversations with Mrs. Lindsay and our instructional moves to explore how we aimed to share roles and responsibilities with the students, navigate tensions and challenges, and

utilize improvisation in theory and practice throughout our narrative research. I reflect on students' stories to highlight the role of improvisation throughout the process of engaging in a narrative inquiry about reading in first grade reading workshop.

Encouraging Imagination

Maxine Greene (2013) advocated for more emphasis on imagination and creativity in schools. She believed if teachers encourage imagination, children will do better. She was always looking for alternative solutions to make education interesting. I mirror her sentiments here as I encourage the reader to use imagination and creativity to think with us as I share our stories from our narrative research exploring the question: **In what ways do students participate as co-researchers in a narrative inquiry about reading in first grade reading workshop?** These words of wisdom Mrs. Lindsay shared with me can be used to navigate the chapters of this dissertation,

At first things don't make sense, like when you're taking on something new it's like looking at a big picture that's all scrambled, but then, as you start understanding more of the pieces it starts coming together...(personal communication, December 17, 2014).

Chapter Two

A Journey Through the Literature: A Foundation for Our Story

“...write in narrative about this journey through the literature, Honor the voices around and within you. In a review of literature, move beyond summary sentences and lists of texts and dates related to your topic. In narrative, each text is rooted in an image and each image leads to others. Your method of composition matches your recollections of reading the texts rather than summarizing them. Tell the stories of your reading” (Schaafsma & Vinz, 2011, p. 35).

I found narrative inquiry to be an evolving and emerging process of research. It is important to note that my narrative work with Mrs. Lindsay and the first grade students did not evolve from nothing but was initiated by this foundation of literature primarily informed by the work of literacy scholars and narrative researchers. In this chapter, I take up Schaafsma and Vinz’s (2011) exploration of literature through story. I journeyed through our narrative research with, among, by, and through the literature written by the theorists, researchers, and practitioners who informed my work as a narrative researcher *with* young children.

I began my journey through the literature with a historical look at narrative inquiry including how I imagined narrative inquiry as a permeable space in which I situated my research *with* young children in a first grade reading workshop. To define the place or context of our research, I explore the history of reading workshop including the evolution of reading workshop in the region where this research took place. Next, I aim to honor the first grade students I worked with throughout this inquiry by exploring the literature around inquiry as stance (Cochran-Smith & Lytle, 2009) to establish children as knowledge producers. In order to understand how first grade students might produce knowledge through stories, I utilize literature to theorize ways people produce stories—ways people live storied lives. In lieu of collecting students’ stories as data, I see my role

as narrative researcher to co-research *with* students by partnering with them in ways that honor their knowledge (Campano & Damico, 2011). Consequently, I turn to literature from researchers and theorists providing a wide array of possibilities of what it means to research *with* young children. This leads to an exploration of literature from researchers who problematized how children are positioned in early childhood research. I refer to this body of research to draw attention to how rethinking early childhood challenges traditional notions of childhood that assume children will later *become* someone by instead recognizing children *are* someone (Harcourt & Conroy, 2011) and to introduce poststructural theories as a means of producing new possibilities in early childhood teaching and research (Lenz Taguchi, 2010; Olsson, 2009). Finally, in an explicit effort to articulate the ways narrative is woven through the research (data and theories) throughout this dissertation, I close the literature review with a discussion of imagination in research and ask the reader to use our stories in conversation with the theory to think deeply and imaginatively about possibilities of narrative research with young children.

Narrative Inquiry

Narrative inquiry research makes space for the creation of textual representations (Illesca, 2007) capturing in-the-moment storied knowledge (Hatch, 2002). For many narrative inquiry scholars, knowledge is grounded in Dewey's notions of experience as personal and social (Clandinin & Connelly, 2000). For others, knowledge is grounded in Denzin's (1997) crisis of representation or, in narrative terms, a crisis of interpretation acknowledging mediation of stories between the researcher and the researched (Andrews, 2008; Clandinin & Connelly, 1990; Schaafsma & Vinz, 2011). Broadly speaking, narrative inquirers believe people make sense of their lives through stories and these

stories are co-constructed between people.

Narrative inquiry in Education: A Journey

While utilized in many academic fields, narrative inquiry has been used and adapted by educational researchers over the past thirty years (Schaafsma, Pagnucci, Wallace and Stock, 2007) particularly in language and literacy studies (Schaafsma & Vinz, 2011). In 1990 Connelly and Clandinin established narrative inquiry in education by defining the study of narrative as the study of experience. To differentiate from phenomenology, they conceptualized teachers and students as storytellers “who, individually and socially lead storied lives” (p. 2).

In the early 1980s Clandinin and Connelly drew upon Lakoff and Johnson’s (1980) use of metaphor to connect narratives to the experiential focus of Dewey’s work. Goodson (1988) took up autobiography as yet another way to capture a version of life history or experience. In this same time period, Polkinghorne (1988) studied individuals over a lifetime and in doing so these stories informed the temporal nature of narrative inquiry—including past, present, and future—. He also defined two types of narrative inquiry—descriptive (to describe experience) and explanatory (to explain experience).

Connelly and Clandinin (1990) built upon Eisner’s (1988) narrative work as he “implicitly align[s] narrative with qualitatively oriented educational researchers working with experiential philosophy, psychology, critical theory, curriculum studies, and anthropology” (p. 3). Clandinin and Connelly (2000) also acknowledged the contributions of two anthropologists (Bateson, 1994; Geertz, 1995) who constructed reflective narratives of their lives. Bateson (1994) wrote about improvisation—the adaptations people make when faced with uncertainty, alternatives, and change—brought

about by human agency. Geertz's (1995) also addressed change in terms its impact on narrative research. He explained ways people attempt to bring connectedness or pieced-together patternings to their lives woven together through story—a story that is partial, shaky, and often marginalizes what is (or what should be) central. The ideas of improvisation and change did not strike me initially in the first phases of reviewing the literature. When I observed improvisation and change in the stories of the first graders I worked with in this narrative inquiry, Bateson's and Geertz's work took on a new depth of meaning. This reminded me of the power of noticing and naming (Johnston, 2004). I first noticed and named improvisation and change in our work together in Mrs. Lindsay's class. Then I noticed theorists naming and discussing these same ideas. This organic emergence of connections between our stories and texts is an example of the kind of thinking that permeated our narrative research.

Narrative Inquiry Defined by Commonplaces

In 2006, Connelly and Clandinin shifted their definition of narrative inquiry to centralize the notion of context—not only do people define the world through story...people access the world through story. Connelly and Clandinin (2006) explain the influence of Schwab's (1970) commonplaces of writing curriculum--teacher, learner, subject matter, and milieu in exploring the commonplaces of narrative inquiry. This careful exploration led to naming three commonplaces of narrative inquiry—temporality, sociality, and place (Clandinin, Pushor, & Murray Orr, 2007).

Temporality. Temporality indicates that all events are in-flux, constantly changing, in process, and connected through a temporal line through past, present, and future experiences. Andrews (2008) states, “As humans, we make meaning through and with

time” (p. 94) meaning that time is shifting, but we are shifting as well. As we look back on the lived experiences of our lives, we tell about them in different ways depending on where we are currently situated in time. Nothing and no one is static or unchanging. Temporality helped me to understand the presence of the author in constructing a story and in doing so drew my attention to stories as told. Ultimately, as a researcher with the students throughout the duration of this narrative inquiry I cannot separate their story from my own, it is *our* story happening along this temporal line as we interact with one another. As I planned partnerships with students, the notion of temporality helped me to be mindful of honoring their lives before, during and after our research together and inviting them to make meaning in the moment of their lives during our research together.

Sociality. The second commonplace of sociality refers to the relationships around narrative inquiry, for example the researcher’s “inquiry relationship” with participants (Clandinin, Pushor, & Murray Orr, 2007, p. 23). Sociality also refers to the social contexts in which narratives are lived and produced. Riessman (2008) addresses the assumption of sociality throughout narrative inquiry “...talk among speakers is interactively (dialogically) produced and performed as narrative” (p. 105). Sociality draws attention to stories as lived. For this reason, in my research study much of my attention focused on ways students dialogically produced and performed stories in reading workshop. In my research proposal I initially intended to observe student-to-student interactions but found that my relationships with the students and with the teacher were an essential component of our narrative research.

Place. Finally, in the three-dimensional inquiry space attention is given to place. Clandinin and Connelly (2000) state, “Context is necessary for making sense of any

person, event, or thing” (p. 32). People cannot story their lives in isolation. Connelly and Clandinin (2006) specifically define place in narrative inquiry as “...the specific concrete, physical and topological boundaries of place or sequence of places where the inquiry and events take place” (p. 480). In my research the physical space is the first grade classroom during reading workshop, but it is imperative to note that there is also a theoretical space influencing the research informed by poststructural theory, inquiry as stance, young students as knowledge producers, and imagination. In conclusion, considering the notions of temporality, sociality, and place provides insight into how narrative researchers do not merely “...*find* narratives but instead participate in their creation” (Riessman, 2008, p. 21). Ultimately, we (students, teacher, researcher) all contributed to the creation of this narrative inquiry.

Narrative Inquiry as a Method and Methodology

Throughout narrative research, some draw upon narrative as a methodology and some utilize narrative methods of data analysis. For example, Silvers, Shorey, and Crafton (2010) drew on narrative inquiry as a method of data analysis paired with discourse analysis. Their research study during one school year sought to explore the question, “What are the ways in which young children develop a broader understanding of literacy practices and construct new identities as they engage in multiple literacies, including conventional print, digital, visual, spatial, gestural, musical, and critical literacies?” (p. 384). Researchers invited a small group of first grade students to unpack their hurricane experiences through engaging in multimodal and critical literacies shortly after Hurricane Katrina. Throughout the inquiry the researchers utilized narrative methods to categorize their data—transcripts and researcher journal entries—around

“evolving shifts in social consciousness leading to agency and identity transformation” (p. 387). Ultimately, findings illustrated how an expanded view of literacy leading to critical identities and social action grew to include the transformation of the entire class, the parents, the researcher, the teacher, and the curriculum.

In contrast, Clandinin (2006) explains how her team of researchers utilized narrative inquiry as a methodology over several years in a study of the interwoven lives of teachers and students in two urban Canadian elementary schools.

By entering into relationships with particular children and teachers, we wanted to understand curriculum as a course of life as lives were being lived. From within these relationships, we began to understand how curriculum could be seen as a curriculum of lives, teachers’ lives and children’s lives (p. 50).

She demonstrates how she composed texts about her experience at the same time that she lived stories in relationship with other people—students, teachers, parents—sharing the context of the inquiry. In other words, Clandinin’s goal was to demonstrate narrative inquiry as a methodology *and* as the phenomenon studied. Clandinin’s team of researchers concluded that students produced “stories to live by” that influenced the curriculum of the classroom.

While Clandinin and Connelly (1990; 2000; 2006) described narrative inquiry as a methodology, Riessman (2008) defined how narrative inquiry is used as a data analysis method used interview excerpts from a variety of her research studies exploring adults’ social construction of identity to identify and explain four types of narrative analysis--thematic, structural, dialogic/performance, and visual and explains in detail how each works with various forms of story data. Thematic analysis focuses on what is said as

researchers code and look for emerging themes. Structural analysis focuses on how content within a narrative is organized. Visual analysis focuses on aesthetic representations and guides narrative researchers when stories are shared with images or about images. Dialogic/performance (d/p) analysis focuses on “how talk between speakers is interactively (dialogically) produced and performed as narrative” (p. 105). For our narrative inquiry I drew upon narrative as a methodology and also gravitated toward the d/p method of analysis because of my focus on how narratives are composed in contexts between people. Riessman (2008) raises a question that resonated with me, “How is a story coproduced in a complex-choreography—in spaces between teller and listener, speaker and setting, text and reader, and history and culture?” (p. 105). I reflected on Riessman’s words throughout our inquiry in first grade. This focused my attention on students’ performances in ways that shifted as our research unfolded during reading workshop. I noticed Riessman drew on Denzin (2000) to encourage narrative researchers to examine the storied lives of their participants as well as their own storied lives including how those stories are constructed and co-constructed in ways that develop new theory and new methods. I read and reread Riessman’s text. On one occasion I read a small part of Riessman’s chapter on d/p analysis aloud to Mrs. Lindsay and the students. Throughout our narrative inquiry I wondered, I watched, and I waited for what new theories or methods might emerge from our work together. I recognized narrative inquiry was both a methodology and a method of my analysis.

Researchers Utilizing Narrative Inquiry in New Ways

Over the past few years researchers (Andrews, 2008; Andrews, Squire, & Tamboukou, 2011; Brock, 2011; Dickson, 2011; Tamboukou, 2008) responded—while

likely not deliberately—to Riessman’s challenge to develop new theories, methods, and ways of talking and thinking about experience in narrative. Spector-Mersel (2010) reviewed literature as a way to theorize six dimensions—ontology, epistemology, methodology, inquiry aim, inquirer posture, and participant posture—that define narrative inquiry as a paradigm. She described an intertwining of the construction of reality and our relationship to it as a way to emphasize the vast diversity and complexity within narrative research. This diversity and complexity spoke to me in terms of the emerging nature of our narrative research. Spector-Mersel helped me to see the boundaries of narrative inquiry as more permeable than ways presented in the past (Clandinin & Connelly, 1990; Hatch, 2002).

Andrews (2008), in her work over twenty years with seventy- and eighty-year-olds who participated in British left-wing politics, demonstrated an innovative secondary analysis in narrative research, as a way to invite changes over time. By revisiting data from her story twenty years later she described “opportunities to see new layers of meaning in our data” (p. 98). She emphasized how changes over time are located in the world and within all people. In other words, Andrews work helped me to understand how I was/am moving along the temporal line of narrative inquiry and consequently students’, Mrs. Lindsay’s, and my view of our narrative research will shift and change over time.

Brock (2011) stories her journey of experiencing her baby’s first year of life while writing a literature review for her dissertation work. She utilizes this narrative process of storying to embrace and work through tensions in the entanglement of life as a researcher and life as a new mom. She demonstrates how “reading though our lives, our bodies, and our stories provides more meaningful contexts for understanding the ways reading can

work with the purposes of our scholarly work” (p. 36). Brock serves as my mentor as I utilize her notion of storying our narrative research journey and as I embrace and work through tensions.

Clandinin, Pushor, and Murray Orr (2007) present two additional examples of narrative work highlighting the variety and complexity of narrative inquiry by explaining salient features of two narrative inquiry studies in education. Murray Orr used narrative inquiry in a two-year classroom based inquiry into the experiences of four first- and second-grade students to help “theorize teacher education as a space to continue the conversation, to engage preservice teachers in inquiries, to keep at the work of composing shifting stories to live by” (p. 24). In addition, Pushor used narrative inquiry from her perspective as a teacher, principal, and parent. She problematized educators’ ownership of school structures by interviewing parents throughout one school year to bring “forward stories from her inquiry to theorize new ways of imagining school landscapes and of helping preservice teachers imagine who they might be in relation to parents on those landscapes” (p. 24). Both of these examples speak to ways I can use narrative inquiry to theorize, to engage with others in research, and to consider how stories shape the context in which they are created. Most notably these researchers (Clandinin, Pushor, & Murray Orr, 2007) emphasize the process of choosing representational forms reflective of the participants’ lives and the contexts of the inquiry. I interpreted this as a caution to be sure I preserve and project the students’ voices in our stories. Additionally, Candace Kuby (October 23, 2014, personal communication) encouraged me to reflect on representation of students by asking, “What story do you want to tell that honors the children?”

While it seems honoring children's voices would necessitate inclusion of the children as researchers, narrative inquiry seems most often mediated by the researcher who seeks to story the research journey (Billington, 2012; Brock, 2011; Gordon, McKibbin, Vasudevan, & Vinz, 2007) within a particular place or context. The researcher considers multiple stories while shifting between data (stories) and theory—putting the data in conversation with theories to co-construct a narrative. Consequently, researchers must be forthcoming with the processes of co-constructing knowledge and reality with their participants, recognizing stories are not simply collected but are constructed with and between people.

Throughout my research with first grade students in reading workshop I take up narrative inquiry as method and methodology by utilizing the commonplaces—temporality, sociality, and place—in emerging methods of analysis and as a methodological framework providing a permeable boundary for our stories. The purpose for utilizing narrative inquiry is to honor and privilege the diversity and complexity of students' storied knowledge as they participate as co-researchers in a narrative inquiry about reading during reading workshop.

Reading Workshop

The term "reading workshop" has been overused, watered down, and extrapolated into many formats (Bennett, 2007; Shagoury, 1996; Ostrow, 1995; 1998). Throughout the regions of the U.S. and throughout the world, various manifestations (referred to as frameworks) of workshop are used in schools and classrooms. Over the years I have worked in a variety of schools and classrooms in the Midwest. Throughout my work as a classroom teacher, reading specialist, literacy coach, and professional development

consultant, as well as in the literature, I noticed reading workshop shifted over the years from a more student-centered framework to a more teacher-directed framework often aimed at preparing students for the standardized testing that dominates public school culture in the U.S. today. As I reflected on my interest in students' experiences and perceptions of literacy learning, reading workshop seemed to be a rich site for inquiry as it appeared to be one of the only times during the school day that still consistently incorporated social learning and independence for all students. While this narrative inquiry was situated in the context of one first grade teacher's reading workshop, I did not plan for this to be another study about how teachers can "do" reading workshop. Instead this inquiry primarily sought ways children might engage as researchers about reading in this space. I felt a review of the literature including the changes of reading workshop over time was required to develop understandings about the context of this narrative inquiry.

During the reading of the literature about reading workshop I had a personal revelation about the dramatic shift over time in the purpose and focus of reading workshop from the foundational reading workshop to the "balanced literacy" reading workshop I most often see in my region of the U.S. today. What was once individualized instruction focused on the processes of being a reader has morphed into a machine-like system of training students to rotate at the tone and complete assigned tasks. I do not intend to insinuate all changes in reading workshop are "bad" or that all teachers using a "balanced literacy" workshop are not student-centered. Rather, noticing this shift caused me to wonder about how students' perceived reading within this framework. Although, like many situations where interaction with other people is involved, I started out heading

in one direction but soon found myself somewhere else—never leaving reading workshop—but thinking in a completely new way about my deliberate choice to invite students to participate with me in a narrative inquiry about reading during reading workshop.

What is a workshop?

"Throughout history, a workshop has been a physical and mental space to organize human learning" (Bennett, 2007). This process involves a teacher purposefully planning out instruction based on learners' needs so that learners can try it out in different ways, receive feedback from the teacher and their peers, and try it out again while taking up responsibility for their own learning (Graves, 1991).

The Foundational Reading Workshop

Initially Donald Graves and Nancie Atwell led a field of American teachers (Ostrow, 1995; Rief, 1989; Shagoury, 1996; Weaver, 1988) in the 1980s taking up reading workshop in their classrooms. Atwell (1987) drew on the writings of Donald Murray as she first co-constructed a writing workshop then later a reading workshop with students in her eighth-grade classroom. Murray (1980) described his process as a writer and articulated the disconnect he noticed between this process of writing—the actual work of writing—and the ways most English teachers presented writing within the secondary classroom. Rief (1989) emphasized the idea of process by providing students with choice and voice in shaping the curriculum. For example, as a middle school teacher in New Hampshire, Rief offered a semester long genre study project to her students. Students would choose a genre they were most interested in and study the writer's craftsmanship by reading in that genre throughout the semester and composing a piece in

that genre as a final project. Students made curricular decisions as they worked through the process of reading and writing.

Atwell (1989) describes workshops as, “open-ended yet stable environments that invite the highest degree of literacy” (p. 6). This workshop environment is characterized by routines and structures that create a safe and comfortable learning environment as students seek to make meaning through real reading and writing (Atwell, 1987; Graves 1991; Rief, 1992; Ostrow, 1995). The foundational reading workshop framework (see Figure 1) makes space and provides structure for students’ choice, voice, and

independence as a

teacher provides

support through mini-

lessons, conferences,

and share times.

Ultimately, the

foundational reading

workshop can be

developed through the

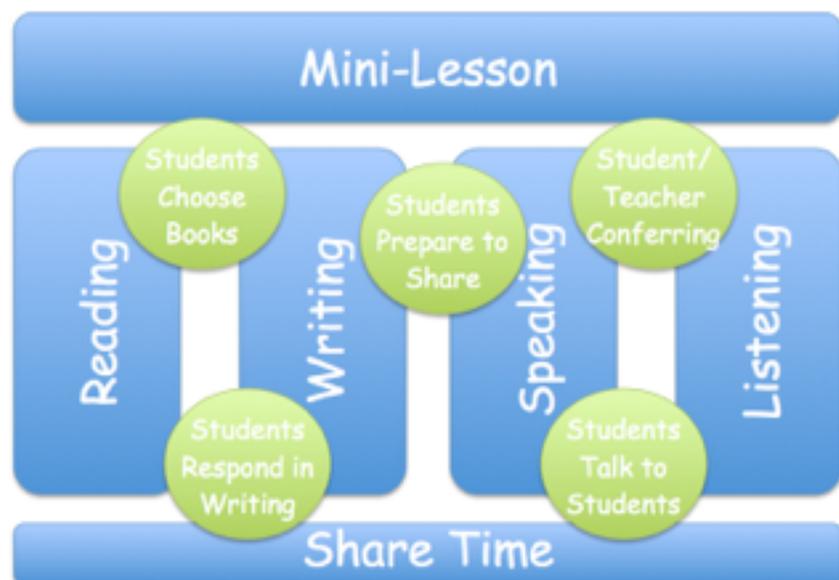


Figure 1. The Foundational Reading Workshop Framework

following teacher actions; listening to students talking and reading (Goodman, Goodman, & Hood, 1988; Graves, 1990; Johnston, 2004; Rief, 1989; Vygotsky, 1962),

understanding reading and writing as language processes (Atwell, 1989; Barnes, 1975;

Graves, 1983; Murray, 1984; Smith, 1971; Weaver, 1988), opening up space for inquiry

and discovery (Bruner, 1965; Wilhelm & Wilhelm, 2010; Wohlwend, 2011), knowing

themselves—being metacognitive—as a reader and as a writer (Atwell, 1991; Graves,

1990; Rosenblatt, 1978; Smith, 1987), and modeling for their students how they navigate the world as a reader and a writer (Freire & Macedo, 1987; Gilles, 1993; Graves, 1990; Johnston, 2012; Newkirk, 1990; Shagoury, 2010).

This reading workshop begins with a mini-lesson (Atwell, 1987) including read alouds and modeling from the teacher. At the beginning of the school year, reading mini-lessons are used to teach and model the routines and procedures of the workshop. Graves (1983) and Atwell (1989) encourage teachers to surround their students with beloved literature that they personally connect to, but they also remind teachers that mini-lessons should always be informed by what teachers know about the needs of the students as readers (Atwell, 1989).

The middle of this reading workshop includes a variety of activities involving reading, writing, speaking, and listening. Many of the pioneers of workshop drew upon Halliday's (1993) work as he states, "...language is the essential condition of knowing, the process by which experience becomes knowledge" (p. 94). Therefore, the foundational reading workshop was built upon opportunities to make meaning through talk (Gilles, 1993). Students read books they choose and respond to those books by writing in a reading response log, journal, or notebook or by meeting with a small group of students. As students read, teachers confer with them individually about what they are learning about themselves as a reader. This is markedly different than simply conferring with students about the content of books or about an isolated skill or strategy. Teaching and learning in this workshop framework is imbedded in students' reading and writing with books students choose, not basalized texts or leveled readers. Instruction is individualized. Donald Graves (1990) urges teachers utilizing this reading workshop

framework to abolish reading groups. Total immersion in literacy includes students reading, writing, and talking with the teacher about their reading. It does not include leveled reading groups.

Lastly, this foundational reading workshop framework concludes with share time about books and reading. The students use share time to tell about books they are reading and explain what they are learning about themselves as readers. This is typically not a time of direct instruction from the teacher. Graves reminds us, “Half the fun of reading is sharing what you’ve encountered with others” (p. 45). In this reading workshop model, students are provided access to books, time, and space to explore these books and to share with their teacher and peers what they are doing as readers and who they are becoming as readers.

Essentially, the initial key purpose of reading workshop was to share and cultivate a love for reading both inside and outside the walls of the classroom through teachers allowing students choice and voice in their classrooms. Jill Ostrow (1995) emphasizes the constant through all of it [the work in workshop] is the importance of choice, challenge, independence and respect. The ultimate purpose of reading workshop is to provide time and space for students to work through the *process* of being/becoming literate.

Variations of Reading Workshop

As is the case with many teaching methods, countless variations of reading workshop have evolved over the past three decades (Boushey & Moser, 2009; Calkins, 2000; Dorn & Soffos, 2005; Fountas & Pinnell, 1996; Miller, 2002; Serafini, 2001; Weaver, 1988). For the purposes of this narrative inquiry study at an elementary school in a district supporting the balanced literacy approach to reading workshop, this discussion

presenting the framework of the foundational reading workshop in contrast to the balanced literacy framework that emerged through the late 1990s and beyond will suffice. These frameworks and the ways teachers have conceptualized and implemented them as a part of a daily classroom routine illustrate just a fraction of the myriad of frameworks used in K-12 classrooms today.

The “Balanced Literacy” Reading Workshop

Over the past 25 years, additional variations of reading workshop have evolved. Often the emphasis in primary grades is to provide early intervention for struggling readers in reading workshop (Clay, 1993; 2000; Dorn & Soffos, 2012). Over the past 15 years, many respected researchers and practitioners in the field of literacy (Pressley & Allington, 2014; Strickland & Ganske, 2001) have emphasized providing early intervention as a key role of the teacher during reading workshop.

One main variation, influenced largely by early intervention advocates, seems to have prominence in my region of the Midwest and beyond—the balanced literacy reading workshop. The term “balanced” in terms of reading instruction initially referred to three modes of instruction; reading *to* students, reading *with* students, and reading *by* students (Holdaway, 1980). In the mid 1990s researchers and practitioners (Cunningham & Allington, 1994; Dorn, French, & Jones, 1998; Fountas & Pinnell, 1996) emphasized explicit skill and strategy instruction during reading workshop in order to balance whole language with skills based instruction resulting in what has come to be known as balanced literacy (Au, Carroll, & Scheu, 1997). Pressley & Allington (2015) describe balanced literacy as combining “the strengths of whole-language and skills instruction, and in so doing creating instruction that is more than the sum of its parts” (p. 4). Over the

years “balanced literacy” has come to include reading, writing, spelling, phonics, and skills instruction using basal readers, leveled readers, direct instruction, workbooks, children’s literature, and independent reading and writing (Cassidy, Brozo, & Cassidy, 2000; Reutzel & Cooter, 2000). Zygouris-Coe (2001) explains, “Balanced literacy instruction is a multi-faceted process, which involves teachers planning assessment-based instruction that incorporates research-based practices” (p. 10). It seems apparent—in the literature and in many primary classrooms I visit—students’ stories and knowledge may not be informing the content or structure of the balanced literacy reading workshop.

In my region of the Midwest, balanced literacy instruction is largely influenced by Fountas and Pinnell’s (1996) guided reading movement and Linda Dorn’s (Dorn, French, & Jones, 1998; Dorn & Soffos, 2005; 2012) early intervention model. These influences along with legislation (No Child Left Behind, 2002) and initiatives (Response to Intervention, 2007) appeared to shift teachers’ emphases away from student voice, choice, and independence

to teacher accountability, assessment, and standardized instruction. The resulting framework is known as “The Balanced Literacy Approach to Reading Workshop” (Missouri Reading Initiative, 2008)

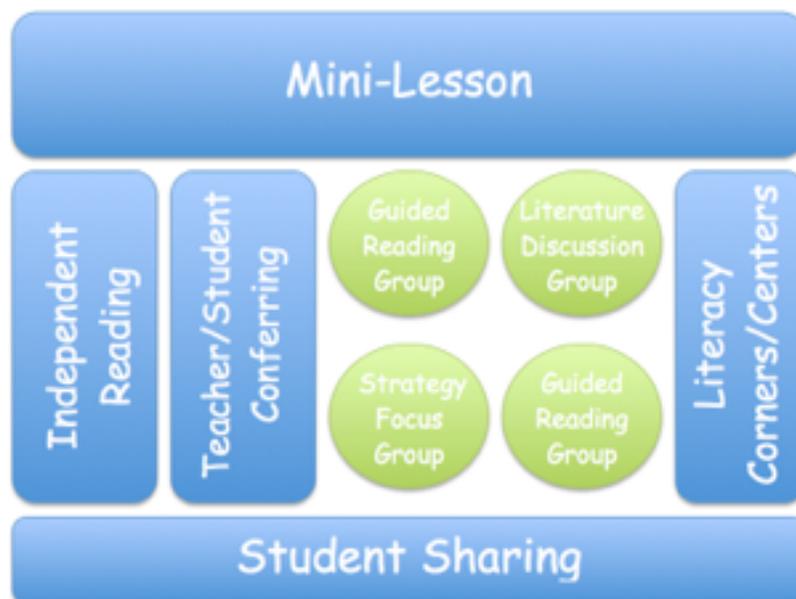


Figure 2. The Balanced Literacy Reading Workshop Framework

(see Figure 2). This model is similar to the foundational framework in components such as mini-lesson, independent reading, and share time, but departs from the foundational framework with the addition of guided reading groups and literacy corners or centers for skill and strategy practice. During the first part of workshop a teacher presents a 10-20 minute mini-lesson on a procedure, skill, or strategy. After the mini-lesson, students engage in a variety of timed rotations throughout the classroom. Students may be reading independently and responding by writing in a response log. Students may be participating in a literature discussion group. Students may be completing strategy activities or skill practice at a literacy corner or literacy center such as the writing corner, word work corner, math corner, listening center, poetry corner, and so on. Students meet regularly with the teacher throughout each week in a small group for guided reading or to focus on reading strategies. During this time the teacher's primary responsibility is to facilitate rotations as students meet with him/her for a small group reading lesson. Typically rotations last 15-20 minutes with three rotations each day. In this model, guided reading functions as the basis of all reading instruction (Dorn, French, & Jones 1998; Fountas & Pinnell, 1995). Guided reading has a specific structure including book introduction by the teacher, students reading aloud to the teacher, and group discussion. Each guided reading lesson includes a book on (or close to) the students' instructional reading level. The goal is to move children up through the "reading levels" (DRA, Lexile, SRA) throughout the course of each school year through tracking progress and planning instruction using assessment data such as Running Records (Clay, 2006) and anecdotal notes (Fountas & Pinnell, 1995). During the last 10 minutes of workshop, students come together for share time when students often share from their reading response logs, share books they have

enjoyed, present ways they applied a skill or strategy taught during the mini-lesson, or share what was learned about themselves as a reader.

While some aspects are reminiscent of the foundational reading workshop, it is apparent in a balanced literacy reading workshop teachers often spend their time collecting student data primarily through anecdotal notes, running records, and DRA assessments, timing students' rotations through literacy corners chosen by the teacher, and supporting small groups of students reading leveled texts.

Reading Workshop Perspectives and Pressures

Over the past two decades balanced literacy reading workshops continue to be re-conceptualized, implemented, researched, described, and explored by classroom teachers and researchers (Worthy, Maloch, Pursley, Hungerford-Kresser; & Hampton, 2015). Some researchers (Hicks & Sibberson, 2015) identified changes brought to reading workshop through technology and the space this opens for students to engage in reading in different ways. Some researchers (Mendel Morrow, 2014) recognize that amid a balance of hands-on learning and skills instruction students must be motivated to learn to read and write or teachers' efforts will not be fruitful. Her findings conclude it is the teacher's job to motivate students. Other researchers (Barnhouse & Vinton, 2012) emphasize time and space for students to notice and learn, but stipulate that teachers must label students' thinking for them. Overall, in the literature I reviewed these teachers and researchers often include descriptions of teaching strategies and student work and include student data from standardized and diagnostic exams (Dorn & Soffos, 2006; Larson, 2014; Morgan, Hauptman, Clark, Williams, & Hatteberg, 2013). I wondered what more we might know and understand about students' experiences in reading workshop.

For example, in the context of a balanced literacy reading workshop, King and Stuart (2012) discuss outcomes of teaching two strategies to first grade students during mini-lessons: responding in reading response logs and sketch-to-stretch. These practitioner researchers discussed how teaching these strategies led to students making deeper connections with the text. They concluded, “The students were free to make decisions about how to respond to the text. This element of choice seemed to positively affect the engagement and motivation factors in this study” (p. 44). These researchers use the term “choice” to refer to using teacher-assigned text and allowing students to choose between two response strategies. I found this to be in sharp contrast to Atwell’s (1989) conceptualization of choice as encompassing the workshop processes of choosing texts and response formats. King and Stuart’s (2012) research is an example of the extrapolated conceptions of reading workshop and also illustrates the watered down of terms such as “choice”. Just as “balanced literacy” and “choice” have multiple meanings, *reading workshop* connotes a wide variety of meanings. Consequently, teachers and researchers can be quick to re-assign terms such as “choice” to describe the micro-happenings within student work instead of working toward the macro-structures—broader goals set by the foundational reading workshop. In other words, while some teachers and researchers discuss choice, reading workshop, and balanced literacy as belief systems or philosophies of how students learn to read, other teachers and researchers discuss these terms in ways that label what students do during reading time. These are two different paradigms. In King and Stuart’s work, they attributed success to student choice within a confining assignment as opposed to the idea of choice as a

defining factor of the atmosphere of workshop as a place where students independently choose texts.

As I thought about King and Stuart's (2012) research, it seemed to encapsulate what I've noticed in the many schools I've worked in: While educators attempt to stay student-centered, outside pressures and expectations in the current high-stakes-assessment driven schooling climate reduce practitioner researchers' findings to the significance of students' work in small instructional moves as opposed to pursuing possibilities of seeing significance in larger instructional structures. Perhaps the more rigid structure of balanced literacy reading workshop may reflect the assessment-centered, outcome based, product driven climate of schools today as opposed to the *process* driven structure of the foundational reading workshop.

Hope for Reading Workshop in the Field of Literacy Research

It is imperative to note that this teacher-driven balanced literacy reading workshop framework has not permeated the whole field of literacy research. While some uses of the balanced literacy reading workshop caused me to pause and problematize the absence of students' voices, I simultaneously recognized the significant way that literacy researchers have demonstrated listening to students and have shared students' stories about reading over the years. For example, in the late 1980s practitioners and researchers alike emphasized the importance of shifting roles and relationships in the classroom to incorporate a "child-centered" curriculum (Goodman, 1978; Goodman, Goodman, & Hood, 1988; Watson, 1989). Throughout the 1980s and 1990s Paley (1981; 1990; 1993; 1998) drew attention to exploring students' thinking, literacy, and language through sharing their stories. Brice Heath (1983) listened intently to children to connect language

with access to education. Galda, Bisplinghorr, Pellegrini and Stahl (1995) emphasized how focusing on relationships and building community with students can enhance literacy learning. Goodman and Owocki (2002) emphasized the significance of kidwatching as a way for teachers to learn from students and shape literacy instruction. Mills, O’Keefe, and Jennings (2004) kept this work of listening to and partnering with students alive into the new millennium by inviting students to learn literacy through inquiry. And through the years Dyson (1993; 1997; 2003; 2013) and Paley (1991; 1993; 1998; 2000; 2010; 2014) have continued the exemplary work of sharing students’ stories, consequently keeping hope alive that we—our system of education in the U.S—will return to student-centered teaching and potentially begin to value students’ knowledge as a valuable epistemic resource (Campano & Damico, 2013) that can not only shape classroom instruction, but that can also inform educational policy and legislation. Consequently, this affirmed a deep belief I held: Students—including young children—participating in reading workshop every day were surely experts of the day-to-day happenings in the time and space of the classroom and the reading work they engaged in during reading workshop. I wondered how I might engage first grade students as co-researchers—knowledge producers—with me in a narrative inquiry about reading in first grade reading workshop primarily informed by a balanced literacy framework.

Inquiry as Stance: Children as Knowledge Producers

As I continued to ponder my belief about children as experts of the reading workshop space they worked within everyday, I encountered Cochran-Smith and Lytle’s (2009) work referred to as inquiry as stance—a habit of mind that is both perceptual and conceptual. Cochran-Smith and Lytle (2009) define inquiry as stance specifically as

...a way of knowing and being in the world of education practice that carries across educational contexts and various points in one's professional career and that links individuals to larger groups and social movements intended to challenge the inequities perpetuated by the educational status quo (p. viii).

My desire to invite students to participate in a narrative inquiry about reading during reading workshop required a shift. In many ways it challenged dominant ways of interacting with young students as recipients of knowledge to working with young students as producers of knowledge.

Cochran-Smith and Lytle (2009) identify the work of many practitioner researchers who engage with students to take on issues of equity, engagement, and agency (Campano, 2007; Gallas, 2003; Hankins, 2003). Drawing upon Cammarota and Fine (2008), Christensen (2000), Vasquez (2004), and others, Cochran-Smith and Lytle (2009) explain the shift from inquiries about how teachers empower students to inquiries conducted with and by students. Cochran-Smith and Lytle (2009) clearly articulate the difference between inquiry as stance and other forms of inquiry such as teacher research, action research, or teacher learning communities, "Inquiry-oriented work in which students position themselves as researchers provides an edgy and palpable means for disrupting the current policy/climate, in which teachers are consistently positioned as the transmitters of others' knowledge and students as the recipients" (p. 16).

Cochran-Smith and Lytle (1992; 2009) called attention to students as researchers and also acknowledged the climate in education I addressed when describing reading workshop. I consumed Cochran-Smith and Lytle's work. I read their books and listened to them speak after receiving the Lifetime Achievement Award at the 2014 Literacy

Research Association conference. As I heard about their thirty-year research journey together and the evolution of their work in practitioner inquiry, I experienced an epiphany. I realized my work aligned with inquiry as stance in ways I had not previously imagined. Just as practitioner inquiry positions teachers as knowledge producers, throughout the past decade researchers and practitioners (Campano, 2007; Carini & Himley, 2009; Davies, 2014; Hankins, 2003; Vasquez, 2004) continue to partner with students as producers of knowledge. In our narrative inquiry, I recognized students have access to the day-to-day happenings in the context of their classrooms and can be viewed as producers of knowledge in the same way that Cochran-Smith and Lytle's work in practitioner inquiry first opened the door to teachers as producers of knowledge.

Practitioner Researchers Partnering with Students

In an effort to seek out ways researchers partner with students as knowledge producers, I first looked to two practitioner researchers I was familiar with, Vivian Vasquez and Gerald Campano. Their work was cited by Cochran-Smith and Lytle (2009) as examples of classroom work related to issues of equity. As I looked back through their book length research studies, I thought about their work in relation to inquiry as stance. I examined ways they partnered with students, and I noted the ways they situated their work in relation to other research in the field.

In Vasquez's (2004) practitioner research in a Canadian Junior Kindergarten classroom, students collaborated with Vasquez to create a classroom curriculum based on the interests and needs of the students. Vasquez used an audit trail—"a public display of artifacts gathered by researchers that represents their thinking" (p. 3)—to document the co-creation of curriculum in the classroom. She explained the significance of their

partnership by connecting it to other critical literacy research work (Comber, 2001; Luke, Comber, & O'Brien, 1996; O'Brien, 2001) and describing how local practices within the classroom led to social change inside and outside the classroom in the school and community.

Gerald Compano (2007) shared the stories of his students as a practitioner researcher in an urban elementary school in California. Compano incorporated reflections on his teaching practice as well as reflections upon his own culture as he worked to connect relationally with his urban immigrant students as they explored identities through writing. He raised questions about the conflicts that arose from

...teaching in two classrooms: a *first* mandated classroom and a *second* classroom that occurs during the margins and in between periods of the school day—an alternative pedagogical space. This space developed organically by following the students' leads, interests, desires, forms of cultural expression, and especially stories (p. 39-40).

As Campano told the stories of his students, he revealed how their stories slowly began to shape the classroom curriculum. Initially, the second classroom remained subordinate to the first, but as Gerald became more confident in his identity while allowing his students time and space to explore their identities he realized, "Some of my most profound teaching moments occurred when our classroom literacy engagements became informed by the students' own experiences and identities" (p. 41).

Campano drew upon Cochran-Smith and Lytle (1999; 2001) as he articulated his inquiry stance—"an intersubjective process that is intentional, sustained, and attentive to the dialectical relationship between the students' and the teacher's own experiences and

resources” (p. 105). Drawing on Behar (1996), Friere (1970/1996), and Nieto (2003) Campano described a systematic improvisation he engaged in with students bringing together intellectual inquiry and social responsibility. Ultimately, like Vivian Vasquez, he found significance in the “relational knowledge production” (p. 120) *with* his students both inside and outside the classroom. Reading Campano gave me hope that my own research *will* make a difference and can have a political voice of activism while explicitly honoring and valuing the voice of each individual student I work with.

In a more recent study, Campano and Damico (2013) draw upon postpositivist realist theory to think about social reality, experience, and epistemic privilege to further a movement in literacy studies aimed at activism as it relates to access to literacy. They discuss two separate studies. Damico’s study in a diverse fifth grade examines transcripts of students critiquing meritocracy and stereotypes. Campano’s work describes how a group of middle class teachers and a group of fifth grade migrant students responded to a short story. Both researchers emphasize how the students’ knowledge and ways of knowing may inform our own stance as educators and researchers interested in social action. These researchers reiterate Cochran-Smith and Lytle’s (1999) understandings of the interrelated nature of theory and practice by showing how their students use literacy as social action to theorize and shape the world. Ultimately they argue that young students can “do the work of social theorists” when time and space is provided to them for this purpose.

Conversely, Shaw’s (2014) one-year case study that recognized third grade students as meaning makers in reading workshop drew upon multimodal literacy (Albers, 2006; Kress, 2010) to problematize dominance and privileging of print-based meaning

making often found in schools (Harste, 2003). This study positioned the children in the case study as producers of knowledge, but unlike Campano, Damico, and Vasquez's practitioner research, Shaw served as a researcher collaborating with the third grade teacher to observe in the classroom and reflect on the data. Throughout her research Shaw not only discussed the student's actions in multimodal meaning making but also included the teacher's responsive pedagogical decision making as she interacted with her students. Shaw concluded, "Mrs. Elliott created a flexible, multimodal curriculum that enabled her to shift the sense of privilege (and therefore the sense that someone might be less-than-privileged) attached to it to be more inclusive, creating a more equitable and democratic space for all learners and multiple ways of knowing in her classroom. I included Shaw's study with Campano, Damico, and Vasquez's work because it illustrates the major differences in roles of practitioner research versus traditional observer/outsider research. I also included it because it shares qualities of inquiry as stance challenging the status quo of print-dominant classrooms by making space for visual meaning making. Shaw's study also illustrates the distinction between students as meaning makers and students as knowledge producers. While Shaw recognized that students made meaning in multimodal ways, she did not partner with students in the inquiry in ways that acknowledged students as knowledge producers. Instead Shaw took up the role of a researcher as Hiebert, Gallamore, and Stigler (2002) explain, "converting practitioners' 'craft and case knowledge into a 'trustworthy knowledge base to be shared and accessed widely' (p. 4)" (Cochran-Smith & Lytle, 2009, p. 128). Shaw's study is undoubtedly informative to the field of literacy through exploring a case study with examples of responsive multimodal curriculum, yet it serves as a non-example of inquiry as stance

and students as knowledge producers.

Ultimately, Cochran-Smith and Lytle (1992; 2009) helped me identify my role as researcher and my vision for research with young children in a first grade classroom. They describe inquiry as stance as organic. They explain blurred boundaries between leaders and followers. They place interactions with students at the center of transformation in education. Reading Cochran-Smith and Lytle was invigorating for me as I struggled through tensions produced by my desire to work toward non-hierarchical relationships with students as knowledge producers in a school climate marked by hegemonic assumptions about students as recipients of knowledge (L. Sánchez, personal communication, February 18, 2015).

Students' Stories as Knowledge

To acknowledge students as knowledge producers and co-researchers aligns with inquiry as stance. To acknowledge stories as knowledge aligns with narrative inquiry. I bring these ideas together by drawing upon students', the teacher's, my stories, and our shared stories as the data of this narrative research. These stories can emerge in a variety of ways including, but not limited to talk, dialogue, writing, semiotics, multimodality. I desired to co-create a space with students to discover and explore storied knowledge in this narrative inquiry through listening to and watching young children during reading workshop.

Returning to Gerald Campano's (2007) work I noticed he shared the stories of his fifth grade students from his perspective. He revealed how their stories slowly began to shape the classroom curriculum. Campano reflected on his research and encouraged educators to recognize the power of student stories,

...recognize the students' experiences as a source of knowledge and a point from which to theorize practice. It was striking to me that many of the students' narratives had an almost epic quality, being at once deeply personal and tied to group histories of oppression and empowerment... They were also about possibility, social action, and hope. I felt that the only real way to honor the power, immediacy, and truth of their stories was through retelling them (p. 18).

Campano eloquently states the personal nature of students' stories while defining stories as knowledge.

Souto-Manning (2014) drew upon Dyson's (1994) work to theorize and story conflict throughout a nine-month ethnographic study in a Universal Pre-K class with four-year-old and five-year-old students. She spent at least five hours each week with the students during class time and recess documenting students' talk. Souto-Manning utilized conflict theory perspective (Mills, 2000) and analytic narrative (Dyson, 1994) to story the role of conflict. Through storying interactions with the teacher as she struggled with critical literacy as well as storying interactions between two students, she theorizes conflict in early childhood education as meaningful and productive—offering possibilities of renegotiating relationships and social rules—resulting in a need to redefine the “ideal” classroom for young students. While Souto-Manning does not explicitly cite Cochran-Smith and Lytle's work, she certainly seems to align with the defining characteristics I discussed including challenging the status quo and positioning students as knowledge producers.

As a researcher Souto-Manning engaged in storying through writing an analytic narrative from her perspective as she interacted with students and teacher. Utilizing this

idea of storying I imagined two primary ways students might engage in storying—sharing stories and performing stories. While I later engaged in other forms of storying, I first described sharing stories and performing stories as a starting place for thinking about how I might look for ways students story their experiences during reading workshop and for working toward honoring students’ stories as knowledge. These notions of storying recognize the co-constructed nature of story both in-the-moment between teller/listener and retrospectively between writer/reader in subsequent readings. Berger (2010) draws upon Arendt (1998) to explain, “Stories are both the effects of action and action itself” (p. 62). Stories—lived (performing stories) and told (sharing stories)—can be a way to understand and construct our world (Kuby, 2013).

Sharing Stories

Many researchers (Elloitt, 2010; Campano, 2007; Kuby 2011) begin a research manuscript by sharing a story or a vignette from the research setting. In doing so, they connect with their readers in a personal way as stories, “encourage our listeners to remember their own narratives” (Riessman, 2008, p. 3). Stories help people connect. Stories serve as a both a mirror and a window into our lives (Glazier & Seo, 2005).

Stories are not always shared in the traditional sense of storytelling. Students also share stories through dialogue, talk, and writing. Articulating possible ways for students to share stories lays a foundation for expanding notions of how students may take up ways of producing knowledge throughout stories, but it also creates space for students to explore and invent new ways to produce knowledge through storying their experiences.

Sharing stories through talk. Many researchers (Barnes, 1975; 1992; Cazden, 1988; Nystrand, 1997) believe talk is central to creating knowledge in the classroom.

Talk in the early childhood classroom is often spontaneous and diverse (Kupfer, 2011). Douglas Barnes (1992) provides insights into talk and how it is used in school settings, Language performs two functions simultaneously; it carries the message that you are wanting to communicate and at the same time it conveys information about who you think you are, who you think you are talking to, what you believe the situation to be, and so on. Whenever you talk, your speech both carries the conscious message and—usually unconsciously—negotiates the social relationships which you are taking part in. Similarly in schools, whatever is said by teacher or pupil tends to relate both to what is learnt—that is, to the effective curriculum—and to social relationships (p. 116).

Barnes illustrated the multifaceted role of talk in the classroom. Kupfer (2011) emphasized the importance of listening to students' talk is one of the most important strategies for teachers to use to determine what is happening for children in the classroom. In our inquiry, student talk is story and these stories convey students' knowledge.

Inspired by Barnes, Gilles (1993) examined the talk of junior high students during literature discussion groups to explore how meanings are made. One of her students felt, "...the members of the group *made an idea* [emphasis mine] together by sharing their reactions to the book" (p. 200). Gilles drew on Barnes' (1991) notion of exploratory talk—hesitations, changes of direction, hedging, and use of tentative words in the course of trying to form an idea (Barnes, 1993). To identify ways students made meanings through talk, Gilles stood upon Fish's (1980) explanation of meanings made through interpretive strategies and Hurst's (1988) notion of collaborative storying—a narrative

thread moves for one person to another in a series of exchanges. As students worked together to make ideas, Gilles concluded meanings emerged from student talk in a cyclical way as they wove in and out of exploring routines and purposes of the literature study group and discussing the content of the books discussed. Meaning was not something “out there” to be discovered, but meaning was made through the social talk among students. Halliday (1980) supports this idea of collaborative meaning making, “Meaning is an interactive process, not something you do on your own” (p. 10). In other words, stories emerge through talk in social contexts.

Sharing stories through dialogue. Dialogue carries with it multiple meanings. Bakhtin discusses many facets of dialogue through his theories of dialogism and the dialogic classroom. He explains how dialogue is present everywhere. All works, both oral and written, enter into conversation with other works and other authors (Gilles, 2013). Each expressed thought is continually informed by previous works. His view of dialogism includes primarily and always the social context of the utterance. This broad notion of dialogue indicates that to some degree every language act is dialogue. While children may share stories orally or in writing, it is important to consider these as dialogue by considering social context and how previous stories inform current stories.

Genishi and Dyson (2009) conceptualize dialogue a bit differently than Bakhtin by connecting dialogue and storytelling. They argue that while some would say that storytelling can be monologic, they believe stories are part of dialogue, “That is, a story comes out of a situation in which someone wants to communicate with someone else for some reason” (p. 73). Students may story their experiences through talking with one another. This is a departure from storytelling in that the dialogue in and of itself is the

story.

Alexander (2008) addresses dialogic properties of talk by calling teachers' attention to *learning talk* in the classroom. He asserts that students can judge when to use talk to “narrate, explain, instruct, question, respond, build upon responses, analyze, speculate, explore, evaluate, discuss, argue, reason, justify, and negotiate” (p. 110). I appreciate the way Alexander views students' decisions about talk as dialogic—happening between people—and his presentation of dialogue as purposeful, multifaceted, and meaningful.

Elliott, a teacher researcher working with preschoolers, states, “By sharing stories we share ourselves” (Elliott, 2010, p. 3). Elliott emphasizes ways to privilege dialogue with students over mandated, pre-made curriculum. She explains, “Our stories make visible our internal dialogues” (p. 5). Elliott acknowledges the power of dialogue with young children to gather information about attitudes, assumptions, shifts in thinking, and reflection. In our narrative inquiry, dialogue with and among students reveals students' knowledge.

Sharing stories through writing. Writing is a process of making meaning. Traditionally, writing is the primary way all students are assessed in all content areas in school (Genishi & Dyson, 2009). Kress (1982) defines the difference between an oral telling and writing;

...it also becomes apparent that the sentence is not a unit of typical spoken language. The sentence belongs to writing, forming there the basic unit of textual structures. The sentence may occur in speech as a borrowing from the syntax of writing, but speech typically, is organized on the basis of clausal complexes which are not sentences (pp. 7-8).

A story represented with writing is fundamentally different than a story told orally (Sánchez, 2013).

New Literacy Studies scholars (New London Group, 2000; Street, 1984; Marsh, 2005) broadened the definition of literacy beyond traditional paper and pencil composition to provide space for ways literacy is multiple and situated in local contexts (Gee, 2001; Pahl & Rowsell, 2005). In terms of writing, the local context for today's young children is rapidly shifting away from traditional print texts. "Young people are immersed in textual landscapes that are no longer print dominated -- this has implications for the skills and knowledge they bring with them to literacy instruction and for the worlds of work and leisure in which they will live out their lives," (Carrington, 2005). Researchers continue to focus on multimodal literacies and ways students make and share meaning through the design of artifacts (New London Group, 2000; Kendrick & McKay, 2002; Kress, 1997; Pahl & Rowsell, 2010). In our narrative inquiry, artifacts were gathered as stories shared through writing.

Performing Stories

Genishi and Dyson (2009) instruct, "Listening to young children's talk may reveal this dynamic continuum between telling a story and performing or playing it out. That is, the border between telling and enacting stories can be quite tenuous" (p. 74). In other words, the many modes of sharing and performing stories permeate one another. For example, a child may act out a story with their body, with materials, or with a friend while simultaneously telling the story through talk or dialogue. In this literature review, for the sake of clarifying terms and promoting understandings, each of the components of sharing and performing are defined in isolation. It is imperative to note, stories typically

to not emerge in isolation. Early childhood researcher, and poststructural theorist, Olsson (2009) explains, “It is a messy learning process and it is going in all sorts of directions” (p. 44). In this same way, stories are messy. Terms are delineated here merely for the sake of definition and providing examples. In my research, I am not looking for data in our inquiry to support these notions. Instead I am defining spaces of story only to clarify for the reader how story might be lived in a first grade classroom, while intentionally leaving space for students to demonstrate other ways of storying.

Stories can be performed through pretend play (Husbye, 2012; Wohlwend, 2011), acting out the story (Genishi & Dyson, 2009), retellings with props or toys (Wohlwend, 2011), dramatic dialogue or monologue inspired by a drawing (Dyson, 1993), bodies and movement (Leafgren, 2009), and so on. These stories are lived. In contrast to Genishi and Dyson’s (2009) notion that stories come about when someone wants to communicate with someone else, stories as a performance are lived in the moment. These performances happen in a variety of modes, with the storyteller as a sign-maker in that moment (Kress, 1997). Social semiotics and multimodality establish theoretical understandings about performing stories.

Social Semiotics. Social semiotics has developed over the past 80 years applying semiotic—sign and symbol making—notions of linguistics to non-linguistic modes of communication. The Prague School of the 1930’s-40’s and the Paris School of the 1960’s-70’s each created their own movements by applying linguistic notions to art, theater, cinema, costume, fashion, music, comic strips, etc. (Kress & VanLeeuwen, 2006). In the 1970’s a new movement began by drawing on the ideas of Michael Halliday (1980) and ‘critical linguistics’ to develop a theory that would encompass other

semiotic modes outside of printed and spoken language. This semiotic perspective of Halliday's theory is labeled "social semiotics" (Kress, 2010, p. 54).

Gunther Kress and Theo Van Leeuwen (2001) proclaim, "All social action is semiotic, and that all semiotic action is social" (p. 36). People do not make meaning individually. Rather, the social action of meaning making changes people as actors and also changes the acted-upon or acted-with (Kress, 2010). Kress applies this to social actors as well as the materials social actors interact with. Lenz Taguchi (2010) draws on Barad's (2007) notions of materials as performative agents to describe intra-activity between people and materials or human and non-human. In other words, these researchers assert both people (humans) and materials (nonhumans) make meaning.

To Kress & Van Leeuwen (2006) semiosis is synonymous with sign-making. Kress (2010) explains the sign-making or semiotic action as the flow between outward social interaction in which meaning is created through a transformative process of interactions with and responses to the prompts of others and environment and the internal action or inner response in continuous engagement with the world. In our inquiry children are the "sign-makers" creating representations of their meaning-making. Kress & Van Leeuwen (2006) describe the work of sign-makers in this way:

We see this representation as a process in which the makers of signs, whether child or adult, seek to make a representation of some object or entity, whether physical or semiotic, and in which their interest in the object, at the point of making the representation, is a complex one, arising out of the cultural, social and psychological history of the sign-maker, and focused by the specific context in which the sign-maker produces the sign (p. 7).

This sign then becomes part of the semiotic resources of the culture, or in the case of this narrative inquiry, semiotic resources become resources of the reading workshop.

Social semiotics establishes a broad notion of storying that includes ways students story their experiences both individually and collectively. Again, every possibility for how students may share and perform stories cannot be found in the literature, yet social semiotics provides an example of how I am taking up these theorists' view of meaning making as multimodal to inform ways students might story their experiences.

Multimodality. Pahl and Rowsell (2005) explain multimodality as, “a concept of communication that subsumes the written, the visual, the gestural, and the tactile into one entity—a multimodal text” (p. 26) In other words, meaning is not made only through speaking or writing but through many modes. At times these modes all converge to make meaning. Pahl (2009) studied multimodal texts of six and seven-year-olds for over two years in the U.K. at an elementary school where artists partnered with teachers to expand learning opportunities. Pahl emphasized the in-the-moment significance of multimodal texts as students worked within and from the context in which they were making meaning. She audio recorded and transcribed students' talk as they crafted multimodal texts. Then, she looked for themes emerging from the data. Pahl found that the talk (what the students said to one another) and the text (the environmental boxes they constructed) could inform each other in multiple ways and that multimodal texts can be sites for improvisation. Pahl's study demonstrates how multimodality invites improvisational performance in the classroom as students worked and talked together to make meaning.

Kress (1997) addresses the ease at which young children make meaning from multiple modes, “Multimodality is an absolute fact of children's semiotic practices. It is

what they do; it is how they understand meaning-making” (p. 138). In our narrative inquiry, students’ interactions with materials were performed as stories just as students’ interactions with other students were performed as stories.

Co-Constructed Stories

Historically narrative researchers (Brice Heath, 1983; Engel, 2005; Paley, 1981; 1990) collected children’s stories and later analyzed those stories as data. These researchers emphasized the importance of listening to children as they tell their stories. Barton and Booth (1990) write about the importance of story in the classroom. They invite teachers and researchers to consider the importance of responding to students in ways that help them to explore their stories and promote positive experiences. They eloquently describe researchers’ responsibilities to students and their stories,

If we rob children of their own stories in an attempt to make a common story, we render learning insignificant, and we turn pleasure into pain. Our goal of response must be one of the deepest learning, not of leading children to solve a puzzle that we have designed and of which we know the outcome, Instead, we must help children through their own story mazes (p. 91).

These practitioner researchers invite other researchers to help children navigate their stories as opposed to collecting stories and later analyzing them. In essence, I realized that I could not merely observe and collect students’ stories about reading during reading workshop, but instead I needed to invite students to partner with me as researchers in ways that made space for our co-constructed stories and that helped them to make their own meanings from our stories. This led me to new ways of imagining research with young children.

Co-Researching *with* Young Children

I have learned there is a vast difference between engaging children as participants in research and research *with* children as co-researchers in a narrative inquiry. While some researchers refer to co-researching as inviting children to be participants in their research studies (Harwood, 2010), other researchers refer to co-researching as a partnership working with students as competent social actors (Christensen & James, 2008). Alderson (2008) raises an excellent question, "...if children's social relations and culture are worthy of study in their own right, then who is better qualified to research some aspects of their lives than children themselves?" (p. 278). Children's potential involvement can be determined by "the level at which adults share or hold back knowledge and control from children" and "by children's capacity to understand the relevant matters" (p. 282).

Many researchers (Alanen, 1992; Freeman, 2007; Mayall, 2000; Smith and Taylor, 2000) problematize the large body of research *on* children by encouraging researchers to seek ways to abandon researching childhood from an adult point of view. Instead those engaging in research with children are encouraged to "understand children's standpoints in the context of their own lives, and treating them as actors and knowers" (Smith, 2011, p. 12). Anne B. Smith (2011) draws upon the United Nations Convention on the Rights of the Child (UNCRC) to argue, "researchers should view and treat children as capable, competent people who can contribute ideas and knowledge to researchers, and who should be informed and respected" (p. 11). The UNCRC (1989) emphasized the need for children's voices and perspectives to be included in matters relevant to their lives.

Other researchers (Albon & Rosen, 2014; Christensen & James, 2008; Connolly, 2008; Kellet, 2010) define research *with* children in a myriad of ways, but the common thread includes utilizing methodologies that honor and seek child perspectives. Veale (2005) calls for creative methodologies when engaging in research *with* children. She used creative methodologies in her work reintegrating 30,000 children into rural communities in Rwanda. Veale sought to engage children labeled as “vulnerable” in the articulation and analysis of their perspectives of children in their communities. The aim was to avoid asking children for their personal story as a way of avoiding labeling them as “orphans”, “fostered”, or “not of the family” (p. 255). Instead Veale drew upon Friere’s (1970) developmental education, participatory rural appraisal methods (Chambers, 1997), and liberation theatre (Boal, 1995) to develop a workshop-style methodology. Some activities such as social mapping and drama were initiated by the research, yet children also engaged spontaneously in storytelling and drawing. The researcher identified these activities as “collective methods...[that] have their theoretical base in participatory research principals which aim to facilitate a group with shared meanings, interests or experience to access and analyse those experiences” (2005, p. 269). Veale explained that collective methods were not suitable for research concerning children’s individual experiences. She instead found that creative methods, such as those she used and developed with children, hinge on the researcher’s ability to engage each child in the research process. Veale concluded through her analysis that regardless of the challenges and questions that arise from children’s participation, children should be included more authentically throughout the research process.

Other researchers (Barrett, Everett, & Smigiel, 2012) engaged in a two-year study with 570 children ages 5-8 in schools in Australia. Through analysis of small group interviews and drawing activities, these researchers sought to present children's perspectives of their engagement in the arts. In sum, it seems Barrett, Everett, and Smigiel consider children as informants (perhaps knowledge producers) as synonymous with children as co-researchers. It is unclear in this article how children participated as researchers in the process of research from beginning to end. It seems children completed interviews and drawings which researchers then used for analysis after meeting with the children.

Tensions in Research *with* Young Children

Researchers caution that involving young children as co-researchers raises tensions and presents challenges. At times children are highly involved in research projects, but their voices are ignored or forgotten in the findings or research reports (Willow, 2002). In the end the researcher holds the pen when composing the research text making it extremely difficult to preserve the voices and include the perspectives of children. Roberts (2008) cautions researchers, "Taking on board the views and feelings of children is one thing, parading them is another" (p. 263). She also provides a second caution, "...children's narratives tend to be edited, re-formulated or truncated to fit our agendas" (p. 264). In other words, researchers must take the utmost caution in collaborating with children in a way that makes their voices heard, honors their perspectives, protects their identities, and preserves their beliefs, and opinions.

In narrative inquiry researchers refer to narratives as co-constructed (Glada, Shockley, Bisblinghoff, & Stahl, 1995; Riessman, 2008) meaning that narratives emerge

between people. This is not synonymous with narrative researchers partnering with children as co-researchers. Alderson (2008) drew on other researchers (Ennew & Plateau, 2004; Punch, 2002) to explain how children's participation in research is not dependent upon any specific method, but is dependent upon the child's choosing--the level to which they are informed decision makers during the course of the study. In a research *with* children researchers invite children to be part of the research process from beginning to end. Norton (2007) described her research as multicultural feminist critical narrative inquiry. She emphasized two characteristics of research with young children; sensitivity to their needs and processes of meaning making. She taught students how to conduct interviews with their family members about spiritual beliefs and practices. Norton's one-year study is the only narrative inquiry I could locate where students were engaged in doing the work of a researcher. Interestingly, Norton engaged students in data collection, but the students' voices seemed to be missing from other parts of the inquiry such as data analysis.

In our narrative inquiry children were invited to become co-researchers by participating in the work of narrative research by sharing stories, performing stories and collecting those stories in their research notebooks. I aimed to include children in each phase of our narrative research and hoped to look for opportunities for students to take the lead in our work together. Lundy, McEvoy, & Byrne (2011) call for research with younger children as they recognize most co-research partnerships involve children age 8 and older. These researchers specify young children can be involved in every step of the research process including designing the research questions (Kellet, Forrest, Dent, & Ward, 2004). While students did not formulate our research question, I deliberately

aimed to engage students in all other parts of our inquiry as Lundy, McEvoy and Byrne assert, “examples of young children being engaged as co-researchers remain rare” (p. 714). Our narrative inquiry seeks to address this need by adding to this limited body of work research with young children. Classroom teacher and university researcher, Gutshall and Kuby (2013), acknowledge students as integral contributors to research and found little research in the field to support their work. They conclude,

We encourage educators to actively embrace the knowledge, questions, and actions of students—even if in the moment the significance is not clear. Perhaps more research is needed that purposefully includes students in the process of classroom research (p. 7).

Notions of Childhood

As I continued through the literature I realized my desire to invite young students to research *with* me stemmed from my view of children and childhood. My journey through childhood was marked by challenges—trials that I could navigate and overcome through reasoning and demonstrating agency in making my own choices. As I carried these experiences into adulthood and began my life’s work with children, I realized my experiences were not unique to me but captured a phenomenon that is often ignored by adults—children experience childhood in a myriad of different ways and therefore are positioned as experts about their childhood experiences. In other words, while adults can remember what it is like to be a child, adults are not living childhood in-the-moment. Additionally, it is imperative to acknowledge that just as there is no usual type of adult, there is no usual type of child (Albon & Rosen, 2014). Childhood is not a universal experience. Pufall and Unsworth (2003) express the importance of listening to children’s

voices as a way of enabling children and adults to blur boundaries and cross barriers of stereotyping. This kind of listening requires open spaces with conscious efforts to abolish teacher question/student response dialogue in favor of developing new ways of listening. Paley (1990) explains, “If I am to step to the rhythm of the storytellers who inhabit my classroom, I must perform on their stage or we will seldom hear one another out” (p. 7). Albon and Rosen (2014) name this role of the adult in relationship with children ‘least educator’ by drawing on other researchers (Christensen, 2004; Edmiston, 2007; Suissa, 2006) to define ways of sharing with students outside of the institutionalized responsibilities and authority of the teacher. Least educator does not deny “adulthood” but serves as example of how adults can position themselves alongside young children to make space for the inevitable shifts and changes negotiated through child-adult relationships.

Publishing companies, Peter Lang and Routledge, take a keen interest in shifting notions of childhood. Over the past twelve years authors and editors of books in these series—Peter Lang’s *Rethinking Childhood* and Routledge’s *Contesting Early Childhood*—problematize notions of childhood as universal and policy-driven by introducing new pedagogies and experimenting with new ways to think with theory. For example, in the *Rethinking Childhood Series*, Pacini-Ketchabaw (2010) challenges early childhood educators to approach curriculum from multiple and different perspectives and to embrace the many ways of *becoming* children, teachers, and parents. She serves as editor in a compilation of chapters by a variety of authors working to inspire educators, administrators, and policy makers to rethink developmentally appropriate practice. One of the authors, Kummen (2010) emphasizes a hopeful possibility of approaching each

child and group of children as an unknown entity as the gateway to infinite possibilities for organization in early childhood spaces. Ultimately, Pacini-Ketchabaw challenges all stakeholders in early childhood education to re-imagine the possibilities for an ever-changing ever-shifting early childhood curriculum independent of the status quo, supporting the many ways of becoming through teaching and learning.

Recently in the Routledge series, Davies (2014) focuses on her encounters as a researcher with children and teachers in early childhood Reggio-Emilia-inspired preschool classrooms. Davies draws upon poststructural theory as she focuses on new thoughts and new ways of being in the world for young children, teachers, and researchers in early childhood. Drawing on Barad (2007), she emphasizes listening to children as a way to incite newness and make open places of becoming and intra-activity. Davies views research as an opportunity for an ongoing productive process (diffraction) instead of a process of representing what is already there in the data. Her book describes her relationship with young children as it enables her to explore new thinking and being as it emerges and unfolds. Davies ultimately illustrates our being and becoming through encounters with each other and the material world. Through her stories, like the authors in Pacini-Ketchabaw's (2010) work, Davies emphasizes shifting, changing, and becoming in childhood, not focusing on childhood as a universal experience but an experience unique and shifting through interactions with humans and non-humans.

Conceptualizing childhood as constantly shifting and changing and as a unique experience for all young children helps me to envision my role in partnering with young students in our narrative inquiry. It also leaves me wondering—with a strong sense of the unknown—raising questions about how children will become and how I will become

through our research partnership. One thing is clear, by shifting away from psychology driven developmental notions of childhood in favor of dynamic shifting and changing becomings in childhood, outcomes cannot be predicted or known ahead of time and are not the goal when co-researching *with* young children. Instead the purpose of this kind of equitable research partnership is about the research process and thinking deeply with to see what newness might be incited from opening up spaces in our interactions.

Poststructural Theory in Early Childhood Research

In addition to shifting concepts of childhood, early childhood researchers (Kuby, 2011; 2013; Lenz Taguchi, 2011; Olsson, 2009) also challenge traditional notions by infusing a poststructural stance into early childhood research. I noticed how thinking with poststructural theories shifted focus from products to process. For example, much of early childhood literacy research (Park, 2011; Scull, Nolan & Raban, 2013; Vera, 2011) often reports outcome-based findings and implications. While this research is informative, it is incongruent with the research I drew on for our narrative as the emphasis in these studies is on children as subjects and/or their products/performances resulting from the research.

While there are many other researchers utilizing poststructural theory in early childhood research, I draw upon the research of HoChan (2010), Kuby (2013), Leafgren (2009), Lenz Taguchi (2010), and Olsson (2009) for my use of theory throughout this narrative inquiry. These researchers demonstrate how poststructural theories are not typically an add-on to the five traditional ways of doing qualitative research (Creswell, 2013). Instead drawing upon poststructural theory often redefines what it means to be a researcher committed to thinking in new ways about the role of theory in practice in early childhood education.

Poststructural Theorists: Deleuze and Guattari

The work of French philosophers, Deleuze and Guattari (1987) is central to the poststructural movement in early childhood. While Deleuze worked as a philosophy professor, Guattari's background included psycho-analytics and work with patients seeking treatment in mental hospital settings. Together Deleuze and Guattari discuss non-linear ways of thinking. They interrogate social norms and status quo simply by the newness their theories introduce. Rather than common research methods that include a boiling down of the data into codes and themes, Deleuze and Guattari reject this notion in favor of innovative ways to think about the unexpected. Deleuze and Guattari define rhizomes and *lines of flight* as ways to explore the unexpected. In our narrative inquiry I focused primarily on rhizomes and *lines of flight* but also drew upon becomings and assemblages of desire to connect to other theories.

Rhizomes. According to Deleuze and Guattari (1987), the rhizome describes a way of thinking that challenges conventional knowledge and binary thinking by reframing knowledge as moving in messy and unpredictable ways. Allan (2011) defines rhizome in her study of responsibilities to learning disabled students, "Rhizomes have multiple connections, lines, and points of rupture, but no foundation or essence, and the connectivity of these lines makes a rejection of binarism inevitable" (p. 155). Binaries represent polarized ways of thinking; perfect/imperfect or productive/unproductive. In contrast, rhizomes allow for all the in-between places, the messy, going-in-all-directions ways of being and thinking for each individual person. Viewing knowledge and learning in this way is all-inclusive. Thinking is not dependent on hierarchical organization. "With a rhizome, anything may be connected and interconnected to anything else" (Ho Chan,

2010). As a result, “educators can focus on encouraging students to *invent* rather than predict a predetermined answer and educators can *move* with the child’s learning instead of attempting to control a child’s thinking” (Pacini-Ketchabaw, 2010, p. xi). Deleuze and Guattari (1987) explain, “A rhizome has no beginning or end; it is always in the middle, in between things...” (p. 25).

HoChan (2010) draws on Deleuze and Guattari’s rhizomatic perspective of young children and a sociocultural perspective of young children as members of social groups. HoChan encourages educators who typically provide few authentic opportunities for young children to initiate discussions that influence curriculum making. Often young children are merely given token experiences instead of genuine encounters with issues that concern them. According to HoChan, young children should be co-constructors of meaning who are treated as active citizens. This can happen through a rhizomatic movement to “create a space where everything is valued and can come together to form new and multiple thoughts” (p. 47). While the author acknowledges that it is often difficult for educators to make this shift in thinking, it is possible though “in the process of consulting with young children, lines of flight be creating concerning the role of the educator/researcher, the image of the child, and the making of curriculum” (p. 51). The result is moving away from programs FOR children to creating programs WITH children.

Lines of flight. To initiate thinking about lines of flight, one must first envision the ways in which, “Dwelling, getting around, working, playing: life is spatially and socially segmented” (Deleuze & Guattari, 2004, p. 230). Segmentations are defined as *binary*, as mentioned earlier as polarized ways of thinking, *circular*, in terms of social circles including my family, my school, my community, these are ever-widening, and

linear, describing a staircase of episodes or the proceedings of life, first at home, then in school, and so on. As Olsson (2009) explains Deleuze and Guattari's notion,

There is also so-called 'lines of flight', and these are most interesting, because they imply the creation of something new. A line of flight runs like a zig-zag crack in between the other lines--and it is only these lines that...are capable of creating something new (p. 58).

Lines of flight connect the individual with the social world which is an important thread running through this study. Examining lines of flight in third space allows for recognition of new thinking *in between*. Olsson (2009) discovered, "It became clear how collective experimentation with lines of flight can bring to practices and to research new and interesting features of subjectivity and learning processes" (p. 180). Her study observed the nature of these lines of flight and what they were 'doing' for students and their literacy identities. As Deleuze and Parnet (1977) have established, lines of flight transmit us "toward a destination which is unknown, not foreseeable, not pre-existent" (p. 125). Lines of flight can be identified, "When something new and different is coming about...it is never taking place as a rationally planned and implemented change by specific individuals" (Olsson, 2009, p. 63). As a researcher, this requires attentiveness to the circumstances and situations under which new 'somethings' are produced, formed, or articulated. Lines of flight can present a challenge for teachers as Albrecht-Crane (2003) confesses, "After all, as teachers we might crave the rigid, hierarchical arrangement that comes with the possession of the red pen, with having the authority to assign grades, to decide what and how our students read on a given day" (p. 579). Lines of flight are "instantiations of desire, and as such constitute the productive force of change, of

eventness, or becoming” (Tarulli & Skott-Myhre, 2006). The notion of becoming is intertwined with lines of flight, in other words, the ways in which lines of flight are created are imbued with forces of becoming. Deleuze and Guattari (1987) further describe lines of flight as one of the movements of identity. This positions identity, not as fixed, but as in motion and moving into “spaces of transition, moments in which the subject’s sense of self disappears in the face of new, as-yet unknown, possibilities” (Ellwood, 2011, p. 965).

Lenz Taguchi (2010) explores the intra-activity of students in a Swedish preschool inspired by the democratic and collaborative practices of Reggio-Emilia schools in Italy. She argues the “linguistic turn” in education has been explored and now it is time to turn attention to the “material turn”—we understand the role of language in education, now it is time to study and articulate understandings of the role of materials in our increasingly multimodal world, but not one in exclusion of the other. She envisions a both/and relationship between discourses including language, bodies, and materials. Using pedagogical documentation she drew upon Deleuze and Guattari’s notion of *lines of flight* to explore unexpected and inventive ways students and materials acted as performative agents. She explained, “lines of flight can go in directions that simply create chaos with no stability or focus in the learning processes” (p. 101), but also articulated that lines of flight cannot be ignored and demand thinking and living in new ways. Ultimately, Lenz Taguchi eloquently invites readers to think about how intra-activity matters in terms of actively going against the “dominant reductive and simplifying and limiting forces in education” (p. 178).

Narrative Inquiry and Poststructural Theory

Boldt (2006) serves as my mentor in bringing together narrative inquiry, poststructural theory, and early childhood in innovative ways. In the field of early childhood, research utilizing narrative inquiry with poststructural theory is limited. Therefore, I discuss connections between Boldt's psychoanalytic inquiry and my narrative thinking with poststructural theory.

Gail Boldt's two-year research focuses on a story about her son Nick and his resistance to learning to read. As Boldt tells the story of her son's growing hatred for and anger toward reading and school during first and second grade, she puts the story in conversation with psychoanalytic theory. Boldt enlists a tutor to help support Nick with reading, the tutor becomes a co-researcher and the two begin a dialogue about what psychoanalytic theory—embracing difficulty rather than providing a cure—might offer in terms of making meaning of Nick's resistance. They explained it was not merely resistance to reading but resistance to the demand that he learn to read. The focus of the study is not on learning to read or teaching strategies, rather her research demonstrates using narrative inquiry to think about a theory. Boldt moves back and forth between Nick's story and the theory as she explains Nick's resistance to reading in terms of raging anger, fear of loss and need for love, transference (projecting his feeling of hatred for reading onto the tutor), and finally to alliance (embracing his relationship with reading and with the tutor). Boldt applies her work to the field by acknowledging the pressures that exist in the classroom for teachers to produce readers on a standardized timetable. Regardless of these pressures, she encourages educators to put both students and their own needs and desires at the center of classroom practices. Boldt eloquently engages

readers in the story about her son while deeply exploring theory demonstrates how to think about story with theory and how to use story to theorize.

Clandinin, Huber, Steeves, and Li (2011) articulate ways I am thinking about narrative inquiry as a permeable frame for thinking with poststructural theory,

Thinking with stories is thinking relationally as a narrative inquirer (Clandinin 2007). Thinking with stories runs counter to the dominant way of thinking which focuses on thinking about stories as objects rather than thinking about stories as living. When we begin to engage in narrative inquiry, we need to be attentive to thinking with stories in multiple ways: toward our stories, toward others' stories, toward all the social, institutional, cultural, familial and linguistic narratives in which we are embedded as well as toward what begins to emerge in the sharing of our lived and told stories (p. 34).

This description of thinking with stories in multiple ways brings together the aim of narrative research and the aim of poststructural theorists—drawing attention to the newness that emerges when thinking is lived through the process. In other words, instead of collecting data, then analyzing data, and finally writing up the data, stories are used to theorize and theories are storied throughout the entire research process. As we use theory to inquire into our stories along the way, possibilities emerge for living and reliving our stories in responsive ways and thoughtful ways both in-the-moment and in the future (Clandinin & Connelly, 2000).

Through reviewing the research, I see how my research adds another dimension to poststructural research in early childhood. While I think about our stories with theory and I use story to theorize, I also invite young students to engage in narrative research as an

open-ended process. As I do, I hear Ostrow's (2012) words ringing in my ears, "Trust the process" (personal communication, September 6, 2012). I also feel supported and inspired from Maxine Greene's notions of imagination.

Imagination

"I have come to concentrate on imagination as a means through which we can assemble a coherent world..." (Greene, 1995, p. 3).

Maxine Greene's notions of imagination bring together the constructs I draw from throughout this narrative inquiry. From the moment I heard her famous words, "I am who I am not yet," I felt she was speaking to me. Her words have been powerful in my life and as such, I have included her words whenever possible as I explore how her notion of imagination has impacted me as a researcher, as an educator, and as a human—forever on my way.

The usefulness of narrative inquiry, our context of reading workshop, inquiry as stance and students as knowledge producers, stories as knowledge, co-researching relationships with young students, shifting notions of childhood, and poststructural theories used for thinking are merely fragments of ideas until I use them in the cohesive whole of our narrative inquiry. Greene explains,

Among other things that imagination does, it brings together fragments. Creates wholes, patterns, and so on. So the more you see, the more the connectedness.

Then, in addition to that, I think a richness, a fullness of lived life, gives you more opportunity to think of, to look through windows (Kay, 1995, p. 6).

My imagination conceives the connectedness of these notions in a way that brings a fullness to lived life. In other words, by thinking imaginatively about how these

constructs fit together, I am providing more opportunity to think about these things in other new ways.

Maxine Greene draws upon Dewey's (1934) notions of how we utilize our imagination to serve as a gateway to draw past experiences into the present; in turn these "life stories" reach beyond where we have been. Diverse past experiences help to explain why individuals imagine things differently; each person's knowledge and reality is constructed through imagination. She calls this our "social imagination: the capacity to invent visions of what should be and what might be in our deficient society, on the streets where we live, in our schools" (Greene, 1995, p. 5). Imagining possibilities often happens when we realize the circumstances in which we are living are not ideal, when something is missing, or when we are exposed to something we view as better than our current situation. This connects to Cochran-Smith and Lytle's (2009) views about how inquiry as stance challenges the status quo. Both ideas position the thinker/researcher in empowering ways. This is something I took with me into my research relationship with the first grade students. The challenge was to not allow what I imagined to become the dominant voice of our inquiry. Instead I invited students' stories to expand my imagination primarily by watching and waiting to see how they took up participating in research about reading. Greene instructs, "This common world...will be created by story, by giving voice to personal perspectives, listening to others' stories, and trying to expand the referent of what is shared" (Greene, 1995, p. 68). Here she reiterates stories as knowledge and encourages sharing stories as a means for determining where meanings are shared among people. Johnston (2004) contributes to the necessity of imagination in sharing and understanding one another's stories, "...understanding ourselves entails

understanding others and how we are alike and not alike, and our intentions, thoughts, and feelings. This, in turn, requires an expansive social imagination so that we can readily see others in ourselves and ourselves in others” (p. 85). It is with this spirit of social imagination that we embark on our research journey. Greene connects imagination with the public spaces of education. This connection provides opportunities for people to become different, to consider multiple meanings, to create new perspectives, to go beyond what is ordinarily predictable, to break through the taken for granted. Imagination connotes a journey.

The Improvisational Journey Ahead

Greene’s sense of imagination permeated my thinking as I invited students to participate as co-researchers in a narrative inquiry about reading within the rigid and supple spaces of a balanced literacy reading workshop. Cochran-Smith and Lytle (2009) connect inquiry as stance to imagination by explaining how the freedom to imagine comes from encountering and overcoming resistance, tensions, and challenges. So, it is with this sense of imagination and possibility, joy and tension, I invite the reader to consider our improvisational journey through theory and practice as we participated in research together.

Chapter Three

Weaving Together Stories and Theory: A Methodological Frame for Our Story

“Hoping for the best, preparing for the worst, and unsurprised by anything in-between.”

—Maya Angelou, 1969, p. 8

As I embarked on this journey to partner with first grade researchers, Maya Angelou’s (1969) words rang in my ears. I carefully prepared for a journey into the unknown. I carried with me a deep desire to invite students into my narrative inquiry, not as participants, but as partners with me co-researching reading in first grade reading workshop. I knew I could introduce them to research and engage them in activities to involve them in understanding research, but then what? Just as I carried my own beliefs about research and reading into our inquiry, I knew the students and the teacher would carry beliefs with them as well. I wondered how I might honor the teacher’s and the students’ beliefs—their worldviews—the paradigm from which they view the world. I desired to work toward non-hierarchical partnership relationships where student knowledge, experiences, and questions are valued and viewed as vital epistemic resources of the inquiry (Campano & Damico, 2007; L. Sánchez, personal communication, February 18, 2015) while faced with the reality that the first grade students and teacher were situated within public school—a space typically constructed with a hegemonic adult-as-authority/children-as-subordinate hierarchy.

My goals for our inquiry included focusing on partnering with students and teacher, taking their lead, and embracing the tensions and challenges, shifts and changes that would naturally characterize co-researching *with* young children—children and adults working together as co-learners in an inquiry process (Kellett, 2010). As we

engaged in the research together, the nuances of our research journey prompted me to imagine ways Deleuze and Guattari's (1987) poststructural theories might enable fluid descriptions of participating throughout our research process. Consequently, the methodology—epistemology, ontology, axiology, and methods—taken up in this narrative research is braided together in three strands through movement back and forth, in and out of three strands; sharing lived and told stories as we participated in a narrative inquiry about reading in first grade reading workshop; explaining theories that shaped my thinking and our actions; and articulating how methods emerged for storying our research journey. I did not construct this methodology ahead of time, but instead this methodology emerged and developed throughout an engaging and imaginative process of participating in research together.

Expanding Narrative Inquiry to Explore The Research Question

Narrative inquiry is a methodology for many researchers (Clandinin & Connelly, 2000; Clandinin, Pushor, & Murray Orr, 2007; Silvers, Shorey, & Crafton, 2010) seeking to understand the way people story their lives. In 1990, Connelly and Clandinin presented “possibilities for narrative inquiry within educational studies” emphasizing ways this methodology “brings theoretical ideas about the nature of human life as lived to bear on educational experience as lived” (p. 3). While many narrative inquiry scholars take up constructionist or phenomenological paradigms (Specter-Mersel, 2010), I recognized how narrative inquiry invites possibilities of understanding lived experience by *thinking with theory* (Jackson & Mazzei, 2013)—a process of plugging a text into specific concepts as a way to incite newness to critique the multiplicities and complexities of social lives, of experience, of story. I sought to expand use of narrative inquiry in a different way by

plugging our stories into poststructural theories.

I echo the words of Clandinin, Pushor, and Murray Orr (2007), "...we have highlighted that narrative inquiry is a deliberative research process...from the first narrative imaginings of a research puzzle through to the representation of the narrative inquiry in a research text" (p. 33). In this study, narrative inquiry frames the movements of our research journey. From my first narrative imaginings of how I might introduce research to the first grade students as an invitation to research with me, to the various ways first graders participated in being a researcher through their own narrative imaginings: **We** (first grade students, teacher, me) invited **our** narrative imaginings (Sparkes, 2007) to shape our research. In doing so, our stories must be told as essential components of our methodological research process.

Connelly and Cladinin (2006) emphasize the intertwined nature of experience as story and stories as experience. In addition, Schaafsma and Vinz (2011) explain how we shape stories and how stories shape us, "...we invite you to consider narrative inquiry as a way of researching the stories lives tell, those living in us and those that might change our lives" (p. xii). These researchers acknowledge the power of story as reciprocal in terms of both representing and shaping our experiences. My narrative research focuses on the experiences of first grade students—the stories their lives tell and the stories that shape their experiences—in reading workshop to explore the question: **In what ways do first grade students participate as co-researchers in a narrative inquiry about reading in reading workshop?**

Finding Co-Researchers

In this inquiry I set out to invite first grade students to partner with me as co-researchers to participate in the process of storying reading in first grade reading workshop. This meant creating a space in reading workshop for inquiry. I needed to find a reading workshop space with a teacher that was willing to partner with me in inviting first graders to be researchers in his/her classroom. I contacted my friend and literacy colleague, The Director of Federal Programs (and Instructional Coach Coordinator) at a Midwestern public school district serving over 5,000 students, to inquire about working with a first grade teacher and students during reading workshop time. I wrote a proposal for the district and after obtaining permission from the district cabinet, my colleague shared information about my proposed study with the elementary principals across the district. One principal volunteered and promptly invited me to share my research ideas with her team of first grade teachers.

As I prepared to meet with the team, I reflected on my own beliefs about why this research study is important? I wrote,

This study is important because I care deeply about children's perspectives. When I was a child, I wanted people [peers and adults] to consider my opinions and ideas. Now as a parent and teacher, I want to respect, value, and draw attention to young children's perspectives [for a broad audience of educators, parents, researchers, policy makers] in order to shift thinking from 'What should we do **to** students?' to 'What might we accomplish **with** students?' In a classroom, routines and frameworks such as reading workshop are often described from teachers' or researchers' perspectives, but I desire to partner with students to story their experiences in reading workshop in order to share these stories with a wide

audience. I view my role in this study to become part of the classroom culture during reading workshop by being there three days each week to collect data throughout the process of co-constructing a narrative with the students in the class as we research together.

In addition to my own experiences informing the importance of this study, I also planned to articulate to the teachers how this study fits into the field of current research. Not only did I see a need in the field for reading workshop research to examine children's perspectives (Harcourt, Perry, & Waller, 2011), I also saw a need to invite students to be much more than participants and instead imagined students as co-researchers participating with me (Albon & Rosen, 2014) in a narrative inquiry about reading even though I was unsure about what this might look like in their classroom. My hope was for my study to illuminate collaborating with students as co-researchers in a way that has not been previously explored and articulated with young students. I imagined the co-researching relationship with first grade students might potentially generate stories of our experiences that might expose helpful insights into ways young students participate in a narrative inquiry about reading in first grade reading workshop.

As I shared my research aspirations with the first grade team, I was met with little enthusiasm, but this gave way to hope at the end of our meeting when Mrs. Lindsay approached me with interest in inviting me into her classroom to work with her students. I encouraged her to think about it over the weekend and get back with me. I was thrilled when she emailed me several days later to officially volunteer herself and her students to work with me throughout the school year. To prepare myself for this exciting research

opportunity with Mrs. Lindsay's class I continued to read through the work of narrative scholars.

Focusing on Commonplaces in Narrative Inquiry Space

The boundaries of narrative inquiry set narrative apart from other methodologies such as phenomenology (study of experience) and ethnography (the study of people and cultures) (Connelly & Clandinin, 1990). Clandinin and Connelly (2000) name a “*three-dimensional narrative inquiry space*, and the ‘directions’ the framework allows our inquiries to travel--*inward, outward, backward, forward, and situated within place*” (p. 49). In other words, inquiries are not unilateral or fixed and experiences are not two-dimensional or static. Making sense of life through story requires an act of creating, shifting, and moving to fit seemingly random pieces together into a meaningful whole (Salmon & Riessman, 2008). The three commonplaces of narrative inquiry—temporality, sociality, and place (Clandinin, Pushor, & Murray Orr, 2007)—support a multi-dimensional aspect of experiences as fluid moments, not still frame photographs, but living, moving, breathing slices of life. Temporality encourages notions of all things *in process* and calls narrative researchers to attend to the past, present, and future of events, places, and people. Sociality includes relationships between the researcher and the researched, and between the researcher and the physical, emotional, relational, and aesthetic aspects of the environment. Place indicates narrative researchers must focus on the impact of the boundaries of each place along the temporal line. While experiences shift and change, each experience happens in a physical place or series of places. Clandinin, Pushor, and Murray Orr (2007) explained how the commonplaces provide a framework for narrative inquiry and emphasized the importance of narrative researchers

focusing on all the commonplaces instead of emphasizing one and excluding others. Therefore, I invite readers into the context of this narrative inquiry—Mrs. Lindsay’s classroom—and address each commonplace throughout our research story.

Planning with Mrs. Lindsay

I could not wait for my first planning meeting with Mrs. Lindsay! I had sketched out some initial plans for inviting the first grade students to be researchers, but I was ready and willing for Mrs. Lindsay to shape my plan for getting to know the students and introducing them to my research ideas. One morning in early September I stepped through the front doors of Green Elementary, where I had planned to meet with Mrs. Lindsay in her classroom before the school day started. Although I was just beginning to get to know Mrs. Lindsay, I knew Green Elementary quite well as I had engaged in other research work with various teachers and students in this building throughout my PhD program.

The school. Green Elementary (pseudonym) first opened its doors in 2007. As the newest school in a suburban district in a metro area of approximately 300,000 people, Green Elementary is progressive with technology and has attracted many great teachers from around the district and surrounding area. Over the past eight years, Green Elementary experienced various leadership styles from three different principals. The third principal took the reigns in 2012 and introduced Positive Behavior Instructional Supports (PBIS) including a school-wide tiger paw (ticket) system to award students for safe, respectful, and responsible behaviors. These tiger paw tickets can be saved to spend on various awards such as a “zoo keeper” pass. This award allows a student to bring stuffed animals from home to care for throughout the school day. From teaching a tiger

hold position where students hold both hands behind their backs as they walk down the hall, to positive principal referrals where students are sent to meet with the principal to talk about the good things they are doing in the classroom, the general atmosphere at Green seems to reflect uniformity and compliance among students and teachers.

From its inception, Green Elementary established a school-wide daily schedule for each grade level. This schedule privileges a balanced literacy reading workshop framework primarily informed by the work of Linda Dorn (1998; 2001; 2002) and driven by Fountas and Pinnell (1996) small leveled guided reading groups in all grades kindergarten-fourth grade. Instructional coaches focus on working with teachers in grades K-2 or grades 3-4 to support teachers' classroom instruction to best meet the needs of the students. There is a strong district emphasis on literacy and specific expectations about ways reading and writing workshop should be implemented.

Visiting Mrs. Lindsay's Classroom

When I arrived in Mrs. Lindsay's classroom she greeted me warmly as I joined her in a child's chair at her horseshoe guided reading table. I told her about some of my previous research I had done in first grade and third grade with students throughout my PhD program at Mizzou. She told me about her hopes and fears in participating in this research study. For example, she worried about feeling uneasy as a first-year teacher at Greene Elementary although she had almost two decades of teaching experience. However, because she hoped inviting me into her classroom would be exciting and beneficial for her students, she was willing to take a risk. Mrs. Lindsay described reading workshop in her classroom, "I don't mind the kids talking to each other, so it might seem chaotic in my room at times" (personal communication, September 4, 2015). Later in my

research notebook, in response to her description, I wrote about how much I loved hearing how she made space for student talk and that she seemed like a great fit for my research! I told Mrs. Lindsay how much I value student talk. I briefly summarized some of my earlier research work with students at Green Elementary in an effort to assure her that I was not planning to evaluate or observe her teaching, but rather to engage in research about reading with her students. Mrs. Lindsay's comfort level seemed to rise and we began to talk about what my first few days in her classroom would look like as I hoped to co-teach a few mini-lessons to introduce the first grade students to research and how to be a researcher. Not only did Mrs. Lindsay have excellent ideas for the mini-lessons (see Appendix A), but to my surprise, she suggested adding a research corner to the literacy corners she already planned for students during reading workshop time.

The classroom. Mrs. Lindsay's first grade classroom is set up based on school district expectations to utilize Linda Dorn's (Dorn, French, & Jones, 1998; Dorn & Soffos, 2005, 2012) suggestions for a balanced literacy classroom. As Mrs. Lindsay explained her classroom arrangement she emphasized her flexibility with the students while maintaining the district expectations for guided reading and literacy corners. [The district suggests a reading workshop for first grade consisting of a whole class mini-lesson followed by the teacher seated at the guided reading table for an hour as he/she meets with small, leveled reading groups. The other students in the class rotate to assigned literacy corners \(poetry corner, writing corner, listening corner, reading corner, pocket chart corner, word work corner, and now a new research corner\) at the tone—a happy melody ringtone on Mrs. Lindsay's phone. Students carry a travel log to each literacy corner. A travel log is a composition notebook students use to write about their](#)

literacy corner work. For example, at the word work corner students might play a game, then write the words from the game in their travel log along with a short sentence about playing the game. The purpose of the travel log is to keep students accountable as they work at each literacy corner



Figure 3. Mrs. Lindsay's Classroom

each week with no support from or interaction with the teacher. The teacher's job during this time is to focus solely on the four-six students in the guided reading group. A literacy coach is assigned by the district to enforce the guided reading routine by scheduling regular coaching sessions. These coaching sessions are more frequent for new-to-the-district teachers.

Mrs. Lindsay's classroom is bright and cheerful (see Figure 3). A large colorful rug at the front of the classroom was used for class meetings including mini-lessons and read alouds. The walls were fairly empty early in the school year. A few anchor charts with reminders about reading, writing, and math concepts hung organized by content area for easy student use. In unity with her team of five first-grade teachers, Mrs. Lindsay used a clip system for behavior. Non-compliant students were instructed to "clip-down" for each infraction or were invited to "clip up" to reinforce desired behavior. Although Mrs. Lindsay began teaching over fifteen years ago, as a first year teacher in this school

district, she planned to take her time getting started with reading workshop to allow time for students to understand the routine of corner rotations and guided reading groups.

Getting to Know Mrs. Lindsay

I listened intently as Mrs. Lindsay explained her plan to draw largely upon the balanced literacy approach to reading workshop by meeting with students in small guided reading groups, providing activities for students at literacy corners, and emphasizing independent reading from the book boxes students kept filled with books on their independent reading level. She also explained with enthusiasm that she was always looking for different ways, more effective ways, more engaging ways to “do things” in order to best meet the needs of her students. I learned Mrs. Lindsay has 6 children of her own ranging from 6 to 16 years of age. She described herself as flexible and laid back in working with the students much in the same way I imagined her being flexible and child-centered at home with her own children.

I was so immersed in getting to know Mrs. Lindsay, I did not realize it was already time for school to start as students entered the room. Mrs. Lindsay chose my starting date in mid-September so that she would have time to get her students in a routine during reading workshop before I began researching with them. I rushed out the door so that she could start her day...I was feeling ecstatic about our research with her students. Now that I knew a bit more about Mrs. Lindsay and her classroom, I could continue to think about how my epistemological beliefs might fit in the space and in our work together.

What is knowledge? Story as Epistemology

Narrative inquiry recognizes story (noun)—lived or told—as a product

representing a person's way of understanding the world. In other words, stories are knowledge (Clandinin & Connelly, 1990; Salmon & Riessman, 2008). Researchers utilizing this methodology typically adopt a,

view of human experience in which humans, individually and socially, lead storied lives. People shape their daily lives by stories of who they and others are and as they interpret their past in terms of these stories. Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful (Connelly & Clandinin, 2006, p. 477).

In narrative inquiry stories are knowledge and knowledge is storied. This is not to say that all knowledge is or can only be story but to provide an epistemological foundation for this study that recognizes and explores stories as a way of knowing. It is important to note that storied knowledge is not "out there" to be discovered but materializes in our interactions across time (temporality), with people (sociality), and in context (place).

As Squire (2008) explains, these stories are "sequential, temporal orderings of human experience into narrative [and] are not just characteristic of humans, but *make us human*" (p. 43). Further, Salmon and Riessman (2008) state, "The narratives we tell necessarily draw on our basic understanding of human life; of what it means to be human" (p. 78). Demonstrating our knowledge through story is decidedly human as no other species can craft a narrative of their experience in this way. Many narrative researchers refer to personal or autobiographical narratives (Andrews, 2008; Touboukou, 2008) to describe the stories people construct and tell about their lives. In these examples

it seems that stories are narratives and narratives are stories. For clarity, I am following in the footsteps of Connelly and Clandinin (1990)

...we use the reasonably well-established device of calling the phenomenon “story” and the inquiry “narrative” Thus, we say that people by nature lead storied lives and tell stories of those lives, whereas narrative researchers describe such lives, collect and tell stories of them (p. 2).

Essentially, to be clear, in this study I will use “story” to refer to how we are known and how we make ourselves known as humans. Spector-Mersel’s (2010) description resonates most with me, “life *story*—the way we represent our past” (p. 208). Stories are data, produced by people as a representation of their understanding of their experiences in the world. Narrative describes the work we do as researchers. It is imperative to note many researchers (Clandinin & Connelly, 1990; Polkinghorne, 1988; Salmon & Riessman, 2008) use “narrative” and “story” in a variety of ways to refer to a composition of events into a meaningful whole. In this sense, understanding some uses of narrative and story as interchangeable or overlapping with my definitions for this narrative inquiry may help to connect our work to other narrative research.

For many narrative inquiry scholars, knowledge is grounded in Dewey’s notions of experience as personal and social (Clandinin & Connelly, 2000). Bakhtin brings a depth of understanding to the concepts of personal and social as, “All of Bakhtin’s work stands under the sign of plurality, the mystery of the one and the many” (Clark & Holquist, 1986, p. 1). Just as narrative researchers (Clandinin, Pushor, & Orr, 2007; Reissman, 2008; Schaafsma, Pagnucci, Wallace, & Stock, 2013) recognize stories have multiple meanings, “In dialogism there is always more than one meaning, and in another

important sense it is clear that language cannot avoid playing a special role in a universe conceived as endless semiosis” (Holquist, 1990, p. 41). To Kress & Van Leeuwen (2006) semiosis is synonymous with “sign-making” (p. 7). Gunther Kress and co-author, Theo Van Leeuwen (2001) proclaim, “All social action is semiotic, and that all semiotic action is social” (p. 36). People do not make meaning individually, but their social action of meaning making changes them as the actor, but also changes the acted-upon or acted-with (Kress, 2001). Kress applies this to social actors as well as the materials social actors interact with. In our research study, stories then can be lived socially between people and also between people and materials or between people and the spaces they are acting in. Stories can be lived. Stories can be creations (i.e. paper crafts, murals). Turning back to Bakhtin, dialogism, as a philosophy, emphasizes the idea that more than one meaning is present in dialogue as people interact as sign-makers (Kress, 1997). Dialogism is a philosophy of language that places emphasis on connections between differences. Dialogism indicates that any time and any place has powerful conditions at work which “will give a word uttered then and there a meaning that is different from what it would be at other times and in other places” (Holquist, 1990, p. 69). This connects to the commonplaces in narrative inquiry (Clandinin, Pushor, & Orr, 2007) as both emphasize meaning and knowledge in the moment as context dependent. We have but a snippet of in-flux, ever-changing knowledge through story whether lived or told, monologic or dialogic, semiosis or dialogism. In sum, people make sense of their lives through story. For this reason, our narrative research examines peoples’ (students, teacher, researcher) stories of experience (Squire, 2008) as data.

Mrs. Lindsay Makes Space for Our Stories

When Mrs. Lindsay suggested a research corner in the classroom, my mind began spinning with all that I could provide at the corner for the students to use as they researched reading. In essence, by assigning a space in her classroom for our research, Mrs. Lindsay made space for our stories. I envisioned the focus groups protocols (see Appendix B) and interviews I planned for (see Appendix C) happening at this research corner. I also recognized this research corner might potentially send a message to the students that research was an important component of what happens during reading workshop—perhaps just as important as what happens at the poetry corner or listening corner, the reading corner or the technology corner. My excitement was uncontainable!

On my first day with students I planned to show them our research tools; research notebook, colored pens, audio recorder, “flip” camera video recorders, scented markers, and chart paper. I planned to provide some of those same materials to the students so that they could capture their own stories. The research corner Mrs. Lindsay provided consisted of a small rectangle table near the door of the classroom. She told me the table and the wall space above it was mine to use. Now we would have room for our research tools and resources! I purchased a crate with hanging file folders for the research corner for students to store their research notebooks in the file marked with their name. I purchased more colored pens—the PaperMate flair pens—the ones I most like to use. I purchased blue composition notebooks for the students, Mrs. Lindsay, and myself. This way, students could utilize the same resources that I had. I labeled these notebooks with name stickers on the front cover. I found a large cup at home for the pens. I stuffed all of these research tools into a large utility tote—ready to meet my co-researchers—knowing

there was already space for our stories in their first grade classroom...and I hadn't even met them yet!

How do we compose reality? Storying as Ontology

Storying (verb)—*to story*—is the process of constructing a story (noun) by considering seemingly random events and constructing them into a meaningful pattern (Salmon & Riessman, 2008). This is an action or process of making meaning from and through our life experiences. Narrative inquiry poses that people make sense of their lives through story. *Storying* is the process of meaning making through composing a story. Salmon (2008) explains,

A fundamental criterion of narrative is surely that of contingency. Whatever the content, stories demand the consequential linking of events or ideas. Narrative shaping entails imposing a meaningful pattern on what would otherwise be random and disconnected. The 'and then' of stories includes temporal ordering, but goes beyond this in presenting some kind of humanly understandable connection (p.78).

Salmon refers to *storying* as “narrative shaping” which includes connecting events into a meaningful pattern. For example, in our research, as we participated in this narrative inquiry about reading we produced stories as we simultaneously engaged in *storying* what it meant for us to be researchers.

Storying the Research Journey

Storying the research journey (Brock, 2011; Gordon, McKibbin, Vasudevan, & Vinz, 2007) illustrates how narrative researchers do not merely write up collected data as a story, but they go much deeper including narrative in the fiber of each stage of the

research process (Hatch, 2002; Spector-Mercel, 2010). In other words, narrative researchers do not simply tell stories about research, but instead may infuse a narrative paradigm throughout the inquiry. This can mean many things, but for us, storying the research journey meant allowing our stories as knowledge to shape the process of inquiry. While storying our experience with the phenomenon (reading in reading workshop) we simultaneously engaged in storying our experiences of researching. Narrative researcher, Randi Dickson (2011) describes storying through exploring her own subjectivity and making sense of her process of constructing knowledge through the way she crafts the stories for her readers. Storying can help people become aware of beliefs about knowledge and reality. Storying can also make space for those beliefs to shift and change over time and space as we story and re-story our experiences in a variety of contexts and possibly for a range of audiences.

I suppose this notion of storying the research journey sums up one of the greatest challenges for narrative researchers. Schaafsma and Vinz (2011) explain, “We are constantly reminded during any narrative inquiry project that we are traveling on obscured paths toward somewhere that cannot be fully named at the beginning of our research journeys” (p. 84). In other words, narrative research cannot be plotted out ahead of time in the same way other kinds of qualitative researchers can plot out a research timeline. Instead, Schaafsma and Vinz (2011) so eloquently capture a tension of storying the research journey,

No roadmap or methodological template constitutes an effective design for narrative inquiry. The key to the process, in fact, is shaping the instrument—the researcher—to become a traveler, a medium for questioning, stories, possibilities,

and interpretations. This requires...ways of working that keep a degree of flexibility when articulating research agendas (p. 69).

In our narrative research, we (students, teacher, researcher) worked together to story our research journey by focusing on the process of researching reading together. As we engaged in narrative inquiry together, things changed and shifted over time, so we naturally followed these shifts and changes and continued to story our research journey.

The way I understand and am explaining storying the research journey could be likened to Gordon, McKibbin, Vasudevan, and Vinz's (2007) description of the verb narratize which "means to make visible the constructing forces in rendering the narrative" (p. 327). We recognize there are forces at work as we work together in narrative inquiry and the key to effectively storying our research journey is making things visible that are often invisible, in other words, to make explicit the implicit (Kuby, 2013).

Gordon, McKibbin, Vasudevan, and Vinz (2007) offer sound advice to our team of researchers, "The narrative telling itself becomes a way of understanding the experience being scrutinized" (p. 326). Consequently, my goal is not to simply tell or retell a story in a one-dimensional/monologue sense as a narrator might recount events or deliver a commentary, but instead we (students, teacher, researcher) continually engaged together in the process of storying our research journey by co-constructing the events of the process of researching reading in first grade reading workshop into a meaningful, humanly understandable pattern.

Drawing on Bakhtin to Construct Reality Through Storying

When working toward storying a meaningful pattern, I found two of Bakhtin's language theories particularly helpful: multivocality/polyphony and heteroglossia.

Engaging in storying together as narrative researchers included acknowledging that meanings produced in stories are not fixed, but shift, change, and are influenced by subsequent stories (Riessman, 2000). Bakhtin's language theories support this notion of multiple meanings—polyphony. By storying our research process we are making space to explore multiple voices in first grade reading workshop. Connelly and Clandinin (1990) state, "As researchers writing narratively, we have come to understand part of this complexity as a problem in multiple 'I's'. We become 'plurivocal' (Barnieh, 1989) in writing narratively" (p. 9). Riessman (2008) also recognizes Bakhtin as a theoretical influence in relation to the "polyphonic nature of voice" (p. 117) in narrative inquiry.

Bakhtin's heteroglossia is an ideological space where competing dialogues are able to interact in a way that honors multiple voices. Within heteroglossia, it is essential to recognize the "processes of centralization and decentralization, of unification and disunification, intersect[ing] in the utterance" (Emerson & Holquist, 1981, p. 272). In other words, every language and culture has forces that are normalizing and denormalizing the ways language is used in that culture (Emerson & Holquist, 2008). In our (students, teacher, researcher) research partnership there were forces at work to maintain status quo as we worked together to story our research process. Bakhtin explains the centripetal forces pulling to center are the most powerful, they establish the norm or the status quo, while on the other hand centrifugal forces are always pushing out against the norm. Often what begins as a centrifugal force can subsequently become part of the centripetal forces maintaining the norms of language and society. The centrifugal forces "continually upset order, are not themselves in any way unified as forces of opposition" (Morson & Emerson, 1990, p. 139).

Drawing on Deleuze and Guattari to Construct Reality Through Storying

Bakhtin's heteroglossia connects to my conceptions of Deleuze and Guattari's (1987) *line of flight* or to Kuby's (2013) concept of fissure. In other words lines of flight and fissures are often recognized when a centrifugal force is working against the centripetal forces of the group. In other words, lines of flight signify something new. These lines of flight/centrifugal forces at work throughout our journey served as a lens to examine ways students participated as researchers in our narrative inquiry.

Further, Deleuze and Guattari (2004) connect to Bakhtinian polyphony with their concept of assemblages of desire. Assemblages of desire hit "upon us, in singular ways, because desire and the movements it produces take place in between people in a continuously changing and polyphonic way" (Olsson, 2009, p. xxiii). Much in the same way Bakhtin's dialogism is about difference, Deleuze and Guattari's desire is about differences that people sense, "which can trigger new self-organizing and self-producing processes" (Olsson, 2009, p. xxiii). In other words, people influence each other in conscious, spoken ways and in unspoken, unconscious actions both of which make room for the new, the unexpected in the process.

Ultimately Bakhtin's heteroglossia and Deleuze and Guattari's desire are about the context in which an utterance or assemblage is made in relation to other people, each bringing their own perceptions, culture, understandings, and ways of being into the dialogue. Tarulli and Skott-Myer (2006) connect Bakhtin and Deleuze and Guattari in this way,

One might say that [desire] over flows, that it always exceeds the banks or channels that strive to contain it, forever emerging a surplus and as the myriad site

of ineradicable loopholes (cf. Bakhtin, 1984) out the social categories and codes that otherwise pretend to fix bodies in time and space (p. 190).

Heteroglossia and desire imply a multiplicity of forces at work in any context. These theorists help to open up our lived and told stories and our process of storying to many voices, many meanings, many desirings, many ways of understanding that in turn shaped our research in first grade reading workshop.

Storying Our First Meeting: Getting to Know the Students

I can enjoy the first day—of almost anything—the first day of school, the first day of a new class, the first day of practice, the first day of writing a new paper. Firsts are exciting. The first day of research with the first grade students in Mrs. Lindsay's class was no different. I had my research tools, a plan for our first three days together, and a big smile. I was ready. As planned and scripted ahead of time, we began by creating an anchor chart to define research. Mrs. Lindsay gathered her students on the front carpet. There were ten girls and nine boys in Mrs. Lindsay's class, but two boys moved away during the fall semester. Of the remaining seventeen students, fourteen identify as Caucasian, two as Hispanic, and one as African American. At Greene Elementary 42% of students qualify for free/reduced lunch plans and this percentage is about the same for Mrs. Lindsay's class. One student received Reading Recovery services during the fall semester and a second student qualified for these services in the spring. Identification of gifted students does not begin until second grade in this school district.

When all of the students were seated on the colored squares of the rug, Mrs. Lindsay took a seat in a child's chair the edge of the rug. I briefly introduced myself and began to talk with them about what research means. I had a definition in mind that

included looking closely and making inferences, but I engaged students in conversation about research as I wrote on the chart. I asked them to verbally engage in telling me how to spell words, where I should write on the chart, what color markers I should use, and so on. Most students were eager to share, but before I even knew their names I noticed two blonde boys rolling around near the back of the carpet. I would come to know Tay and Arthur very well throughout our research journey, but in this moment I knew only that they appeared very disinterested in research. Conversely, Rosabella and Jasmine were incredibly eager to provide input for the chart we were constructing about research. While I was writing on the chart, "What is Research?" Rosabella, Jasmine, and Katelyn engaged in the conversation.

Me: Good! Looking closely at anything to [stop writing on chart, look at students] and what and why do we look closely at it? What do you want to do? [silence from students] Why are we looking closely at something in research?

Jasmine: Because we want to know what it looks like.

Me: Ok, we want to know what it looks like. We want to know more about it. Does that make sense? So, should we say, looking closely at anything to know more about it or to learn more about it?

Rosabella: Learn more about it, that sounds better.

Me: You think learn more. Do you guys think learn more about it?

Students: [several call out] Yeah.

Me: Ok, so this is our definition of research, "Looking closely at anything to learn..."

Katelyn: About it

Me: About it. [talking while writing on chart] And ok, I'm going to add the word more, is that ok with you guys? [I didn't even turn around to see response and no one responded although several students are beginning to talk among themselves] to learn more about, about it. Very good.

As one of my first moments of interaction with the first graders, I was encouraged by how much they desired to contribute to my work on the anchor chart (see Figure 4), helping to define what research means. I wrote, “The kids contributed to this definition more than I

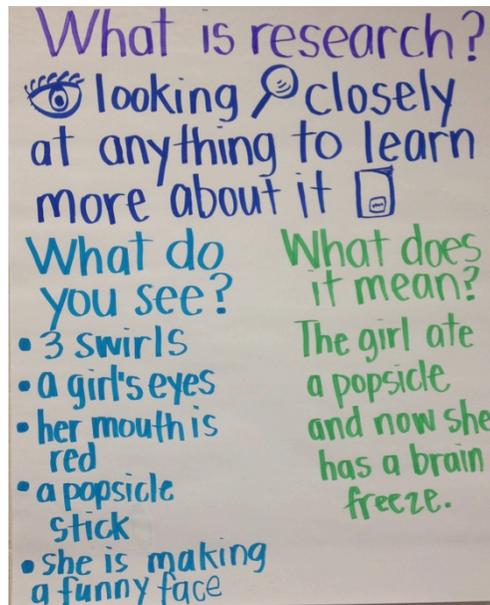


Figure 4. Anchor Chart: What is Research?

thought they would” in my research notebook as it taught me that at least some of the first graders were ready to think with me about research.

We continued to get to know each other that first day by practicing being researchers by asking “What do I see?” and “What does it mean?” while looking at a stock photo of a girl holding an empty popsicle stick (see Figure 5). Students talked about what they saw and what it meant, but it was Caden who immediately inferred that the girl must have a brain freeze. I



Figure 5. Photo for practicing research.

wrote their ideas on the “What is Research?” chart. When I spelled popsicle stick, I accidentally added ‘s’ to the end making sticks plural. I tried to make the best of it by coloring over the s in the shaped of what I imagined to be a thick popsicle stick. The

students began insisting that I use Mrs. Lindsay's Boo-Boo Tape to cover the mistake.

Tay, who had been rolling around on the carpet, stopped to ask me a question:

Tay: What about that dot, um that big dot?

Me: This one? Remember that's our picture of our popsicle stick, since I made a mistake on my chart.

Jack: It doesn't look like one.

Me: I, it really, it's too fat, isn't it?

Jack: Yeah [nodding]

Me: Should we just cover it up?

Some students: Nooooo/Some students: Yessss

Me: I'll have to bring some, some white tape, we can cover it up.

Rosabella: There's boo-boo tape

Me: What do you think?

Rosabella: There's boo-boo tape.

Jakey: It's down...

Me: Does your teacher have boo-boo tape? Uhhhhh, can I borrow some boo boo tape?

Mrs. Lindsay: Yes

Me: Ok, ok, this will be good. This will make everybody feel just so much better, right?...about our sign here. So let me fix it (I'm tearing off tape). Oh, this is what I should have done in the first place. I'm so, you guys are so smart, you know an awful lot about being in first grade.

Students: [Laughter]

Me: I can tell you guys are going to be a big help to me. There! Is that better?

Students: Yeah

The moment the students insisted I use the boo-boo tape stayed with me because it gave me insight into their thinking. It seemed unacceptable to several students for me to scribble over a mistake, instead I had to hide my mistake (see Figure 6). Maybe this was

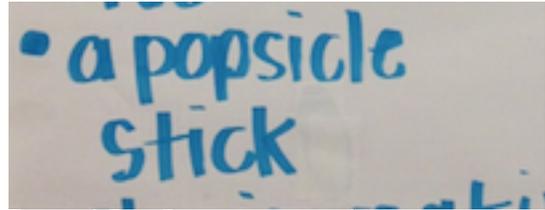


Figure 6. Boo-Boo tape on our chart.

because I am an adult? Maybe it was because I was writing on chart paper? Maybe it was because using boo-boo tape was something modeled by Mrs. Lindsay? Regardless of their intentions, I learned that we would need to make room for taking risks and making mistakes as we researched reading together.

This story from the first day of our research journey illustrates how storying worked for me to share our stories in ways to make students' voices heard throughout our research journey. I took two seemingly random events (students adding to the definition of research and student suggesting I use boo-boo tape) and told them together in chronological sequence to begin a story of our research together. These interactions represent the beginnings of our relationship as researchers. Interestingly, in terms of Bakhtin's heteroglossia, students were enforcing the centripetal forces of the classroom by insisting I fix the chart I wrote on so that it was free of any evidence of mistakes, while I was exerting a centrifugal force by attempting to turn my mistake into a picture. Immediately following this interaction, I turned this story around and around in my mind. Something was intriguing to me about the students insisting I cover my mistake. As I wrote in response to the transcript of our story, many questions emerged for me much in

the same way Riessman (2008) and Jackson and Mazzei (2013) talk about questions emerging in the middle of thinking about stories. As I considered these questions, it became evident that the remainder of our journey together was unknown to me at this point during the first visit. How many more questions like these would emerge? How would I know what to focus on and what to let pass me by? How would I know when to dig deep and when to back away? While I felt comforted by the few scripted a few mini-lessons I planned with Mrs. Lindsay to teach students about research, there were many unknowns, many uncertainties about who the students were, what they believed and what they hoped to gain from the research. Still, many mysteries were lying beyond the horizon. So, we journeyed onward.

Creating Permeable Boundaries for our Narrative Inquiry

One of my tasks as a narrative researcher was to travel back and forth between narrative (our inquiry) and story (the phenomenon) (Clandinin & Connelly, 1990). This required clear definitions of my narrative epistemology (story as knowledge) and ontology (storying to construct reality) to create permeable boundaries of our narrative inquiry. Storying can be a way for people to make sense of their lives of a way to compose reality. Narrative inquirers clearly agree, “Narratives are the means of human sense-making” (Squire, 2008, p. 43) and “stories reveal truths about human experience” (Riessman, 2008, p.10). In other words, storying—the act of composing our understandings—aids in grasping the nature of reality in narrative inquiry. Reality is relative in that narrative inquirers recognize all people have their own understanding and interpretation of experiences in their lives (Clandinin & Connelly, 2000). In addition Clandinin and Connelly (2000) instruct that narrative inquirers “...make themselves as

aware as possible of the many, layered narratives at work in their inquiry space” (p. 70). Whether through interpretation or observation, in narrative inquiry multiple realities are valued as they are constructed and co-constructed by the researcher and participants. This is not a claim about truth, but rather a claim about perceptions that recognized how temporality, sociality, and place might impact how reality is perceived in-the-moment. Thus, reality is relative, shifting, changing, and flowing across time/space.

Exploring Experience with Story and Theory

Narrative inquiry is characterized by the examination of experience. The experience examined in this narrative inquiry was the participation of the students in the research. Simply, participate means to *take part*. Students were not measured based on outcomes by an externally determined standard, but instead were invited to participate in the research process as we decided what counts as research, how to do research, where to do research, why to do research, and who to do research with. Consequently the definition of participation evolved throughout the study and meant different things to all of us (students, teacher, researcher). My research question—In what ways do first grade students participate as co-researchers in a narrative inquiry about reading in reading workshop?—sought to explore ways students participated. The question is not directing explicit attention to the outcomes of researching reading but at the process of participating in this research together. Over the course of our research I began to see participating as rhizomatic in nature.

Exploring Participating with Rhizomatic Theory

Rhizomatic theory is grounded in work by French philosophers, Deleuze and Guattari (1987). In many ways rhizomatic theory seems to be the backbone of

poststructuralist agendas in early childhood literacy research work (Leander & Boldt, 2012; Lenz Taguchi, 2010; Olsson, 2009; Pacini-Ketchabaw, 2010). These researchers complicate and disrupt traditional notions of thinking in terms of representation in favor of a process of rhizomatic thinking explained as a tuberous non-linear root structure or as a tangle of spaghetti. “A rhizome has no beginning or end; it is always in the middle, in between things, interbeing, *intermezzo*...the fabric of the rhizome is the conjunction” (Deleuze & Guattari, 1999, p. 25). Ho Chan (2010) explains rhizomatic thinking in relation to her work in early childhood, “The intention of the rhizomatic movement is to create a space where everything is valued and can come tighter to form new and multiple thoughts” (p. 47). Rhizomatic theory recognizes that many theorists from various schools of thought view humans and human life as segmented in binary, linear, and circular fashions. Poststructural theorists primarily look at deconstructing these lines recognizing the supple and rigid functions of these lines (Deleuze & Guattari, 2004; Olsson, 2009). However, as Olsson explains there are also, “lines of flight, and these are most interesting because they imply the creation of something new” (p. 58).

As methods for layering our stories emerged in this inquiry, I began to see—become aware of—the rigid and supple lines I had subconsciously imagined for the role of students as co-researchers. In other words, it became obvious to me that I had determined what was being a researcher and what was not being a researcher. For example, tensions arose for me when I noticed students doing something I had not previously imagined as research. I was then forced to work through that tension. At times I paused to ask myself if I could follow the line of flight or I would enforce a rigid line of the norm of the classroom. Other times I was not conscious of my response to their

innovative ways of being a researcher until I revisited our stories later on. While I never intended to enforce boundaries of our narrative research for the students, I needed to recognize the boundaries within myself and within the classroom so that I could notice student-initiated lines of flight running “like a zig-zag crack between the other lines” (Olsson, 2009, p. 58). As our narrative research developed and emerged there were obvious shifts and changes, ebbs and flows, impacts by the lines of flight at work in the classroom that created and re-created new trajectories for our research. The students, the teacher, and me were in motion moving along these supple and rigid lines. Because of the fluid, rhizomatic nature of participation, I could not capture it in still frame, so instead I attempted to story our research production process through layering our lived stories. I noticed as the co-researchers (students, teacher, researcher), research artifacts (products of students’ research such as books), space (movement and interaction in the first grade classroom during reading workshop), and theory (rhizomatic) intersected, lines of flight emerged within, among, and beyond our stories. Our stories illustrate how new kinds of participating emerged as our research work was born/recognized/celebrated/reproduced and so on.

Thinking with Theory to Explore Participating

The research question clearly indicates this research aims to explore ways students participate as co-researchers in a narrative inquiry about reading in first grade reading workshop. This might lead any qualitative researcher to believe that the methods would explain how I coded data to look for themes in student participation. However, as is fitting for narrative inquiry, I am interested in storying the complexity of “stories of human experiences of teaching and learning” (Schaafsma & Vinz, 2011, p. 1). Naturally

then, my methods would reflect storying “to capture the fluidity, meaning-in-motion, and uncertainty...to narrate the filling up, not the boiling down and obfuscation of life-in-the-living” (p. 17).

Kuby (2014) and Jackson & Mazzei (2013) provided the means for me to capture this uncertainty and fluidity by demonstrating for researchers how to *think with theory* in qualitative research. This notion disrupts typical ways of coding data to look for themes, by instead putting data in conversation with theories that inform the work. Jackson and Mazzei (2013) explain,

We maintain that data interpretation and analysis does not happen via mechanistic coding, reducing data to themes, and writing up transparent narrative that do little to critique the complexities of social life; such simplistic approaches preclude dense and multilayered treatment of data (p. 261).

As an alternative to coding and looking for themes, Jackson and Mazzei suggest a Deleuze and Guattari (1987) concept of “plugging in” as a process—something that can be put to work. “Plugging in to produce something new is a constant, continuous process of making and unmaking” (Jackson & Mazzei, 2013, p. 262). In our narrative research we lived out this making and unmaking through a cycle trying out and validating or discounting various ways to be researchers together. As methods emerged I returned again and again to this idea of “plugging in” as I thought through our data (stories) with theory (poststructural/rhizomatic) something new (lines of flight) emerged. In essence, in the spirit of thinking with theory, I hoped to “seek the voice that escapes easy classification and that does not make easy sense” (Mazzei & Jackson, 2009, p. 4). I continued reading and rereading our stories while thinking rhizomatically. It was not—

was never—easy, but as methods emerged, I made careful notes about each step hoping to capture the processes, tensions, and possibilities of thinking with theory in a narrative inquiry about reading with first grade co-researchers.

Story and Theory: A Layering of Our Research Process

In the closing chapter of his book, Campano describes his research method and how it developed.

It is an organic model in the sense that my design intention, data collection, and means of interpretation were not formulated a priori and then applied to my practice; rather, full immersion in the multiple and interacting currents of the life-stream of the classroom was the first in a series of moves intended to generate knowledge-of-practice (p. 112).

Methods typically describe the way a researcher goes about examining data. My narrative research drew upon Riessman's (2008) dialogic/performative (d/p) analysis as a starting point for thinking with theory (Jackson & Mazzai, 2013; Kuby, 2014). I engaged in careful documentation of my methods throughout the narrative inquiry. The methodological steps could not be written ahead of time because of a trifold of theoretical underpinnings. First, because of the emphasis on moving away from hierarchical research relationships and moving toward more equitable ways to partner with young children in research I needed to make space for children as co-researchers to influence the research process. Second, because of a conscious decision to think with theory as a way to disrupt traditional notions of coding and looking for themes in data I needed to let the process be my guide to something new. This is a departure from some narrative inquiry scholars (Polkinghorne, 1988; Riessman, 2008) who connect narrative to theory after analysis.

Instead I utilized theory from the beginning of our research as a way to bring narrative inquiry and poststructural theory into conversation with one another—to inform one another throughout our research process. Third, because narrative inquiry is my methodology I needed to privilege the story(ies) as knowledge, not boiling down, but instead capturing the fluidity and uncertainty (Schaafsma & Vinz, 2011). Five layers emerged throughout this narrative research: constructing our stories, reading and rereading our stories, layering stories on a temporal line, charting lines of flight, and storying movements. Rather than conceptualizing these layers as steps or sequential methods of data analysis—in keeping with the spirit of thinking with theory infused in this narrative inquiry—I conceptualize each of the layers as intertwined pieces of our story building a foundation for a creative and imaginative storying of our research production process.

Layer One: Constructing our Stories

Upon securing a research space (reading workshop in Mrs. Lindsay’s first grade class) through IRB, district, school, teacher, and student permissions and deciding upon a research question to inform the field of research, my next step was to document students’



Figure 7. Share time.

participation as we constructed stories while researching reading during reading workshop. Throughout this inquiry—fourteen

weeks during the fall semester in first grade—my goal was to work with students to construct our lived and told stories during reading workshop time as students rotated through literacy corners around the classroom while their teacher met with small guided reading groups (Diller, 2006; Dorn, French, & Jones 1998; Fountas & Pinnell, 1996). I constructed stories through making notes in my research notebook (see Appendix D), taking photos and videos (see Appendix E), viewing and/or transcribing photos/videos/audio recordings of our team of co-researchers at work in the classroom (see Appendix F), conducting interviews (see Appendix C), teaching mini-lessons (see Appendix A), leading share times (see Figure 7), and writing a story of our research journey for the students (see Appendix G). Students constructed stories through making notes in their research notebooks (see Appendix H), creating other research artifacts—books and “creative things” (see Appendix I), creating audio recordings of interviews with one another, making video recordings of themselves individually and of other co-researchers at work in the classroom, and writing stories of the research journey (see Appendix J). We constructed stories together through co-created anchor charts, audio recorded interviews (student-student, student-teacher, teacher-researcher), video recordings during reading workshop, our museum walk (see Appendix K), mini-lessons, and share times. At times I organized focus groups to watch and analyze photos, video, or audio recordings from the classroom (see Appendix B) although I rarely found the focus groups I led to be effective. Interviews with students about their research seemed most engaging for the students. After attempting to lead a few focus groups, I abandoned that method of collecting stories and took up the students’ lead in interviewing. I had to imagine new ways to research with students when the focus groups were not working.

Students often asked to be interviewed about their research, and I occasionally ran out of time to interview everyone who wanted to talk with me about their research on any given day. On several occasions students asked to interview me. Throughout each day I spent in the classroom during reading workshop there were a minimum of two cameras capturing our work. iPods were placed around the literacy corners and a GOPRO—a durable and small video camera with a wide angle lens—hung on the top of some shelving to capture a “fish eye” view of most of the classroom. The cameras generated countless hours of video.

It is important to emphasize how students felt empowered to engage in this *constructing our stories* layer of research with me and also independently. Students saw how I used our research tools and took initiative to use these tools to capture our research in the same way. For example, Jack and Arthur spent a day during reading workshop circling the classroom with one of the iPods as they videoed conversations with students around the classroom at the various literacy corners and as they narrated a tour of the classroom. These students documented stories by gathering lived stories and told stories of research in first grade reading workshop—more stories than I could ever capture, retell, or include in this research story. Through living and telling stories *with* students I came to know them as readers, as learners, as story tellers, as story performers, as schooled bodies, as desirers, as constructors of knowledge, and as friends. Our narrative inquiry merely explores a snippet of our lives as researchers of reading during first grade reading workshop (see Appendix L for brief narrative description of stories of our research production process by week).

This first step of constructing our stories through a variety of modes helped to explore our lived and told stories in the moment during reading workshop in first grade. These stories were revisited again and again as I continued through each of the emerging and recursive layers of this narrative inquiry as they emerged.

Layer Two: Reading and Rereading Our Stories

Reading and rereading our stories started slowly at the beginning of the study and increased as I neared the end of my three days each week in the classroom during reading workshop. I labeled and reflected on the audio and video files as I uploaded them each day. In my research notebook I marked which camera(s) captured the stories I had listed in my notebook that day. I labeled the video files with students' names, camera, research, and date. Later I returned to these data files and these labels

helped me to quickly locate who, when, where and what was happening in the data file. For example, one day I sat on the front carpet during reading workshop while students took turns reading their research work from their research notebooks. Rosabella asked to share first and showed me her drawing of a girl holding a “facts” book with a speech bubble, “I am smart” (see Figure 8). She read the sentence



Figure 8. Rosabella’s research notebook work.

below her drawing, “Reading makes you smart.” I video recorded this interaction.

Immediately following my time in the classroom that day, I watched portions of this video and uploaded it to my hard drive. I labeled this video, “9.25.14 White 8 Rosabella Facts Book I am Smart.” Later I could quickly locate this video by searching date,

camera, student, or type of story. This was the first part of setting up a structure to my data that enabled an ongoing reading and rereading of the stories in this research.

Rereading included transcribing students' written stories. One week toward the end of the fall semester I traveled to a conference and was not in the classroom. Mrs. Lindsay invited students to write their own "Storying the Research Journey" story. I had written my "Storying My Research Journey" story the previous week at Carissa's request. When I returned each of the students read their story aloud to the class during a share time. Then, the students gave me a copy of each story to keep. I typed up all of these stories in a list I called, "Students Storying the Research Journey" (see Appendix M).

As a final part of rereading, at the end of our fourteen weeks when winter break arrived, I read back through the 126 pages of notes from my research notebook. I highlighted the stories throughout my notebook that showed ways students participated in research. I began a chronological list in my research notebook I called "Take a Closer Look" (see Appendix N) as a reminder to continue rereading these stories by watching and listening to the data files that corresponded to these moments. As I constructed the list, I took time to transcribe stories that I did not remember well or stories that potentially served as examples of ways students participated in research. I included a photo to represent what happened visually in the story along with the transcription (see Appendix F).

This reading and rereading layer exemplified the influence of Riessman's (2008) dialogic/performative analysis as I interrogated "how talk among speakers is interactively (dialogically) produced and performed as narrative" requiring, "close reading of contexts, including the influence of investigator, setting, and social circumstances on the

production and interpretation of narrative” (p. 105). Taking Riessman’s lead, I wondered, “How is a story coproduced in a complex choreography—in spaces between teller and listener, speaker and setting, text and reader, and history and culture?” (p. 105). In other words, I realized d/p analysis helped me show how students’ performances as researchers shaped, reshaped, shifted, defined, and (re)defined what it meant to be a researcher in this inquiry space and, in turn, how this participation shaped reading workshop. This layer in our narrative research enabled me to examine ways students storied (dialogically performed) their experiences of participating as researchers in this narrative inquiry.

Layer Three: Layering our Stories on a Temporal Line

This third layer of narrative inquiry was informed by two concepts: layering and the temporal line. Schaafsma, Pagnucci, Wallace, and Stock (2007) describe a layering of stories in narrative research. These researchers explain their way of looking at four stories in a collaborative narrative inquiry,

Our...projects tell one story of the development of narrative inquiry in English education and writing studies over the past twenty-five years. Taken together they reveal trends, struggles, and accomplishments that extend beyond our personal experience to others who practice narrative inquiry and who were early practitioners of other research methodologies (p. 284).

Here the researchers assert that stories (narratives) of personal experience can be layered together in narrative inquiry to bring about a deeper conceptual understanding of narrative inquiry as a whole. I concluded that in order to share students’ experiences I needed to layer their stories together with my stories and their teacher’s stories to provide a deeper conceptual understanding of ways students participated in our narrative inquiry.

Secondly, the temporal line is derived from Clandinin and Connelly's (2000) notion that temporality places things in the context of time. Temporality indicates that people and events always have a past, present, and future. Therefore, "it is important to always try to understand people, places, and events as in process, as always in transition" (Clandinin, Pushor, and Orr, 2007, p. 23). Clandinin and Connelly (2000) use temporality to think about how events represent how things happen over time. This directed my attention to the temporal line running through our narrative inquiry. As our research journey unfolded, not only did each of us bring our own past, present, and future, but the events of our research were not fixed in certain moments, but were happening through time/space (Dixon, 2010).

Consequently, I constructed a temporal line to layer our stories of students' participation throughout this research we shared (see Appendix O). First I drew a horizontal line across two pieces of chart paper. I labeled places across the line with each of the dates of my visits to the classroom to work with the students in this narrative inquiry. I thought about the movement of our work over time and the fluid moments, the ebbs and flows, shifts and changes. Layering our stories across this temporal line helped me to "see" in our stories the places these shifts and changes occurred. The layering of stories across the temporal line emerge through ten recursive steps:

1. Consistently throughout this study I aimed to privilege students' voices. It seemed fitting for me to begin with the students' stories, "Storying the Research Journey," books they wrote about researching reading during reading workshop. I added each part of the students' stories to the temporal line on the date these stories corresponded to using purple pen. For example, Lily wrote, "One day when Mrs.

Crawford came she showed us what co-research is.” I wrote this on 9.19.14 on the temporal line.

2. As I added each story from the students’ written books, I also added the corresponding story/ies from my “Take a Closer Look” list in my research notebook (see Appendix N) using green pen. This helped me to layer my notebook stories and the students’ stories at the dates on the temporal line. I recognized that when the students’ stories were also on my list of stories, it indicated to me that the student(s) and I both acknowledged this story as meaningful in our research journey. This also showed me ways I had taken up or discounted students’ ideas about research. For example, Kal’s story about making a chart with Jakey of a diagram of “Bluedoe” (a paper “person” that helps with reading) was on my “Take a Closer Look” list, but Rae, Dawn, Rosabella, and Jack’s stories about playing a name game on our second day together in the classroom were not on my list.

3. When the students’ stories were not on my “Take a Closer Look” list from my research notebook, I went into the data files (photos/video/audio recordings) to watch or listen to the story/ies the students referred to. At this point the analysis became cyclical as I reread these stories and at times transcribed the story. I added these stories to my “Take a Closer Look” list in my research notebook and then wrote the story to the temporal line in light green pen. As an example, this happened with the name game stories from Rae, Dawn, Rosabella, and Jack. I had not written about this get-to-know-you-game we played as a class, but through revisiting the data files I realized how significant this moment was to the students and to the teacher. I found a data file of an interview with Mrs. Lindsay telling me about the importance of this name game to the students,

So then as we started I think a lot of them when they wrote their stories about the research they really like the opening name game. The whole introduction they really gravitated towards that, and remembered that by the time you were finished you could say all of their names and they only had known you for like 20 minutes and that was really important to them. That name game is going to be a great one for me to start with next year.

Mrs. Lindsay's story illustrated the cyclical process of layering stories on a temporal line. In some ways this was similar to a treasure hunt. I would find something important to a student and follow it to uncover and dimensionalize the story by finding out who else thought it was important.

4. Next I added the stories from my own written text, "Storying My Research Journey" (see Appendix G). This was a story I wrote for the students in the class after Carissa had questioned why I continued to write in my research notebook while all of the other researchers were making creative things and making books. She asked me to write a story about our research. It took me a couple of weeks to write. Finally during week ten I brought my story—a picture book—to read to the students. In this step, as part of the layering process, I looked back at my book and added my stories in orange pen to the temporal line using the dates corresponding to the stories. This layered my story with the students' stories and the stories from the data files that I had already included on the temporal line. For example, I included in my book a story about the "Ways to Use my Research Notebook" anchor chart we co-constructed at the end of week two. Five students contributed work from their research notebook by writing it up on our chart. I commented, "This felt fun and engaging for all of us!" This was layered with Katelyn and

Ella's stories about making charts together for directions at 9.26.14 on the temporal line.

5. Just as I had with the students' stories, I now added the corresponding stories from my "Take a Closer Look" list in my research notebook. This helped me to layer my notebook stories, the students' stories, and my "Storying My Research Journey" stories at the dates on the temporal line. For example, on the temporal line at 11.21.14 there were seventeen stories about our museum walk. This was an event we planned together to transform the classroom into a museum to walk around while sharing our research about reading with one another.

6. Again, repeating the process I used with students' stories, when the stories in my "Storying My Research Journey" book were not on my "Take a Closer Look" list from my research notebook, I went into the data files to watch or listen to the story I referred to. At this point, layering, once again, became cyclical as I reread these stories and at times transcribed the story. I added these stories to my "Take a Closer Look" list in my research notebook and wrote the story on the temporal line in light green pen. I noticed that the stories about my conversations with Mrs. Lindsay were often what I returned to the research files to locate. I realized this was because while these conversations validated or contested ways students participated as researchers, these conversations did not *show* ways students participated. For example, Mrs. Lindsay mentioned, "When you [me, the researcher] were calling them co-researchers and they were responding—that is really cool." (personal communication, December 17, 2014).

7. I wrote my "Storying My Research Journey" book during weeks nine and ten. The students wrote their "Storying My Research Journey" books during week twelve. Consequently, after examining the written stories, I went back through my research

notebook and data files to add to the temporal line stories we lived and told about ways students participated as researchers in weeks thirteen and fourteen. For example, in week nine Jack made a “research ornament” (a paper ball covered in words that could be used as a tree decoration and as a resource for writing words). I included a picture of Jack and his research ornament in my book “Storying My Research Journey”. While I was away during week twelve, the students saw this photo and were reminded of Jack’s research idea. When I returned to the classroom during week thirteen, the students had decorated their classroom Christmas tree with *research ornaments*. My book had made public Jack’s way of being a researcher and consequently many students took up this way of being a researcher. I added this story to the temporal line.

8. As I examined the temporal line, including the stories represented throughout our research journey that illustrated how we participated as researchers, I realized pieces were missing. I went back through my research notebook and my “Storying the Research Journey” book and added to the temporal line with blue pen the retrospective stories I had written along the way about my experiences with the researchers. This included stories about pedagogical decision-making with Mrs. Lindsay and stories about some of the tensions and challenges I faced as I tried again and again to position myself, the students, and the teacher in equitable ways that honored the students as co-researchers in this narrative inquiry. For example, on 10.17.14 I reflected,

I’m trying to ask questions to support their connections [from their research work] to reading, but is this me forcing my agenda on them as a researcher? How can I “get behind” what they are doing as researchers?

This story from my research notebook tells about the tensions and challenges of

researching with students. This is a story that would never appear in the students' notebooks because it does not represent their perspectives. Yet, this is an important part of our research journey as Schaafsma and Vinz (2011) instruct, "Commit to including your 'selves' in the process of knowledge creation" (p. 73).

9. I returned to the data files to find Mrs. Lindsay's and the students' reflective stories—lived and told—about ways they participated as researchers. I storied and transcribed pedagogical decisions and conversations Mrs. Lindsay and I had together and added them to the temporal line in red pen.

For example, during share time one day in week five many students took turns describing their research artifacts. These artifacts illustrated their research about reading. The other students in the class listened and helped the researcher to reflect on their research by asking if it looked like and sounded like research using an anchor we had co-constructed the previous week. At the end of share time while we were still seated on the carpet, I posed a question to Mrs. Lindsay to which she replied with a story:

Me: Mrs. Lindsay, are you just so impressed with all of this research?

Mrs. Lindsay: I am, I am so excited for them because they are just like learning in their own way and so there's so many different ways. There's just not one right way to do something/

Me: I know.

Mrs. Lindsay: /and there's not one right way to do research and we've seen that like, [to students] he's got his way that he's shared, and Jack has his way, and Katelyn has her way, and Kal has his way, and Maggie has her way and so there's so many different ways that we can do it. And the best way is the way that is best for you to learn.

Me: That's absolutely right.

In this transcript Mrs. Lindsay's story shaped what it meant to be a researcher in first grade reading workshop. This is an example of the told stories I added to the temporal line.

I also returned to the data files to gist and transcribe ways students lived and told stories about being a researcher. For example, it was through this process of revisiting video data that I noticed Jason talking with Katelyn at the research corner as he worked on a detailed drawing of Godzilla. He commented to Katelyn, "I should probably add words." He was living a story about what he thought it meant to be a researcher. He believed research about reading had to include words. Later, when I saw Jason's Godzilla, there was a speech bubble that read, "You need to stretch words." Godzilla was providing information about how to read. This lived story tells about being a researcher in first grade reading workshop.

10. After the temporal line was constructed, I rolled up the charts and brought the temporal line into Mrs. Lindsay's class to show the students my work and to give them time and space to respond to our stories represented on the temporal line. Students immediately engaged in a lively discussion about what they saw in the research.

Me: [I unrolled my temporal line and hung it on the white board for students to see.]

Students: [several at once] WOW/whoa/wow/oh...

Me: Thank you for saying, "Whoa!" I knew you guys would love it! Ok, so remember when you all made your charts? You know how you made your anchor charts and you put all of your research on there about reading?

Rosabella: You made all that in one day?

Me: No, it probably took me at least a week.

Students: [several responses all at once...teacher directs students to move from their desks to the carpet]

Rosabella: It looks like a city!

Me: Tell me about that, Rosabella.

Rosabella: [runs up to the charts pointing all around on it] Like, like, grass, and then the buildings, and then the sky. And clouds.

Me: Cool, awesome, I love that.

Many more students eagerly described what they saw. Tay saw a map with colors and white space. Jack saw a world constructed from research. Katelyn suggested putting all of the words on the timeline in a research book.

Me: So, you think I should take all of these words and put them in a book and/

Katelyn: Then you'd have a research book.

Me: So, you think I should make a new research book with all of it.

Rosabella: Yeah, yeah, you should [gets up off the carpet where all of the students are sitting and comes back up to the chart]. It's going to be a really really big book. Like from here, down to here [stretching up and reaching down at the chart].

Me: It's going to be a really big book because there is a lot of information.

Students continued to discuss what they saw on the charts. They saw many things in the stories across this temporal line; a city, a world, a landscape, a storm, and so on. The most common comment was about the temporal line representing our research world.

After crafting the temporal line and taking time to study it, I saw movements.

Much in the same way a musical composition has various movements, our stories across

this temporal line had ebbs and flows—shifts and changes—that characterized ways students participated as researchers. Our work was never stagnant or static and it appeared to proceed out in every direction as illustrated by our collective work as researchers. Taking up ideas from the research journey that many narrative researchers (Brock, 2011; Schaafma & Vinz, 2007; 2011) refer to, I realized that we were not simply on a research journey, but we were engaged in a research production process. A research journey implies a quest toward a specific end. As I aimed to follow the students' lead, our journey was not focused on outcomes of researching reading, but instead through examining ways students participated in research the emphasis shifted to the *process* of researching together.

The first three layers—constructing our stories, reading and rereading our stories, and layering our stories on a temporal line—revealed that this research production process happened in a series of movements. Next, I needed to continue to think with theory to seek out ways to identify our movements.

Layer Four: Charting Lines of Flight

Using rhizomatic theory I thought through the layers of our story focusing on locating the shifts and changes that impacted the ways students participated in our research production process. I looked at our stories marked out along the temporal line. With an orange highlighter I marked the *lines of flight*—the fissures or unexpected moments—in our research stories that appeared to change the trajectory of the research production process. I made a list of the stories representing these *lines of flight* in my research notebook (see Appendix P). For example, I wrote, “9.23.14 * Carissa asking for research supplies.” Then, I revisited this story using a video recording and reflecting on

Carissa asking for research supplies.

During one of the first focus groups with Carissa, Ella, Katelyn, and Dawn at the beginning of week two, I introduced these students to ways they might work in their research notebooks to research reading. Carissa mentioned that she wanted to make a card to tell about reading. She explained that in order to make it she would need paper and a hole punch and yarn. As she talked with me she imagined ways to share reading with others and this did not include using her research notebook as I had originally assumed. To accomplish her goals she told me which materials she needed to make the card about reading. I made a list of things to buy and two days later brought them in to the classroom. I made these materials available at the research corner. Carissa and the other girls in the focus group started using them, shortly followed by many other students in the class taking up this way to be a researcher. Carissa's idea about materials was the *line of flight* that caused a new movement of students using materials outside their research notebook to capture their research about reading.

Visualizing a *line of flight*. As I continued to chart movements, I began to visualize this relationship of lines of flight and movements in conversation with Carissa's story (see Figure 9). As I was thinking with rhizomatic theory, I felt a sense of the multi-dimensionality of our research journey. I remembered the students' descriptions of our research world. I pictured narrative inquiry encompassing this study. In many ways just as our solar system is situated in the Milky Way galaxy, our research study about the ways students participate as researchers is situated within narrative inquiry (see glowing

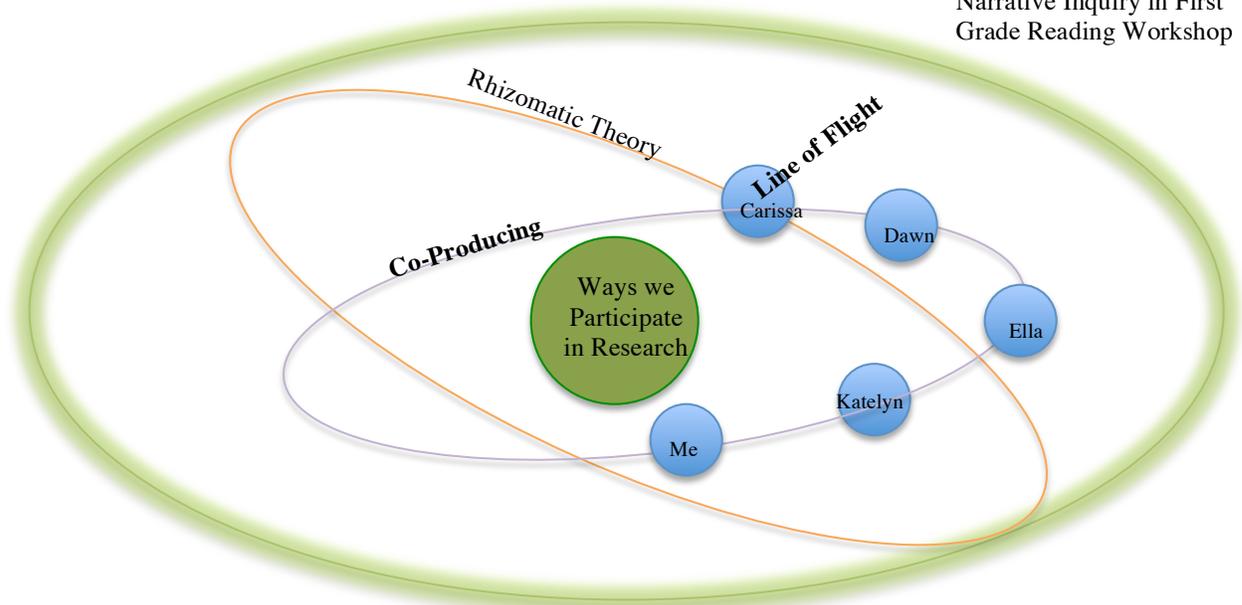


Figure 9. Charting Carissa's Line of Flight.

green orbit in Figure 9). This orbit is glowing, not because it is a tight boundary but rather a permeable space open to imagination and revision.

I considered each student a knowledge producer through inquiry as stance (see blue spheres in Figure 9), recognizing that students have their individual rhythm or motion in the same way a planet has its own rotation. In the same way, I am a producer of knowledge and am represented by a blue sphere in this story; however, we are rotating clockwise on the orbit, and I placed myself in front because in this instance I was leading the four girls in a focus group. “Ways we participate in research” marks the “planet” in the center of the orbits because this is the center of our inquiry (see green sphere in Figure 9). As we story our research journey “Ways we participate in research” provides a gravitational pull representing centripetal forces throughout the research as it helps us to focus and refocus on exploring our research question about ways we participate as co-researchers in a narrative inquiry about reading in first grade reading workshop. In the

process of charting lines of flight, new definitions of our roles as co-researcher emerged that aligned with the notion of our narrative research as a research production process.

Students as co-producers. Thinking about movements by putting our stories in conversation with rhizomatic theory illuminated how students are more than researching with me, they are co-producing the research process with me (see lavender orbit in Figure 9). Co-producing captures how the first grade students, the teacher, and I participated together as producers of knowledge, producers of research, producers of ways to research, producers of share time, producers of research artifacts, and producers of research relationships. A producer is often involved throughout all phases of production from inception to completion. A producer creatively guides and directs the process of making a record, film, television show much in the same way students guided and directed the process of researching reading in first grade reading workshop as illustrated by Carissa and her friends in Figure 9. Co-producers are two or more functioning producers who perform jointly or cumulatively all of the producer functions as a team or group. In other words different producers bring different strengths, talents, and abilities. We do not all contribute to the production of the research in this narrative inquiry in the same ways. There are nuances to our participation. There are unique roles of each co-producer. Additionally, I began to see the teacher's role as executive producer and my role as coordinating producer—acknowledging some hierarchy still existed in and among our research work despite efforts to dispel it.

Teacher as executive producer. Throughout the fourteen weeks of this narrative inquiry, Mrs. Lindsay took on many roles typical to a classroom teacher. She was the ultimate authority in the classroom as is traditionally the case with classroom dynamics

between teachers and students. One day during reading workshop, I was sitting on the classroom rug next to Rosabella listening to her read a story. Rosabella had approached me with her book box and asked if I would video record her reading to me. I took her lead, pressed record on the iPod, and took notes in my research notebook as she read. Tay noticed what we were doing and rushed to Mrs. Lindsay hastily interrupting her small group guided reading lesson to “tattle” on Rosabella and me. I am still not sure what it was that we were doing wrong, but I noticed Mrs. Lindsay told Tay it was ok with her. Tay went back to working on research, Rosabella resumed reading to me, and I went back to listening to her read. This moment stayed with me for several days, I puzzled over it, still unsure what was “wrong.” As I reflected on this story I realized that through his tattling, Tay showed me that Mrs. Lindsay has the final say about what happens in the classroom: She is our executive producer. She supervises the co-producers in the performance of all of their producer functions, she sets the schedule, she makes curricular and instructional decisions for her students, and ultimately decides what goes on in her classroom, for what purpose and for how long.

Me as the coordinating producer. The coordinating producer is part of the production team. This person works with the executive producer and the co-producers to achieve a unified end result. In this narrative inquiry I was/am coordinating the work of the students as individual producers working separately and in groups on single and multiple productions to achieve a unified end result in the form of a dissertation.

During the fifth week of my work with the students, I received a letter from Rae (see Figure 10). The letter read,

Miss Shonna, You are the best research teacher. I am so so happy that you are feeling better. Rae.

Reading Rae’s letter was the first time I noticed any of the students calling me “research teacher”. While I was grappling to explain my role as a researcher in this narrative inquiry, it seemed obvious to some of the students that I was there as a research teacher. This description of my role aligned with the mini-lessons I taught about research and the share times I led to make space for students to share their research with one another.

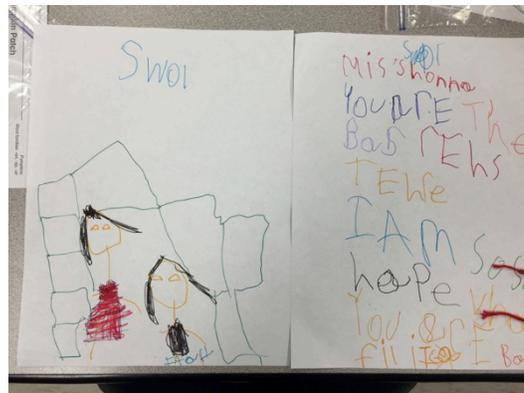


Figure 10. A letter from Rae.

A few days later Jakey made a small book for me (see Figure 11). It was a thank you book that read,

by Jakey. Thank you for bringing the string. Thank you for bringing that to us.

You are the best research teacher. Thank you. Thank you for being here. You are awesome.

The students recognized me as a teacher yet not with the same authority as their classroom teacher. I was an adult in the classroom. I was doing research with the students. I was the research teacher. This

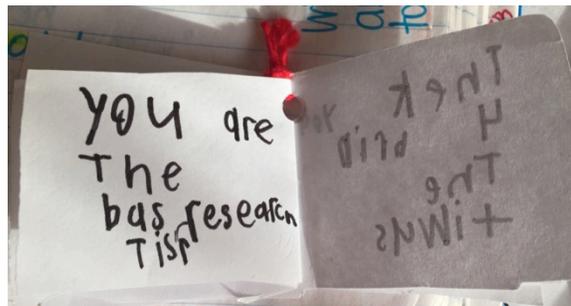


Figure 11. A thank you book by Jakey.

aligns with the role of coordinating producer in that I collaborated with Mrs. Lindsay—the executive producer—to produce with and support the students—co-producers—as

they engaged in research about reading and as they informed our research production process.

Charting *lines of flight* to unpack “participating”. Charting lines of flight to identify unexpected moments helped to uncover and unpack ways we (students, teacher, and myself as the researcher) participate—the roles we took up as co-producers. The executive producer, coordinating producer, and co-producers worked together throughout our research production process. I refer to all of us as Our Production Team: A team of co-researchers each with a unique role informing the entire creative process of what it means to participate as a researcher in a narrative inquiry about reading in first grade reading workshop. We were not following a mandate or a prescribed program. We were living as researchers and producers of research together during reading workshop.

While our inquiry revolved around ways we participated as co-producers in research, everything and everyone was in constant motion. There are many limitations with this visual representation as I attempt to capture a snapshot of continuous, fragmented motion. While the orbits look perfectly elliptical, asymmetrical lines might best represent our movements. However, for the purpose of showing how students’ *lines of flight*—departures from the norm—were taken up by other students and in turn changed from a centrifugal force to a centripetal force as students recognized the line of flight as a new way to do research/be a researcher. To be clear the orbit represents a new way students took up co-producing. The orbit does not represent a line of flight. The words “Line of Flight” represent the departure from an established way of co-producing.

Thinking about these movements with rhizomatic theory (see orange orbit in Figure 9 and Figure 12) helped me to story the movements of our research journey. When

I revisited the story about Carissa requesting paper, yarn, and a hole-punch to make a card, a *line of flight* became visible (see “Line of Flight” in Figure 12). This line of flight started a new trajectory of what it meant to be a co-producer of research in this narrative inquiry (see purple orbit). While I introduced writing in a research notebook as a way to be a researcher, Carissa introduced working with materials as a way to be a researcher. Figure 12 shows how Carissa’s lived story

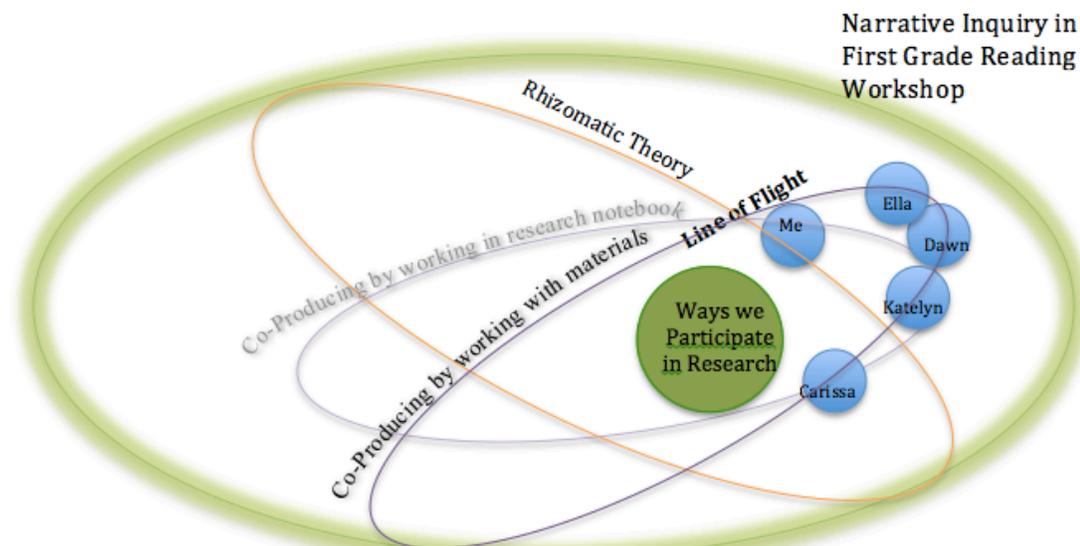


Figure 12. Charting Movement after Carissa’s Line of Flight

intersected with rhizomatic theory and impacted the other girls she was working with. While I did not recognize this *line of flight* in-the-moment, I provided the materials Carissa requested. Looking back at this story I can see how I influenced the story by providing the materials for Carissa, but I did not follow *her line of flight* as a researcher. While the other girls followed Carissa’s lead in moving from co-producing by working with materials, I continued to research using my research notebook. Ella, Katelyn, Dawn, and Carissa moved forward on this new line of co-producing and called themselves “the creative group” (personal communication, September 26, 2015) as they worked with the yarn, paper, and hole-punch to research reading. In response, I adjusted the way I thought

about what it meant to participate in research by shifting the way I was thinking with theory to include this new data: the stories that emerged because of this new way the students were participating as researchers. This was an easy shift as I joyfully followed Carissa and her friends as they created a new way to be a researcher.

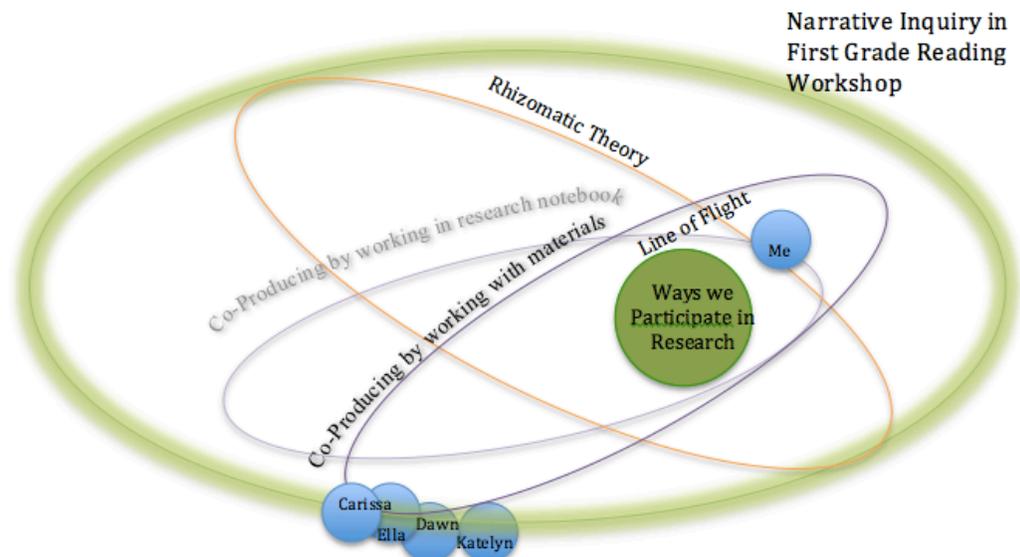


Figure 13. Charting Tensions in Our Movements

The tension for me came when I later saw what the girls were doing with the materials in the name of research. From what I initially saw, the girls colored with the research pens, hole-punched, tied yarn, and talked to each other about games they liked to play and the pictures of donuts and horses they colored with the research pens. In my research notebook I wrote, “I went with students’ ideas to bring materials—they made books, but not about [our research topic] reading.” It seemed as if they had moved around the “co-producing by



Figure 14. Our research topic sign.

working with materials” orbit and it had taken them far from “Ways we Participate in Research” and far from me where I continued to work in my research notebook (see blue spheres in Figure 13). In response to this tension, I made a sign for the research corner “Our Research Topic” (see Figure 14) to encourage them to stick to the topic of researching reading. I intruded even further by bringing in a photo of Carissa and Katelyn (see Figure 15) reading together at the reading corner and leading a focus group with the four girls using a “What do I see?” and “What does it mean?” t-chart (see Appendix Q). I inadvertently asked the girls to quit making books so that they could spend time writing on these t-charts in their reading response log. When the girls headed to the research corner, they did not work in their



Figure 15. Carissa and Katelyn reading together.

research notebooks. Instead they went back to making their books. At this point I attended more closely to the books they had been creating. I could see they were committed to working with materials as a way to be a researcher. While I was challenging the students’ desires to work with materials as researchers and having trouble grasping the relevance of their actions to our research about reading, the students were far ahead of me in their thinking. They had asserted themselves in asking for materials and using the materials as researchers of reading in first grade reading workshop. These girls storied for me an imaginative way to participate as a researcher.

I repeated this process of charting lines of flight by closely examining our stories and narrating as well as graphically representing each of the lines of flight I had

identified on the temporal line and listed in my research notebook. This process of charting led to a discovery of the challenges and tensions, joys and imaginings of co-producing the research production process in first grade.

While two-dimensional graphics have limitations, the elliptical shapes of the orbits and the representation of students as three-dimensional spheres with their own motion independent from the movements within this research, reinforce the notion of our continuous motion and movement. It was grappling with the tensions of this motion—the shifts and changes, ebbs and flows—marked by these lines of flight that made space for an imaginative storying of our research production process through movements.

Charting lines of flight incited an exploration of the why (theory), the how (methods), and the what (initial findings) in order to illustrate the complex process of thinking with theory in a narrative inquiry. Exploring examples of *lines of flight* revealed how co-researching shifted to co-producing as students informed our research production process. Exploring *lines of flight* required defining our roles—co-producers, executive producer, and coordinating producer—as a starting place that lays a foundation for me to continue to engage in storying our research production process.

Layer Five: Storying Movements

Storying our lived and told stories about researching reading in first grade reading workshop as movements of co-producing was the final layer in this narrative inquiry. Schaffsma, Pagnucci, Wallace, and Stock (2007) explain, “Narrative inquiries tend to value story as a form of analysis” (p. 302). Unlike the other layers that centered on the students’ stories as co-researchers/co-producers, this layer brought new tensions for me as a researcher because of a persisting question: How can I share my keyboard with Mrs.

Lindsay and the students as I attempt to story the intricate movements of our research? Throughout each part of the research I fully and wholly engaged with my team of first grade researchers, but storying the research journey fell solely on my shoulders, as it should, this is my dissertation. Gordon, McKibbin, Vasudevan, and Vinz (2007) offer this to console me in my lonely writing: “For us, stories are gathering places of meaning that convey the contexts, complexities, and situatedness of experience. Stories offer up the living traces of multiple forms of consciousness and relation” (p. 326). My hope is that as I story the movements of our research, I capture our complexities and include our multiplicities.

Schaafsma, Pagnucci, Wallace, & Stock (2007) explain, “Composing stories reveals not only the people, places, and things we observe but also why we observe them and the significance we invest in our observations” (p. 283). Another hope of storying movements is that sharing our stories would reveal us as people as well as the significance of our relationships with one another as we engaged in research.

Storying involves examining seemingly random events of our lived and told stories throughout this narrative inquiry and constructing them into a meaningful pattern (Salmon & Riessman, 2008). This may seem contradictory to impose a meaningful pattern (story) around a line of flight. However, I reconcile this tension with our reader in mind. While I am not using coding or themes, I am constructing this story to show a richness and complexity visible through shaping this meaningful pattern around movements initiated by the *lines of flight* identified in layer four.

Storying movements incites a new metaphor. I began the fifth layer of this inquiry by charting the *lines of flight* and the shifts in our participation at the point of

each line of flight in order to compose movement across the temporal line of our research production process. In other words, I aimed to story, not simply each line of flight, but the stories that connect the lines of flight rhizomatically (in many different ways with no beginning or end) to us, to our stories, and throughout our research production process. At this point a song metaphor emerged that aligned with the emerging concept of co-producing and honored the imaginative spirit in which we engaged in research together.

Dixson and Bloome (2007) utilize a jazz metaphor connecting their thinking with cultural politics, critical race theory (CRT), and literacy education to “encourage scholars to move beyond the use of narrative and counter-story” (p. 33). They explain that jazz presents multiple perspectives as improvisation makes room for many voices. For example, while the band continues to play the original song, the soloist is able to create a unique melody line complimentary to the tune the band continues to play. Dixson and Bloome (2007) also explain how jazz, particularly through these improvisational aspects, is “able to interrogate form and structure to expose its limitations then build upon those limitations to imagining and creating something more liberatory” (p. 32). In our narrative research, as co-producers, we took turns imaginatively improvising throughout the research production process. As I began storying the movements that emerged, I utilized this jazz metaphor to emphasize how the process of storying can be likened to the process of listening to jazz improvisation and recording the performed notes onto a music score. In other words, I could not write our song before it was played by the production team as we engaged in research together. It is only in retrospect that I could record our melodies, harmonies, and movements.

An Emerging Methodology

Clandinin, Pushor, and Murray Orr (2007) explain, “Narrative inquiry is a kind of inquiry that requires particular kinds of wakefulness” (p. 21). In our narrative inquiry *wakefulness* was demonstrated by conceptualizing a narrative paradigm through *story as knowledge* and *storying as reality* created space to invite *students as knowledge producers* to inform our narrative research work. Weaving together story and theory in this narrative inquiry *with* young students guided me through a recursive process of utilizing emerging layers—constructing our stories, reading and rereading our stories, layering our stories, charting lines of flight—leading to storying movements throughout our research production process. This entailed imaginatively conceptualizing our roles as co-producers and cultivated in-the-moment an analogy of music production. Just as a song has many movements marked by changes in key, dynamics, or tempo, our research had movements marked by *lines of flight*. In this analogy, each of our co-producing roles became apparent as *we shifted from participating in research to producing in research* while working toward a non-hierarchical research relationship where student knowledge, experiences, and questions were valued and viewed as vital epistemic resources of the inquiry (Campano & Damico, 2007), but also acknowledging the ways our research relationships were impacted by the typical hegemonic nature of adult-child relationships in schools. Many researchers working with young children utilize the term co-research meaning anything from engaging children as participants who “tell us about their thoughts and experiences” (Engel, 2005, p. 199) to “moving toward a more collaborative research relationship with children” where “young people participate in designing the study” (Freeman & Mathison, 2009, p. 165). Our narrative inquiry incorporated these

definitions, yet extended beyond them as students were an integral part of our team of co-producers—Our Production Team—and as a part of this team, students engaged in an imaginative improvisation throughout *our research production process*.

Chapter Four

Producing Our Story: Playing Our Tune

“It’s not about the end product... tied up with a bow—it’s about the process—what kids tried, how they got there, what they did along the way.” –Mrs. Lindsay

“Never play anything the same way twice.” –Louis Armstrong

When improvising in jazz music, there is a musical structure in place: a key, a steady beat, a repeated chord pattern, and often a familiarity with the other players in the jazz band. Louis Armstrong captures the joy of jazz improvisation by explaining the in-the-moment imagination and creativity that shapes each performance... a tune is never played the same way twice. Reading and researching in Mrs. Lindsay’s first grade classroom can be imagined as picking up an instrument and improvising along with our tune in the same way Big Band Jazz musicians of the 1930s would play together. The regular, day-to-day happenings in reading workshop provided structure for improvisation in the same way that a jazz band continues to play a chord progression as the person improvising shaped the melodic line. While initially our co-researching work could be conceptualized as playing an improvised jazz tune, as I examined the movements in our song, our work together also reflected an improvisational production process. Therefore I did not simply use jazz to characterize our research work, but the jazz metaphor helped to theorize our research work and research relationships. In this way our improvisation went beyond acting as musicians playing the tune to encompass the role of the music producer. Rick Camp (n.d.), music producer for vocal artists such as J Lo, Beyoncé, and Usher, describes the role of the music producer,

...he’s in charge of organizing [the song material] and making it sound like a cohesive song. He calls all the shots on what’s played, and when it’s played, and

how it's played, and the sounds that are used, or the vocals that are recorded if they're correct or not. The producer is in charge of everything (para 1).

Our Production Team—co-producers (students), executive producer (teacher), and coordinating producer (me)—was in charge of everything about our research. Jazz improvisation captures our co-producing work throughout our research production process as we engaged in a narrative inquiry about reading during first grade reading workshop.

Making, Unmaking, and Remaking Research: Findings Reimagined

Answering a narrative research question involves sharing stories. Typically these stories are told by participants in a study planned and designed by a researcher who collects the stories, then analyzes them through coding and looking for themes, next writing findings, and finally applying their knowledge to the field to provide implications of the research. Our inquiry sought to answer the question, in what ways do students participate as co-researchers—co-producers—in a narrative inquiry about reading in first grade reading workshop? A researcher-centered notion of “findings” was abandoned in an effort to more adequately story the multiplicities of participating in narrative research. Instead of presenting thematic findings, I present a recurring process of sharing our stories, utilizing theory, and exploring stories and theory with the jazz metaphor. I explicitly work through a process of making, unmaking, and remaking our research production process. The cycle—story(ies), theory(ies), jazz metaphor—repeats to explore the multiplicities and complexities of our improvisational shifts and changes, tensions and challenges, joys and imaginings as we experimented, grappled with, and tried out ways to be researchers about reading in first grade reading workshop.

Stories in Conversation with Theory

Jackson and Mazzei (2013) explain a poststructural way of rethinking qualitative research,

It is such a rethinking of an interpretive methodology that gets us out of the representational trap of trying to figure out what the participants in our study ‘mean’ and helps us to avoid being seduced by the desire to create a coherent and interesting narrative that is bound by these themes and patterns...our methodology-against-interpretivism disrupts the centering compulsion of traditional qualitative research this project that we are presenting is about cutting into the center, opening it up to see what newness might be incited (p. 262).

Jackson and Mazzei (2013) opened my eyes to two beliefs I operated within as I story our research production process. First, methodology does not end where findings begin.

Throughout this chapter the stories remain in conversation with the theory(ies). Jackson and Mazzei explain this as plugging one text into another as a way to think with theory.

This chapter demonstrates how a conversation between storying, theory, and metaphor can dig deeply into the complexity of the contributions of all of us as co-producers.

Second, opening up the center to see “what newness might be incited” (p. 262)

corresponds to thinking rhizomatically about lines of flight *with* my stories. Hence, these findings are not reductionist thematic outcomes, per se, as might be typical in qualitative research. Instead storying our research production process was a way to illustrate the process of making, unmaking, and remaking research.

Deleuze and Guattari (2004) describe assemblage of desire, not as a thing contained nor as a thing that can be planned or controlled, but as a positive force creating

new, continuously changing processes (Olsson, 2009). In jazz, as the musicians improvise, they work together. They depend on one another. They listen to each other. They take turns shaping the melodic line in complex ways that bring consonance—stability: pleasing, harmonious sound—and dissonance—tension: disharmonious sound with a desire to be resolved—to the song. The role of each jazz musician is to engage with fellow musicians in the stabilities and the tensions throughout the song. As co-researchers in this narrative inquiry, each of us had a role in our improvisation through the rhythm changes, harmonic changes, and shifting melodic lines of our song—our research production process. Students, teacher, and researcher lived and told stories as we engaged in narrative inquiry about reading during reading workshop. My singular desire—a positive force for creating new—is to honor the plurality and complexity of the lived and told stories of Our Production Team as we engaged imaginatively in our research production process.

Storying Us: Theorizing Our Research with a Musical Score

Dickson (2011) serves as my mentor in the process of *storying us*. She captures the tensions and weight of the process of telling others' stories. In reflecting on storying her research with women educators, she laments, "...and afraid, most of all, that I was losing the magic that is so much of Mona" (p. 117). As I story our research production process, my fear is that I might take away from or lose the magic that is/was the students' as we researched. In a moment of discussion with my committee member, Jill, I realized I could reconcile this tension and overcome this challenge by recognizing my relationship with the students and the teacher is/was part of our story. I cannot story our research production process as an outsider looking in. Dickson's (2011) advisors commented on

the degree to which she accounted for her part of the conversation with the women in her study. They referred to her style of writing as Bahktinian ventriloquism—when the researcher includes insights about participants without explaining their role/presence in the research. This resonated with me and reminded me of my conversations with Jill. In response, I took up a *storying us* (Dickson, 2011) approach and have deliberately selected terms such as Our Production Team and *our research production process*. This research is ours—the students, the teacher, and the researcher.

I connected *storying us* with Clandinin and Connelly's (2002) explanation of stories as co-constructed in narrative inquiry. The researcher does not own the story or narrative in the same way that other researchers in other fields might own their research texts. Clandinin and Connelly (2002) explain how co-constructing stories requires reflexivity on the part of the storyier/researcher and this happens through reflection on the ways we are storied as researchers. Additionally, Jackson and Mazzei (2013) and Honeyford (2014) describe a folding and flattening that characterizes thinking with theory and explains how I was/am storying myself as a researcher through each layer of our story. Jackson and Mazzei (2013) explain, "So what we have practiced is not an attention to one of the various poles in a myriad of binaries—subject/object, data/theory, researcher/researched—but a flattening and attentiveness to how each constitutes the other and how each, as supple, sprout as something new" (p. 265-266). By *storying us*, I am reflexively telling our shared stories, not as researcher/researched, but as a part of Our Production Team with shared co-producer roles as we worked through our research production process. In other words, there is no fear of losing the magic; the students were/are a part, Mrs. Lindsay was/is a part, I was/am a part...of our stories. My process

of *storying us* included sharing our stories, thinking with rhizomatic theory, and utilizing a jazz metaphor to theorize and unpack the work of Our Production Team. This involved a continuous circling back to revisit our improvisational stories and to compose them onto a Big Band Jazz musical score. In essence, I created our sheet music *after* our songs were played.

Participating and Not Participating

When looking back on my first day in the classroom, I did not make space for following the students' lead(s) as much as I wished I would have in our first meeting. I wanted to be careful to engage the students in ethical ways in the research, so I needed to be scripted and calculated as I presented the co-researching opportunity to the students. Reading from my script and from the assent form (see Appendix R), I explained to the students that participating in research was their choice. I read,

The most important thing to know about our research is that participating, or becoming a researcher with me, is your choice! You do not have to participate if you do not want to and if you decide to start participating and change your mind, you can do that. I am going to ask you to sign an important letter [the assent form] that tells you all about our research project. After I read it, if you want to be a researcher with me, you can write your name on it. Your parents also received [and returned] a permission slip to sign so that you could participate (see Appendix S). Please let me or your teacher know if you have questions.

I read my prepared statement and read the assent form to the students. I handed out our special research pens (PaperMate Flair pens, see Figure 16) for the first time so that

students could sign their names on the form. As students were signing, I circulated around the classroom helping them with questions.

Rosabella, who had been a main contributor to our conversation about research as we constructed the “What is



Figure 16. Our research pens.

Research?” anchor chart, surprised me with her response to the assent form:

Me: My school told me that I needed to have all of you guys sign a very special form

[Jakey: [gasp]] that you wanted to get notebooks and be a researcher with me, k? So, the form looks just like this.

Rosabella: [whispering with excitement] yes, yes, yes, yes, yesssss

Me: K, now the important thing to know and I'm actually going to read this to you so that I am so formal and official and so that you know that I've done what I am supposed to do. Are you ready to listen very carefully?

[I read the assent form aloud to the students then I modeled how to sign it.]

Me: Very good, so on this line you are to write [I modeled for them with the document camera and a research pen how to write on the assent form]

nine...dash...eighteen...dash...fourteen. After you sign your name, k? And when you have all of that done/

Me: Rosabella, can you write on yours?/

Me: When you have all of that done I'm going to come and get your special pen and paper [assent form].

Katelyn: But, what about our fake name? Our fake name?

Me: We'll decide on fake names later.

Rosabella: I don't want to sign.

Me: You don't want to do it?

Rosabella: [shakes head]

Me: Ok, you don't have to. If you don't want to do it, you don't have to [some students are talking as they are finishing up and I'm walking around collecting pens and papers].

While I emphasized to the students in the assent letter that it was completely their choice to participate and they could stop at any time, Rosabella was so engaged with me when discussing research in her classroom that I interpreted her “no” representing an exercise of power over her situation as opposed to a lack of interest in being a researcher. Much in the same way students say “no” when a child asks them to play, in essence Rosabella said “no” when I asked her to play research with me. I respected her decision and did not pressure her to participate.

The next day I returned to the classroom. Mrs. Lindsay gathered the students on the carpet for a mini-lesson we co-planned. She created an anchor chart from a t-chart organizer I made (see Figure 17) to show students ways to think and write about the two questions, “What do I see?” and “What does it mean?” while

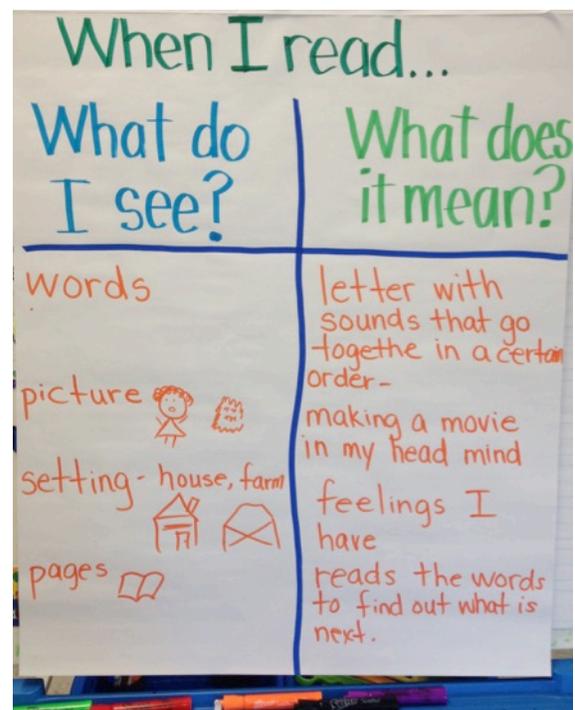


Figure 17. Anchor Chart: When I read...

reading books from their familiar reading boxes. The students returned to their seats with the new research notebooks. They began looking at books and writing in their notebooks

for the first time. Meanwhile, Rosabella sat at her desk reading and inciting several reminders from Mrs. Lindsay to stay focused on her reading. After a few days of independently doing her own thing while the rest of us were researching together, Rosabella decided she wanted to “play” with me and the other students in the class as she asked to sign the assent form. Now, with Rosabella on board, we became a whole-class team of researchers.

Storying and Improvisation

Students lived and told stories throughout our research production process. Take for example Rosabella declining my offer to participate as a co-researcher. The transcript showed Rosabella’s lived story about saying no, and I told her story about changing her mind and signing the assent form. Salmon and Riessman (2008) describe storying seemingly random events into a meaningful pattern. This relates to storying our research



Figure 18. Random floating musical symbols.

production process. Taking up the jazz improvisation metaphor took us further into the intricacies of our layered stories. Imagine the context of reading workshop in first grade, Rosabella, the other students, Mrs. Lindsay, me, the assent forms, and the pens as the seemingly random pieces much like the floating musical symbols in Figure 18. These random pieces share a context—we are in close proximity to one another in reading workshop in the same way the floating notes share a space in Figure 18. However, these seemingly random pieces could be composed in various ways and from multiple perspectives depending on who is storying. The challenge for the storer—the person

taking on the task of storying—is to layer the multiple perspectives and seemingly random stories into a meaningful pattern without losing the multiplicity and complexity of each story.

Storying Our Improvisation on a Big Band Jazz Music Score

In order to effectively story the layers, I imagined a music score unto which these stories could be layered and constructed into a meaningful pattern. The music score in Figure 19 includes empty staves with space for time signature, notes, rests, dynamics, and other notations depicting how each part of the song is played for each musician. In a



Figure 19. Empty Big Band Jazz music score.

song, the musicians work together to produce music, but they do not play the same notes. They do not play instruments that have the same sound. They do not have the same stage presence.

They do not interpret the musical score in the same way. In other words, each musician brings complexities and multiplicities to each performance. When these parts come together, it creates something new. Variety among the musicians adds to the richness of the song. When each musician is playing her/his part well, it adds to the pleasure of listening to the song. Each musician brings a layer to the music. Percussion, piano, bass, guitar, a variety of woodwinds, and a variety of brass bring unique and distinct sounds to each jazz piece. At times, each musician takes a turn shaping the melodic line through

improvisation while the other musicians accompany by playing the familiar “riffs” or chord progressions of the song. This could not happen without multiple musicians bringing their sound to the song. I imagine storying our research production process like composing a jazz music score (see Figure 20). The music is composed as layers of the multiple and distinct sounds of each instrument.

SCORE, P. 2 (SING, SING, SING)

9

The image displays a musical score for the song "Sing, Sing, Sing" (Prima, 1936). The score is for a full band and vocalists. It shows staves for Alto, Tenor, Soprano, Trumpet 1, Trumpet 2, Trombone, Guitar, Bass, and Drums. The music is in 4/4 time with a key signature of two sharps (F# and C#). The vocal parts (Alto, Tenor, Soprano) have lyrics "Sing, Sing, Sing" repeated. The instrumental parts include a saxophone solo with "Geeoul" and "No Geeoul" markings, and a drum part with a "2" marking.

Figure 20. Sing, Sing, Sing (Prima, 1936) Score.

Like a jazz composer, I desired to story the layers of each student, the teacher, and myself as we lived and told multiple and distinct stories throughout our narrative inquiry about reading. Consequently, storying our research production process to describe the ways we participated as co-researchers could only happen in retrospect. For example, as I looked back at the stories about Rosabella’s assertiveness with the assent form, I realized there were multiple layers to that story (see Figure 21).

Figure 21. Rosabella's improvisation composed on the big band music score.

I placed our stories onto a jazz music score. In place of the instrument labels I used labels to describe our roles in the layered stories. In this example, I labeled Rosabella's part "Not a Researcher" because she chose not to be a researcher with us in that moment. On the treble staff I included the words that she spoke from the transcript that communicated to me her decision. These words were placed at various places on the staff to show how Rosabella was shaping a melodic line for herself in that moment. This melody was different from all of the other students playing the "sign assent form" riffs upon which she shaped this unique melodic line. Additionally, I placed myself in the percussion staff of this jazz score because through modeling and reading the assent form I was creating a rhythm for the students to play by. I placed Mrs. Lindsay just above me in the bass staff because she was following my rhythm and providing support to the other researchers as they were completing their forms. I included two staves of researchers playing a repeated chord progression as they signed their assent forms. Dawn asked a question during this

time, so I also included “ask a question” as a variation to the main chord. Maggie was placed just under Rosabella because she storied these events in a book she wrote. I included the words from her story—her perspective about Rosabella not being a researcher. When the layers of storying are composed onto a music score as one would write music for various instruments in a jazz band, the complexities and multiplicities are visible.

This jazz music score illustrates the polyphony and density of our interactions as researchers. As we engaged in narrative research about reading, we not only took turns playing the riffs, but we also took turns improvising the melody. At times this melodic line included places of dissonance—tension, disharmonious sounds—as illustrated in Maggie’s story about Rosabella when she thought I included everyone except Rosabella. Maggie’s perspective about Rosabella’s story was different from my perspective—disharmonious. At other times this melodic line included places of consonance—pleasing, harmonious sounds—as illustrated in Rosabella’s story when she decided to become a researcher by signing her assent form. Rosabella joined the other students as they engaged in research about reading—harmonious. Still other times the dissonance was never resolved as was the case with Maggie. I did not realize her perspective about Rosabella’s lack of participation until I engaged in this storying process. Therefore I never had an opportunity to explore her melody in-the-moment to invite consonance. This is not to say that consonance is the goal. Dissonance is productive as well as consonance. In other words, both moments of consonance and dissonance are productive for understanding participation and production in our narrative inquiry. As I worked through the five layers of this narrative research, I noticed our improvisations indicated

shifts and changes—rhythm changes, harmonic changes, and changes in melodic lines. In other words, as students improvised **ways to do research**, newness emerged.

Improvisations were initiated by *lines of flight*—unexpected moments or fissures producing something new (Deleuze & Guattari, 1987; Kuby, 2013). Improvisations in our research work were not planned ahead of time by the students, by the teacher, or by me. Jazz musicians work with their fellow musicians playing in a particular key to allow new melodies to emerge in-the-moment. Similarly lines of flight emerged in-the-moment in the context of our research work together. We worked together toward non-hierarchical research relationships that made space for improvisation and as *lines of flight* spontaneously emerged in our work together. We waited. We watched. We worked through tensions. We joyfully followed. We imagined and envisioned.

As I looked back at our stories and worked through the consonance and dissonance in the layers of our narrative research, I could see how our seemingly random, improvised participation could be composed into a meaningful pattern—a song for all to hear, but not a song that could ever be played exactly the same way again. The goal was never to merely tell stories about what we did as researchers so that others could replicate our learning in another classroom. Instead the goal is to work through the complexities—the tensions and challenges, shifts and changes, joys and imaginings—when students, teacher, and researcher imagined together to create a space for others to imagine, create, and co-produce research in early childhood.

Improvisation: Ella's Melody

The first time I met with Ella it was in a small group of girls including Carissa, Katelyn, and Dawn. This was one of the first focus groups I tried with the first graders

during week two. This was the same focus group meeting when Carissa requested materials (paper, hole-punch, and string) so she could make a card for her family about reading. I talked with the girls about ways to use our research notebooks to research about reading. I started by asking one of the questions from my interview questions list (see Appendix C): What is it like to read at school? After three of the girls shared their thoughts, I noticed Ella was quiet. I reposed the question directly to Ella:

Me: ...Um, Ella, Do you have anything to add? What's it like to read at school?

Ella: [thumbs down]

Me: Thumbs down? Why thumbs down?

Ella: I don't like school.

Me: What don't you like about it?

Ella: Because there's too much words to learn.

Me: Well, are there other ways you can read besides words? Like Carissa was kinda telling me about some ways to read besides just with words.

[Katelyn and Dawn are talking to each other during this time. Katelyn: [to Dawn] I can read this whole page [hovering over her research notebook]! Dawn: So can I! I'm seeing pictures! **Katelyn:** Wait, no! Carissa: [to camera] Hello. Dawn: [to camera] Hi. The two girls continue the conversation while I talk to Ella.]

Me: What do you think Ella?

Ella: Nothin'

[**Katelyn:** [to Dawn] I can read all that!]

Me: No? So, reading words is just hard.

Ella: [slight nod]

Me: So, right now you think reading, if you had to tell somebody about reading at school you would say, I don't like it.

Ella: Reading sucks!

Me: [sigh] Well, you know, I would love to hear more about why you think that. What makes you think that do you think?

I was taken aback by the sharpness and bluntness of Ella's comment, but I appreciated and admired her honesty. She had known me for less than a week yet felt comfortable enough to share her negative thoughts about reading. I felt Ella's tension about reading, but the other girls in the group did not respond to or acknowledge

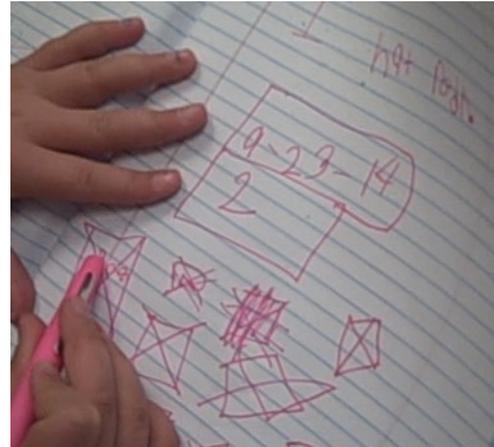


Figure 22. Ella's research notebook: I hate reading.

her strong comment. While the other girls may not have noticed, Ella made it very plain to me that reading is not something she enjoys and is not something she wants to talk about. We continued the focus group meeting sitting around a video camera with our notebooks on the front carpet in the classroom. We opened our research notebooks and started writing about reading at school. I asked Ella to talk more with me about her comment, "Reading sucks." After spending some time writing in her research notebook (see Figure 22), Ella moved to sit beside me to tell about her writing:

Me: Ok, I want you to read me what you wrote and tell me about your picture.

Ella: I hate, I hate books [while running her pink pen under the words she has written as she says them aloud]

Me: So, what does this say?

Ella: I /h/, I try and say hate books.

Me: I hate...that says books? [I'm one-to-one matching her words by pointing at each word as I say it]

Ella: Oh, right. I hate readin'

Me: I hate readin'...I see it. And you've got your date there [I point to the date in boxes in the center of the page] And then, what's this a picture of?

Ella: Uh, books with x's on them, but I accidentally messed up on that one, and that one, annnnndddd that one [she is pointing to the squares with x's as she is talking about the ones that are "messed up"] and no crossed this out.

Me: So, what do you hate about it? Do you hate the books? Is that why you crossed out the books or what do you hate?

Ella: I don't like words, so I cross it out, it's the words.

Me: Ok, so you don't like the words. What do you, what do you think you don't like about words?

Ella: They have too many letters.

Me: Oh, oh, and what's wrong with letters? Why is that bad? Why is too many letters bad?

Ella: Cause my headaches and it's more headaches.

Me: It makes you have a headache? So, when you look at words your head hurts?

Ella: yeah.

Me: Mmmmmm. Do you think it's because...well, why do you think that? Why do you think your head starts to hurt?

Ella: Every time I read, the words make me have a headache and a headache and a

headache.

Me: Yeah, I wouldn't like it either if it gave me a headache.

Ella described the headaches that are caused by reading. At this point I fully understood her strong feelings. Reading sucks **and** she hates it **and** it makes her head hurt. I revisited this story and wrote a note in my research notebook to follow up with Ella about her distain toward reading.

Working Through Tensions: Reading Sucks!

As I reflected on the two conversations with Ella, “Reading sucks” and “I hate readin’,” I thought about how at times as a teacher I tended to silence unenthusiastic comments—especially negative comments about reading. Many times instead of embracing the tensions of these comments, my first instinct might be to work toward positivity by dismissing the comment or quickly working to convince the child that he/she really can love reading. During my conversations with Ella, I consciously thought about how we might explore her tensions and use them to help us in the process of researching reading. First, I gave Ella ownership of her feelings. I recognized Ella was being a researcher through sharing her negative feelings about reading. She stated her thought about reading (I hate readin’) and supported her thought with evidence (it gives me a headache and a headache and a headache). Another way to think of Ella as a researcher is when she explained her work in her research notebook including what she saw (I hate readin’, x’s over books) and what it meant (I don’t like books and reading makes my head hurt). I desired to honor Ella’s research work and so I attempted to ask her the same kinds of questions I would ask a student who was sharing positive feelings about reading. Working through this tension meant fighting my urge to persuade Ella by

telling her everything that is beneficial about reading. Instead embracing Ella's stance perhaps communicated to her and to other students that it was acceptable to disagree with me about reading and still be a researcher with me.

Reading Workshop Group Work: Students Create Structure

Soon my time with Ella's focus group was up and I moved on to working with the next group in the rotation. When I returned to the classroom two days later I brought the materials Carissa requested and placed them at the research corner. Mrs. Lindsay assigned the girls (Carissa, Katelyn, Dawn, and Ella) to the green group and they referred to themselves as "the creative group". These girls worked at the research corner with the new materials. Meanwhile, I met with other focus groups. One focus group of boys (Jakey, Caden, Kal, and Dennis), the orange group, informed me that we needed to make a sign for



Figure 23. Poetry corner instructions sign.

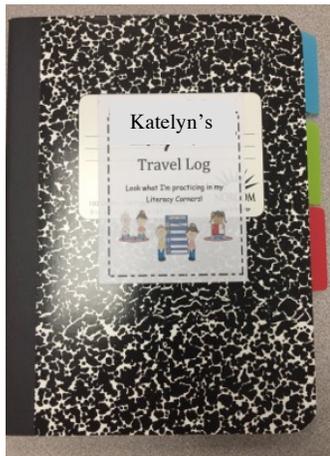


Figure 24. Katelyn's travel log.

the research corner. They walked with me around the classroom to show me how Mrs. Lindsay made signs for all of the literacy corners with instructions for students to read so that they would know what to do at that corner (see Figure 23). Some of the signs were mounted on black paper and others were mounted on blue paper. The students explained that the colors were a code. If the sign was on black paper it indicated that the students did not need to write about their

literacy work at that corner in their travel logs (see Figure 24). If the sign was on blue paper it indicated that the students would need to write about their literacy work in their travel logs.

Jakey, Caden, Kal, and Dennis drew a picture in my research notebook to show me how to make a sign for the research corner. We sat together on the front carpet as they hovered over my research notebook talking about what should be included on the sign. They described the features of the chart as Jakey drew in my notebook (see Figure 25). They informed me that the sign should say “Research Corner” at the top. It should be mounted on black paper because they will not write in their travel logs while they are researching, but it should also be mounted on blue paper because they will write in their blue

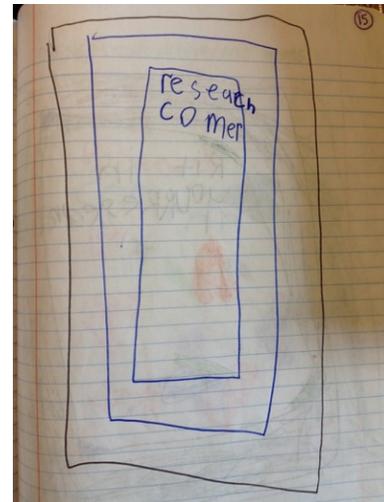


Figure 25. Jakey’s drawing of the research corner sign idea.

research notebooks. The boys created a new code. The tone sounded to end the rotation and our meeting. All the students rotated to new corners or to read with Mrs. Lindsay as



Figure 26. Daily assigned reading workshop corner rotations.

indicated by the corner rotations pocket chart (see Figure 26). Next, I met with another focus group—the blue group. This group included Maggie, Jasmine, Max, and Rosabella. Mrs. Lindsay described these students as her advanced readers. I started this focus group by sharing the boys’ ideas for me to make a sign for the research corner. These students agreed

that a research corner sign was needed. They took turns drawing the sign in my research notebook. These students shared the research pens as they drew pictures while telling me that the sign needed both words and pictures. They explained, the words should tell what to do and the pictures should show what to do. I took all of these suggestions from the students and created a research corner sign providing four steps: 1. Think about the topic 2. Look closely: What do you see? 3. Think about it: What does it mean? 4. Write about it in your research notebook. I included visuals as the students requested. I also included photos of a research notebook, our topic sign, and a page from Rosabella's research notebook as an example of something students might write. Later Mrs. Lindsay laminated it. I enjoyed participating as a helper to the students as I received input from them about

where to hang the sign at our research corner. We decided to hang it at the students' eye level just above the table (see Figure 27). Looking at this sign, I can see how I struggled through the tensions of forcing my research agenda on the students as opposed to taking up their ways of being a researcher. While the sign listed confining steps in a process instead of including a more open-ended emphasis on storying in imaginative ways, I concluded that co-creating the sign was a move

toward students taking the lead. They desired to create a structure at the research corner similar to the structures at the other literacy corners used during reading workshop.

Perhaps the sign with directions was comforting to them. Perhaps this sign worked to

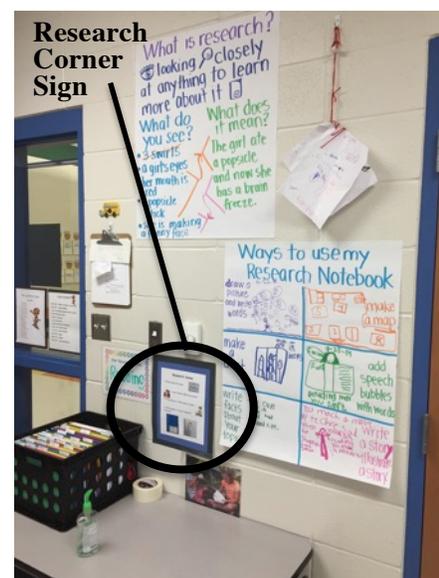


Figure 27. Research corner sign hanging at the research corner.

establish a foundation—the rigid or supple lines defining work at the research corner—that would later invite unexpected newness. In-the-moment I did not know where this would lead, but I saw and heard students’ excitement when the sign was laminated and hung at the research corner.

Tensions Resurface: Watching and Waiting

During the first couple of weeks I wrote several comments in my research notebook about the internal tensions of building new relationships with young students as researchers and providing space for them to take up their own ideas instead of simply following my protocol:

- Day 2 (Week One): So far, I’m directing everything, so I need to think about ways to scaffold and release kids to take the lead [in our research].
- Day 6 (Week Two): Letting the students “drive”...I’m thinking of a new emerging question: How does being a researcher in first grade help you read?
- Day 8 (Week Three): I’m watching and waiting for things to emerge about kids’ perceptions of reading. As things emerge I’m [hoping to] follow up with interviews and conversations about reading.

I noticed throughout these first weeks my mind was solely focused on what students might know about reading. One of the most challenging things for me (as an educator and as a parent...and now as a researcher) is/was to wait on young children. My mind filled with places I could lead our inquiry. We could write our stories about reading in books. We could interview each other to capture our stories about reading. We could create multi-media presentations about reading. I filtered through all of the teacher-driven instructional moves flooding my mind in order to watch and wait, in order to make

possible a relationship with students as co-researchers. I had to provide time and space (Dixon, 2011) for students to take up ways to be a researcher. So, I waited. And I watched.

Ella's Improvisation

During week three I checked back in with Ella. She had been busy working at the research corner as part of “the creative group” initiated by Carissa’s request for yarn, a hole-punch, and paper. Ella tentatively showed me what she had been working on (see Figure 28). She held up two pieces of paper, hole-punched and strung together with red yarn. I noticed a longer loop of yarn at the top of the papers. On one paper she drew a colorful horse with the research pens. She wrote, “Reading is fun. Read this. My horse is fun.” On the other page she wrote “by

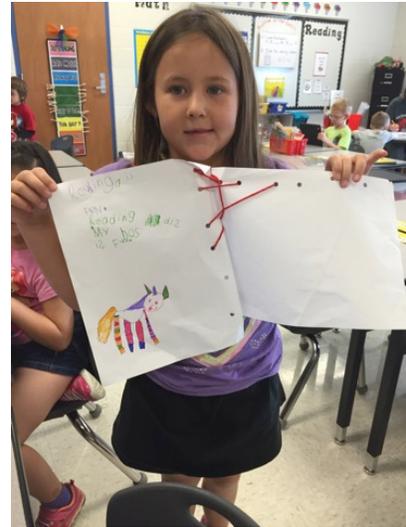


Figure 28. Ella shows me her book necklace.

Ella Reading” and asked several friends to sign it, including me. She called this work her “Book Necklace”. We were out of time to talk about the book necklace, but the next day when I returned I video recorded her description of the book necklace:

Ella: Hello, my name is Ella and this is my necklace book. It's a necklace book so I can use it if I need it. I can read it whenever I need it. If I need to go over there, I bring it over there. This is how it works. Take this is the necklace and this is the book [she slides the yarn loop over her head]. Put the neck like this and you go work on reading.

This was a sharp contrast to the Ella I met previously who hated reading. Ella now appeared fully engaged, seeming to have forgotten her distain for reading. Later I identified Ella's book necklace as a *line of flight*—unexpected moment producing something new. Not only was this moment unexpected because of my experiences with Ella and her distain for reading, but it produced something new because no one else in the class demonstrated this way of being a researcher.



Figure 29. Ella's book necklace

After talking with me and recording her description of the book necklace, I watched as Ella stood in the middle of the classroom at a plastic drawer organizer by her team of desks (see Figure 30). There were students working on the front carpet, at various corners around the classroom including the research corner, and at Mrs. Lindsay's guided reading table. Ella gathered materials from



Figure 30. Ella creates accessories for her book necklace.

her desk (scissors) and from the research corner (yarn, paper). Ella stood using the plastic drawers as her table. She rolled a paper strip. She cut and secured it with tape. She picked up a piece of yarn she had already cut to the length she wanted. She dropped the yarn and squatted down to pick it up. She tried again to thread the string through the rolled paper strip. While working she wore a thumb ring and finger ring

she had already completed. She successfully threaded the string through the rolled paper and began to tie it into a knot to secure the yarn ring that would circle her finger. While she tied her ring, she heard students lying on the carpet behind her and she turned to face them. Slowly she turned back around to face the windows and stood beside her makeshift table. She continued to knot the string. Satisfied with the knot, Ella slid the ring onto her finger, noticed I was watching her, and approached me.

Ella: [to me] Look

Me: Are those rings?

Ella: Yeah.

Me: Did you make those for you?

Ella: Yes!

Me: Oh, you even have earrings?

Ella: Yeah, and this one is driving me crazy! I had to get/

[Tone sounds to end this reading workshop rotation]

Me: Oh, no. Time's up. So, how are these going to help with reading?

Ella: [no response]

I watched Ella create the accessories with attention to detail and sense of joy about her work. When she approached me, instead of sharing my enthusiasm for her jewelry in the same way I showed enthusiasm for her book, in the moment I asked her a typical teacher question. In essence, how does what you are doing matter for me?

Co-Producing by Making Things for Readers to Use

During the first weeks of our research Ella told me and showed me stories about hating to read and the headaches caused by reading. She also showed me and told me

about how reading is fun. She innovatively and creatively constructed a book necklace and accessories to match. In the moments with Ella during the first few weeks, I attended to what she was telling/showing me about reading in our narrative inquiry—her lived and told stories. I transcribed her words in conversation with me, and I transcribed her actions in conversation with the materials she worked with to make her accessories.

In my research notebook I worked on a list of things I learned from the students about reading. In response to Ella’s book necklace I wrote, “We can practice reading anywhere we go (Ella)”. It was not until later on, as I engaged in the layers of this narrative inquiry, that I thought about what Ella was showing me about ways to be a researcher. Thinking with rhizomatic theory helped to reveal how Carissa’s line of flight potentially created space for Ella’s line of flight (see Figure 31: teal orbit) that started a new trajectory—a new way to be a researcher: co-producing by making things for readers to use.

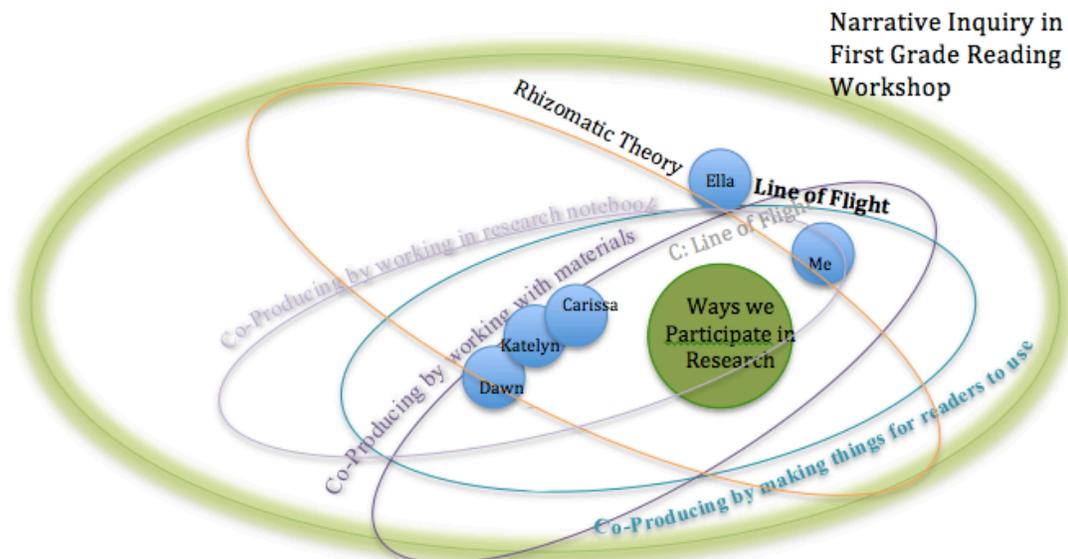


Figure 31. Charting Ella’s Line of Flight

In Figure 31 I added Ella’s line of flight to what happened in the classroom after Carissa’s *line of flight*. The orbits are not fixed in relation to one another, but instead

intend to show a flow and movement around and through our inquiry. As Ella created a new trajectory for research, students continued to actively move around the previous trajectories for research represented by the purple and lavender orbits. For clarity, I chose to include only the students who were engaged with Ella during her work on the book necklace. However, it might be helpful to imagine the other students in the class circling the rings “co-producing by working in research notebook” and “co-producing by working with materials” as most of the students in the class were engaged in inquiry in one of those two ways at the time of Ella’s line of flight. As an example, Jakey, Caden, Kal, and Dennis were engaged with me “co-producing by working in research notebook” as they drew the research corner sign. Once again, as was the case with Carissa’s line of flight, I didn’t follow Ella but continued to research by writing in my research notebook.

Revisiting Tensions In-the-Moment

Ella’s *line of flight* brought tensions for me as a researcher. She made the book necklace that she clearly connected to reading in first grade with her description of how it could be used to read wherever and whenever she needed it. Then she proceeded to make matching accessories—bracelet, rings, and earrings—to match. When I asked her how these accessories helped her as a reader, I made an assumption that she was still thinking about reading in first grade reading workshop as she crafted the jewelry. Consequently, I was surprised when she had no response to my question. However, my question directing Ella toward reading did not appear to impact her work or the way she seemed to value the bracelet, ring, and earrings just as much as the book. I had to ask myself why I felt she had to prove to me how her work connected to researching reading. If I desired to provide time and space for students like Ella to take the lead in our research, why did I feel as if

they had to prove to me their work qualified as research about reading? In-the-moment as I watched Ella work with the paper, yarn, and scissors, I thought about her journey from “I hate readin’” to immersing herself in producing the book necklace. What brought about the dramatic change in attitude? Was it the access to materials? Was it being part of “the creative group”? Was it having a space in conversation with me to be honest about hating reading? Was it that she never really hated reading but was testing me by watching my reaction? I did not know the answer to these questions...maybe Ella didn't even know the answers as she never offered an explanation of this drastic change.

Figure 32 shows Ella’s movement around the orbit “co-producing by making things for readers to use”. Ella is represented at the far end of the orbit away from the center of our inquiry. I also included the boys in the orange group that were, from my perspective in the moment, working close to the center of our inquiry on the “co-producing by working in research notebook” orbit as they worked with me on the research corner sign. I made every effort to keep these tensions invisible and did not let

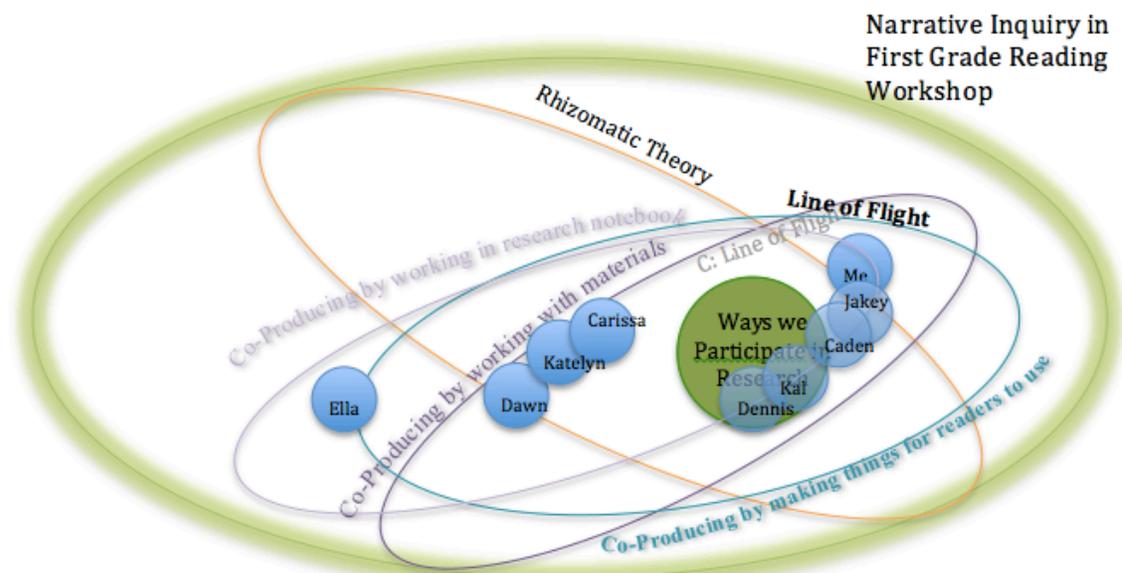


Figure 32. Charting tensions in our movements after Ella's line of flight.

my uncertainty keep me from asking Ella to share her research work with the class during the next whole class share time on the front carpet.

Imagining and Envisioning: *Participating in Research and Producing in Research*

Storying our lived and told stories over the first few weeks of our inquiry produced insights into the tensions and challenges, joys and imaginings, of the first movement in our improvised song. As I storied the first weeks of our research production process leading up to Ella's *line of flight*, I drew upon each layer of this narrative research and continued thinking with theory (Jackson & Mazzei, 2013). As I did, Bakhtin's polyphony—the presence of many voices (Knoller, 2005)—took on a new meaning in the improvisational jazz metaphor. I engaged in storying as an act of composing the improvisational song we played and produced throughout the research production process.

In a musical composition, polyphony refers to music consisting of two or more melody lines (Encyclopedia Britannica). Counterpoint refers to the compositional technique involved in the handling of these melodic lines. In other words, as I story our research production process with this song metaphor, I utilize counterpoint to demonstrate the polyphony created by students. Counterpoint is further described in this way:

Good counterpoint requires two qualities: (1) a meaningful or harmonious relationship between the lines (a 'vertical' consideration—i.e. dealing with harmony) and (2) some degree of independence or individuality within the lines themselves (a 'horizontal' consideration, dealing with melody). Musical theorists have tended to emphasize the vertical aspects of counterpoint, defining the

combinations of notes that are consonances and dissonances, and prescribing where consonances and dissonances should occur in the strong and weak beats of musical metre. In contrast, composers, especially the great ones, have shown more interest in the horizontal aspects: the movement of the individual melodic lines and long-range relationships of musical design and texture, the balance between vertical and horizontal forces, existing between these lines. The freedoms taken by composers have in turn influenced theorists to revise their laws (Jackson, 2013, para. 1).

This rich description of counterpoint describes several components involved in storying our research production process by utilizing a jazz song metaphor. First, storying while thinking with theory revealed to me that students created polyphony in their research work. Not only were the students improvising a melodic line about ways to participate in research, they were also improvising ways to *produce in research*. For example, as Carissa engaged in conversation with me about research she imagined participating as a researcher by sharing information about reading through making a card *and* at the same time envisioned a new way of being a *producer in research* by working with materials. This was polyphony—two melodies, multiple voices. As Ella worked with materials, she imagined participating in research by making a book necklace with words to read *and* at the same time envisioned a new way of being a *producer in research* by making something for readers to use. In both examples participating in research refers to ways students imagine what it means to *do* research about reading while *producing in research* refers to how students envision ways to *be* a researcher about reading. The girls' polyphony shaped the melodic line and influenced the production of our song. They took

up dual roles as jazz musicians (imagining ways to do research about reading) *and* as co-producers of our improvised song (envisioning ways to be a researcher about reading).

Using a Music Score to Compose Our Multiplicity

As I shared our stories, thought with theory, and considered the jazz metaphor. I noticed new ways to theorize or research production process. The chord progression of Our Production Team represents the centripetal forces of the classroom in contrast to the *lines of flight* that emerged. Carissa's line of flight was an improvisation creating a new melody. Then, Carissa's melody seemed to make space for Ella's improvisation of yet another melodic line further shaping our song. Focusing on counterpoint as I storied our research production process helped me to illustrate the relationship between these polyphonic melodies—participating in research and *producing in research*. While students shaped the melodic line horizontally as they produced in research, my emphasis as the composer was not to follow the melody or to ensure there was vertical harmony throughout our story. My mission was to balance the composition to illustrate the lines between vertical and horizontal, melodic and harmonic, centripetal and centrifugal (Bakhtin, 1984), folding and flattening (Jackson & Mazzei, 2013), and lines of flight (Deleuze & Guattari, 1987) as forces existing between and among our work as co-producers (see Figure 33).

For example, as Carissa and Ella improvised their melodies, there were moments of consonance and moments of dissonance as described through *lines of flight* and the tensions that followed. However, to clarify, this metaphor is not meant to create a consonance/dissonance pleasing/unpleasing dichotomy. Figure 33 is a music score that

Co-Producer making things for readers to use

My name is Ella and this is my necklace book. I read it wherever I need it.

Ella uses paper, glue, and yarn to make accessories to match her book necklace.

Co-Producers working with materials

Carissa asked for a hole-punch, yarn, and paper to make a card to tell people about reading.

Carissa: We are the creative group.
Dawn: We are the creative group.
Katelyn: We are the creative group.
Ella: We are the creative group.

Coordinating Producer as co-producer

Me: Meeting with focus groups and collecting ideas for research corner sign.

Co-Producers working in research notebooks

Caden: Making research corner sign. Maggie: Making research corner sign.
Dennis: Making research corner sign. Jasmine: Making research corner sign.

Kal: Making research corner sign. Max: Making research corner sign.
Jakey: Making research corner sign. Rosabella: Making research corner sign.

Executive Producer

Mrs. Lindsay: You have such great ideas and I'm learning so much from you!

Coordinating Producer

Me: So, how are these going to help with reading?

Figure 33. Ella's improvisation composed on the big band jazz score.

illustrates the work of co-producers and the forces at work as we researched. Ella's line of flight shapes the melody as she demonstrates how to do research about reading through describing her book necklace. In doing so, she is a co-producer making something for readers to use. Carissa's line of flight just below Ella's is influencing the melody as she asked for materials to work with as a co-producer working with materials. The four girls—"the creative group"—can be imagined as playing chords as they work with materials as co-producers in unison—each in their own way—playing their own note in the chord that is made through their participation in the creative group. All of the students involved in working on the research corner sign with me are playing a repeated riff in this score. I included myself in the role of co-researcher as students informed me about the kind of research corner sign we needed to make. After Ella shared her book necklace, Mrs. Lindsay, the executive producer, commented to the whole class to affirm our research work so this line is marked with a forte, meaning loud. Finally, I marked my coordinating producer line with a rest because I began by waiting and watching for the

students to begin taking the lead in researching. I also wrote the question I asked both girls showing how I continued to push them toward a rhythm—just as a percussionist would—not yet in this moment noticing their lines of flight or hearing their melodies. The musical score helped to illustrate the range of experiences for students, teachers, and researchers from unexpected shifts and changes to tensions and challenges to joys and imaginings as we engaged in the process of research.

Improvisation: A Melody for Rae

As we progressed through week three, I noticed that some students were sitting at the research corner vigorously working on pictures in their research notebooks. Jack worked on detailed drawings of reading with word labels. Jason worked on a detailed map of what the classroom looked like during reading workshop time. Jakey worked on a chart showing what he saw in books. Rosabella drew people reading and talking about their reading by using speech bubbles. Max made a list of “facts” about reading. Sophia wrote and illustrated a story about reading in the classroom. I asked each of these students to share their work with the class during share time. They gladly explained their work to the class. Then, I asked each of them to add their idea to an anchor chart I titled, “Ways to Use my Research Notebook” (see Figure 34). In retrospect it is obvious how I continued “co-producing by working in research notebook” and encouraged students to do the same, while many of them had

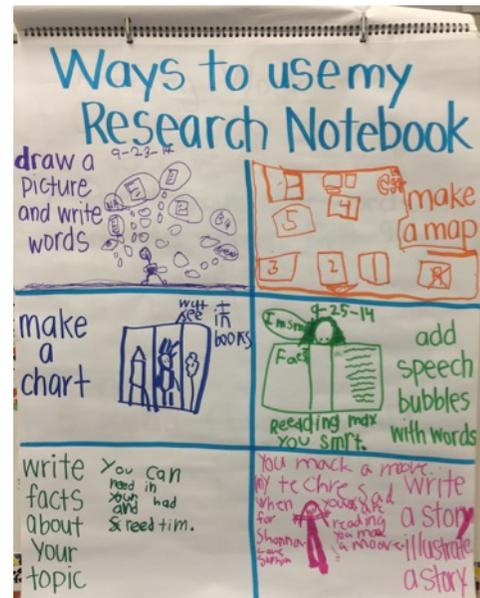


Figure 34. Anchor Chart: Ways to use my research notebook.

moved on to “co-producing by working with materials” and/or “co-producing by making things readers use.” As intentional as I attempted to be to provide time/space for students to lead, it wasn’t until I worked through the layers of our narrative research and engaged in storying that these self-discoveries came to light.

While I continued to work with students, I noticed that not all students were engaged in researching to the degree the six students who contributed to the anchor chart



Figure 35. Photos to “help” the focus groups story reading.

were committed to their research work. One way I tried to scaffold was through focus groups. I led small group meetings to support students in using our two questions, “What do I see?” and “What does it mean?” to generate stories about reading in first grade reading workshop. I printed an 8x10 photo of Jason and Makenzie working at the tech corner (which wasn’t a physical space, but a task of working on the iPads anywhere in the classroom) and a

photo of Katelyn and Carissa buddy reading at the reading corner (see Figure 35) to use with the students in the same way we used the photo of the girl with the popsicle—to think about what we see and what it means.

Rae’s Improvisation

At the end of week three I checked in with a group working at the research corner. Rae was adding to a drawing she started the day before in her research notebook while chatting with her friends Lily, Makenzie, and Jason (see Figure 36). I sat down beside Rae and



Figure 36. Rae and friends working at the research corner.

asked her about her drawing (see Figure 37):

Me: Can you tell me about your research work from yesterday? What do you have here?

Rae: A cake.

Me: It's a cake?

Rae: Yeah

Me: Oh my goodness. And I see you have...are there some numbers here?

Rae: Yes

Me: So, what made you think about this during research time yesterday?

Rae: Hmmmm. I don't know.

Me: Well, were you thinking about the pictures? I think yesterday we were looking at one of those photos [a photo of Katelyn and Carissa at the reading corner]. How does that birthday cake help you with reading?

Rae: Um

Me: What did you write...did you write some words here?

Rae: [nodding]

Me: What does it say?

Rae: It says, "Cake is yummm!" [running her pen over the words as she says them: The text says, "cac is me so so" with the c's written backwards. She drags her pen past "me so so" when she draws out the m's on yum]

Me: Cake is yummy! It is so/



Figure 37. Rae's research notebook: Cake drawing.

Rae: I meant it says, "Cake is" "Cake is" [she is one-to-one matching each time with the end of her pen] (see Figure 38)

Lily: [looking at her notebook
upside down] Lummy.

Lily: Yummy.

Makenzie: Lummy.

Lily: Yuppie [inaudible]

Makenzie: Yummy

Rae: It says, "Cake is yummy.. [she is still one-to-one matching with the end of her pen]



Figure 38. Rae shares her cake drawing with me.

Me: Cake is yummy

Rae: so so." [she is still one-to-one matching with the end of her pen]

Me: Cake is yummy so so [laughing] Wow that is great! So, drawing this picture of the cake and writing this sentence gave you something to read today. Did it give you something to read to me today?

Rae: [nodding]

Me: So sometimes you can draw your own pictures and write your own words and you can read those?

Rae: Yeah.

Me: Yeah, well that's really cool. Can you give me another example of something? [I start turning the pages of her notebook]

Rae: I didn't really finish it all.

Me: Do you want to finish it today?

Rae: [Slowly nods]

Me: Ok, I'll check back in with you in a little bit.

The story in this transcript illustrates the way some students seemed to be doing their own thing with little or no regard for our research about reading. While Rae worked in her research notebook just as I emphasized and modeled for the students, her work did not appear to connect to researching reading. As I walked away from this conversation, I thought about the pressures teachers feel to have all students engaged in higher level thinking on topics determined by state and national standards. Although I felt the tensions of the unknown, I felt freedom in this situation to make space for Rae to continue to work on her cake picture. What if her cake picture was just a drawing of cake and she could never articulate to me how it related to researching reading? What if she was just working in her research notebook *for fun*—her own pleasure or enjoyment? Why did I feel tensions about these questions? Why would it be *so bad* if Rae was drawing and writing—making meaning—about cake for fun? Was this reading? Was this researching?

Defining Our Research Work During Share Time

It was Friday and that meant we ended reading workshop with share time about our research work. Early on during week one Mrs. Lindsay and I decided that every Friday we would end the week with a share time about our work as researchers. Mrs. Lindsay and I noticed students were eager to talk about their research work with one another. We were also familiar with the benefits of closing reading workshop with share time. Our Friday share times became a time and space to discuss what it means to do research and what it means to be a researcher. Ella shared her book necklace and

accessories with the class. We talked about the materials (paper, hole punch, yarn, colored pens) available at the research corner. In addition, I used Ella's book necklace as an example of revising your work by adding some to it each day:

Me: Do you guys see the different colors? [pointing to the text Ella wrote in different colors] She's got purple and then she's got green and then she's got black. That's because one day she started with, "Reading is fun", and then the next day she wrote, "Read this. My horse is fun" and then the next day she wrote, "My horse is fun to play." So, she **revised** her book, she added more to it everyday. So, as you guys are working on research you don't have to finish things in one day and then start something new the next day. You can continue to work on things from day to day to day. Awesome job, Ella! I love it! [to Ella] Can I keep this?

Ella: Yeah.

Me: I would love to have it. Can, do you mind if I have it? I would love to keep it! Ok, and then also Ella today added something.

Ella: I added a little bracelet because um my two little rings I made was um disappeared somewhere. And so, I made a bracelet out of it.

Me: Yep. So, she made a bracelet and two rings to match her book necklace. Isn't that cool? I know, so fun. Great job, Ella! That was really fun to hear!

Students watched and listened as I expressed my enthusiasm for Ella's work; in turn this validated her work as a researcher. Ella's work also helped me teach students how researchers revise by adding more ideas over time.

At the end of this share time I asked Rae to bring her research notebook up to the document camera. I asked her to show the other students the cake picture she was working on:

Me: Ok, last one, I know you guys gotta go [out for recess]. Rae, where's my Rae? Rae.

Katelyn: [raises her hand to share the book she is holding in her hand...I think it's the donut book she made.]

Dennis: Awwww, boo. I didn't get to.

Me: Rae! C'mon up! C'mon up!

Rosabella: I have a really cool thing/

Me: I know/

Rosabella: that I really want to share,

Me: You guys all have cool stuff and not everybody can share at the same time. We all have to take turns so today/

Rosabella: Can I please share?

Me: It's Rae's turn

Rosabella: Ple-e-e-e-ese.

Me: So/

Tay: [to Rosabella and the other students] Well, if you shared last time you can't share again.

Me: Ok, Rae, nice and loud, can you tell them what you made here? [Rae's research notebook is on the document camera, projected onto the white board. I point to the page]

Rae: A cake.

Me: Ok, she made a cake in her research notebook and then she wrote at the top [to Rae]

what did you write?

Rae: Cake...

Me: Cake

Rae: is...

Me: is

Rae: yummy...

Me: Cake is yummy, right? And she has this big cake with lots and lots and lots of details and when I asked her, I said, "How can this help us with reading?" [to class] How can it help us with reading? How can it help us understand reading? [to Rae] And what did you tell me Rae?

Rae: Um, I didn't know.

Me: Right, [to class] she said she didn't know. She said, "I don't know how this can help us with reading?" Has that ever happened to you before? You're working on something and then you get to the end and you go, "Well, I don't really know how this can help me?" So, I thought maybe you guys could help, how can this help us understand something about reading? Does anybody have an idea? [Jack raises hand and then Makenzie]

Me: Jack, what do you think?

Jack: The things that is on her paper could probably see if you could spell it and then read it.

Me: That is, girls that [getting the attention of two girls talking to each other]. Do you like that suggestion? Jack said you could look at what is on your cake, and you could think about those words, and try to write them down. [to Rae] Do you like that

suggestion?

Rae: [nodding]

Me: Ok, awesome. What else? What other suggestions do you have for Rae? [Makenzie and Katelyn raise their hands]

Me: Katelyn.

Katelyn: If you could spell birthday cake, then you can spell other words that rhyme with it.

Me: Ok, awesome, so you generate, like, a list of words that rhyme with cake like make and/

Rosabella: ache

Me: bake

Rosabella: And Jake!!

Me: [to Rae] is that a good idea?

[a few students continue to say rhyming words for cake]

Rae: [nodding]

Me: Yeah, cool. Makenzie, what suggestion do you have?

Makenzie: Well you could write...you [points to me] on it [starts laughing]

Me: Like me?

Makenzie: on it.

Me: Shonna? I could. Oh, I could write on it. So I could write. So Rae could come to me and say, "I want it to say this and this and this" and [to Rae] I could write it and then you could read it. [Rae nods] That's a possibility. Ok, one more idea, Ella.

Ella: Um. If you, um, if people had a book of that and with a stick on it. You would still

want to keep readin' and readin' and readin'.

Me: That is/So you could make books for other people and they could read it too?

Ella: [nodding].

Me: [to Rae] So, Rae, you could take this idea and get some paper from here [gesturing toward the research crate from the research corner] and make a book about cake and that could be something your classmates could read. Does that sound good?

Rae: [nodding]

Me: So, Rae, do you have some ideas now about how this can help you with reading? Do you feel like you got some ideas from your classmates? [meanwhile Jason zipped up his hoodie over his face to look like a skeleton, Will reacts by shouting, AHHHHHH! No one seemed distracted by what they are doing. I didn't address it and kept talking with Rae and the class.]

Rae: Yeah, I did.

Me: Yeah! Awesome, you guys helped her, that's so great! Rae, you did awesome! I absolutely, absolutely love it! Ok, everybody turn this way very quickly.

[Students scoot around from facing the white board document camera projection to facing me standing at the side of the carpet]

Me: I love being a researcher with you guys. I am so excited about the research you are doing. Do you feel like you have some good ideas now going into next week for some other research you can do?

The stories in this transcript reveal the messiness of our research work as we brainstormed ideas about research with and for Rae. Part of the job of the co-producers was to be part of the creative process from start to finish. This share time shows how we

often times started at the very beginning of the creative process by helping each other with ideas. Part of this story about our share time tells about the challenges of choosing which students share, what they share, and for how long. Part of the story tells about a variety of levels of engagement from students like Jack contributing his ideas to our conversation to students like Jason zipping a hood over his face and distracting a friend. These stories illustrate complexity and bring to life the unexpected moments that arise when researching with young children.

Tensions and Assumptions in Rae's Improvisation

As I reflected on these stories, Rae sharing her cake drawing was my focal point. During this Friday share time I chose to revisit the conversation I started one-on-one with Rae at the research corner. As I read and reread the story I noticed how I unintentionally continued to push her toward my definition researching reading, “co-producing by working in a research notebook.” When I asked her to share with the class, I was thinking about this part of my interview with Rae at the research corner:

Me: So sometimes you can draw your own pictures and write your own words and you can read those?

Rae: Yeah.

I expected that Rae would tell the class about drawing pictures and writing words to read during share time. But, as I looked back, I realized this was a ridiculous assumption because those weren't Rae's words those were **MY** words. So instead of restating my ideas about her work, Rae honestly answered my question with, “I don't know.” She answered my question. Not with my answer, but with her own answer—the same answer she gave me in our interview. I appreciated how she owned it. From her perspective she

did not see how or chose not to articulate any connections between her cake and reading or researching reading. In correlation, the students responding to Rae's work also did not share anything I expected. They were more creative and flexible in their thinking about researching reading than I could imagine. It seemed as if they interpreted my question, "How can this help us with reading? How can it help us understand reading?" just as I posed it. I realized later I was *not* asking them how Rae's work could help us *research reading*. I simply asked how her drawing could help us *understand reading*. The students answered my question with ideas about how her work could help her *be a reader/writer*. Throughout Rae's share time, I made an effort to follow students' lines of thinking, attempting to value multiplicity and allowing for any suggestions. I did not challenge their responses. I encouraged their responses and allowed Rae to decide if she wanted to take up the suggestions or not. Looking back I realized how I validated the students' assertions that being a researcher was about making things *through* reading and writing, not simply making things *about* reading. The students recognized that it was possible to show researching reading without telling about reading. Near the end of our conversation, I demonstrated a shift in my thinking about research work to align with the students' suggestions by saying, "So, Rae, do you have some ideas now about how this can help you with reading? Do you feel like you got some ideas from your classmates?" I did not say anything about being a researcher of reading. Instead I focused in on the students' ways of conceptualizing their work at the research corner as not being about reading but helping them to read. One other idea I communicated to the students through this share time was how to work as a team to help one another with research. This was the first time in our work together that we took turns contributing ideas to someone else's research

work. Up to this point our share times had been monologues. The dialogic nature of Rae's share time was new for Our Production Team.

Co-Producing by Being a Reader/Writer

The *line of flight* I noticed here was jointly created in our dialogue as we responded to Rae about her cake picture. While Rae's cake picture initiated the conversation, it was in the in-between places of our conversation that this line of flight occurred: co-producing by being a reader/writer (see Figure 39).

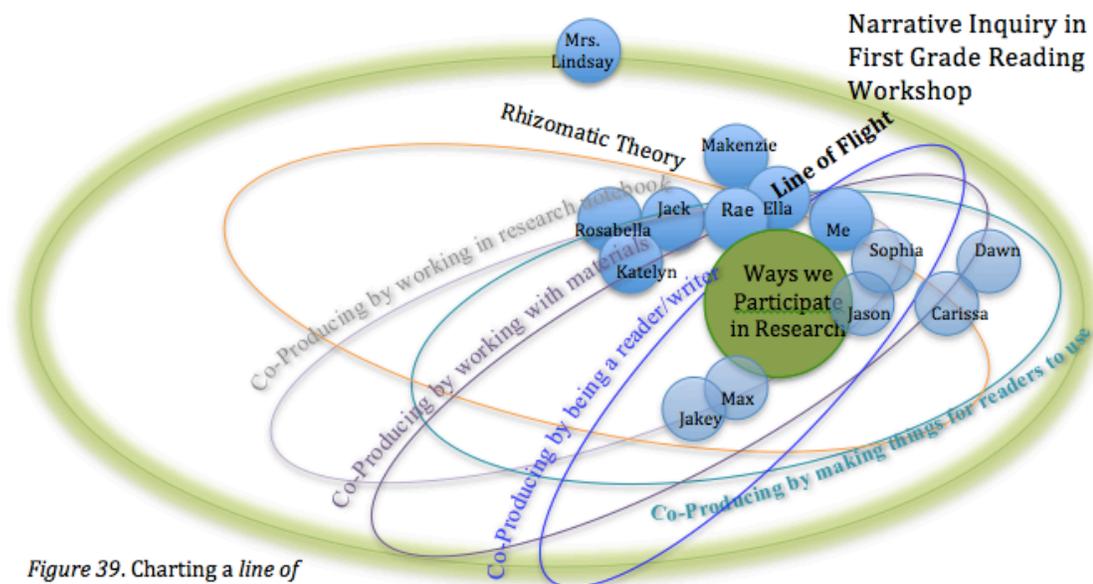


Figure 39. Charting a line of flight during share time.

In Figure 39 I included each one of the co-producers involved in this line of flight both directly and peripherally. The slightly transparent blue circles represent students' movements that continued throughout the week. Jakey, Max, Jason, Jack, Rosabella and Jasmine were co-producing by working in research notebooks. I validated their ways of doing research by asking them to share their work with the class and add their ideas for researching to our anchor chart. Dawn and Carissa continued to co-produce by working with materials. In Figure 39 seven of us that participated in the conversation about Rae's

cake drawing were each situated on the orbit representing our own research work. For example, I worked in my research notebook. Ella demonstrated a way to co-produce by making something for readers to use. Katelyn, while contributing to our conversation about Rae's work sat on the carpet holding her donut book she had made while co-producing by working with materials. I placed Makenzie adjacent to the "co-producing by working in research notebook" because while I saw her working in her research notebook, she drew pictures of sunshine and flowers and I was not yet sure what kind of research work she engaged in. I included Mrs. Lindsay on the outer rim of the narrative inquiry because while she was not involved in the research work during reading workshop, she consistently checked in with me and the students about the research work, she participated in share time, and she occasionally redirected students who appeared off task during reading workshop, so her presence was known throughout the research work. Placing the co-producers in Figure 6 in the various perspectives from which they were engaged in research helped to show the active involvement in research for a majority of students in the class. From the first weeks of our research together students' participation demonstrated their excitement about research. In terms of our jazz metaphor, we were not a small ensemble, but a full jazz band with sections of brass, woodwinds, and percussion.

Imagining and Envisioning: Being a Researcher and Being a *Producer*

Continuing with the jazz metaphor, in the spaces between the students and myself in this conversation a polyphony—two melodies, multiple voices—again emerged. For example, as the students commented on Rae's drawing in her research notebook they participated in research in-the-moment by encouraging Rae to think about how her drawing might help her as a reader *and* at the same time they envisioned a new way of

being a *producer in research* by being a reader/writer. I wondered if being a researcher was synonymous with being a reader/writer for the first grade students. In other words, anytime a student read or wrote something, did they feel that they were being a researcher? I desired to find out more about their ideas about being a researcher and being a producer.

Composing Multiplicity: Licks on a Music Score

As I continued through the cyclical process of sharing a story, thinking with theory, and utilizing a metaphor to theorize, another piece of the jazz metaphor emerged—sometimes jazz musicians play licks. A lick is a short melodic phrase used in improvisation. Our conversation could be likened to a succession of licks as we participated in conversation about Rae’s work (see Figure 40). Each student on the top

Figure 40 is a musical score with five systems of staves. Each system has a label on the left and musical notation on the right. The labels are: 'Co-Producers being readers/writers', 'Co-Producers making things for readers to use', 'Co-Producers working with materials', 'Co-Producers working in research notebooks', 'Executive Producer', and 'Coordinating Producer'. The musical notation includes lyrics and names of students contributing ideas.

Label	Text
Co-Producers being readers/writers	Jack: You could spell it & then read it Katelyn: You could spell words that rhyme with cake Makenzie: Shonna could write on it Ella: Make a book with a stick on it Me: This can help you with reading Rosabella: Rhyming with cake
Co-Producers making things for readers to use	Ella shared Book Necklace Katelyn brought her book about donuts to share time
Co-Producers working with materials	Rosabella: Dawn and Carissa working as part of the creative group with materials
Co-Producers working in research notebooks	Jakey: Added research notebook idea to chart Jason: Added research notebook idea to chart Rosabella: Added research notebook idea to chart Jasmine: Added research notebook idea to chart Max: Added research notebook idea to chart Jack: Added research notebook idea to chart Rae drew and wrote about a cake, but didn't know how it could help her understand reading.
Executive Producer	I have enjoyed this [share] time so much! You guys have such great ideas!
Coordinating Producer	Paraphrased students' suggestions and asked Rae if she liked the students' suggestions. I chose who could share. Me: Rae, you did awesome! I absolutely, absolutely love it!

Figure 40. Share time improvisation composed on the big band jazz score.

staff of the score entered into the conversation with an idea for Rae. Each one of their ideas provided a new space for Rae to co-produce as a reader/writer with her cake

picture. This extends beyond the ways I was thinking about research. The music score illustrates how the other ways of being a co-producer were still present in this share time. Ella shared her book necklace and Katelyn brought her book about donuts to share time. Rosabella is marked with a rest because when she repeatedly asked to share her research work at this share time meeting, I asked her to wait and let others have a turn. Then, Rosabella does not suggest an idea for Rae but instead finds another way to be heard by taking up Katelyn's idea to generate rhyming words for cake—making a space for herself in share time. Dawn and Carissa continue to co-produce using materials at the research corner. All of these co-producer acts continue to keep the riffs of the song moving as students step up and improvise ways to participate and produce in research.

At the bottom of the music score, I once again placed myself in the percussion staff because I continued to keep the beat by calling on students to share, paraphrasing students' ideas, and asking Rae what she thought about the ideas. I also affirmed Rae's work in her research notebook by praising her at the end of her share time. Looking back, I am intrigued that I did not affirm the students who shared. I remember thinking that this was my opportunity to help Rae see herself as a researcher. I wanted her to know I valued her work and that her co-producers valued her work as well. Finally, Mrs. Lindsay was included in the bass line as she was keeping the beat with me. She affirmed our production team by talking about her own enjoyment and our great ideas. Using the music staff for transcription helped to visualize the layered, polyphonic nature of students contributing to the share time conversation to support Rae while taking up a variety of co-producer roles with their own research work.

Working Through Tensions: Inviting Students to Co-Lead

At the end of week three I reflected in my research notebook demonstrating the ongoing tensions I felt in co-leading with young children:

I loved how today felt as a researcher. Kids are working on different things—still, by going back and rereading my [research] proposal, I’m thinking I may want to emphasize students sharing stories about reading, but then again I want them to co-lead the researching with me, so I’m trying to be conscious of how much I’m directing and picking up their ideas.

In other words, in the midst of joyfully watching students explore creatively in research, I wanted to be sure we were doing narrative inquiry. At the same time I wanted to make space for students to lead the research with me. I noticed myself often saying to the students things such as, “I like researching with you,” and “I’m glad we’re researchers together,” and “You guys are such amazing researchers.” I consistently referred to the students as researchers. It wasn’t until I looked back and began storying our experiences together that I realized students were more than co-researching with me; they were co-producing the research production process.

Improvisation: Caden’s Catchy Tune

My awareness of the delicate balance between pushing my own research agenda with the students and allowing space for them to inform the research process continued into week four as I wrote:

I’m trying to ask [the students] questions to support their connections to reading, but is this me forcing MY agenda on them as a researcher? How can I get behind what they are doing as research?

I soon discovered the students were not hindered by the tensions I felt. Instead of acting dependent on me to keep them focused on research and moving forward the students now acted with more independence. I wrote about this in my research notebook:

We've turned a corner today—students all got busy at corner time without being dependent on me telling them what to do—how did this happen?

I did not have an answer to my question in-the-moment, but an answer now emerged. In the process of storying I see students shifting to take up co-producer roles as a part of participating in our research.

Co-Producing on Their Own

During weeks four and five I noticed the students working independently yet taking up one another's ideas. More students moved out of their research notebooks and into “co-producing by working with materials.” The students requested a stapler, rubber bands, and another cup of pens. The students had trouble sharing just one cup of pens because their work was not limited to the research corner. Students used clusters of desks and the carpet at the front of the classroom to do research. Figure 41 shows how “the creative group”

moved their research work away from the research corner to the front carpet. Sometimes they laid on their



Figure 41. Researching together on the front carpet.

stomachs, and other times they sat near one another. They talked and worked on research with books, research pens, paper, and their research notebooks. I sat along side them and interviewed students about their research as they worked. Other students not assigned to the research corner during various rotations also gravitated to where we worked on research and often joined in the conversations. Figure 41 also shows Mrs. Lindsay at the horseshoe table with her guided reading group. While Mrs. Lindsay would occasionally move from the table to walk around the room monitoring student work and behavior, she most often focused on the reading lessons at the table and trusted the students to do their work at each assigned literacy corner. For 15-20 minutes students worked at three different assigned literacy corners each day, but Mrs. Lindsay had the rotations set up so that each student would visit the research corner everyday. Research became a top priority during reading workshop as students worked independently through each of their reading workshop rotations. I rarely led focus groups. Instead I watched for opportunities to interview students about their research work. The students referred to me as the research teacher and to themselves as researchers. They would often initiate conversations and ask me to come and see their work as they continued to use the research corner, the desk clusters, and/or the front carpet for research.

Caden's Improvisation

One day Jakey shared with me a book he wrote called "Reading is fun." I sat beside him at the research corner as he read the book. As he was reading, I noticed a book Caden had made. He folded out the ends of the book. After listening to Jakey, I asked Caden to show

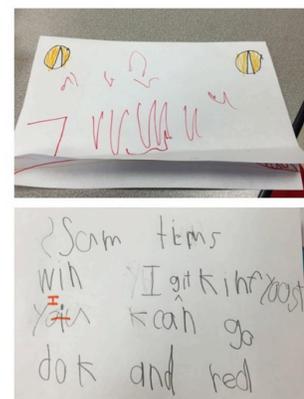


Figure 42. Caden's first monster book.

me his book (see Figure 42). He called his book a monster book and told me he made it to teach people about reading. He wrote inside the monster's mouth, "Sometimes when I get confused I can go back and read." I could not wait for Caden to have an opportunity to share his research work with the other students in the class as I anticipated their positive reactions to his creativity. He also made a monster book about writing (see Figure 43). He wrote, "I am an herbivore. You always need to make a period. You need to make a space and you need to make a capital before you do anything." While I understood this monster book to be about writing, Caden told me this book was about reading.

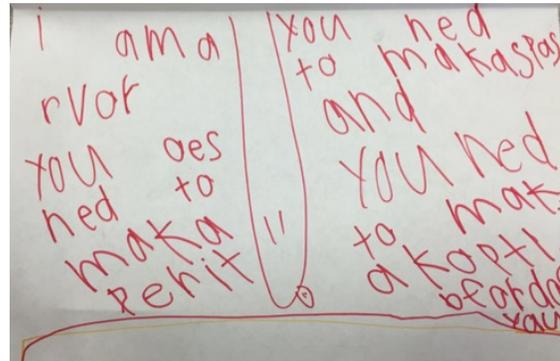


Figure 43. Caden's second monster book.

Co-Planned Mini-Lessons

Earlier that day, Mrs. Lindsay and I co-planned a mini-lesson I led where we co-constructed an anchor chart "How do I know I'm doing Research?" (see Figure 44). The

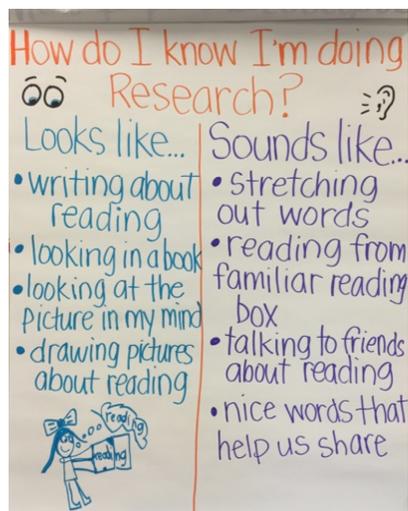


Figure 44. Anchor Chart: How do I know I'm doing research?

students contributed answers to our guiding prompts, "Looks like..." and "Sounds like..." I saw this strategy used in reading workshop before and thought this might provide a way for us to have ongoing reflective conversations about our research. It would serve as a way to keep us "on track" even though in this moment I wasn't completely sure what "on track" looked like for a group of co-researchers in narrative inquiry about

reading in first grade reading workshop. I thought asking for the students' input might help clarify their thoughts about research.

After constructing this chart, we used it during subsequent share times at the end of reading workshop. We would carefully listen as students took turns sharing their research work. Then I would ask students to respond to our two prompts: Does it look like research? Does it sound like research? We used the descriptors written on the anchor chart to help us evaluate and analyze each other's research work.

Co-Producing by Creating a Third Space

Caden's monster book marked a change or shift in the tempo of the jazz tune representing our research production process. Caden participated in research by combining the ways of participating that had emerged so far as he constructed his monster book. He "co-produced by working with the materials" (paper and research pens). He "co-produced by making things for readers to use" (one monster book told about a reading strategy, the other monster book told about how to write). He "co-produced by being a writer/reader" (he wrote his books and read them to Our Production Team). Caden also went beyond these ways of being a researcher as he imagined a way to combine his own interest in monsters (see Figure 45) with the task of being a researcher about reading.

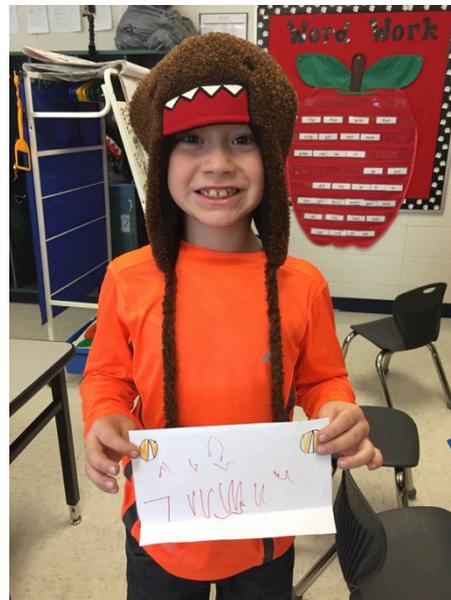


Figure 45. Caden posing with monster book and monster hat.

Caden *produced in research* by transforming something he was interested in (a monster) that typically did not represent research work into something that looked like and sounded like research about reading. As I continued to think with theory I noticed he drew upon his home culture and appropriated it to work with our school culture. In other words, he took first space (home) interests and second space (school) ways of being and created a third space. I saw Caden's creation as a *line of flight* that introduced "co-producing by creating a Third Space."

Thinking rhizomatically with Third Space, heteroglossia, and Caden's monster. Third space is described as a transformative, in-between, personally relevant space full of *potential* for learning (Lysaker, Wheat, & Benson, 2010). Moje, Ciechanowski, Kramer, Ellis, Carrillo, & Collazo (2004) drew on both Bhabha (1994) and Gutierrez (1995) while incorporating Moll, Velez-Ibanez, & Greenburg's (1989) funds of knowledge and Gee's (1996) Big D Discourses to define "construction of 'third space' that *merges* the 'first space' of people's home, community, and peer networks with the 'second space' of the Discourses they encounter in more formalized institutions such as work, school, or church" (Moje, et. Al, 2004, p. 41). They clearly explain that their assignments of the terms *first space* and *second space* are completely arbitrary. Home could be considered second space while school could be considered first space, the focus is on highlighting the reconstruction of intersecting spaces to "form a third, different or alternative, space of knowledges and Discourses" (p. 41). In Caden's case he had imagined a Third Space through using his knowledge grounded in first space and second space. Kris Gutierrez (1995) relates this to heteroglossia (see Figure 46).

Gutierrez (1995) perceives Third Space in between the official and unofficial

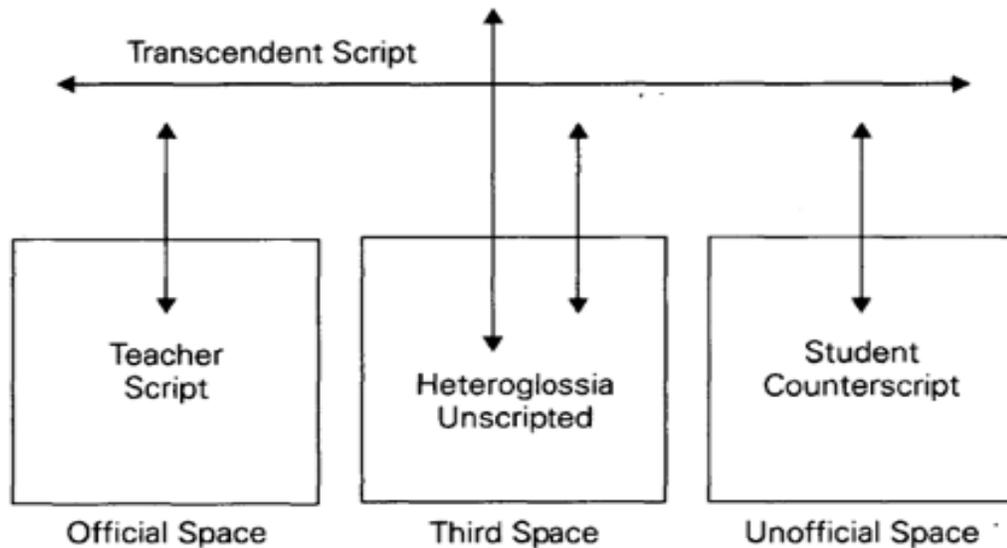


Figure 46. Gutierrez (1995) Third Space Chart

spaces of the classroom. She draws on Bahktin (1981) and Fairclough (1992) to define heteroglossia as social interaction that is multi-voiced. When someone speaks it is intertextual and interdiscursive. According to Gutierrez, it is heteroglossia that characterizes Third Space as it emerges between the official teacher script of the classroom and the unofficial counterscript that students experience outside of school and carry with them into school. This expanded my thinking with theory as it relates to polyphony and centrifugal and centripetal forces acting on our work as researchers in rhizomatic ways—with no clear beginning or end, intertwined and interconnected in many places. While Caden utilized the forces that became centripetal through students taking up one another's lines of flight, he also created a new centrifugal force through the way he produced something new and unexpected with his monster book—the line of flight “co-producing by creating a third space” (see Figure 47).

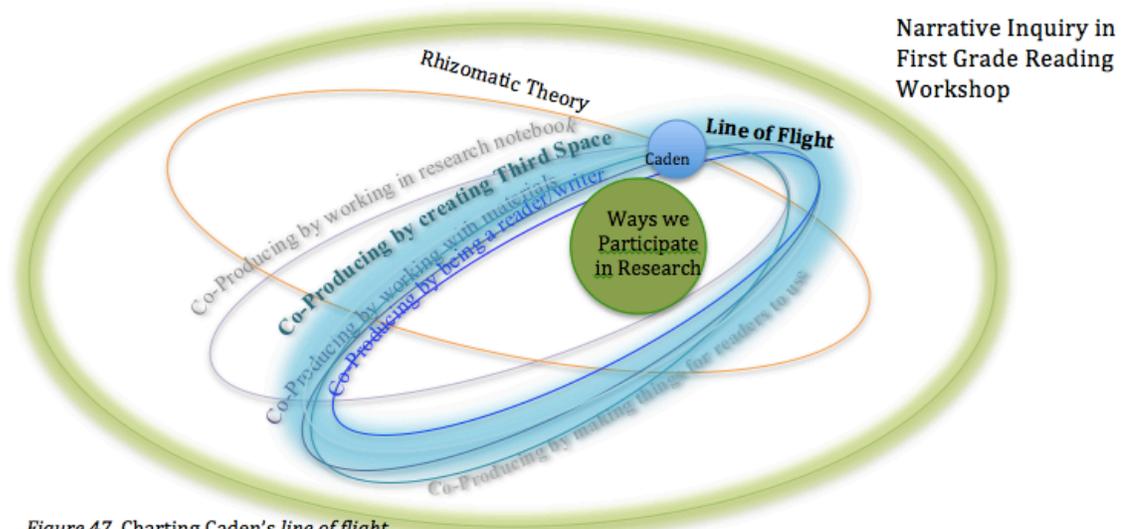


Figure 47 illustrates the way Caden brought together all three orbits or ways of participating in research by incorporating: co-producing by working with materials, co-producing by making things for readers to use, and co-producing by being a reader/writer. By crafting his monster by drawing upon home interests and school ways of being, Caden introduced a new *line of flight*. Co-producing by creating Third Space (represented by the thick glowing blue orbit) was different from the lines of flight that preceded it because it combined three ways of participating in research and producing in research to form a new way that was not limited to our research production process in the classroom, but also included the resources Caden drew from outside of the classroom to produce in research.

Composing Multiplicity of Words and Actions on a Music Score

Our Production Team reflected on Caden's monster book during share time. We agreed Caden's work looked like and sounded like research.

Caden: It's a monster reading book.

Me: Do you see the monster? It has eyes and it has some fuzzy face and then RAHHHH, RAHHHH [I'm making this noise while opening and closing and opening and closing the

monster's mouth] Do you see his big tongue in the middle?

Students: Uh, huh.

Me: Do you see his mouth? So he can chomp down. [I make a chomping sound] K.

Katelyn: But, it reads do you know?

Me: Ok. So far this is a monster book. [I make a chomping sound opening about closing the monster's mouth] Does it look or sound like research?

A few students: No/Noooooo

Rosabella: Not yet, it doesn't.

Me: Not yet, that's right, Rosabella. We've got to look inside. Now, Caden, can you explain what this monster is doing?

Caden: He, like what he's, like what he's doing?

Me: MmHmmm.

Caden: Well, he's closing his mouth.

Me: MmHm, and what is he, what is his purpose? What was the purpose of this monster?

Caden: The purpose is, you just open his mouth and he tells you about reading.

Me: Did you guys hear that? The monster opens his mouth and tells about what?

Students: Reading!

Me: Is this starting to look like and sound like research now?

Students: Yes.

Me: I think so. Caden, go ahead [and read the monster].

Caden: I am a herbivore. You always need to make a period.

Me: You always need to make a period and what else?

Caden: You need to make a space. You/and you need to make a capital before you do anything else.

Me: Wow. So, what do you think? Does this look like and sound like research?

Students: [some students nod] uh huh.

Me: Yeah, if you read Caden's monster book, if you listened to what the monster had to say you would know how to make your own book to read, right?

While rereading this story I noticed how I approached Caden's share time in a more playful way. As Caden shared his research work, I played with his monster book. Mrs. Lindsay wrote me a short note on a post-it, "You make everything sound 'cool'." I did not know for certain what she meant at the time but looking back I see how I interacted with Our Production Team with a sense of playfulness and fun. The story in this transcript also shows how we used the anchor chart "How do I know I'm doing research?" with the "Looks Like...Sounds Like" chart to help students evaluate each other's research. In this story, Caden clearly articulates the purpose for his monster and in turn Our Production Team agreed that Caden's monster is research.

The transcription onto this music staff represents the events around Caden's share time with his monster book (see Figure 48). Caden is creating a new and exciting melody while students are participating in the conversation at share time. Rosabella comments that the cover—the monster face—does not yet look like research, and I placed on the staff "co-producers making things for readers to use" because that is what she was working on during reading workshop. Katelyn's comment indicates that she has already seen Caden's monster book and knows that the monster reads and soon the class finds out Caden wrote words inside the monster's mouth to tell about reading. I placed her on the

Co-Producers creating Third Space Caden: It's a monster reading book.

Co-Producers being readers/writers Katelyn: But, it [the monster] reads, do you know?
Some students agree it [monster] looks and sounds like research.
Some students agree it [monster] looks and sounds like research.
Some students agree it [monster] looks and sounds like research.

Co-Producers making things for readers to use Rosabella: Not yet, it doesn't [look like research].
Jakey makes a book "Reading is fun".

Co-Producers working with materials Students responding in unison: [the monster tells about] Reading!
Students responding in unison: [the monster tells about] Reading!
Students responding in unison: [the monster tells about] Reading!
Students responding in unison: [the monster tells about] Reading!

Co-Producers working in research notebooks

Executive Producer Mrs. Lindsay: [to me] You make everything sound "cool".

Coordinating Producer Me: Does it look like and sound like research?
I make roaring sounds with the monster book.

Figure 48. Caden's improvisation composed on the big band jazz score.

staff "co-producers being readers/writers" because that was what she was doing during reading workshop. I placed Jakey and his book about reading on the music staff "co-producers making things for reading to use" because he read his "Reading is fun" book to me which led to my discovery of Caden's monster book. Students responded enthusiastically to my prompt, shouting out, "Reading" as they noticed the words inside the monster's mouth tell about reading. I placed this across two music staves "co-producers working with materials" and "co-producers working in research notebooks" because at this point most of the students were still doing one of those two things at the research corner. I again included my actions and question in the percussion section of the music score because I am still leading share time—setting the beat. Mrs. Lindsay is supporting our work during share time by writing a note to me about how cool I make things sound during share time. Placing actions and dialogue on this music score helped

me to see the sharp contrast of Caden’s new melody—working as a co-producer creating third space by sharing his monster reading book—creating a *line of flight*. The music score also helped me to see rhizomatic connections between Caden’s line of flight and the previous lines of flight. Students who continued to utilize these ways of co-producing as they had now become the norm for our research.

Contagious Envisioning and Imagining: Momentum of a Melody

Caden’s monster seemed to open a floodgate as many students followed his *line of flight* in weeks six and seven. It seemed as if Caden’s improvised melody resonated with the students in a way that previous melodies had not. Many students joined Caden in playing his melody. At this point the tempo of our song could be described as *allegro*—lively and fast. Students enjoyed the process of creating things and including in their creation something about reading at school. The feel of the classroom transformed during this time as a reflection of this upswing in tempo. While some students continued utilizing research methods explicitly taught by me such as working in research notebooks and/or interviewing each other, many other students made *creative things* to use for reading or to show what they knew about reading.

One example was Jakey’s creation, Bluedoe. Bluedoe was created to help with reading and math. Jakey described Bluedoe in this way:

Jakey: And he lives on the planet Pluto so he has a little flyer rocket.

Me: Ok, so he can fly to Pluto

Jakey: So he can blast it—Mmhmm

Me: But his name is Bluedoe?

Jakey: Mmhmm

Me: But he lives on Pluto, right?

Jakey: Nodding

Me: Ok, I got it, I've got it.

Jakey: He has his name right [pointing to Bluedoe].

Me: And tell me what he does.

Jakey: He helps you read and he has plus signs for math and stuff too and these arms are for reading so they can stretch out words like this (demonstrating by pulling accordion arms in and out) go back and forth. Both arms can do that. And then this is the back, it says, "Plus, is and me. Plus, is, plus, plus, and, and are." [Reading the words written all over Bluedoe]

Me: So, what do you think? Where are you going to keep him so he can help you?

Jakey: In my desk.

Me: Ok. So, Bluedoe is going to stay in your desk and help you with reading and math. Does he do anything with his feet? You told me about his arms. Do his feet do anything?

Jakey: No.

Jakey's creation had a different purpose than Caden's, but pointed to the same idea of third space. While Caden's monster told about how to read and write, Jakey's Bluedoe looked a lot like Baymax from the Disney movie *Big Hero 6* and was designed to help students do reading and writing.

Share Time: A Jam Session with *Creative Things*

The week after Caden shared his monster book several students, including Jakey, came to Friday share time with similar creations. Comparable to a jam session with jazz musicians, there is a structure in place—key signature, rhythm, tempo—as musicians

with different instruments contribute to the tune in different ways. The musicians cannot all improvise at once. They cannot all be soloists. Some need to play the riffs. In the same way, some co-researchers brought creations to share time with a purpose that involved reading and/or writing. Then there was Dennis who made cars, boats, minions, and games for his friends to play (although they never played them) but remained reluctant to share ways these creations might connect to research and reading.

During share times we continued to use the “Looks like...Sounds like...” chart as a resource to check each other’s work to see if we were doing research and if it was about reading. Other things emerged during this high tempo movement as well. Several students, including Rae and Kal wrote me letters about research. I wrote them back.

Rae wrote a letter asking me about some of my actions as the research teacher (see Figure 49). Her letter said, “Miss Mrs. You are the best research teacher. But why are you not here [sometimes]? Thank you.” When Rae read her letter to me she added the word “sometimes” to the end of her question. I thanked her for the letter and told her I would write her back. I wrote, “Hi Rae, Thank you for your note and question. I am not here sometimes because I teach college students.

When I’m not here I am teaching classes about reading and writing! Writing notes with great question like yours is a fantastic way to be a researcher!! Thank you, Shonna.”

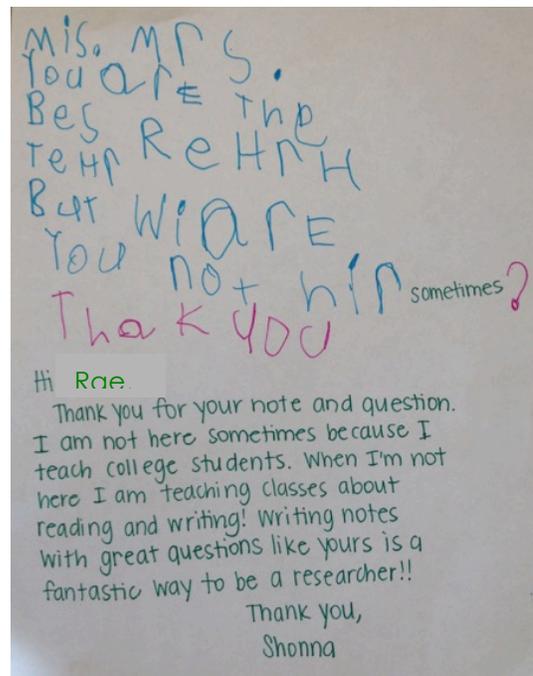


Figure 49. Rae’s letter to ask questions.

At the end of week seven we met for share time and continued working on a co-created anchor chart called “Ways to be a Researcher”. One of the reasons I initiated this chart was to encourage students like Dennis to imagine his work as research and envision himself being a researcher. In other words, I desired for Dennis to see the epistemic resources he brought to and utilized within our classroom (Campano & Damico, 2013; Sánchez, 2013). Another reason for these anchor charts was to build an audit trail (Vasquez, 2004) of our work together as researchers. At the beginning of week six students had generated a few ideas and those were listed on the chart:

- use your research notebook
- make research books
- interview a friend

Now we gathered on the carpet to share our research and to add to our “Ways to Be a Researcher” chart. As Jakey later explained in his “Storying My Research Journey” book, “Everybody started making monsters.” A group of five students shared their monsters and monster-like creations (see Figure 50).

I prompted their sharing by asking them to tell what they made and why they made it. Maggie explained, “I made a monster and if you open his mouth he has a tongue and you can pull a word out.” Dawn explained, “I made a house and it has words all over it and why I made it is so you can, um,

read the words and if you want to spell a word that’s on here you can copy off of it.” I



Figure 50. Co-Producers make “creative things” to research reading.

labeled her work, "So, it's like a resource." Next, Jack explained his work, "I made a word bird so you can sound out letters and you can see the letters and [inaudible] and I made something that, that spells it and I made it because you can use it while you're reading." Next Jakey shared about Bluedoe and I asked him some questions so that the other students could hear about some of the details I found out about Bluedoe in my interview with Jakey.

Me: Tell us what you made and why you made it.

Jakey: I made a monster helper for math and, um, words, so it can help me at math and at writing.

Me: It can help you at math and at writing. And what is your helper's name?

Jakey: Bluedoe.

Me: Bluedoe. And what are your plans? What are your plans for Bluedoe?

Jakey: I'm gonna help him with my math and I'm gonna help him with my writing.

Me: So, you're going to help him or he's going to help you?

Jakey: He's going to help me.

Then Arthur shared two monsters that engaged in dialogue with each other:

Arthur: I made two monsters. This one was from yesterday and it has two faces. And then this one I made today and let's listen and see what Shelby has to say. [Arthur opens the monster Shelby's mouth and starts reading.] I have a few bumps. I don't know. I love my bumps. My bumps are cool, do you? I love bumps. Yes, I do love bumps. Ok.

Me: So, that one's a talking monster?

Arthur: Yes, this that was what Shelby had to say. This is what Joe [the other monster] has to say. [Arthur opens the monster Joe's mouth and starts reading.] I have a few

bumps. I don't know. I, I love my bumps. My bumps are cool. Do you love my bumps?

Yes, I do love bumps. Ok.

Me: So, these monsters have names. Shelby and?

Arthur: Joe

Me: and Joe, and so

Arthur: And this one's name is Jenny. And she says [Opening the monster Jenny's mouth and reading.] I love bumps. Do you? Yes, ok this is cool.

Me: Wow, so tell us why you made these monsters: Shelby, Joe, and Jenny.

Arthur: So they can help me sound out words.

Me: Oh, in their conversation?

Arthur: Yeah.

[Maggie gestures toward me.]

Me: Maggie, did you want to add something?

Maggie: This one says something [holding out monster].

Me: What does it say?

Maggie: Mrs. Crawford is in my tummy.

[Lots of laughter from me, Mrs. Lindsay, and the students]

Me: So, why did you make that one? Tell me about it.

Maggie: I thought it was going to be funny.

Me: It worked. You're right. It was funny. I laughed. So, I'm in your monster's tummy.

I'm glad I fit! [I continue laughing].

I invited these five students to take a seat around our share square, and I asked Katelyn to bring her research notebook up to the document camera to share a story she wrote. She

explained how she looked around to see what all of us were doing, she asked herself questions, and wrote the things she observed in her research notebook. She showed us the list she made and read a few things such as students are: using iPads, looking at the ABC chart, finding words, doing interviews. She turned toward the class and told a story about how Mrs. Lindsay did research on the bus on the way to the pumpkin patch field trip by looking around and writing down what she saw. She explained she wanted to do that same thing but in the classroom.

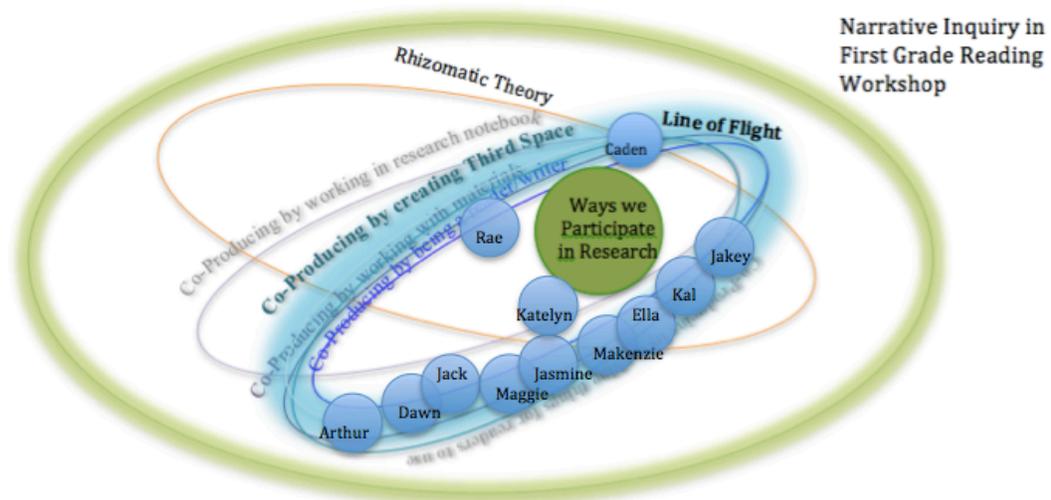


Figure 51. Charting movements after Caden's *line of flight*.

Figure 51 illustrates some of the co-producers movements after Caden's *line of flight*. I described our share time like a jazz musician's jam session because many of the students brought their own variation on ways to participate in research and *produce in research*. Katelyn co-produced by working in her research notebook so I placed her near the center of our inquiry on the corresponding orbit while Rae co-produced by being a reader/writer through our letter correspondence. Many of the other students in the class brought "creative things" to share. These things were similar to Caden's monster in that they told about reading or had a purpose related to reading and writing in the classroom.

Audit Trail: Co-Created Anchor Charts Make Our Research Work Visible

Based on the variety of things that students shared during share time, we added to the “Ways to Be a Researcher” chart (see Figure 52). The students and I discussed what to call our research work, and I wrote on our chart.

Me: So, one thing that Katelyn did that I'm going to add to our chart is. You can look around and ask questions. Is that a way to be a researcher?

Rosabella: Yeah.

Mrs. Lindsay: Mmmmm.

[I wrote "Look around and ask questions" on the chart]

Me: When we had Maggie and Dawn and Jack and Jakey and Arthur standing up here they all showed something and they were doing research, but what were they doing, what could we write on the list?

Makenzie: [raises hand]

Me: Makenzie, what were they doing?

Makenzie: They were showing their stuff.

Me: You're right. They were showing stuff. What should we call that stuff?

Makenzie: Monsters.

Me: But they're not all monsters. We had a house, we had a bird...

Maggie: [raises hand]

Me: Maggie

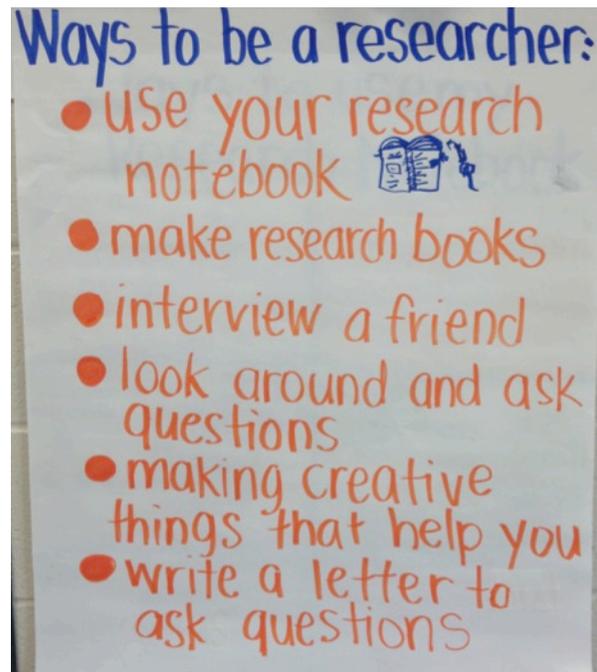


Figure 52. Anchor Chart: Ways to be a researcher.

Maggie: Helps with reading.

Me: Oh, so you could make something that helps you...

Jakey: Read

Me: read. Does that sound good?

Katelyn: Animals

Me: Does it have to be just animals though? Did Dawn make an animal?

Makenzie: No

Me: She made a house, so we could call that making stuff? Ok?

Katelyn: Creative. Creative.

Me: Ohhhh, it is creative. Should we call it creative things?

Several students: Yeah.

Me: [I start writing on the chart] And this one was all your guys' idea. I have never seen anybody do this before as a researcher, and I think it's really cool. [I read the words as I write them]: Making creative things that help you/

Rosabella: That help you read!

Me: Well, I'm going to stop at "help you". Do you know why?

Rosabella: Why?

Me: Because Jakey's, um, creative thing, did it just help him read?

Several Students: Noooo.

The story in this transcript illustrates the way that the students, Mrs. Lindsay, and I negotiated the content of the anchor charts with students. We added three statements to the "Ways to Be a Researcher" chart based on students' work as researchers throughout the week and students' understandings of their research work. We added to the chart:

- look around and ask questions
- making creative things that help you
- write a letter to ask questions

Our anchor charts were built upon the lived and told stories from Our Production Team. Mrs. Lindsay commented on this co-creation of anchor charts throughout the semester as something she felt was a significant part of our research production process:

I was really excited because I could see how you were bringing and using the anchor charts and one of the things about the anchor charts that I hadn't thought about. Well, I had thought about it, but yet then I saw how it was used. The co-[created] anchor charts where the kids did their part on it and how much that was exciting to them. So...that kinda changed a little bit of the way I viewed anchor charts at first and that was another thing too because I felt like my anchor charts—since they're going to be posted in the classroom you need to be perfect or whatever—but then I realized how it's just not always pretty and even not being perfect is even better because they own it...so the whole anchor chart and co-anchor chart researching together kind of, you know, that was one that I kinda thought over and got over.

I didn't realize at the time we were co-creating the anchor charts that they were not only shaping the students' perspectives of doing research and being researchers, but they were also shaping Mrs. Lindsay's view of instructional strategies and how these charts could be used in the classroom in other ways. She articulated how co-created anchor charts helped her to move from feeling pressured that anchor charts had to be perfect (free of mistakes and made with the best handwriting) to feeling that it was most important for

students to own the content of the anchor chart. We hung this anchor chart at the research corner with the other charts we had made.

Composing Multiplicity and Complexity in Our Movements

This musical score illustrates the increased complexity and tempo of our song (see Figure 53) as we shifted co-producing roles after Caden’s *line of flight*. I placed Caden on

The musical score consists of ten staves. The lyrics are as follows:

- Staff 1:** Jakey makes Bluedoe, a helper for reading and math. Maggie makes a monster with words that can be pulled out of its mouth. Maggie’s monster makes us laugh. Dawn makes a house covered in words—a resource for writing. Arthur makes two monsters in conversation. Jack makes a word bird.
- Staff 2:** Rae writes a letter to me with questions about being a research teacher. I respond to Rae’s letter with a letter I wrote with answers to her questions. **Our Production Team co-created an anchor chart with a list of “Ways to be a researcher.”**
- Staff 3:** **Coordinating Producer: I** wrote on the chart as I negotiated ideas with the students.
- Staff 4:** **Co-Producers: Collaboratively** labeled a new way they’ve imagined and experimented with research—**Making creative things that help you**
- Staff 5:** **creative things that help you** Katelyn: Wrote down her observations of what we were doing during reading workshop.
- Staff 6:** Mrs. Lindsay was excited because she noticed how the students were excited about co-created anchor charts.
- Staff 7:** **Caden: It’s a monster reading book.**

On the left side of the score, roles are listed for each staff:

- Staff 1: Co-Producers creating Third Space
- Staff 2: Co-Producers being readers/writers
- Staff 3: Co-Producers making things for readers to
- Staff 4: Co-Producers working with materials
- Staff 5: Co-Producers working in research notebooks
- Staff 6: Executive Producer
- Staff 7: Co-Producer creating Third Space

Figure 53. Caden’s improvisation and our movements composed on the big band jazz score.

the percussion staff this time as his monster books started a new rhythm felt by Our Production Team. Many students began emulating Caden’s melody and following along with this new rhythm by “making creative things that help you.” Jakey, Maggie, Dawn, Arthur, and Jack are all placed at staggered intervals across the top of the music score as their work seemed to continue Caden’s melody and also added to the multidimensionality or polyphony of the melodic line. The students did not create monsters just like Caden’s instead there was a variety of creative things that emerged, but all of these creative things

were created with a purpose related to being a researcher and reading. It seemed each one of the students drew from resources/interests outside of school (first space) and from resources/ideas inside the classroom (second space) to make a Third Space for their *creative thing* by demonstrating during share time what it was and what its purpose was as it related to our research. This was the first time that so many students followed a line of flight in this way. Rae and I were placed on the staff labeled “Co-Producers being readers/writers” because of our written interaction initiated by Rae’s letter. This shows Rae’s movement from where she had previously been engaging as a researcher by working in her research notebook to now engaging with me by being a reader/writer in research. This shows her shift from uncertainty concerning how to be a researcher in week three to owning her own way of being a research in week seven. Katelyn had previously been working as a part of “the creative group” with materials and while she continued to do that, she now branched out to ask and answer her own questions about reading in first grade reading workshop. Jakey’s comment about everybody making monsters was his label for students working as co-producers with materials and making things for readers to use. While every single person in the class was not making a monster, Jakey’s comment indicated the same thing I felt in the classroom with the change of tempo—all the students seemed busier and more active at the research corner (both at the corner and on the front carpet) after Caden introduced the monster book idea. Noticeably more students were no longer writing in their research notebooks and instead were working with the materials and requesting more materials: stapler, rubber bands, a second cup of pens, and tape. On our musical score I also included our interactions during share time. We worked together to name the work we were doing as researchers

and added it to our chart. I transcribed our work by including the co-creation of the anchor chart together as Our Production Team and carefully noted how I continued to write on the chart. I also noted how the students were again enacting their role as co-producers by inventing a new way to be a researcher and finding a label to describe it—making creative things to help them. Mrs. Lindsay’s comment about the power of co-constructed anchor charts was placed on the bass line of the staff because, once again, as executive producer she supported the rhythm of our song and, in turn, the work of Our Production Team. The musical score illustrates the interconnectedness of the work of Our Production Team. It shows my shift from percussion—setting the beat as a coordinating producer—to participating as a co-producer in a new way. Like many of the students, I heard Caden’s beat in-the-moment. While I did not begin making creative things, I recognized “making creative things that help you” as a way to be a researcher by writing it on the anchor chart. This music staff visually represents the growing and expanding multiplicity of our research work as we continued to move forward through our research production process.

Improvisation: Tay’s Polyphonic Melodies

Students continued to creatively construct a myriad of research artifacts. They interviewed each other and talked together as they worked on various projects. While most students continued to work on producing research artifacts independently, I noticed Dawn and Katelyn were co-authoring a detailed and colorful book about reading.

Then, unexpectedly, it happened, a new *line of flight*. During week eight I was busy following up with students by conducting interviews about their research work. I interviewed Makenzie, Rosabella, and Ella about interviews they led with other students

in the class. I talked with Jason about the Godzilla he drew to help others read. In the midst of our research work during reading workshop, Tay initiated this *line of flight* by questioning why I was always the one to write on chart paper. He explained to me how he wanted to make a chart as his research work. He envisioned a chart that would teach people about his research. He described it as a chart about research and reading. I was excited. This was a joyful moment as I provided him with chart paper so he could accomplish what he imagined doing as a researcher. As soon as the other students noticed Tay making a chart, they quickly rushed to ask me if they could work on charts as well. This brought on a brief, but strong, moment of tension for me. Tay clearly articulated a plan for his chart involving research about reading. He imagined a purpose for his audience by articulating that the chart would teach people about reading. He followed through with his plan by beginning his chart with the words, “When you are reading you can...” The students who consequently rushed to me because they wanted chart paper did not seem to have a plan for research, and I assumed they wanted chart paper because it looked fun and important to be working on a chart. I suggested that students use their research notebooks to sketch out a plan for their chart. Students rushed off to grab their notebooks. They quickly sketched a plan and came back to me to ask for chart paper. Embracing this moment, I retrieved chart paper for each student who requested it. Soon the classroom felt like it had exploded with anchor charts.

Taking Over Time and Space in the Classroom

As Jakey described it, “Research took over the room.” Chart paper took up a lot of space. The students’ desks were not sufficient, even the table at the research corner

could not accommodate one chart. Students spread out all over the classroom from the research corner at the back all throughout the groupings of desks, to the front carpet.

Students, charts, and markers were everywhere (see Figure 54). As research *took over*



Figure 54. Students using chart paper for research spread out around the classroom.

reading workshop and the room, Mrs. Lindsay continued to work with her group of students at the reading table. When the tone sounded to switch to the next rotation, many students kept working on their charts. While Mrs. Lindsay called the next group scheduled to meet with her at the guided reading table, the rest of the students took a new liberty I had not seen before as they kept working on their charts. One student told me that Mrs. Lindsay had recently explained that if they weren't finished with something at a literacy corner when the tone sounded, they could stay and finish up their work. This marked a significant shift in the use of space and time in Mrs. Lindsay's classroom during reading workshop. I was not sure if Mrs. Lindsay had been aware of the impact of

these actions in-the-moment, but as I revisited this part of the story of our research production process it seemed Mrs. Lindsay was making time and space for students to imagine and envision co-producing in a way that affirmed the validity of their work and their ability to make decisions about how to use time and space during reading workshop.

As students began the chart paper research work several of them grouped into pairs or trios. Rosabella and Ella worked on a chart together. Jason, Lily, and Dennis worked together. Kal left his self-proclaimed “very important” research work in his research notebook to help Jakey create a diagram of Bluedoe—the helper he had recently created for writing and math. This marked a shift in the students’ co-producing relationships. Up to this point, they almost exclusively worked alone on their research artifacts. Now, after Tay introduced using chart paper, students were collaborating on research work by sharing charts. The classroom was abuzz with research in a new way!

Working Through Tensions Together In-the-Moment

In-the-moment, I felt unsure about Mrs. Lindsay’s perspective of this explosion of research charts across the classroom. I approached her after reading workshop:

Me: Ok, So, was that too crazy with the...[anchor charts]??

Mrs. Lindsay: [Laughing] No [Laughing] Two thumbs up?

Me: Like, whoa. No, I don’t know. I um...

Mrs. Lindsay: But I was thinking how you are probably thinking, ‘What do they do when I’m not here?’ But, I promise they are on task, organized, doing something.

Me: No, I don’t. They are probably more on task. They are probably less on task when I’m here.

Mrs. Lindsay: No, but this is so cool for them.

[Mrs. Lindsay and I stand looking at some of the charts students worked on that day.]

Me: It was Tay's idea. He was the one who was talking to me about it on the carpet. And then, um...

Mrs. Lindsay: So, what was Tay's goal in all of this?

Me: The whole thing was his idea, like I didn't even say, 'On chart paper' [I relayed Tay's request for chart paper and his idea to talk about research and reading to Mrs. Lindsay. Then, I continued talking, reflecting on my in-the-moment decisions with the chart paper].

Me: So, that's all what started it and obviously when the other kids saw what he was doing they were like, "We want a chart!" Well, then I was a little overwhelmed. But, then I thought no, instead of giving them all chart paper Tay really talked through a plan first. So, then I said, 'Well, you need to go to your research notebook and make a plan for what you're going to do on your chart. And then we can talk about your plan and I'll get you some chart paper.' So, I don't know if that was good or bad. That was really like me exerting a lot of power in that situation. Like, I own the chart paper and you can't have any until you do something I like.

Mrs. Lindsay: No, no, no...

Me: Like, that was, I was worried about, that's what I did without meaning to. But, I also think, I mean, am I just going to put the whole roll of chart paper out?

Mrs. Lindsay: Like here you go, draw whatever you want? No, I think they need to know that they need to have a plan. They can't just say I'm going to do and I'm going to start drawing.

Me: And maybe I should explain, too. Even teachers have a plan, always have a plan for their anchor charts, too. Because the chart paper is so expensive so you can't just use it up to practice.

Mrs. Lindsay: Oh, I think that would be great, to explain that.

The story in this transcript represents the ways that Mrs. Lindsay and I often reflected together after reading workshop time. It highlights the insightful questions Mrs. Lindsay often raised about student work (i.e. So, what was Tay's goal in all of this?) and the way she sought deeper meanings in student work. Sometimes Mrs. Lindsay took the lead in reflecting on her teaching and on her students. Other times, as illustrated in this conversation, I sought Mrs. Lindsay's opinion on how things were going for us as we researched together. This story captures the tensions I felt in-the-moment as I worked to be part of the production team as opposed to being in charge of the research team. At times this was challenging. While I believed non-hierarchical ways were most beneficial for working with young children, when tensions arose it was too easy to slip into adult-as-authority, too easy to grasp for control, too easy to push students toward the status quo. Looking back I realize how essential it was to share the decision-making processes, to let go of control in favor of exploration, and to look for innovative ways to make time and space for students to participate in research.

Mrs. Lindsay and I ended our conversation that day by brainstorming about how we could invite students to prepare their research about reading for a culminating project or presentation of what they had learned while researching reading. We decided I would bring in examples of how I've worked with students in the past to share research work.

Mrs. Lindsay decided this would be a great mini-lesson to begin reading workshop the next day.

Exploring Possibilities for Sharing: Our Production Team Meeting

As planned we began Friday morning with a research team meeting initiated by the chart paper and involving all of the co-producers. The purpose for our research team meeting was to talk about possibilities for sharing or publishing our research. I explained how researchers often think about an audience for their research and they also share research in a variety of ways. I brought several things to share with them, while asking them to think about what they might like to do to share their research. I showed and described several research projects:

- a chart I made in my graduate work about my research about critical, multimodal, and poststructural perspectives of early childhood literacy (Tay said that he's already doing this kind of research. Jakey noticed that I used Caden's idea to put words inside of his mouth [there was a paper flap with words written in it on my chart].)
- an Animoto video my nephew made about his research about measurement
- charts a small group of 3rd graders made when I worked with them on a critical literacy research project
- a class book made when researching about school with a kindergarten class
- two different class ABC books made when researching American History with 5th graders

I explained to the students that they didn't have to all choose to show their research in the same way, but everyone needed to be thinking about the research they wanted to share

before winter break the end of the semester. Most students were commenting about getting back to work on their charts. All of the work on the chart paper led to a majority of students in the class hoping to share their charts as their final research project to show what they had learned about reading. Some eager students instead chose to share their initial work on their charts at our Friday share time.

Sharing Research in Process

Tay, Jakey, Kal, and Jack hung charts they worked on up on the white board at the front of the room. Students gathered around the edge of the carpet in what they called



Figure 55. Jakey and Kal used a chart to make a diagram of Bluedoe.

a share square. Tay and I worked together to tell the story of his request for chart paper. Then, he shared his list on his chart “When you read you can...” Next, Jakey and Kal shared their diagram of Bluedoe (see Figure 55). They pointed to each part and explained their thinking. Finally, Jack shared his chart, “How to Read” with bullet points of several keys to reading: you sound out the words, look at the

picture, read baby books or toddler books and move on to chapter books, if the book has a movie watch it so you can read the book. Each of the charts represented work in process. Each of the boys planned to continue their work on the charts. This was the first time students shared research that was not finished. The boys excitedly shared what they completed so far and also what they planned to do with the charts as they kept working.

The production team listened and shared what they noticed about the boys' research. Some offered suggestions of what they could add to the charts.

Co-Producing by Teaching Others About the Research Topic

Tay's *line of flight* initiated a new movement of research in the classroom. This movement sparked a new way of using materials, space, and co-producer relationships during reading workshop. While Caden drew upon 'first space' and 'second space' to create a Third Space, Tay developed his actions by watching me be a researcher. He then imagined a new way of *participating in research* by making a chart *and* at the same time envisioned a new way of *producing in research* by teaching others what he learned about reading through the chart. To clarify, Tay had watched me create anchor charts to teach about research reading, while he produced in research to teach others about the research topic, in other words, to teach about reading. Naturally, Tay's chart was all about reading.

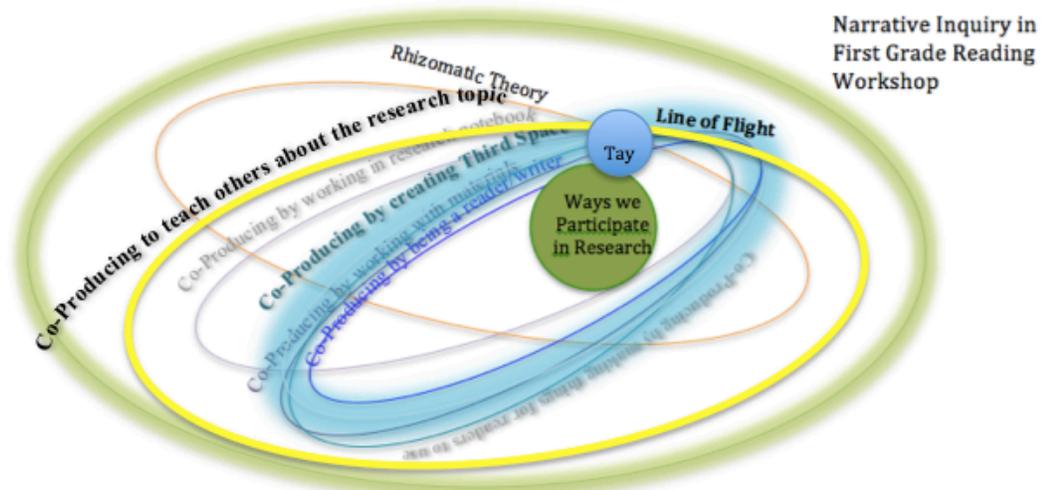


Figure 56. Charting Tay's line of flight

Figure 56 includes a thick yellow orbit. This orbit represents how Tay's line of flight initiated a new way of participating in research by co-producing to teach others about the research topic. This orbit is thicker than the others and encompasses more space in our

inquiry to illustrate the way that teaching others about reading through creating anchor charts took over the space of our inquiry in the same way it took over space in the classroom. Before the charts, research primarily happened at the research corner and the front carpet. Research with the charts spread around the classroom from the research corner, under and around desks, up to the front carpet. Also, the work on the charts started a new assertiveness with the students choosing to stay in the research corner beyond the tone to switch literacy corners. In the same way a song fills the air, our research production process filled reading workshop. While Tay started the improvisation of the melody, several students were quick to play along. They did not play the “riffs,” continuing with the same ways of being a researcher/doing research—the centripetal forces in our research production process—instead they played along with the polyphonic melody Tay started by participating in research by making charts and producing in research to teach others about reading. Figure 57 shows the movement of students onto this orbit Tay initiated with his *line of flight*. This was the largest and fastest movement

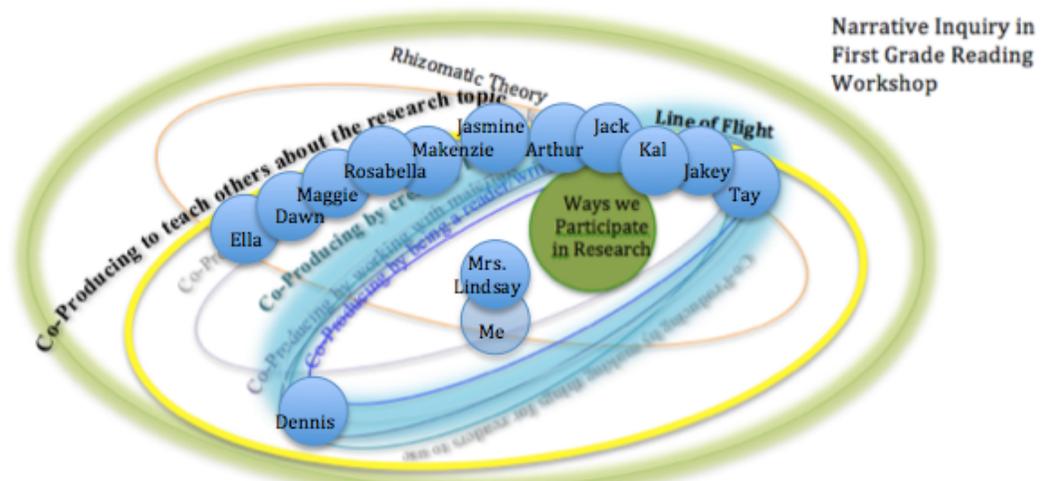


Figure 57. Charting movement after Tay's *line of flight*

of students up to this point in our research production process as eleven of the seventeen students in Mrs. Lindsay's class began working on charts after Tay asked for chart paper.

To illustrate this large movement of students I created a yellow orbit bolder than the previous orbits. As students followed Tay's lead some requested their own chart paper and others joined in with a partner or partners. I wondered if my requirement of making a plan in the research notebooks before *earning* chart paper deterred some of the students from asking for chart paper. I noticed Dennis worked on a book beside Jakey and Kal as they worked on the chart of Bluedoe. Dennis was clearly interested in the chart paper research work but never asked for his own chart paper. Later, during the following week Dennis joined in with Lily and Jason as they worked on a chart with a map of the classroom and first grade pod at Green Elementary. I included myself in Figure 57 on the intersection of the rhizomatic theory orbit and the "co-producing by working in research notebook" orbit. Again, while I provided the chart paper, I did not follow Tay onto this new orbit—this new way to be a researcher. Then again this time was different than the others because I already modeled making a chart as a way to be a researcher. Maybe that was why so many students were quick to research in this way. They had seen me lead the co-construction of several anchor charts throughout our research production process. In Figure 57 I placed Mrs. Lindsay at the center near the gravitational pull of our inquiry to reflect our conversation after reading workshop as I immediately went to seek her approval for giving students access to chart paper. In this line of flight I felt the tensions I believe teachers often feel when there is a force at work based on their perceptions of others' expectations. While Mrs. Lindsay had not expressed any disapproval in-the-moment, I felt pressure to check in with her as our executive

producer to be sure I hadn't gone too far in allowing the students to fill the reading workshop space and time with researching using anchor charts.

Participating and producing *with* Tay. As Tay continued to work on his chart, he recruited me to be his research assistant. He planned to go around the classroom asking students "Why do people want to learn to read?" while using the audio recorder. He asked me to follow him acting as his scribe. I gladly took Tay's lead and followed him with paper, pen, and clipboard. Tay carefully gave me instructions to write down each student's response to the best of my ability. He asked each student his question or a close variation of the question, "Why do you think people should learn about reading?" "How come you want to read?" He audio recorded the responses as I wrote them down. After several students, he interviewed Katelyn. When she answered the question, Tate responded analytically. He told her that most people said something about reading making you smart, but he noticed Katelyn provided a different kind of answer when she said, "So I can be like my sisters and read and read to my little brother so he can learn" (personal communication, November 11, 2014). After we collected responses from all of the students, except those who were reading with Mrs. Lindsay at her horseshoe table and those that were absent from school that day, we sat down on the floor in the middle of the classroom. Tay asked me what we should do next. I suggested a thematic approach to the responses. I encouraged Tay to read them and then group them together so that he could tell about (or story) what the class thought about reading. I cut the responses apart and Tay sorted and color-coded them by coloring on them with chart markers. We ran out of time to finish, but he saved the cut-outs in his research notebook.

each of us on the production team in a new way to do research from the survey, to the data analysis, to sharing the findings. He assigned a role to each one of us in the production team. I was his research assistant. The students and Mrs. Lindsay were his participants.

Participating and producing with Carissa. Around this same time, I arrived early one morning as students worked independently at their desks. Carissa greeted me when I walked in the door. She showed me a large tiger she had made to help her make spaces between her words (see Figure 59).

She explained that using the tiger was easier than using her finger for spaces because she was left-handed. The tiger did the spacing work so that she could write with her left hand. Next Carissa

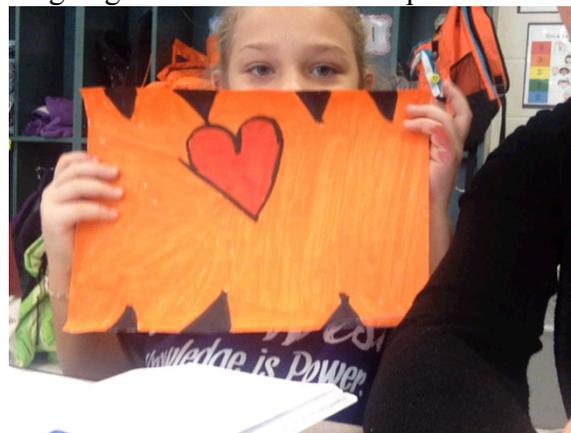


Figure 59. Carissa's tiger to help her make spaces between words.

questioned why I continued to work in my

research notebook when everyone else in the class moved on to other ways of doing research. I was astonished that she noticed the details of my actions in this way, although I wasn't at all surprised with her insightfulness. Similar to when the students named me research teacher, Carissa's comments solidified in my mind the prominent role I had in the classroom during reading workshop as I taught ways to do research and modeled ways to be a researcher. Carissa continued talking with me and asked me to make a book. She suggested that I write a book about our research. I was excited about Carissa's suggestion! I could not wait to get started with my book, "Storying My Research Journey."

Participating and producing with Jack. I moved over to the research corner and made notes in my research notebook about my ideas for this book. Jack walked over to the research corner, sat down beside me, and asked me if he could show me something in his travel log (see Figure 60). He asked me about “the other ways you can be a researcher



Figure 60. Jack initiates an interview with me about my research work.

and stuff” (personal communication, November 7, 2014). I began by asking him some questions. He told me about reading Nancy Drew books and his plans to continue adding to his

anchor chart about reading. He explained, research is how to read and research is looking closely. I encouraged him to write a story about being a researcher similar to the stories he wrote about other things in his travel log. He told me about his ideas to write about research as a job. Then there was a sudden shift in our conversation, and Jack interviewed me. He didn’t have any notes, but his questions were thought provoking and prompted me to talk through being a researcher. Jack asked questions such as: What is a topic? Why are our research notebooks blue? What school did you go to for your research before this? Did you ever make books before? Do you make other books like an author? Do you sell books? How long have you been writing in your research notebook? Have you always been researching reading or have you been researching other things? I enjoyed this conversation with Jack and found joy in-the-moment as I shifted from interviewer to interviewee.

Co-Producing by Collaborating *with* Our Production Team

Tay, Carissa, and Jack each engaged with me in a way that moved me to participate in our research production process differently. Before these one-on-one interactions with Tay, Carissa, and Jack, I interviewed and observed students, took notes in my research notebook, led share time and wrote on anchor charts, and co-planned/reflected with Mrs. Lindsay. Tay, Carissa, and Jack all imagined a new way to *participate in research* by imagining a new way to do research with me. Tay asked me to assist him with his research. Carissa asked me to make a book. Jack interviewed me. These students also envisioned a new way to *produce in research* by collaborating with Our Production Team in a new way—taking on a leadership role while envisioning a shift in my role from coordinating producer to co-producer. Carissa coached me to go beyond “co-producing by working in research notebook” to try “co-producing by working with materials” and “co-producing by being a reader/writer”. Tay invited me to be his research assistant as he informally surveyed the co-producers (including me and Mrs. Lindsay) with his research question. He engaged me in the process of sorting the responses and he asked me to assist him in gluing the responses onto his chart in categories to share with others. Jack also invited me to follow his lead as he took on the role of the interviewer and I became the interviewee. Instead of *producing in research* as the coordinating producer, in my interactions with Carissa, Tay, and Jack I was a co-producer taking their lead.

A line of flight emerged here, not through one person, and not immediately impacting the whole class, but in the space of the interaction between each of these three students and myself. Tay, Carissa, and Jack demonstrated an internalized understanding

of the non-hierarchical nature I was aiming for in our co-researching relationships. None of them were engaging with me simply to participate in research, but they extended beyond that to be co-producers in our research productions process.

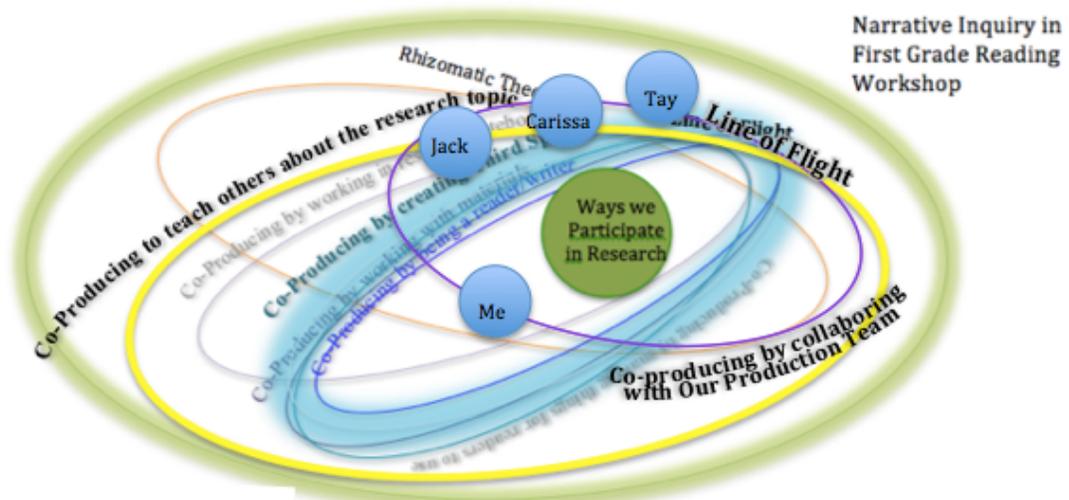


Figure 61. Charting shifting roles and collaboration in lines of flight.

Figure 61 illustrates Tay, Carissa, Jack, and me in relation to the research production process. All of the previous work of the co-producers in the class is present in this graphic showing how the co-producers continued to work on research in various ways. Tay is positioned at the intersection of his *line of flight* “co-producing to teach others about the research topic” and his new line of flight “co-producing by collaborating with Our Production Team” (represented by the purple orbit in Figure 61). I kept these lines of flight marked with bold font because both happened concurrently for Tay. I positioned Carissa partially on the yellow orbit and partially on the purple orbit because by asking me to write a book she was asking me to teach others about our research topic, and she was also collaborating with me as a co-producer. I positioned Jack on the purple orbit because his interview only involved collaboration, not teaching others about reading. Up to this point throughout our research production process as students moved

around the various orbits, I remained at the intersection of rhizomatic theory and “co-producing by working in my research notebook.” As a result of the shifts I felt in my interactions with Tay, Carissa, and Jack, I positioned myself in a new way. I moved the to intersection of rhizomatic theory and “co-producing by collaborating with Our Production Team.” With these three students my vision for non-hierarchical ways to engage with young children where student knowledge, experiences, and questions were valued as vital epistemic resources of the inquiry seemed to be a reality in-the-moment.

Composing Multiplicity and Complexity *with* all the Co-Producers

This time as I transcribed our lived and told stories onto the music score I realized that every student in Mrs. Lindsay’s class was represented in this song (see Figure 62).

Co-Producers collaborating with Our Production Team

Tay [asked co-producers]: Why do people want to learn to read?
Co-producers responded to Tay and he coded:
 Reading makes you smart. How to read.
 Reading at home and at school. Kinda good responses. I assisted Tay by writing students' responses
 Carissa asked me to write a book. Jack interviewed me.

Tay made a chart about research and reading.

Co-Producers teaching about the research topic

Maggie made a chart, "Ways to Be a Researcher" Jasmine made a chart called, "Reading" with a list of how to read
 Jack made a chart, "How to read" Arthur made a 3d t-chart, "Ways to Be a Researcher"
 Dawn joined Katelyn to work on a book, "How do you read?"

Co-Producers creating Third Space

Caden makes a mummy book. Kal and Jakey made a chart with a diagram of Bluedoe—the helper for math and writing
 Jakey: Tay asked questions to everybody. Dennis joined Lily and Jason as they drew a map of the classroom and first grade pod

Co-Producers being readers/writers

Dennis made a book, but sat near Jakey and Kal as they worked on their chart
 Rosabella, Dawn, and Ella made a chart with a drawing of a girl reading and eating candy bars
 Makenzie made a chart with a path to reading and writing

Co-Producers making things for readers to use

Rae worked on a name necklace

Co-Producers working in research notebooks

I wrote in my research notebook: It feels as if the research corner has taken over the room.
 Me: It [the chart paper] was all Tay's idea...I was a little overwhelmed.

Executive Producer

Mrs. Lindsay: This is so cool for them. Mrs. Lindsay: So, what was Tay's goal in all of this?

Co-producers working with materials.

Chart paper. Markers. Chart paper. Chart paper. Chart paper. Markers.

Figure 62. Our Production Team’s collaboration and shifting roles composed on the big band jazz score.

All of us engaged in research as co-producers. As I labeled the roles of co-producers along the side of the music score, I added the two new ways to co-produce that emerged through Tay's request for chart paper (co-producers teaching about the research topic) and emerged through Jack's, Carissa's, and Tay's collaboration with other co-producers (co-producers collaborating with the production team). I illustrated the complex polyphony by including the melodic line Tay improvised when asking for chart paper to make a chart about research and reading and also including the melodic line Tay improvised when researching by surveying the students in the class. Tay's words and his actions are in bold and follow the staff from left to right with the words written lower on the staff and higher on the staff in the same way notes would be placed on the treble staff as the melody. The categories Tay used for sorting each response are represented in the form of a chord making a resounding harmonious sound as he constructed understanding from the co-producers responses.

Carissa and Jack played a large role in helping me to see the emergence of co-producers collaborating with Our Production Team through Carissa's request for me to make a book and through Jack's many thought-provoking questions as he interviewed me. The students that requested and made charts are each represented in different places throughout the music score according to the co-producing role they appeared to be taking up in the construction of their chart. For example, Kal and Jakey's chart with the diagram of Bluedoe stretches across two co-producer roles: "co-producers creating Third Space" and "co-producers being readers/writers." Jakey and Kal drew Bluedoe and labeled all of his parts telling how he was used for reading, writing, and math. Maggie, Jasmine, Jack, and Arthur each created an anchor chart with the same purpose as Tay—to teach others

about reading. Dawn and Katelyn joined together as an author/illustrator team to create a book to teach others to read. Lily and Jason started a large anchor chart by joining two charts together. Their chart included a large map of the classroom and first grade pod. Their research work stretches across “co-producers being readers/writers” and “co-producers making things for readers to use” because their chart was not created to teach others about reading, per se, but instead to make a creative representation of our reading workshop space. Many spiders and other creatures lurked around their map with a Halloween theme.

While most students worked on charts, Rae constructed a name bracelet. She told me that the name bracelet had the name of every person in the class so that everyone could use it as a resource to remember and write everyone’s names. She included Mrs. Lindsay and me on her bracelet. I chose to place Mrs. Lindsay’s comments along the bass line again because she continued to follow the rhythm of the research. She affirmed the chart paper by stating what a cool experience it was for the students. She also questioned Tay’s purpose with the chart paper. I included myself along the staff “co-producers working in research notebook.” I no longer directed or led research time—I worked as a co-researcher on Our Production Team.

Tensions in Shifting Roles

As I reflected in my conversation with Mrs. Lindsay and in my research notebook, I revealed the tensions and unnerving feelings of truly letting go. I explained to Mrs. Lindsay that the chart paper was Tay’s idea. I described the research as taking over the room. All of this indicated my discomfort with feeling as if research had left my control. Consequently, as I transcribed our research work on the music score I felt I was

no longer the percussion line setting the beat, instead I moved my work to “co-producers working in research notebook.” This highlighted how I was the sole musician choosing to play my notes (co-produce) at that place on the music staff (working in research notebook). As I reflected back on this series of events including Tay’s request for chart paper and the mad rush that ensued, to the research conversations with Tay, Carissa, and Jack, I realized the chart paper and markers now served as the percussionists. Access to these materials seemed to exponentially increase what was possible in our research production process. These materials initiated research partnerships with the co-producers that the students did not utilize previously in our research work. As the students used chart paper and markers the beat was louder and more unified than before as evidence by the research taking over time and space in the classroom.

Making Share Time A Catalyst for Improvisation

As I looked back over the music scores with our transcribed improvisations I noticed that share time—our times together sitting around the edges of the front carpet sharing our research artifacts—often served as a catalyst for ways we *participated in research* and *produced in research*. When Rae shared her cake drawing and sentence from her research notebook, Our Production Team provided suggestions for how Rae could connect her work to our research through being a reader/writer. When Caden shared his monster reading book, students affirmed his work by recognizing the monster was telling about reading and consequently many students began to make their own creative things to tell about reading. During share time we often co-constructed anchor charts as we did when Rae, Katelyn, Jakey, Maggie, Dawn, Arthur, and Jack shared a wide variety of research work through writing letters, making a house, making a word

bird, making monsters, making helpers, and writing observation in their research notebooks. We collaboratively labeled ways of being a researcher. With each share time our roles as co-producers expanded to include co-producing by working in research notebooks, co-producing by working with materials, co-producing by making things for readers to use, co-producing by being readers/writers, co-producing by creating Third Space, co-producing by teaching about the research topic, and co-producing by collaborating with the production team. During these share times we co-constructed meanings about what it meant to do research and what it meant to be a researcher.

Mrs. Lindsay reflected on meaning making during these share times,

Mrs. Lindsay: ...then whatever they [the students] said in share [time], it just makes sense. So, I'm thinking, hey! Is this share time only happening and making sense because Shonna knows how to make sense out of all of this? Or...are they [the students] really making sense? And so I know it's both!

Me: Oh!

Mrs. Lindsay: They are making sense but you are really guiding it, so I'm loving that part and I'm just thinking...

Me: I love that question..."Who is making sense of this?"

The story in this transcript illustrates how Mrs. Lindsay monitored meaning making during our share time. As the executive producer she showed me it was important for her to see her students making sense of their research work—seeing it as connected to other things. Through her observations she arrived at one of my ontological assumptions—reality is co-constructed. As we met and talked together we created meaning about what it meant to do research and what it meant to be a researcher. Mrs. Lindsay's comments

about our shared sense making were also an indication to me that we were moving toward the non-hierarchical research relationships I hoped for.

Making, Unmaking, and Remaking Share Time with the Museum Walk

As illustrated in the last musical score (Figure 62) each student in the class worked on research about reading. Mrs. Lindsay and I were overwhelmed during Friday share time as we did not have nearly enough time for everyone to share their research work. We recognized the value of share time and decided to ask the students about having a day of sharing. Based on an idea from the fourth grade teachers at Green Elementary, Mrs. Lindsay and I thought about doing a museum walk where each co-producer could display their research and tell about it as the other co-producers walked around the room to view each person's research work. We shared our idea with the students and some were reluctant but most were excited. We planned our museum walk for the following Friday morning. The classroom bustled with excitement as students prepared to share research work about reading. We spent a few days preparing notecards to help us share using 3 steps. I modeled how to prepare for a museum walk during a few mini-lessons:

Step 1: Hello, my name is _____. I have been researching reading by _____.

Step 2: Read your research work.

Step 3: Tell why you did your research.

For example, Rae prepared two notecards to share about her book at the museum walk (see Figure 63). When it was her turn to share, one of the students served as the videographer, another student took notes in my research notebook, and the rest of the production team gathered around to hear her share her research work. Rae began by

reading her green notecard, “Hello, my name is Rae. I have been reading researching very long time. It was so long. I love researching. What do you like to do? I will share my books.” Next Rae read her book entitled, *Me and Miss Crawford*. “Me and Miss

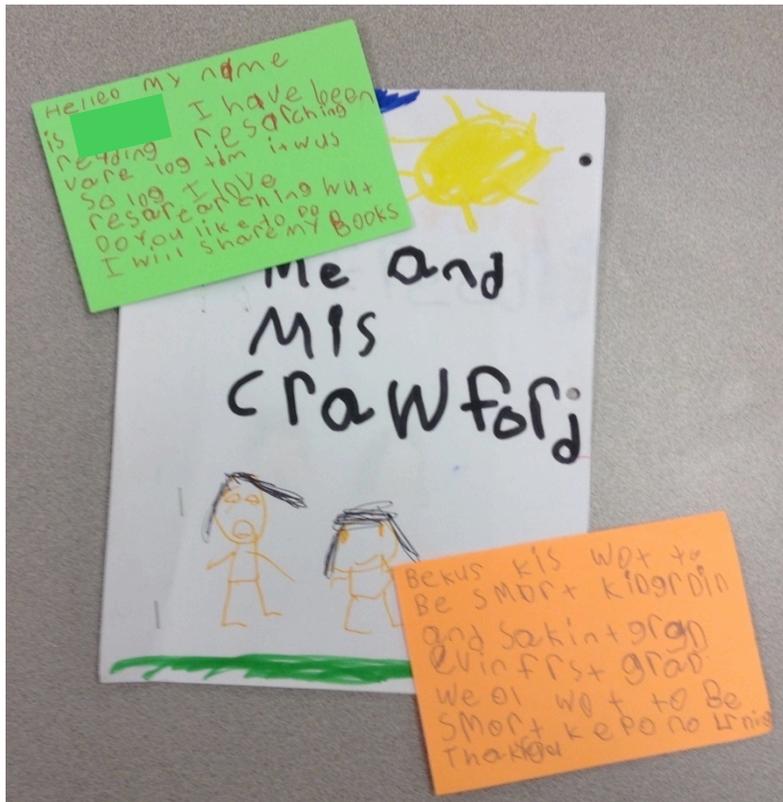


Figure 63. Rae's museum walk notecards and book.

Crawford are reading. I really like to reading. Everyone likes to reading with me.” Rae ended her museum walk share time by reading her orange card to tell why she did this research. “Because kids want to be smart. Kindergarten and second grade and even first grade—we all want to be

smart. Keep on learning. Thank you.” Afterward, just as we did for each co-producer, the students asked questions. Jasmine and Maggie posed questions to Rae about how her work represented researching reading. Makenzie asked how she made her book. Rae explained that it was research because she used words to write it and that she used markers to make her book. I added another way her book was research by explaining to the students how it told about reading. We repeated this same procedure for each student throughout the museum walk. Afterward we enjoyed Oreos and milk—this time of celebration was a highlight for Our Production Team. We recognized our

accomplishments as researchers of reading! As we enjoyed our snack, we took a few minutes to write a reflection in our research notebooks about what we learned about research and reading. Because so many students later storied the museum walk experience in their “Storying My Research Journey” books, I felt it was important to include this as part of storying our research production process.

Sharing Our Stories: Celebrating our Song

On our last day together at the end of the semester, each of the students shared by reading aloud their “Storying My Research Journey” stories to the production team (see

Figure 64). They also had a surprise for me. They noticed I ended my “Storying My Research Journey” book with a question: “What will the co-researchers research next?”

The students were anxious to reveal how they decided as a class that they would like to

keep working together on one topic as opposed to exploring their own topics. They chose to research arctic animals. When I visited the students again after winter break, the Our Research Topic sign read, “Arctic Animals” and students showed me elaborate creations of research artifacts using materials at the research corner which included cotton balls, sequins, pipe cleaners, and a wide variety of colors and kinds of paper. It seemed the co-producers continued on with a new improvised song.

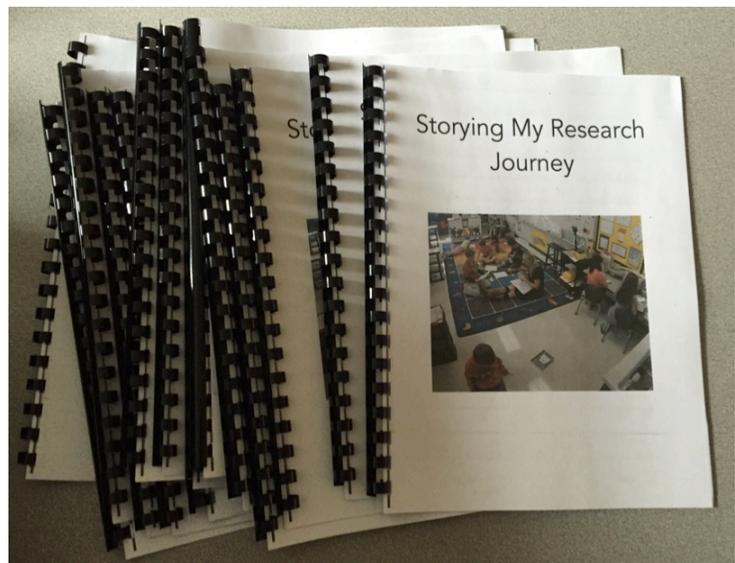


Figure 64. The students’ “Storying My Research Journey” books.

Jazz is a Conversation

Jazz is smooth and cool. Jazz is rage. Jazz flows like water. Jazz never seems to begin or end. Jazz isn't methodical but Jazz isn't messy either. Jazz is a conversation, a give and take. Jazz is the connection and communication between musicians. Jazz is abandon. –
Nat Wolff

Nat Wolff describes jazz through simile and metaphor. Jazz was woven through thinking with theory throughout my time with the production team. Mrs. Lindsay's first grade reading workshop provided space to explore the connection and communication between us, the co-producers. Our co-producing does not begin and end in the stories I chose to tell. The work started before I began storying, and it continues on in new ways even I as story our research production process. Jazz is a conversation with give and take. I hope reading our stories and seeing our music scores led to a give and take—a space to make one's own meanings from our melodies.

As I shared the shifts and changes we experienced as co-producers through Ella's, Rae's, Caden's and Tay's improvised melodies, I am reminded again of Maxine Greene and her affinity for imagination. "I have come to concentrate on imagination as a means through which we can assemble a coherent world..." (Greene, 1995, p. 3). My hope is that through imagining our research production process as jazz, our ways of co-producing research as the instruments in our band, ourselves as jazz musicians and song producers will provide means through which we can assemble coherence in the unexpected processes emerging through working *with* young children on research in their classrooms. Musical artists birth new songs through writing and performing, opening up their pieces to critique and interpretation. We have engaged in this same process with our research story. We performed lived and told stories. We storied the improvisation of our research production process, and it is now up to the listener to further interpret. My hope is that

the reader will continue to reflect with me in response to Jackson and Mazzei's (2013) question: What places were opened to see what newness might be incited? And, of course, another looming question: What places were left unexplored? As Jackson and Mazzei explain, "Conceptualizing the process of 'plugging in' is the easy part. Putting it to work requires much more acumen" (p. 262). As I plugged in our stories to rhizomatic theory, I put to work our lived and told stories in ways that helped show how the theory lived in and among our tensions, our joys, our challenges, the ebbs and flows of our curricular decisions, our co-producing relationships, and our research production process. The theory emerged as *lines of flight* throughout our research production process. The melody of our song shifted and changed throughout the process of making, unmaking, and remaking what it meant to do research and what it meant to be a researcher. It was this plugging in of our stories to the theory that ignited imagination and revealed through the jazz metaphor the polyphony of *participating in research* and *producing in research* through improvisation.

Living the ebbs and flows—the shifts and changes, tensions and challenges, joys and imaginings—of co-producing in a narrative inquiry about reading in first grade reading workshop meant not simply creating research *for* children to participate in but called us to reimagine a research production process *with* children.

Chapter Five

Reflecting, Improvising, and Imagining

I learned that research should be shared. I felt so good. You should share your research too. –Jakey

Improvisation and imagination characterized the work of Our Production Team as we engaged in a narrative inquiry about reading in first grade reading workshop. As I reflect on our improvisational and imaginative work as co-producers, I am struck by the implications for both practice and theory in the fields of early childhood literacy, researching *with* young children, and narrative inquiry. This chapter infuses the voices of the students and Mrs. Lindsay with the implications I noted as we moved through our research production process together.

Participating is Producing

If you're not a researcher, how would you even know how to read? -Carissa

As I read and reread our stories—told and lived—using the research methods that emerged, a new way of describing our participation and collaboration surfaced. While **participating** means “to take part,” **producing** means “to bring into existence by intellectual or creative ability.” Through revisiting our lived and told stories I realized the students showed me how *participating* in this narrative inquiry led to **producing**—bringing into existence by intellectual or creative ability our research production process. Students’ participation was not measured by an externally determined standard. Instead each student took part in some way in our research production process by deciding what counts as research, how to do research, where to do research, why to do research, and who to do research with. Students took up the roles of co-producers in a plethora of ways.

Imagine students sliding along a continuum day-to-day from completely immersed in producing research to minimally participating in research. This connects to the jazz metaphor. When students were completely immersed in the process they were contributing to our song, whereas, others near the opposite end of this continuum with minimal participating were possibly taking a musical rest or not playing at all. Both the jazz metaphor and the continuum illustrate the need to allow space for ebbs and flows in the classroom. It is not expected that every child will be completely and totally immersed in research or other reading work every moment of every reading workshop. In terms of our narrative research I believe this continuum of producing helped to make research enjoyable and inviting to students. Essentially this mirrors adult life—some days we are highly efficient and productive in our work, and other days it is a chore, and we may plod along slowly. Imagine a classroom for students to take ownership of their work along a continuum of participation and production. Of course, some teachers do provide this flexible learning environment in their classrooms perhaps through incorporating choice and voice in reading and writing workshop, perhaps through co-created curriculum, or perhaps through inviting play as literacy. Our research revealed a pressing need in classrooms today to involve students as co-producers of their learning processes in a way that leads to deeper engagement beyond simply participating in learning. ***Teachers must make space for students' stories to inform the processes of learning in the same way Mrs. Lindsay made space for our stories to inform our research production process.*** Ultimately, if we cultivate a classroom environment where students not only take part in research and/or learning, but bring it into existence by intellectual or creative ability,

where participating becomes producing—imagine the research, literacy, and learning young children and teachers might produce together.

As I thought about the significance of the ways students participated in narrative inquiry by taking up roles as co-producers, the following ideas emerged as instrumental throughout our research production process: inviting inquiry as stance, remaking research as emergence, co-creating common understandings, and sharing roles and responsibilities.

Inviting Inquiry as Stance

Who's in control of the making the sense? –Mrs. Lindsay

Many researchers from a variety of paradigms using a variety of methodologies have utilized inquiry with young children (Leland, Harste, & Shockley, 2007; Mills, 2014; Mills, O'Keefe, and Jennings, 2004; Owocki, 2001). It is important to our narrative research to clearly define inquiry as stance (Cochran-Smith & Lytle, 2009) taken up in our research production process as distinct. Researchers and practitioners also may utilize inquiry used as a tool for meaning making or pedagogy (Krough & Morehouse, 2014) in ways that are deeply meaningful and beneficial for student learning. Similarly, in our narrative inquiry, students engaged in meaning making about reading. However, inquiry came to mean much more than meaning making. Mrs. Lindsay's question is not only addressing making sense—she asks who is in *control* of the making of the sense. This aspect of control emphasizes the importance of inviting inquiry as stance into the early childhood classroom.

Inquiry as stance positioned students as knowledge producers throughout our research production process, much in the same way Cochran-Smith and Lytle (2009)

position teachers as knowledge producers and partner with them throughout their research work. When students are positioned as knowledge producers they are not only on a quest to make meaning but are also positioned as possessing knowledge within themselves from their experiences that can be shared to inform the field. Mrs. Lindsay was a constant and continuous part of share times and my visits to the classroom during reading workshop, yet she puzzled over who was in control of making sense as she saw the students co-producing in our research production process. It was not immediately clear who was making our inquiry *make sense*—was it me or the students? She continued to talk around this question until she concluded that all of us worked together to make sense of our research work. While Mrs. Lindsay did not use these terms to articulate her thinking, she recognized how inviting inquiry as stance made space for students to assert themselves as knowledge producers in the research production process.

Cochran-Smith and Lytle (2014) address Mrs. Lindsay's observation by explaining that inquiry as stance blurs the boundaries between leaders and followers. In our narrative inquiry students initiated a shift from participating in research to *producing in research*. This mirrored a shift from inquiry as meaning making to inquiry as stance. This shift blurred the boundaries between students, teacher, and researcher because we all participated in our research production process to the point it was at times difficult to determine who was in control of making sense. These blurred boundaries were generative in our research work and relationships as we took up one another's ideas in imaginative ways. I encourage teachers and researchers in early childhood to invite inquiry as stance into the classroom in ways that blur boundaries to make room for students to participate in producing a research production process. ***Inviting inquiry as stance generates a***

research focus that is multifaceted. No longer is the emphasis only on reporting what can be understood about a topic but also includes informing the process of what counts as research and being a researcher.

Remaking Research as Emergence

Research started to grow.

Research was taking over the room. -Jakey

Broad notions of what counts as literacy were originally established by the New London Group (2000) as a pedagogy of multiliteracies pointing to a view of literacy as a social practice (Pahl & Rowsell, 2005). I build on these intertwined notions of literacy to highlight ways students informed what counts as research. For example, when Carissa requested materials, she transformed our narrative research into a multimodal process. When Tay questioned why I always wrote on chart paper and began creating a chart that led to the majority of students in the class working on charts together, his actions transformed our narrative research into a social practice shared among students as they worked on charts together. These examples illustrate how our research production process could be labeled *research as a social practice*. As I thought about Leander and Boldt's (2012) critique of a pedagogy of multiliteracies citing print heavy conceptualizations of literacy that do not account for movements of bodies and unexpected moment-by-moment fissures or lines of flight, I recognized this as problematic for my notion of research as a social practice. It was not only pertinent that we co-constructed knowledge about what counts as research; the significance also resided in the unexpected moments or lines of flight that emerged throughout our research production process. Leander and Boldt (2012) use the concept of a rhizome—a root

structure that spreads out endlessly making unpredictable connections and filling in available spaces—to take up a new view of literacy that includes the engagement and excitement that emerges from in-the-moment interactions with text. Similarly our narrative inquiry focused on shifts and changes, tensions and challenges, joys and imaginings that emerged in-the-moment. Leander and Boldt recognize the importance of a pedagogy of multiliteracies in shaping their views (and the view of the field as a whole) of literacy and they encourage researchers to expand views of literacy by asking questions of their data such as, “What is emergent in our data?” (p. 42). They name a “pedagogy of emergence” to offer a new way of thinking about literacy with emphasis on processes instead of outcomes.

In our narrative research I drew upon rhizomatic theory to story our research production process in a way that included the unexpected moments or lines of flight that emerged along the way. Our research emphasizes the effectiveness and importance of identifying emerging ways that students make their own meanings, try out their own ideas, and freely explore imagination. **It is imperative to acknowledge young children generate thinking in new ways, in multiple ways, and in imaginative ways—beyond what a teacher could model for them.** For some educators, researchers, and policy makers this requires a paradigm shift from viewing young children with philosopher, John Locke’s notion of a blank slate or even in purely Vygotskian (1978) ways as dependent on a more capable adult or peer to viewing young children (and all students) as knowledge producers—experts in the context of their own lives and experiences. It may also require a shift to viewing childhood, not as a universal experience, but as an

experience unique to each child. This opens space for children to be viewed as experts of their own experiences (Albon & Rosen, 2014).

When students are positioned as knowledge producers and researchers examine unexpected emergence throughout the research process, a newness becomes visible that has the potential to inform both research practices and literacy practices. For example, when Caden created his research monster and consequently defined a new way to be a co-producer, I shifted and many of the other students changed roles to this new way of co-producing by starting new research work—making *creative things*. In this case Caden was a knowledge producer who introduced new and complex ways to participate in research—co-producing by making a Third Space. I identified his *line of flight* to make this newness visible across our big band jazz music score. Caden’s reconceptualization of research should prompt researchers and teachers to continue to seek out emerging ways to research *with* students as knowledge producers in ways that continue to reveal newness to inform the field.

While it is important to reiterate how teachers can co-create curriculum with students (Comber, 2003; Janks, 2000; Kuby, 2012; O’Brien, 2001; Vasquez, 2004) and to emphasize how teachers can value epistemic resources students bring to the classroom to shape what is learned (Campano & Damico, 2013; Sanchez, 2012), one purpose of our narrative research is to build upon these influential ideas to highlight ways students made, unmade, and remade our research production process together.

Drawing from Leander and Boldt, our research production process could be conceptualized more fluidly from beginning to end as *research as emergence*. I believe both concepts—**research as a social practice** *and* **research as emergence**—*can be*

informative to the field of literacy research and beyond as researchers partner with students in ways that make space to create what counts as research together and to focus on the emerging process, not solely the outcomes, of research.

Co-Creating Common Understandings

I learned that we can do a lot with research. -Tay

One of the primary ways Our Production Team created common understandings around what counts as research was through our Friday share times. Mrs. Lindsay pulled a student chair up to the carpet and participated in all of our share time discussions while taking notes in her research notebook. Students talked, and we listened. We talked, and students listened. We raised questions, and our thinking became the content of our anchor charts. Our anchor charts became a measure for critiquing our research work and a way of remembering the research work we did together. Students clearly looked forward to share time as they would often request additional share time for their research throughout the week. On most Fridays we had to break for recess before everyone had a turn to share research work. Tay's comment about learning, "We can do a lot with research," exemplifies the purpose of share time, anchor charts, and the audit trail.

At first share time began with students sitting in rows on the carpet as they would during a mini-lesson with Mrs. Lindsay. As the semester went on, students began to sit around the edges of the carpet so that we could more easily see one another's work. This became known as our share square (though the carpet was rectangle). As I looked back over the stories highlighted in this narrative inquiry, I realized the prominent role of share time. Share time helped us to co-create common understandings of our research work.

Share time opened space for us to define what it meant to be a researcher and what it meant to do research.

During share time we created anchor charts to document our research work (What is research? Ways to Use My Research Notebook, Ways to be a Researcher, How do I know I'm doing research? and How to get Ready for a Museum Walk). This idea primarily came from Vasquez's (2004) description of an audit trail. Looking back, not only did these charts provide documentation of our research work, they also provided a common language and common practices for Our Production Team. As we co-created these anchor charts, students' ideas shaped the charts and the charts worked recursively as tools to keep us on track with our research work. Because the students contributed their ideas to the charts, I do not believe they saw the charts as rigid definitions but rather starting places to think about their research work in new ways. Vasquez (2004) explained the role of the audit trail in her pre-kindergarten classroom as, "...a tool for generating and circulating meaning" (p. 3). Likewise, many of our share times were documented in some way on charts that provided an audit trail of our work that we, in turn, used to shape our work as researchers. Tay drew from the anchor chart work to formulate his question about why I always wrote on the charts and to make his request for his own chart paper. As he created a chart about research and reading using the co-producers' answers from his informal survey of the class, the chart mirrored some of the ways we co-constructed anchor charts together. Tay went beyond ways I used anchor charts by sorting and coding data from his survey about why people should learn to read. Tay combined ideas from our share time, anchor charts, and audit trail to try out a new way to do research and to be a researcher. This illustrates how Vasquez's notion of the audit trails as a tool for

generating and circulating meaning played out in reading workshop through Tay's actions. On several occasions Mrs. Lindsay mentioned the value of our co-created anchor charts as they encouraged students to take ownership of our research production process. She emphasized her significant shift in thinking from making sure anchor charts were perfect, to realizing students owned the co-created anchor charts in ways that motivated them to inform the space of our inquiry. In this way our research reframed anchor charts as generative spaces for ideas as opposed to rigid models of the "right way" to do something in the classroom.

Many times in the standardized test-driven climate in schools today share time might feel like a luxury we cannot afford or something that can be skipped if time is running short. Instead, our research clearly demonstrated the value of co-creating common understandings about our research work through share times and anchor charts as audit trail. ***Teachers and researchers must not overlook share time. This time and space can be instrumental in co-creating common understandings among teacher, researcher, and students across all content areas.***

Sharing Roles and Responsibilities

It was interesting to me to figure out how we were going to research reading. I knew, but I was still thinking. Are we going to use books? Are we going to just observe? And then I was thinking what happens when you [we/teachers and students] get stuck...where do you direct [students]? So, then it was super cool to watch how it [the research] ended up being student-led, but teacher facilitated to where it was meaningful work. So then they started making really cool things.

–Mrs. Lindsay

Over the past several decades pre-service teaching programs continue to include instruction on the gradual release of responsibility. This implies that teachers first model a skill/strategy for students, students then do the skill/strategy with the teacher, next teachers provide guided practice for the student to try out the skill/strategy with teacher support, finally teachers invite students to independently practice the skill/strategy. This process is typically followed by an assessment to test the students' knowledge about the skill/strategy. While gradual release of responsibility has been recognized as an effective teaching strategy and many reading workshop frameworks have been built upon this concept (Dorn, French, & Jones, 1998; Dorn & Soffos, 2012; Fountas & Pinnell, 2001), I noticed that the gradual release of responsibility positions teachers as the creators of all possibilities in the classroom. In our narrative inquiry, we found that while the teacher created the structure of reading workshop and I—the research teacher—taught about research, it was the students who initiated lines of flight in imaginative ways that could not be modeled by the teacher or research teacher beforehand. For example, as Rae honestly shared her uncertainty about her research work and students contributed ideas about how it could count as research, they were drawing from our shared experience in research and their own epistemic resources as knowledge producers. In other words, the students saw potential in Rae's work that neither the classroom teacher nor I recognized. In another instance, Ella created a book necklace—a book that could travel with her so that she could practice reading. I did not and could not model how to make a book necklace as this was a product of Ella's imagination. Yet another example was Tay's request for chart paper and the insurgence of students asking for chart paper that led to the feeling of chart paper taking over the room. This was Tay's idea, not Mrs. Lindsay's

and not mine. *The challenge for teachers and researchers is to share roles and responsibilities with students in ways that honor them as knowledge producers.*

Tensions and control. Throughout our research production process each line of flight seemed to be followed by tensions. As I looked back at tensions I experienced I noticed they typically centered around control. This raised questions for me. Did I need to feel in control? Did I feel things were out of my control? Were the students in control? What did Mrs. Lindsay think about the students being in control? What does it mean to be in control? Many times it seems teachers and researchers (perhaps adults in general) feel that the primary responsibility of the adult in any situation is to maintain control of the children. I know I felt pressure at times to be “in control” of what was going on around me. Mrs. Lindsay and I discussed tensions and control. She commented in reference to the requested materials I provided for students, “And I think sometimes we’re just afraid of losing control and so we don’t want to lose the control so we don’t give [students] something that they can lose control with...like materials” (personal communication, December 17, 2015). Reflecting together, with Mrs. Lindsay and also with the students, on what happened in our research production process was one way Our Production Team worked through tensions that arose.

In terms of control, Mrs. Lindsay and I recognized different personalities crave different kinds of structure in their lives. I am not advocating for chaos and no order. We know that structure within the literacy classroom such as the structure provided through reading workshop is often positive and beneficial for students (Bennett, 2007; Serafini, 2001; Serafini & Serafini-Youngs, 2006). Instead, *I encourage educators to reflect upon and unpack tensions and control in the classroom.* When and how do shared roles and

responsibilities neutralize control? How might neutralizing control make space to focus on teaching, learning, and research in new ways? I believe sharing roles and responsibilities among students and teacher in our research production process created space for students to inform our research (the learning) in ways teachers could not imagine.

Shared roles in Our Production Team. I would argue one of the substantial implications of our research work includes shared roles and responsibilities among all members of Our Production Team including the students, Mrs. Lindsay, and myself. Mrs. Lindsay and I shared the decision-maker role with the students. At times Mrs. Lindsay and I took the students' leads with research work. We encouraged students to participate in our narrative inquiry about reading, and we did not have a predetermined destination or outcome for our research. Mrs. Lindsay and I listened to students and attempted to make space for students' ideas. A few days before winter break Mrs. Lindsay reflected about our shared roles and responsibilities,

I was ready for you to come in and lead it [the research] and you didn't. You led, but there was that huge element of...that it was student-driven in the ideas, but you kept them on track...that's hard to do because you are always having to reflect. Every day is different when it's student-driven so you cannot plan five to seven days ahead" (personal communication, December 17, 2015).

Mrs. Lindsay reflected upon her expectations before our narrative inquiry began and contrasted those expectations with what emerged in the classroom. Her reflection showed me she shared the students' view of my role as the "research teacher." I commented back

to Mrs. Lindsay, “The students gave me a role...this is our ‘research teacher’” (Personal Communication, December 17, 2015).

On the last day of the semester Mrs. Lindsay gave me a card (see Figure 65). The front of the card listed my roles/names that emerged during the semester. Mrs. Lindsay and some students called me Shonna, others called me Miss Shonna or Mrs. Crawford. Rae and Jakey named me the research teacher, and many students referred to me in that way. Mrs. Lindsay included (My) in front of research teacher to show how she

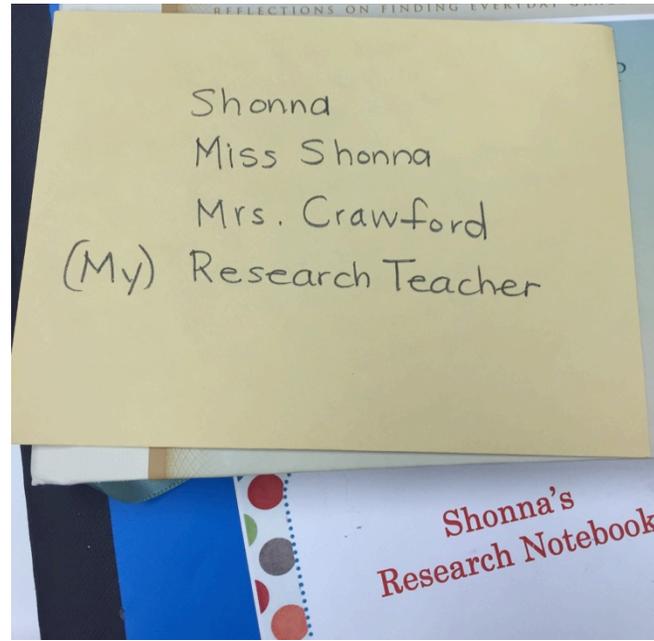


Figure 65. A card from Mrs. Lindsay.

also viewed me as *her* research teacher. Mrs. Lindsay shared with me how she would often use the research questions I posed to the students (How is this making sense? What does your work tell us about reading? How is that work helping you? How are you making sense of your research work?) to reflect on her teaching (How is my teaching making sense? How is my teaching helping students?). I was amazed by this as I had no idea how sharing roles and responsibilities impacted everyone in the classroom at different levels, including Mrs. Lindsay and me. At the heart of our sharing roles and responsibilities I found we all desired to learn from each other.

The positive outcomes of shared roles can only be realized when all people involved are willing to give and take, lead and follow, teach and learn. Mrs. Lindsay

and the students were willing to learn from me, and I was willing and eager to learn from them. Consequently, we built strong, trusting, respectful, reciprocal relationships necessary for the sharing of roles and responsibilities and blurring the boundaries of leader and follower (Cochran-Smith & Lytle, 2009).

Improvisation in the Early Childhood Literacy Classroom

I started researching, and we practiced to be a good reader, so I became a reader. -Rae

Many researchers discuss improvisation in relation to the processes of literacy learning with young children (Dixson & Bloome, 2013; Mapes, 2011; Pahl, 2009). In our narrative research I wove together theory and story through the notion of jazz improvisation as an art—the in-the-moment use of imagination and creativity. I noted that improvisation in jazz works when the musicians listen to each other and work within the structure provided by the song. This kind of improvisation influenced every part of our narrative research as we navigated the ebbs and flows—shifts and changes, tensions and challenges, joys and imaginings—of researching reading together. Lines of flight marked our improvisations as new and unexpected ways of co-producing emerged throughout our research production process. There were also improvisations continually present in our moment-by-moment collaborations with each other and with materials as illustrated by the big band jazz music scores. The staves of each score emphasized the multiplicity of our research work together by honoring each student's contribution to the song while recognizing that not everyone participated or produced in the same ways, to the same degree, or with the same intensity. The big band jazz music scores created an innovative space to highlight the importance of noticing each student's voice in our songs and opened a space to recognize that our tunes would have a different sound without each

student's contribution. As we combined our ways of researching, we produced something new. Our research production process was influenced in big and small ways by the improvisation(s) of students in Mrs. Lindsay's class as they took up various roles as co-producers. Improvisation saturated every part of our research in the classroom and each layer of my interaction with our stories as I worked to story our research production process. The significance of the improvisation that led to new and unexpected moments in our research production process involved our interactions and intra-actions in the commonplaces of our narrative inquiry.

Relational Improvisation

Throughout my time in Mrs. Lindsay's classroom I noticed that just as jazz improvisations happened in relation to the context (the song and other musicians), our improvisations happened in relation to the context of our research—the three commonplaces of narrative inquiry—temporality, sociality, and place. I refer to this as *relational improvisation*. While this term might occasionally be associated with the field of psychology in counseling practice, I am employing this term—*relational improvisation*—to indicate the importance of situating improvisation in relation to people, time, and space in ways that make the improvisation productive in contributing to the whole work **and** to indicate the agency of people, time, and space acting back on a person in ways that make improvisation productive in contributing to a person's way of knowing and being. For example, relational improvisation was demonstrated when Ella crafted her book necklace. She improvised within the context of temporality (using her prior experiences with hating reading to make something meaningful and fun to her in the moment), sociality (the other girls in “the creative group”), and place (at the research

corner intra-acting with the materials provided). Ella's improvisation produced shifts in her ways of knowing ("I hate readin'" to "Reading is fun.") and shifts in her ways of being (initiating co-producing by making things for readers to use as a way to participate in research). *Relational improvisation* acknowledges interactions between people and intra-actions between people and matter in time and space. Improvisation is not preplanned and perhaps connotes a sense of whimsy. For improvisation to be something productive from which others can make meaning, I pose that it is most productive when related to context in recognizable ways by others who share that context. Ella's book necklace was improvised in relationship to temporality, sociality, and place, but this is not always the case. Our improvisations were at times only connected in singular ways to just one commonplace of narrative inquiry. For example, when Rae first drew her cake in her research notebook, it was perhaps connected to place in that she constructed it at the research corner. Rae's research work did not become a productive *relational improvisation* for our research production process until she shared it during share time and other students responded to her work. It became meaningful to other students within the shared context of our research—the commonplaces of our narrative inquiry.

***Relational improvisation* is when we recognize that our improvisations—in-the-moment imagination and creativity—are meaningful because of their relationship in some way to time, people, and space around us.**

Relational improvisation explains one way the jazz improvisation metaphor was powerful for understanding participation in our research production process by considering each person's co-producer role and research work as detailed pieces of the music that shaped our song as a whole. Each co-producer's contribution happened in

relation to other co-producer's contributions to make something new. If one part changed, the song would have a different sound.

Relational Improvisation *with* People

Relational improvisation is powerful for naming what students did during our narrative research and emphasizes the importance of relationships in our narrative research work. As I have repeatedly illustrated, the first grade students were involved in each part of our research production process. Tensions arose for me as I began to write this dissertation because I could not share my keyboard with the students. I realize now part of the cause of these feelings of tension came from a loss of the *relational improvisation* I had experienced and enjoyed with the all of the co-producers. All parts of our narrative inquiry in the classroom and my layering of our stories were grounded in my interactions with the students and Mrs. Lindsay. As I crafted this last chapter of my dissertation, I found that the *relational improvisations* I experienced throughout our research production process were not available to me in the noticeably isolating stage of storying our research production process.

To resolve this tension I packed up my research bag (including my research notebook, iPods, GOPRO, and computer) and headed to Green Elementary to share about my dissertation draft with the co-producers and receive some input from them as experts in our research production process. I had not seen the co-producers for a few weeks, so I was anxious to check in with them about their current research work and to ask them for their ideas about what I should include in this last chapter of my dissertation. The students gathered on the front carpet, and I showed them several of our transcripts on the big band jazz music scores. We talked about how I used the music scores to show how

everyone in the class contributed to our narrative research about reading in different ways and how everyone worked as a co-producer in various roles. They enjoyed finding the “fake names” they chose for themselves on the music scores. I described how and why I named their research work *co-producing*. I explained that the music scores showed how students worked on research in different ways. Now I needed their help to tell about what was most important about our research work. I desired to continue to privilege students’ voices by including what was most important to them. I stayed in the classroom during reading workshop to interview several students about the importance of our research work.

Relational improvisation incites positive emotions. I began by talking with Jakey. I showed him his quotes I included in my dissertation draft. I asked Jakey what was important about our research work and he responded, “Our research with you. We felt good about it” (personal communication, March 30, 2015). Talking to Jakey sparked a *relational improvisation* again for me—I realized I needed to highlight the importance of the role of our relationships with one another as a key component of improvisation and as a key component of our research production process. As I continued to talk with the students several of them mentioned how good it felt to work together on research. As I looked back over our stories, a large majority of the students commented about how research made them feel. Students used many adjectives—so good, really good, happy, fun, smart, love—to describe their research work and to describe themselves as readers and researchers. Their descriptions spoke to me, and I realized the students found joy in their research work! And, in turn, many of them found joy in reading. This shift was most prominent in Ella as she went from hating reading to loving reading early on in our

narrative research. This joy was also reiterated in Tay's survey of the class asking about why people learn to read. Tay noted that almost all of the students said something about reading making them smart. In response to Tay and throughout our research, students repeatedly attached positive emotions to research and reading. I began to wonder about why and how the students associated pleasure with our research production process. Was this because we researched together to produce something (my dissertation) for a purpose beyond the classroom? Was this because we collaborated relationally throughout our research? Was this because the students felt valued as producers of knowledge? I pondered all of these things while I continued to talk with Jakey. In our conversation we concluded that the good feelings about research came from our relationships with one another and that feeling good about doing something makes you want to do it more.

Relational improvisation helps us embrace shifts and changes. The students clearly experienced positive emotions related to research and themselves as researchers. While we worked toward non-hierarchical research relationships, Mrs. Lindsay and I used our hegemonic positions of power in the classroom to consistently present research as a positive and meaningful experience that would help all of us tell people about reading in first grade. For Mrs. Lindsay and me, *relational improvisation* meant honoring the students as knowledge producers—letting their ideas speak to us and inform our research production process. Students also used *relational improvisation* in research.

For example, Mrs. Lindsay shared a story with me that happened during writing time when I was not in the classroom. She summarized the significance of her story, “Research gave us a common language that we used together throughout the school day” (personal communication, December 17, 2014). She told me how as she was teaching, the

students would often point out when she was doing research. For example, sometimes she might begin a writing mini-lesson and during the lesson she would realize through research—by looking closely at the students and their stories and thinking about what it all meant—that they needed to do something differently. She would then explain to the students her need to make a pedagogical shift using our research language, “You know how you look closely and then you think about what you’re doing and change your mind” (personal communication, December 17, 2014). Mrs. Lindsay described how responsive and flexible the students were to go with the shifts and changes and ebbs and flows as she talked through the process of using research as a tool to work through tensions and challenges. Perhaps this is because she utilized this notion of *relational improvisation*. I believe the students were not marginalized, frustrated, or confused in these situations because they felt equipped to follow her line of thinking. They could understand and relate to her thinking process and recognize it as her way of doing research *with* them. In other words, the students could engage in *relational improvisation*. Therefore, an abrupt change that may have been jarring or frustrating to students became empowering as they realized they could also use research and articulate their own relational improvisations in ways that made them feel good and smart and happy. Mrs. Lindsay concluded her story, “With research you learn and you adapt and you change” (personal communication, December 17, 2014). Throughout our research production process *relational improvisation* seemed to help students positively embrace shifts and changes.

Relational improvisation enables exploration of an emerging process.

Relational improvisation through our research production process highlights the unpredictability of the process and the importance of responding to students as opposed

to utilizing scripted and prepackaged ways of teaching and learning in reading workshop.

Mrs. Lindsay often reflected by stating, the significance [of our research] is in the

messiness in the process. “It’s the process of how they [students] get there...what they

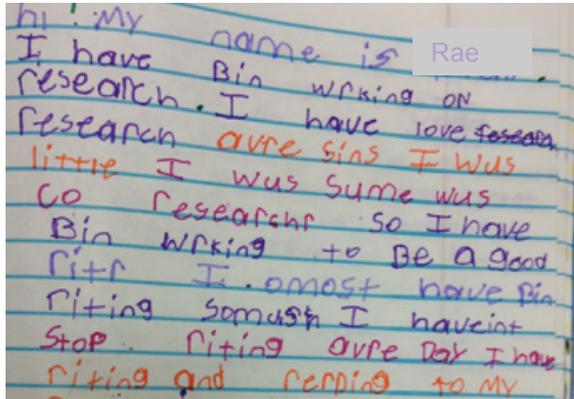


Figure 66. Rae’s thinking about our narrative research.

tried...not the product of what they did”

(personal communication, October 23,

2014). When educators approach reading

workshop with a sense of *relational*

improvisation, students can joyfully and

imaginatively engage in research. For

many students our research seemed to be

the key to embracing literacy. As Rae explained, “As I started researching and I started

doing reading, I became a reader” (personal communication, November 21, 2014). Figure

66 shows Rae’s ongoing thinking about our narrative research in first grade. She writes in

her research notebook, “Hi! My name is

Rae. I have been writing on research, I have

love research ever since I was little. I was

someone’s co-researcher so I have been

writing to be a good writer so much. I

haven’t stopped writing. Everyday I have

writing and reading...” On another day she

writes, “But my kind of stuff research is

making me smart. But what I do is smart.

But whatever you say to me I can help if

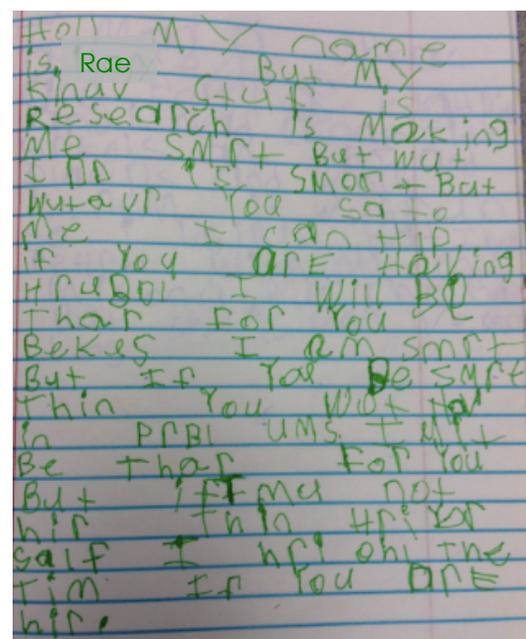


Figure 67. Rae writes a reflection about research in her research notebook.

you are having trouble I will be there for you because I am smart. But if you be smart than you won't have problems. I will be there for you but if I am not there than try yourself. I try all the time if you are here" (see Figure 67). As Rae reflects on research, she places herself in relation to others as someone's co-researcher and as someone who can help others when they are having trouble. She also labels herself as smart in relation to the research work. This is a significant shift from the beginning of our narrative research when Rae did not know how she was a researcher or how her cake drawing was research. Rae's reflective writing is yet another example of *relational improvisation*. She positioned herself as a smart and helpful writer in relation to the people around her and the context she worked within as she improvised throughout our research production process. **While emerging processes are messy and unpredictable, the increasing complexity of Rae's work across the time and space of our research production process brings to life how *relational improvisation* is productive as a site of exploration for students as researchers, readers, and writers.**

Relational Improvisation and Relational Literacy

The concept of *relational improvisation* connects with Kuby's (2013) work with young students in a summer program as they engaged in critical literacy framed around problematizing a playground event to deconstruct how power and privilege were enacted between an adult and the students. She draws on Sahni's (2001) idea of critical literacy as relational literacy—lived in everyday experiences between people. Vasquez (2004) emphasizes the relational nature of critical literacy as well by explaining that a critical literacy curriculum "cannot be prepackaged or preplanned...it is the kind of curriculum that deliberately 'makes significant' diverse children's cultural and social questions about

everyday life” (p. xv). While our narrative research did not explore socioeconomic or racial diversity represented in Our Production Team in Mrs. Lindsay’s classroom, our research production process was relationally improvised in response to—and *with*—each co-producer on Our Production Team. *Relational improvisation* informed our research production process and *relational improvisation* was a product of our process. For example, Caden improvised as he co-produced by working with materials to make a monster book within our research production process. Conversely, by constructing his monster book Caden invented a new way to co-produce by creating a Third Space. Similar to relational literacy, *relational improvisation* constitutes and is constituted by the processes within which it exists.

Relational Improvisation *with* Materials

Many literacy researchers focus on materiality drawing upon the New London Group’s (1996) multiliteracies and more recent notions of materials as active agents in literacy practices (Kress, 2003; Kuby, 2014; Lenz Taguchi, 2010). These scholars note that matter matters—just as students have agency to act on materials, those materials have agency to *act back* upon students. This notion embodies the idea of improvisation. To consider materials as active agents means that while students may have an idea of what they would like to do with materials, improvisation characterizes interactions with materials as the materials do not always “do” what students intend for them to do. For example, early on in our narrative research Arthur could not fold a book and draw a person on it in the way he wanted to—the materials were not cooperating with him. Consequently, he asked Rae to fold the book for him and draw on the cover. As another example, Tay improvised through his relationship with me and improvised in his

relationship with the materials. He used “what is to hand” (Kress, 1997) by utilizing what was available at the research corner as the need emerged (audio recorder, research pen, clipboard, card stock, research pen, glue, scissors, markers). At other times students approached materials with a sense of uncertainty, providing an opportunity for materials to enact a more agentic role in determining the end product. For example, on several occasions I asked Dennis what he was working on at the research corner. Sometimes he had a pile of rubber bands, markers, paper, and tape, but he would respond with, “I don’t know,” when asked about what he was creating or attempting to create. In these examples, as students engaged in meaning making—literacy practices—materials acted in agentic ways that influenced the improvisation.

Mrs. Lindsay described how she watched students develop a meaningful relationship to their research about reading. Her statement drew my attention to the relationship between people and materials—human/nonhuman intra-activity (Barad, 2007; Lenz Taguchi, 2010). This prompted me to think about the role of materials in our *relational improvisation*. I included materials on several of the big band jazz music scores as I transcribed students’ stories. Much in the same way Mrs. Lindsay thought about her students’ relationships with research, I thought about Our Production Team’s *relational improvisation* with material objects as they researched reading.

For example, thinking about the day Tay initiated working on the chart paper, I noticed how students used the space of the classroom in different ways. Research spread from the research corner and the front carpet all throughout the room. I noticed students heard the tone indicating it was time to rotate to a new corner, but instead of cleaning up and moving as they usually did, students remained on the floor working with their charts.

This connects to Dixon's (2013) work in that students' research work was produced by space (positions around the classroom floor) but also productive of space (utilizing the classroom space in a new way). Likewise students' research work was produced by time (assigned time at the research corner each day) but productive of time (students taking the liberty to linger at a rotation until they were satisfied with their work).

Relational improvisation invites complexity. When I visited the classroom to consult with Our Production Team to help me write this final chapter of my dissertation, Carissa talked with me at length about relationships between materials and research. I asked her to reflect on what was important about her requesting materials for the research corner (the first line of flight I identified in our research production process). First she acknowledged a difference between playing around [with materials] and doing research [with materials]. She emphasized how the important part of research is doing what you are supposed to be doing so that you do not get in trouble. This intrigued me, and I asked her more about it. She explained, "You see, if the research boys and girls are doing their thing, they would get their research notebook and research pens and other things [materials]. And if they don't do it, they would just be playing around" (personal communication, March 31, 2015). Carissa articulated an important distinction about relational improvisation involving materials. As a first grader, she could clearly articulate her awareness of using materials for research as opposed to using materials to play around. In essence, Carissa recognized how materials might speak to students in ways that might take them too far away from hegemonic ways of being a student, leading to getting in trouble at school. I could be discouraged at this point, thinking we failed at moving toward non-hierarchical research relationships, but instead I am encouraged

because Carissa demonstrated an ability within herself to determine when materials are speaking in ways that might be productive to our research work and when the materials are speaking in ways that will not help us as co-producers. I believe positioning students as knowledge producers—co-producers in our research production process—enabled Carissa to articulate complex intra-activity and assert an agentic role in taking up or silencing materials in her research work. This has potential implications for work with materials across content areas. *Teachers do not need to be fearful of providing materials for students because materials open space for co-producing in complex ways.*

Relational Improvisation and Our *Lines of Flight*

Many of the co-producers—Ella making a book necklace, Caden making a research monster, Jakey making Bluedoe, Jack making a word bird—demonstrated *relational improvisation* with materials. As I look back at charting the lines of flight, each line of flight was shaped by co-producers' relational improvisations with materials. "Co-producing by working in research notebook" involved the research notebooks and special research pens I provided to the students with enthusiasm. "Co-producing by using materials" involved the yarn, hole-punch and paper Carissa requested. "Co-producing by making things for readers to use" involved crafting a wide variety of materials [tape, paper, hole-punch, stapler, rubber bands, research pens, yarn] in a way that produced something useful for a reader. "Co-producing by being a reader/writer" involved using paper and pens and at times other materials to craft something with writing on/in it that would enable the students to perform reading. "Co-producing to teach others about the research topic" primarily involved the use of chart paper and "smelly" (Mr. Sketch) markers as students spread across the classroom floor to write and draw what they

learned about reading and research on their charts.

Finally, co-producing by collaborating with the production team brings together the notions of relational improvisation with people and relational improvisation with materials. Improvisation is not preplanned; it emerges in-the-moment. Ultimately relational improvisation with materials added to the joy and imaginings of our research work. From Carissa's request for materials to Caden's monster to Tay's chart, students' relational improvisation with materials shaped our research production process. Each line of flight—unexpected moment of newness—included improvisation with people and materials. I believe these improvisations were a vital part of the meaningful relationships Mrs. Lindsay noticed Our Production Team developing with our research about reading. *Teachers, researchers, and policy makers need to make room for improvisation in the early childhood classroom and beyond, by cutting back on scripted curriculum and inviting students to co-produce processes of research and learning.*

Improvisation in Research

I love being a researcher with you guys. I am so excited about the research you are doing. -Me

My work as a narrative researcher in storying our research production process was characterized by improvisation. As the data—our stories—called for additional layers of analysis, I improvisationally added a next step. Just as it was in the classroom, this improvisation can be likened to big band jazz musicians improvisation—not preplanned but shaped around fellow musicians and the context of the song.

Improvisation and Imagination

A key component in narrative research is clear articulation of the research story (Brock, 2011; Connelly & Clandinin, 1990; Schaafsma & Vinz, 2011). Phillion (2008) explains sharing stories as a way for the reader to learn and experience some of the joys and dilemmas, delights and confusions of the research. For me, this involved a layered process of *storying us* (Brock, 2011)—Our Production Team—as we engaged in sharing and performing stories as narrative inquiry about reading in first grade reading workshop. My process of storying involved noticing and naming (Johnston, 2004) lines of flight in the ebbs and flows, shifts and changes, tensions and challenges, joys and imaginings of improvisation throughout our research production process.

Just as I have high expectations for myself in terms of delivering a clear and compelling story of our research production process, Greene (1995) articulates high expectations for herself in terms of the stories she tells: “I have set myself the task of arousing readers’ imaginations, so that all of us can reach beyond...to some naming, some sense-making that brings us together in community” (p. 3). I echo Greene’s words in the hopes that imaginative improvisation in research *with* young children will arouse teachers’, researchers’, and policy-makers’ imaginations to some sense-making that brings us together in ways that incites newness in education.

Imagination in Society: Imagination *of* Society

“This common world...will be created by story, by giving voice to personal perspectives, listening to others’ stories, and trying to expand the referent of what is shared” (Greene, 1995, p. 68).

Imagination was evident throughout our research production process in the lines of flight that emerged. Students demonstrated imagination as they generated new and unexpected ways of being researchers and doing research—participating in and producing research. These lines of flight initiated new ways of co-producing that then became available to Our Production Team. This demonstrates students' imagination in the classroom and imagination of the classroom. Our imaginations redefined our production process and Our Production Team in the same way that people use imagination in society and imagination of society. Imagination is central to the participation in and the production of society.

Students as productive global citizens.

Regardless of educational philosophy, political affiliation, religious beliefs, stance for or against the Common Core Standards, it seems many educators, researchers, policy makers, and parents agree that an education should prepare students to be productive global citizens. Recently Zakaria (2015) wrote a column in *The Washington Post* about the current climate of education in terms of the emphasis on STEM (Science Technology Engineering Math) education. Throughout the column he acknowledges the bad press educators receive because of low test scores and the illusion that our students are falling behind students from other countries. He warns that skills based (STEM) education sets America on a narrow path into the future and warns against removing the liberal arts from education. He explains the pressing need for a well-rounded education including liberal arts,

Innovation is not simply a technical matter but rather one of understanding how people and societies work, what they need and want. America will not dominate

the 21st century by making cheaper computer chips but instead by constantly reimagining how computers and other new technologies interact with human beings (n.p.).

In short, Zakaria describes the kind of education students need to become productive global citizens. It is an education that includes imagination.

Many researchers in early childhood (Janks, 2000; Kuby, 2013; O'Brien, 2001; Quintero, 2009; Sahni, 2001; Vasquez, 2004) reject the notion that children should later become productive global citizens and instead work with young students to *be* productive global citizens through emphasizing equity and empowerment in the context of their own lives. Critical literacy in early childhood provides students with opportunities to view texts to view the world as never neutral and imbued with power relationships (O'Brien, 2001).

Campano (2007) brings together the constructs of our narrative research as he takes up inquiry as stance to explore his fifth grade students' stories and to describe his organic approach to knowledge and practice. Campano reflected on his own life in relation to his students' diverse lives. Campano emphasized,

When...curriculum is responsive to who the children are, to the physical realities of their lives, their words return with new import, enabling them to arrive at new understandings of their relationships to their social worlds and awakening a fuller sense of imaginative and then actual possibility. This, in turn, enables them to have qualitatively different experiences of their worlds, engendering new forms of school literacy practice and new identities and opening new vistas for investigation and self-discovery (p. 18-19).

The investigation and self-discovery Campano calls for seems unattainable—perhaps hidden by layers of bureaucracy, standards, norms, and accountability measures Zakaria eluded to in our country’s education system today. Along with the critical literacy advocates Campano argues, “...many children are already productive global citizens” (p. 72). Our narrative inquiry featuring the imaginative and improvisational co-producing work of young students informing our research production process can provide yet another way students can be productive global citizens. *Ultimately, our narrative inquiry calls for more research highlighting the immeasurable value of imagination and improvisation in the classroom. One day our students will be imagining and producing our society.*

Imagination in Learning

Many researchers and theorists address imagination (Gallas, 2003; Johnston, 2000; Miner, 1991), but none more eloquently than Maxine Greene (1995; 2001; 2013). Kay (1995) describes Greene and her body of work on imagination, "She has been a catalyst to educational reform that relates the arts and imagination to student learning" (n.p.). *Greene helped me to see the role of imagination in student learning, not as a bonus or add-on or only for gifted children, but imagination as a central component to experiencing learning.* Greene (1995) often advocated for arts in education—music, dance, visual art—articulating how imagination brings sense-making and a sense of community.

Eisner (2009) shares Greene’s affinity for the arts and imagination as he identified education as primarily influenced by scientific methodologies more concerned with measurement than with meaning. He offers several ways education can learn from the

arts and emphasizes imagination as one of the most important human aptitudes. This connection of arts and imagination in education can be traced back to John Dewey's notions of experience. He explains how experiences grow out of other experiences, just as imagination grows out of imagination. Eisner (2009) describes the importance of nuances in art,

...It can also be said that the aesthetic lives in the nuances that the maker can shape in the course of creation. How a word is spoken, how a gesture is made, how a line is written, and how a melody is played all affect the character of the whole, and all depend upon the modulation of the nuances that constitute the act (p. 9).

In our narrative research nuance mattered and was brought to light through unexpected use of imagination in making, unmaking, and remaking our research production process. These unexpected moments were identified as lines of flight. The lines of flight constituted new lines of flight as they were connected rhizomatically—starting and ending in unpredictable places, filling in open spaces. It is interesting that Eisner uses melody as an example here as this connects to the jazz metaphor. I used the notion of improvised melody to theorize our research work in an imaginative way. I layered my narrative imaginings of this jazz metaphor with students' and teacher's imaginings throughout the research production process. The result made the nuances of our work visible on each staff of the big band jazz score. Examining the parts that constituted the whole revealed complexity and multiplicity not readily visible in a single transcript or in a retelling of the story. Reading our transcribed stories in the same way music is read, highlights the aesthetic nature of our experiences throughout our research production

process.

The Art of Teaching and Learning

Continuing to think about our research work with the arts and imagination, Eisner (2009) uses the arts to describe teaching, “Education can learn from the arts that nuance matters. To the extent to which teaching is an art, attention to nuance is critical” (p. 9). In the U.S. today, our policy makers have taken an art (teaching) and imposed a scientific approach by valuing performances that can be scientifically measured as opposed to valuing meaning making as a process of exploration and surprise. We should approach school humanely, through the humanities. This is not limited to fine arts as subjects in school—band, choir, and art. Returning humanities to our classrooms begs an inclusion of the aesthetic experiences that make us human. This calls for teaching as an art to invite students to think and reason, to contribute to what counts as knowledge, what counts as literacy, what counts as research, to question, to wonder, to imagine, to encounter surprise.

Students, young and old, should not simply work toward a predetermined end but should invent the process and the end. It is time to stop limiting students’ potential by prioritizing scientific knowledge—knowledge that can be tested by experimental design. While scientific study has its place and can be informative, it leaves out the aesthetic components central to the humanity of teaching, learning, and researching with students. Instead it is time to invite students into an aesthetic educational experience that honors the complexity, multiplicity, imagination, wonder, and surprise that characterizes what it is to be human and prepares students for the ever-changing global society characterizing our world today. Our narrative inquiry demonstrated the potential of imagination in

research, the potential of imagination in collaboration, the potential of imagination in learning, and the potential of imagination in teaching. In essence, I borrow the words of Maxine Greene's (2001) description of aesthetic education to emphasize connections between imagination, Delueze and Guattari's lines of flight, and the Eisner's teaching as art:

Aesthetic education then is an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what is there to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful.

When this happens, new connections are made in experience: new patterns are formed, new vistas are opened. Persons see differently, resonate differently (p. 6).

In our narrative research, lines of flight marked newness, and learning included aesthetic experiences of imagination, joy, tensions, surprises, and change. ***I present my research with children as a call to embrace teaching as an art and learning as an aesthetic experience.***

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Appendix A

Mini-Lessons Plans

Research Day 1

Shonna: Reading Workshop Mini-Lesson 20 minutes: What is research?

Introduce myself to the whole class, “I go to school just like you to study about children and to learn how children read” (Harcourt & Conroy, 2011)

“One of the ways I learn about children is through research.

Research is looking closely at something in order to understand more about it. In other words you can think about these two questions, ‘What do you see?’ and ‘What does it mean?’ Let’s practice together. Here is a photo (show girl with popsicle stick). What do you see? (Write responses on anchor chart) What does it mean? (Write responses on anchor chart). Here is a photo (show boy with suitcase). What do you see? (Write responses on anchor chart). What does it mean? (Write responses on anchor chart). Can you think of a time when you did research?”

Write students’ examples on anchor chart.

“I have some tools that help me be a researcher (Harcourt & Conroy, 2011); a notebook, colored pens, an audio recorder, a video recorder, my computer. These tools help me remember what I see and hear.” Demonstrate how each item works by recording, playing back, writing notes, showing video.

“This semester I’d like us to be researchers together during reading workshop in your classroom. We will talk more about this tomorrow. Be thinking about ways you already do research by asking, ‘What do I see?’ and ‘What does it mean?’.”

Research Day 2

Shonna: Reading Workshop Mini-Lesson 10 minutes: Being part of a research study.

“Yesterday I said research is looking closely at something in order to understand more about it. We thought about the questions, ‘What do I see?’ and ‘What does it mean?’. Did anyone think of more ways you’ve done research before?” Add to chart if needed.

“Today I want you to think with me about our research this semester and how you might become a researcher with me during reading time in your class. In other words, you and I will learn together this semester as we try to find some answers to a big question.”

(Gramsci, 1971; Kellett, 2010) “Have you ever thought of a question so big that you couldn’t answer it right away? This is the kind of question I am thinking about. The kind of question where you have to think a lot about what you see and what it might mean.”

Show students their own researcher notebook. “Today I brought a research tool for you. I brought each person their own notebook, so that you can begin to write down or draw pictures of what you see or observe during reading time at school. You can also write or draw about what you think it means.” Show students the stack of notebooks.

“The most important thing to know about our research is that participating, or becoming a researcher with me, is your choice! You do not have to participate if you do not want to and if you decide to start participating and change your mind, you can do that. I am going

to ask you to sign an important letter that tells you all about our research project. After I read it, if you want to be a researcher with me, you can write your name on it. Your parents also received a permission slip to sign so that you could participate. Please let me or your teacher know if you have questions.” Read the child assent form aloud and have students sign it (Dunphy & Farrell, 2011; Freeman & Mathison, 2009). “Tomorrow we will get started!”

Research Day 3

Mrs. Lindsay & Shonna: Reading Workshop Mini-Lesson 20 minutes:

We will teach a mini-lesson to the participants on ways to be a researcher. “Remember we’ve talked about how research is looking closely at something in order to understand more about it. In our research project I don’t want to know what *I* think about reading, but I want to know what *you* think about reading in your classroom.” Mrs. Lindsay will help to show what to do at the research corner and ways to record research in a research notebook. She will model drawing pictures, writing words, making lists, etc. I will talk to the students about ways we will meet together to discuss our research, “I will meet with you in different ways as we research together on Tuesdays, Thursdays, and Fridays. Sometimes we will meet one-on-one, sometimes we will meet in a small group, sometimes we will meet with a partnership—such as your corner partner—sometimes we may meet in the hallway, but most of the time we’ll talk during whatever you are doing during reading workshop right here in your classroom (Norton, 2006). I’m not the only one who can plan meetings. If you would like to meet with me to talk about something you’ve noticed about reading workshop, something you’ve written in your notebook, or just something that happened for you when you were reading, please let me know. I will be happy to talk with you.

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Appendix B

Focus Group Protocols

Protocol 1

One way I will use focus groups is to meet with students in (video recorded) small groups to talk about my research questions and get feedback from them (Hennessy & Heary, 2005). “When you do research, it is because you are trying to answer a question about something. I have come up with research questions for our research project. I believe you are the experts on reading in first grade because you are the ones reading in first grade (Broström, 2012). So, I’m going to ask you some questions to help us think about what our research questions could be.” Read and show children the research questions (Harwood, 2010): In what ways do students story their experience of reading during reading workshop in Mrs. Lindsay’s class? In what ways do students participate as co-researchers in narrative inquiry?

Then I’ll ask the students some or all of the following questions, “What is reading? What’s it like to read at school? What do you do during reading time at school? How do you read? What kinds of things do you think about when you read? What do you like to do during reading time at school? Do you know someone that is a good reader? What makes that person a good reader? When do you read at school? What does it look like when you read? Do you read by yourself or with a friend? Can you tell me a story about a time you were reading at school? How do you feel about reading? What do you remember most about reading? Does anyone help you read? How do they help you? How do you learn to read? Is there anything that you would like to do better as a reader? Is there anything really hard about reading at school?” (Burke, 1987; Lundy, McEvoy, & Byrne, 2011). We will discuss some or all of these questions. Finally I will say, “After I meet with all of the students in our research study, I will let you know what everyone thinks is important about reading and our research questions.” I will repeat this protocol with small groups until I have met with all of the first grade students in the class who are participating in the study.

Protocol 2

A second way I will use focus groups is to meet with students in (video recorded) small groups to talk about their experiences during reading time in first grade. Students will be asked to bring their researcher notebook to these meetings. I will ask the students to share using the following questions:

- Does anyone have something to share that you wrote or drew in your research notebook?
- What kinds of things have you been doing during reading lately?
- What have you learned about yourself as a reader?
- What has been hard during reading time?
- What has been easy for you during reading time?
- What should I be seeing or taking time to video or audio record during reading time?

- What have you noticed about reading?
- What have you been doing during reading time at school?
- How do you read?
- What kinds of things have you been thinking about when you read?
- What do you like to do during reading time at school?
- Have you learned anything about what good readers do?
- What makes that person a good reader?
- When do you read at school?
- What does it look like when you read?
- Do you read by yourself or with a friend?
- Can you tell me a story about a time you were reading at school?
- How do you feel about reading today?
- What do you remember most about reading?
- Does anyone help you read? How do they help you?
- How do you learn to read?
- What are you learning about reading?
- Is there anything that you would like to do better as a reader?

Protocol 3

A third way I will use focus groups is to meet with students in (video recorded) small groups to learn about their participation as co-researchers. Students will be asked to talk about their experiences as researchers during reading in first grade:

- What have you seen during reading time?
- What does it mean?
- What kinds of things did you write or draw in your researcher notebook?
- How do you feel about being a researcher?
- How are things going for you as you research reading?
- What have you learned about reading?
- What kinds of things are you doing as a researcher?

Protocol 4

A fourth way I will use focus groups is to meet with students in (video recorded) small groups to talk about their experiences during reading time in first grade by watching video recordings, listening to audio recordings, or examining field texts from researcher notebooks taken during reading time in their classroom. Students will be asked to watch or listen to a clip (of themselves) then we will talk about it together using the following questions:

- What did you see?
- What does it mean?
- What does this tell us about reading at school?
- What can we learn from this?
- What is going on in the clip or picture?
- How do we know what happened here?

- Do you remember anything else about this event?
- Have you ever experienced anything like this at another time during reading?
- What does this tell us about reading in first grade?
- How is this like other days/times?
- What do you think is important about this?

Appendix C

Interview Questions

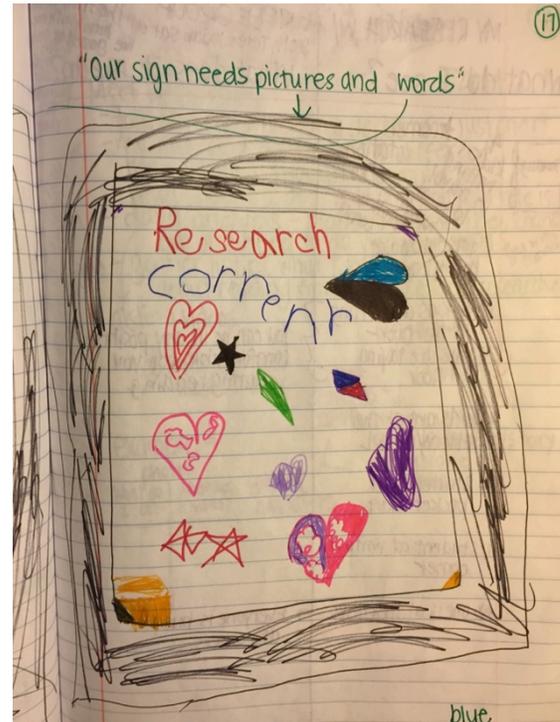
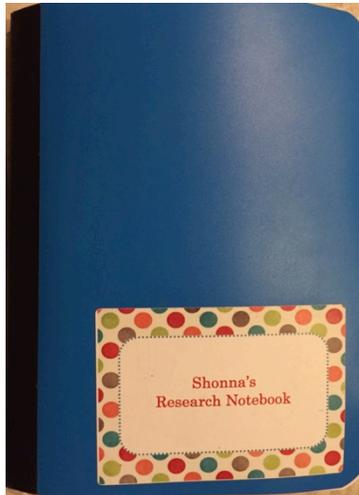
This list of possible questions will be used in one-on-one interviews with students during reading time in first grade:

- What is reading?
- What's it like to read at school?
- What do you do during reading time at school?
- How do you read?
- What kinds of things do you think about when you read?
- What do you like to do during reading time at school?
- Do you know someone that is a good reader?
- What makes that person a good reader?
- When do you read at school?
- What does it look like when you read?
- Do you read by yourself or with a friend?
- Can you tell me a story about a time you were reading at school?
- How do you feel about reading?
- What do you remember most about reading?
- Does anyone help you read? How do they help you?
- How do you learn to read?
- Is there anything that you would like to do better as a reader?
- Is there anything really hard about reading at school?
- Does anyone have something to share that you wrote or drew in your research notebook?
- What kinds of things have you been doing during reading lately?
- What have you learned about yourself as a reader?
- What has been hard during reading time?
- What has been easy for you during reading time?
- What should I be seeing or taking time to video or audio record during reading time?
- What have you noticed about reading?
- What have you been doing during reading time at school?
- How do you read?
- What kinds of things have you been thinking about when you read?
- What do you like to do during reading time at school?
- Have you learned anything about what good readers do?
- What makes that person a good reader?
- When do you read at school?
- What does it look like when you read?
- Do you read by yourself or with a friend?
- Can you tell me a story about a time you were reading at school?
- How do you feel about reading today?
- What do you remember most about reading?

- Does anyone help you read? How do they help you?
- How do you learn to read?
- What are you learning about reading?
- Is there anything that you would like to do better as a reader?
- What have you seen during reading time?
- What does it mean?
- What kinds of things did you write or draw in your researcher notebook?
- How do you feel about being a researcher?
- How are things going for you as you research reading?
- What have you learned about reading?
- What kinds of things are you doing as a researcher?
- What did/do you see?
- What does it mean?
- What does this tell us about reading at school?
- What can we learn from this?
- What is going on in the clip or picture?
- How do we know what happened here?
- Do you remember anything else about this event?
- Have you ever experienced anything like this at another time during reading?
- What does this tell us about reading in first grade?
- How is this like other days/times?
- What do you think is important about this?
- What have you learned about yourself?
- What would you tell a kindergartener about reading in first grade?
- What do you want your teacher to know about you as a reader?
- If you were talking to someone that didn't know anything about reading, what would you tell that person?
- Do you have a favorite book or story?
- What do you love about reading time? What is your favorite part?
- Do you think reading is important? Why or why not?
- What is your favorite way to read?
- Describe what happens during reading time at school?
- What do you notice about your class during reading?
- How do you feel during reading at school?
- Tell me about a time during reading.
- Tell me a story about reading time at school.

Appendix D

My Research Notebook



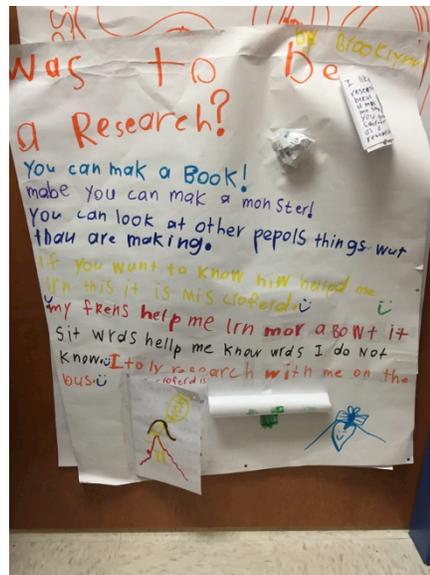
1. I like resedrch and reading.
2. I am going to use my research to teach other people about reading in first grade.
3. I can be a better researcher, learner, and teacher.
4. I can be a better reader.
5. I wanted to know what other people think.
6. I wanted to work with other researchers in first grade.
7. I wanted to help kids know how to read.

11.18.14

Step 1: Hello, my name is Shonna!
 I have been researching reading by making anchor charts with my first grade co-researchers.

Appendix E

Examples of Photo and Video Data



Several cameras were set up around the classroom each day during reading workshop. These cameras captured audio and video recordings of our stories in-the-moment. Most days I also snapped still photos of students' research work.

Appendix F

Example Transcript of Our Research Work

9.18.15 White Whole
Group Assent Forms
17:54

Me: What I want you to think about today is I am here in your class to do research, but I haven't told you what I'm looking closely at to learn more about. How many of you are wondering what are we going to research? [about 4 students are raising their hands]

Me: Cause we're not going to just research

pictures of girls, like this [motioning to picture of girl with popsicle] or pictures of boys doing things, right? We're going to research everything that you do during reading time at school. So, I want you to think about as you're in reading time. What do you see during reading time? and What does it mean? And we're going to practice that on Thursday when I come. But, do you remember I showed you my research notebook that looks just like this. I also have one for every single person in this class and it has your name on it and it's in a file like this [showing the students the crate with the files and notebooks inside] and the file has your name on it. So, each one of you will have your own researcher notebook. Isn't that cool. But, before we can start. Do you guys know that I go to school just like you?

Student: YEAH!

Me: What's your school called? What's the name of your school?

Maggie: Green Elementary [Other students starting to respond]

Me: What is it? Everybody tell me.

Students: Green Elementary!!! [many voices together]

Me: Yes, Green Elementary or District Green Elementary. Well, do you know what my school is called?

Jakey: What

Me: The University of Missouri.

Kal: My, My mom went there.

Me: Did she? That's really cool. So, Missouri is the state we live in, right? That's the state, we live in the city of Ozark. So, the University of Missouri is my school and do you know what my school told me?

Student: What?

Me: My school told me that I needed to have all of you guys sign a very special form



[Jakey: [gasp]] that you wanted to get notebooks and be a researcher with me, k? So, the form looks just like this.

Rosabella: [whispering] yes, yes, yes, yes, yesssss

Me: K, now the important thing to know and I'm actually going to read this to you so that I am so formal and official and so that you know that I've done what I am supposed to do. Are you ready to listen very carefully? Ok, listen carefully, ok? Um, the most important thing to know about our research is that, let me see, I lost my spot. Does that ever happen to you when you read? Do you lose your spot?

Makenzie: Yeah

Me: What do you do when you lose your spot when you read?

Jasmine: Start over

Me: Jasmine

Jasmine: Start over.

Me: Ok, ok, I will try that. That's a good suggestion. OK. [reading script] "The most important thing to know about our research is that participating or becoming a researcher with me is your choice" [asking students] Whose choice is it?

Students: Some said "yours" and others said "ours"

Me: Is it mine?

Makenzie: OURS!

Me: No, it's yours. Right? Good. [reading script again] "You do not have to participate if you do not want to. And if you decide to start participating and you change your mind, you can do that. I am going to ask you to sign an important letter that tells you about our research project." [showing assent form to students] And here's the important letter right here. Have your parents signed important things for you before?

Students: Yes/Yeah/no

Me: Has anyone asked you to sign something important before?

Students: Yes/yeah/no

Me: I am very excited to get to ask you to do this. So, after I read it, I will, if you want to be a researcher with me, if you want to research reading, you can write your name on it. Your parents also received a permission slip to sign so that you could participate and they've already signed it. K? All of your parents already said yes, you can be a researcher with me. [reading the script again] "Please let me or your teacher know if you have questions." K, so what we're going to do is I am going to ask all of you to tip toe back...listen very carefully to these directions...tip toe back to your seat and I want you to find an important pen or pencil, either one. Something really important to write with. And I'm going to bring you this letter and we're going to write on it together.

Kal: Are you gonna turn that [the camera] to face us?

Me: That's a good idea. Thank you. That's a great suggestion, Kal.

Kal: So it doesn't watch the carpet.

Me: You're right, we don't want the video to watch the carpet, do we? That's a great suggestion, thank you. [students are moving back to their desks]

Me: I have a good idea. I have an awesome idea, you'll love this, but I need everybody sitting down in your chairs listening carefully. [students getting settled at seats, talking to one another] I'm waiting girls. Waiting, waiting, waiting. [girls still talking and getting settled]. Let's see, Max... [to whole class] Go ahead and sit down because I changed my mind about your important pen or pencil and I'm actually going to give you something,

ok? Could you sit down please?

Rosabella: [gasp] I know what it is!

Me: Lily, can you sit down? Can you sit down for me please? [to whole class] Do you remember the very important pens I keep writing with and talking about?

Students: [several respond] Yeah

Me: I think this situation calls for one of those important pens. These important pens are going to be over at our research corner and we're going to start that, I think tomorrow we're going to talk about it. But, how would you like to try out one of the important pens?

Rosabella: Yeah, yeah, yeah, yeah, yeah, Do we get to pick out which color we want?

Me: Ok, so let's see. Emma, can you help me pass out these letters? Would you help me do that?

Rosabella: But Maggie is the helper!

Me: [to Ella] So, I would like you to pass those out to this side

Rosabella: [louder] Maggie is the helper!

Me: Ok, Italy could you help me pass these out? Can you give one to each person kinda on this side of this room?

Student: Can I pass out the pens? [Rosabella is still talking about who should be doing what]

Me: Actually, I'm gonna do it otherwise it might take just forever and a year.

[several students talking]

Me: for this, for this first time...[inaudible] I'll try to give you color you want, but there's probably no way to do that for everybody.

[several students talking...talking to their neighbor...talking about colors]

Rosabella: These are markers! These are markers!

Me: Ok, now hold on just a second. [to Mrs. L] is Austin absent or not in here.

Mrs. L: Austin is not in here quite a bit.

Me: Ok, ok.

Kal: Someone didn't give me a paper.

Me: [to Kal] Someone didn't give you a paper? Here you go. Here's one. [to whole class]

Ok, we are going to do this together. Italy, do you have one?

[inaudible]

Me: Oh, you're just finishing up, I see. So, give one to Katelyn.

Student: Can I have blue?

Me: You want the bright blue instead?

Student: Yes

Me: Ok, the fun thing about these markers, when you at the research corner you'll get to pick whatever color you want, but today we had to all share. Whew! Ok, are you guys ready?

[coughing, gasp, chairs scraping the floor, other noises]

Me: Oh, Italy you need your own.

Mrs. L: We have two people that are absent, Carissa and Jack.

Me: Ok, so we'll have to have those...and is Student going to be here at all?

[Mrs. Lindsay and I continue the conversation]

Me: Are you ready important researchers?

Students: [several enthusiastically respond} YEAH!

Me: Ok, now do you remember what I said? I need everybody's attention, ok Katelyn?

Remember you don't have to sign this if you don't want to do it, but if you want to do it, than you have to sign it. Does that make sense?

Students: [some muttered responses]

Me: Ok, the first word. What is the very very first word at the very very beginning?

Student: one

Me: It looks like a number one, but it's actually the word, I. So it says, I blank, and that blank is where you are going to write your name. So, you can write just your first name or you can write your first and last name, it's your choice. So, get out your very special pen and write your first name or your first and last name.

Kal: What does this say?

Me: And you all are being so careful in writing your name. Laura, go ahead and write your name on the first line, sweetie....and you can use your name tag to help you, you have your name tag right there with your name on it if you need help...ok, nope. Now, it says, "I...[to Emma] Do you need a new form? Do you want a different form?"

Ella: Yep

Me: Ok, so now it says "I" and it should have your name right there, "agree to be a researcher in this study called storying reading in first grade: a narrative inquiry" those are a lot of big words "with Shonna Crawford" Who is Shonna Crawford?

Students: [several call out] YOU.

Me: Right, ok, "Mrs. Shonna Crawford" oh, "this study is about things kids do and think in reading in first grade" So that's what we're going to be researching, what do you see and what does it mean when you are doing reading things at school, we're going to talk about that, "Mrs. Shonna Crawford from the University of Missouri is helping our class do this study from August to December." August is already over, what month are we in now?

Students: [just a few] September [one says fall]

Me: September, good, and what special holiday is in December?

Arthur: Christmas

Me: Yes, good job Josiah, that's awesome

[Arthur keeps talking about Christmas]

Me: Ok, this part is very important, listen carefully. Now I'm on the, Do you see the little bullets right here? [holding up page]

Two Students: Yeah

Me: This is the part I'm on, so you can follow along with me if you want to. 'This is your part in the research: You will be doing reading time each day with Mrs. Lindsay. You will be video and audio recorded during reading" Do you understand what that means? It means the video camera will be running, right? "You may be photographed during reading." What's a photograph?

Jasmine: [raises her hand]

Me: Jasmine

Jasmine: Um, it's something that you um um start to begin with.

Me: Well, what is a, have you seen a photograph before?

[Maggie raises hand]

Maggie: Yes, it's something that you like take a video or a picture.

Me: Yeah, a picture, Good job! So, if I'm get out my phone or my camera and I take your picture, that might happen too. "You will be asked some questions about the work you do

during reading in your classroom" That means, like Dennis, I might walk up to you and say, Dennis, will you tell me about what you're reading today? K, so I might ask you a question. Or I might say, Caden and Makenzie and Dennis come over here and I want to talk to you about reading today. So, it might be three people together, K? "You will be asked to write or draw about reading." Are you guys ok with that?

Students: [just a few] Yes, yep, yeah.

Me: Ok, "You may watch or listen to some of the audio and video recordings and talk about them." So, I might show you some things I've recorded and ask you to talk about it. Ok, do you see the words, "This is an important part?" Can you circle it, right here [pointing to Ella's paper on her desk] "This is an important part." Can you circle those words? "This is an important part."

Dawn: Here?

Me: Yeah, right there Dawn, Ohhhh, good job, Makenzie!

Dennis: Is it the one with the letters sticking out?

Me: Yes, right here, "This is an important part" [I'm walking around the room] Can you circle that? You all are amazing! Good job.

Student: Go ask the teacher.

Me: Good job, Jason. Max, right here, "This is an important part." Can you circle that right there?

[I continue assisting students, Mrs. Lindsay is at the guided reading table working]

Me: "You do not have to be in this study. You can decide to stop at after you start, just tell Shonna or Mrs. Lindsay You can stop at any time. All" this is so important, "All of the information about you will be kept confidential." Can you all say confidential?"

Students: Confidential [I say it with them too]

Me: "This means I won't share anything about you. I won't share your name or your teachers' name or your school name. If we share our work with others we will give you fake names." How many of you ever pretend you have a different name?

Students; [some giggling, some raising hands]

Me: Toward the end of the study, you all are going to be able to pick what you're fake name is. You all are going to have a pretend name. How many of you ever play pretend with your friend and you make up a different name?

[many students raise hands and start giggling]

Me: Right?

Dennis: Yeah [many students start talking to one another]

Me: Ok, so we're going to make up a pretend names later on.

Tay: [inaudible]

Me: Ok, Tay, [to whole class] "If you think of any questions about this study you should ask your teacher Mrs. Lindsay or you can ask..." me, "You can ask Shonna or your parents can call me" and I put my phone number on there.

Rosabella: What's your phone number? [other students asking too]

Me: See it's right there, you see those numbers? 417-865, ok. Now, this part is really important. It says, now I'm way down here at the bottom [holding up and pointing to assent letter], can you put your finger on it? I'm way way down here at the bottom. In fact, I think I'll put this up here [document camera. Mrs. Lindsay moved to help me use it]

Students: [several commenting] where? I can't see it? what?

Me: [document appearing on camera] There it is. I'm right here, waaayyy at the bottom. It says, "I am willing to be in this research study with Mrs. Shonna Crawford from the University of Missouri" and then there's a line and it says, "Signed" and you need to sign your name on that line. It can be just your first name/

Tay: Again?

Me: /Or your first and last name. MmHm. Again. And then we need to write the date. And who remembers how do we write the date? You guys have probably practiced that.

[Maggie raises hand]

Me: Maggie, how do you write the date?

Maggie: nine dash eighteen dash fourteen

Me: Very good, so on this line you are to write [I'm now modeling for them with the document camera and a research pen] nine...dash...eighteen...dash...fourteen. After you sign your name, k? And when you have all of that done [Me: Rosabella, can you write on yours?] When you have all of that done I'm going to come and get your special pen and paper.

Katelyn: But, what about our fake name? Our fake name?

Me: we'll decide on fake names later.

Rosabella: I don't want to sign.

Me: You don't want to do it?

Rosabella: [shakes head]

Me: Ok, you don't have to. If you don't want to do it, you don't have to.

[some students talking as they are finishing up and I'm walking around collecting pens and papers]

Me: Aren't those pens fun to use?

Students: [many respond] Yeah.

Me: You are going to have fun writing in your research notebook with those.

[I'm thanking students and picking up papers.]

Me: [to Mrs. Lindsay] Do you say class class?

Mrs. L: Yes, I do.

Me: Class, Class

Class: Yes, yes.

Me: Perfect. Ok, I want you to turn your eyes right on me. We took a long time to do this today. When I come tomorrow, Mrs. Lindsay and I are going to work together and we're going to teach you about some things you can do at the research corner tomorrow. Ok? So, I will see you then, although I'll probably still be here when you get back.

Appendix G

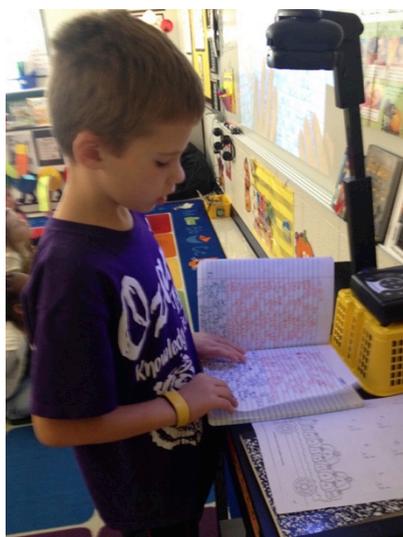
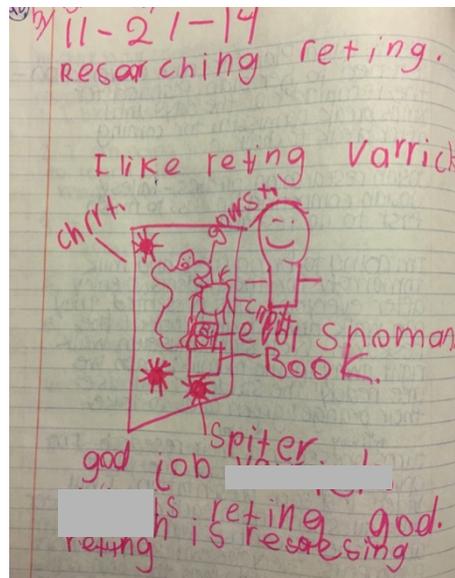
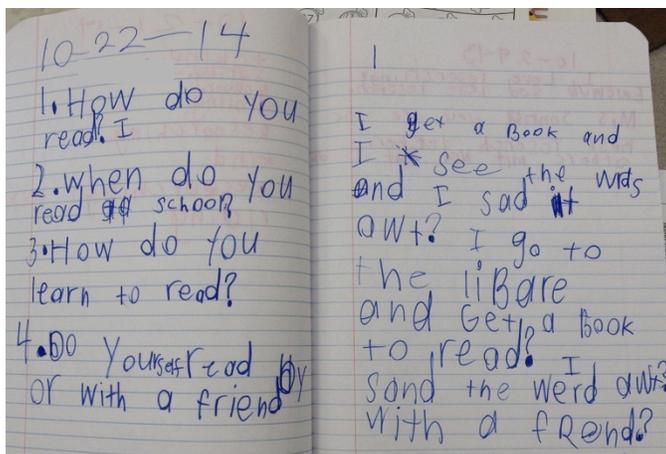
Storying My Research Journey

Link to Google Drive:

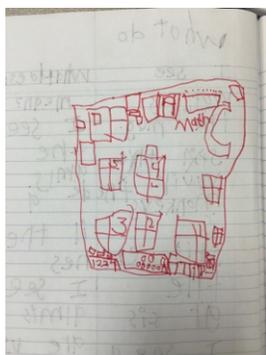
<https://drive.google.com/file/d/0B33k1SpELgRWZWRqSDFnN1NWcVE/view?usp=sharing>

Appendix H

Examples and Excerpts from Students' Research Notebooks



Students used research notebooks in a variety of ways. Some students drew maps of the classroom. Some students drew pictures and wrote words as they observed other students in the classroom. Some students wrote down questions as a way to prepare to interview someone in the class. Some students brought their notebooks to share time to share their research work with the class. Other students used their notebooks to write responses to other students' research work.



Appendix I

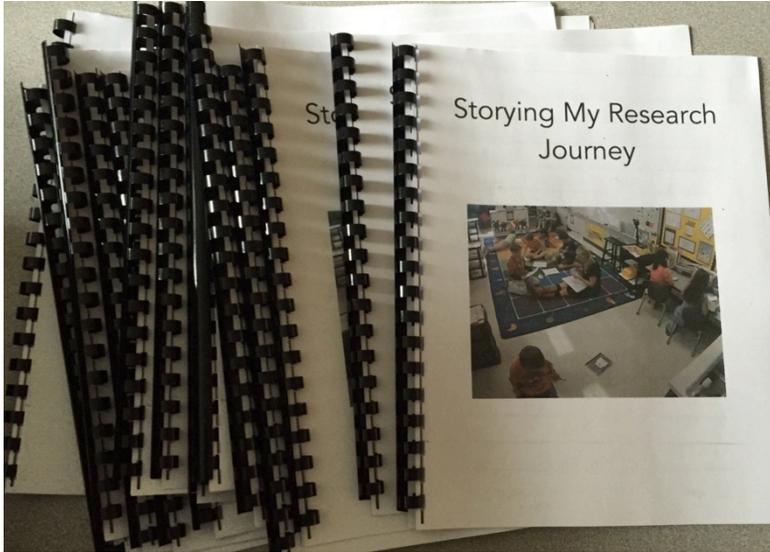
Examples of Research Artifacts



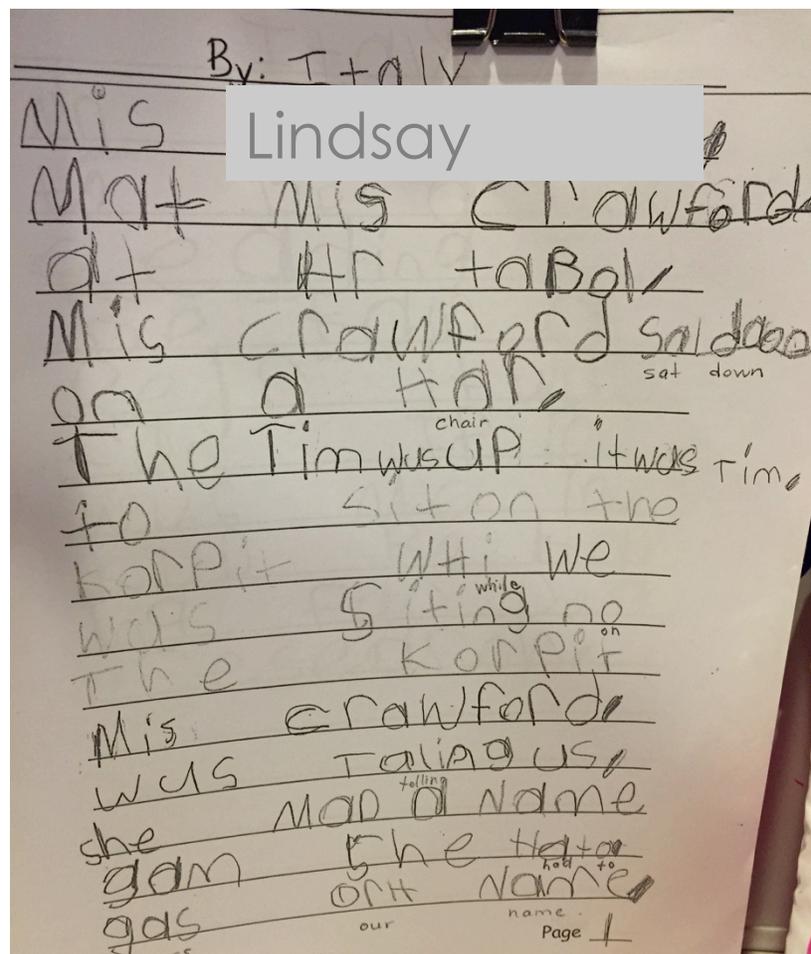
Students worked with materials in a wide variety of ways to construct research artifacts to tell about reading and researching.

Appendix J

Students' Storying the Research Journey

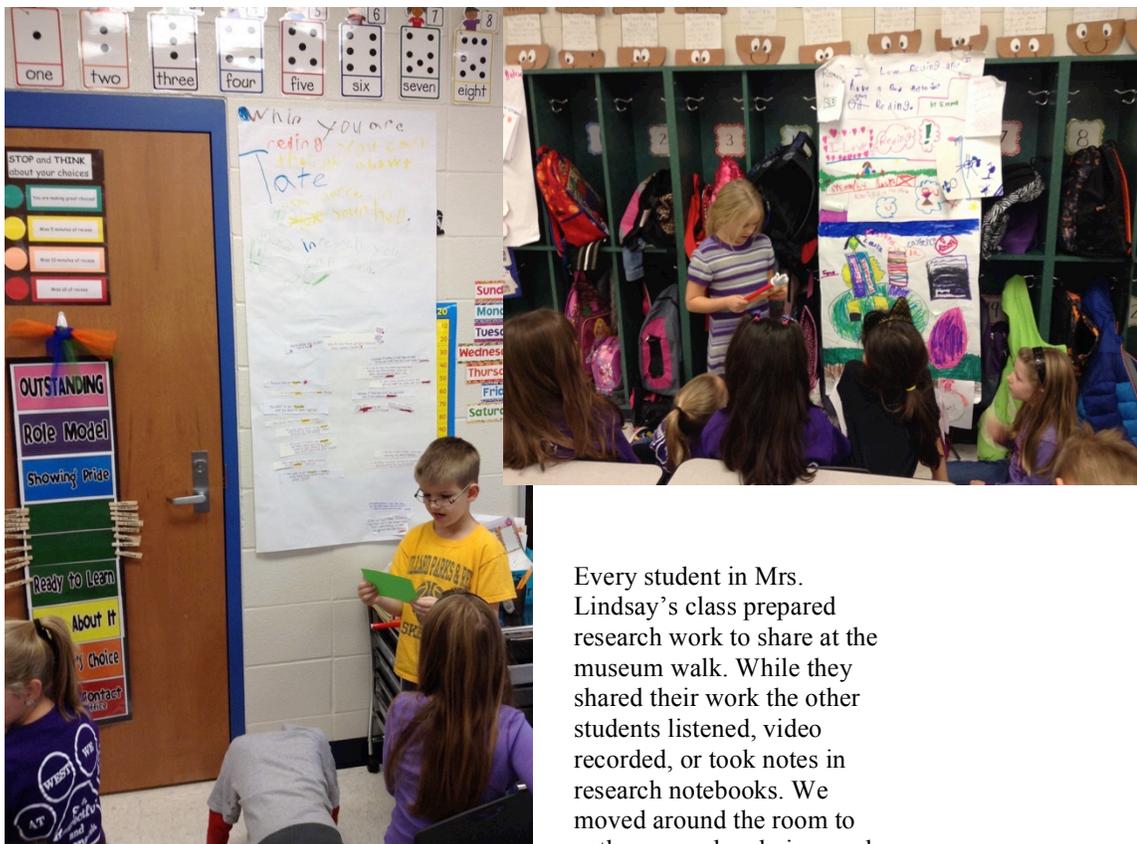


Each student wrote a book—a story with a beginning, middle, and end about the research work we did in reading workshop. Mrs. Lindsay provided mini-lessons about writing personal narratives with a beginning, middle, and end. The students wrote about their experiences throughout our research production process. These stories were bound and sent home with each student on the last day of the semester before winter break.



Appendix K

Museum Walk Photos



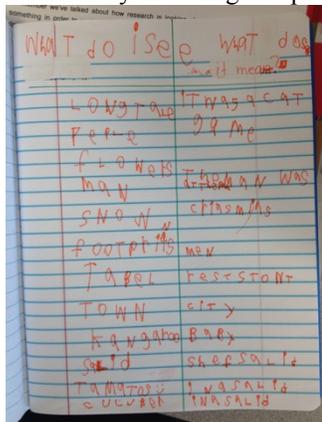
Every student in Mrs. Lindsay's class prepared research work to share at the museum walk. While they shared their work the other students listened, video recorded, or took notes in research notebooks. We moved around the room to gather around and view each person's research work.



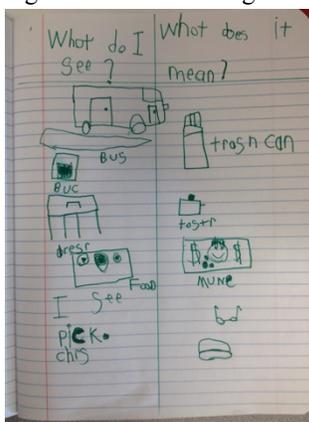
Appendix L

Stories of our Research Production Process by Week

Week One—I began with the students by introducing Research through three mini-lessons. We hang our “What is Research?” anchor chart at the research corner. One of the mini-lessons involves Mrs. Lindsay modeling how to look in a book and think about “What do I see?” and “What does it mean?” She constructs an anchor that we hang at the research corner. Students work on research by looking in books and responding to, “What do I see?” and “What does it mean?” The students are not yet working at the literacy corners, but are reading independently at their desks. Mrs. Lindsay prepares them to begin literacy corner rotations by modeling and practicing corner activities together.



Arthur Research Notebook
Response to his Book.



Lily Research Notebook
Response to her Book.

Week Two—Carissa requests materials to make a card about research. Mrs. Lindsay begins meeting with guided reading groups during reading workshop and consequently every student is assigned to a group with a color name: blue, green, orange, purple, red. The students begin literacy corner rotations, including using the research corner. I begin “focus group” meetings with some of the group during their assigned time at the research corner. Students begin to use their travel logs at the other research corners. I initiate anchor chart, “Ways to Use My Research Notebook” (Figure 34) during a mini-lesson and invite students (Max, Jack, Jason, Jakey, and Rosabella) to draw/write on the chart to show ways they are using the research notebooks to research reading. The students in the green group and the orange group initiate making a research corner sign with instructions similar to the other literacy corner signs with instructions.

Week Three—Katelyn, Dawn, Ella, and Carissa call themselves “The Creative Group” while sitting around the table at the research corner as they work with paper and string to make cards and books. Mrs. Lindsay refers to them as the green group and meets with them for a guided reading lesson three days each week. Most students are using their research notebooks at the research corner, but Ella makes her book necklace. I print two photos, one of Jason and Makenzie at the technology corner and one of Katelyn and Carissa at the reading corner. These photos are used at the research corner and in focus groups to elicit students’ stories about reading during reading workshop. Jasmine adds her idea to our “Ways to Use My Research Notebook” anchor chart. We hang the anchor chart at the research corner. Italy shares her cake drawing and students offer ideas about how it can be research.

Week Four—Mrs. Lindsay continues teaching a mini-lesson, then meeting with three guided reading groups for 15 minutes each during reading workshop (this continues consistently throughout all weeks). Students continue working in research notebooks during the research corner rotation, but more students begin making books. Students work at the research corner table and on the front carpet during the research corner rotations. Maggie and Rosabella each make a book, then walk around the classroom to students working in the various literacy corners during reading workshop to ask for signatures on their books. I shift my focus from leading focus groups to watching how students interact at the literacy corners around the

room including the research corner. Makenzie makes a non-fiction book about butterflies and explains it to me.

Week Five—During a mini-lesson I initiate a new anchor chart, “How do I know I’m doing research?” with a Looks Like/Sounds like t-chart (Figure 44). Maggie draws a picture on this anchor chart and students contribute their ideas. Most students are now working with the materials at the research corner. Caden makes a monster book and many other students begin making “creative things” similar to the monster. Jason continues making maps of the classroom in his research notebook and Kal writes all of his thinking about reading and research in his notebook. Carissa, Jasmine, and a few others ask if they can read to me during reading workshop. Mrs. Lindsay and I model how to interview someone about our research topic (reading). The students begin writing questions for each other in their research notebooks and using the audio recorder to capture their interviews with one another. With the lead of Rae and Jakey, student began referring to me as “The Research Teacher.” We also begin the anchor chart, “Ways to Be a Researcher” and name a few ways students are being researchers: use your research notebook, make research books, interview a friend.

Week Six—We began using our “How do I know I’m doing research?” anchor chart during share time to evaluate our research work by talking about how each students’ research work looks like and/or sounds like research. Students request more materials (rubber bands, stapler, tape) and continued working on “creative things.”

Week Seven—Inspired by students’ research work presented during share time, we add to our “Ways to Be a Researcher” anchor chart: look around and ask questions, make creative things that help you, write a letter to ask questions. Maggie made a research bracelet. Students continue interviewing each other. Jason drew a talking Godzilla. Jakey made Bluedoe, a helper for reading and math. Katelyn makes a space ball named Buildo. Jasmine and Maggie make monster books that eat the research teacher. Arthur asked if we could have an extra share time...and we did!

Week Eight—Tay requests chart paper to make a chart about research and reading. Many other students ask for chart paper. Jakey and Kal create a chart of the helper, “Bluedoe.” Jason and Lily begin a chart of a map of the classroom. Rosabella and Ella begin a chart about reading and the research teacher. Kathryn and Dawn begin a book about reading with props (mostly school supplies). Caden creates a slimy snake. Scott spontaneously interviews me at the research corner before reading workshop begins. Carissa asks me to write a book about our research together during reading workshop. In response to all of the charts, I initiate a mini-lesson about ways to publish research. I show students previous work from other students including videos, class books, charts, and a wax museum. Scott creates a research ornament (while talking about the Christmas tree at his house). The research corner now spreads between the desks, by the cubbies and up to the front carpet.



Katelyn and Dawn’s book with props and posters.

Scott’s research ornament.

Week Nine—Mrs. Lindsay and I present to the students the idea of a large share time by doing a museum walk. The students express enthusiasm about the museum walk. I begin a few mini-lessons about how to prepare for a museum walk. Maggie and Rae talk about doing research about trees on the bus. Jakey comments how research has taken over the room. Tay invites me to be his research assistant (scribe) as he walks around the room to the various literacy corners asking students, “Why do people learn to read?” Jason and Lily continue to work on a large class map and add a second chart paper to their chart. Dennis joins them in working on the map and for the first time in our research he is willing to talk about being a researcher. As we prepared for the museum walk I read an excerpt from Riessman’s (2008) book to the students.

Week Ten—As I watched the students preparing for the museum walk, I realized that the three steps (introduce yourself, tell 3-5 things that are important about your research, tell why you did your research) were frustrating to many of them. Mrs. Lindsay and I talk about this and we decide to revise step 2 by asking the students to instead read their work to the class. Kal records videos about research and reading while sitting at the research corner. Jasmine revises her chart and makes a final copy. Students continue working on their charts and some do not move when the tone sounds indicating it is time to move to the next corner. We end the week with our museum walk where every student shared research. Most students share a chart, but some share books, (Maggie, Jakey, Katelyn, and Dawn) and one shares a video (Kal). Afterward we enjoy Oreo cookies and milk.

Week Eleven—Jack and Arthur make a video by touring the literacy corners and the guided reading table. At each corner they ask students to tell about what they were doing and why they were doing it. They often used the questions, “How is that reading?” or “Why is that reading?” Jason started a new map on an anchor chart by himself. While Mrs. Lindsay continues to meet with guided reading groups, I talk with many students about reflections they wrote in the research notebook about our museum walk. I complete the story Carissa asked me to write about research during reading workshop. I begin to read my story, “Storying My Research Journey” (Appendix G) to the class, but some students comment that they do not want to sit and listen to it anymore, so I quit reading it and leave it for Mrs. Lindsay to read a bit at a time.

Week Twelve—During this week I traveled to a conference and was not able to see the students. Mrs. Lindsay took research into writing workshop. Students created stories using my story as a mentor text.

Week Thirteen—I bring each student a shell from the beach at my conference. Students excitedly share with me that they decided to create research ornaments for the class Christmas tree. They explain that the ornament idea came from the photo of Jack and his research ornament in my story. I interview several of the students about their research ornaments.

Week Fourteen—Students continue to work on research ornaments at the research corner. Mrs. Lindsay supplies sequins, pipe cleaners, glue, construction paper, and feathers for students to use. We enjoy two share times together. At one share time students describe and explain how their ornaments are research about reading. At the second share time students each read their “Storying My Research Journey” story (Appendix G). The students are anxious to tell me that they have all decided as a class to research arctic animals next. Mrs. Lindsay and I met to discuss and debrief about our research work with the students over the semester.

Visits in Subsequent Weeks—During the second semester of school I continued to drop in to visit the students and Mrs. Lindsay. I shared with them the temporal line I constructed. I shared with them the big band jazz music scores I created. I listened as they told about their research work. I listened during share time as they shared their research about animals. I visited with Mrs. Lindsay about how things were changing in her reading workshop because of the research corner.

Appendix M

My list of Students' "Storying My Research Journey"

Rae

Mrs. Lindsay met Mrs. Crawford at her table. Mrs. Crawford sat down on a chair. The time was up. It was time to sit on the carpet. While we was sitting on the carpet Mrs. Crawford was telling us. She made a name game. She had to guess our name. When we practiced to be a good reader I became a reader. It was fun. If you was me you could be having fun doing research.

Dawn

Have you ever wondered how to research. Me and my class sat on the carpet we played a name game. I made a book with my friend name Katelyn. I made the pictures she wried the words with me. When Mrs. Crawford said she was leaving I was sad. Mrs. Crawford was still in my head though. I walked around the room I could not stop thinking of Mrs. Crawford. but she gave Oreos before she left she had mint and normal then were delish to me and my class they were so yummy I forgot about Mrs. Crawford.

Kal

Did you ever notice about research? At the beginning Miss Shonna came into the classroom. She teacher research. It was fun for a new teacher to be in are classroom. First, we made a chart called ways to be a researcher. We wrote a lot of things. Me and my class looked at a picture of a girl. We looked at it and we found lots of thing we saw swirls in the picture of the girl. And we saw the girl have a brainfreeze. Then we know it not. And she was cold from the popsicle. [Copies of 5 senses page and writing in research notebook]. At the end I made a big video. Then I made a diagram of Bluedoe. It helped for me and Jakey helped with me making Bluedoe. It was a big help to me and the class. And me and Miss Shonna used information and resources to help with research. we were almost done with research. Miss Shonna had a surprise for me and the class. The next ay Miss Shonna brought milk and Oreos. Me and my class were very happy. Then I was sad. Because there was only 12 days left for Miss Shonna to be here.

Dennis

First I wrote a research book. Next I research on map. then I research cars. Mrs. Crawford ????. Last I did a muse-walk-um. I felt happy.

Lily

One day when Mrs. Crawford came she showed us waht co-research is. And Mrs. Crawford came back with a bunch of stuff and then we did research. Last we did a museum walk with Mrs. Crawford. --I learned that research is fun.

Makenzie

A couple months ago Mrs. Shonna introduced her name her name was Mrs. Shonna she ??? her research. She wanted to come back she had a lot of journals for us we did not know about until she got a ??? of research journals. ??? of name at by numbers. we made a monster. I made a monster I did a museum walk. We learned about you can make a monster too. I feel good.

Jasmine

One day we got in a share square to introduce each other. then Mrs. Crawford told us her name. Then we started working. I told Mrs. Crawford something about research. I started working. I showed Mrs. Crawford my work. Then it was time for the museum walk. I was working on my chart. I was making a card because she was sick. I felt really good. Then, I know how to do research. Last, today she came back and we went in to a share square and she gave all of us seashells. All of us put our seashells in our backpacks so that we could go to recess.

Jack

Did you ever notice something that some one was doing research? First, she said “Hi” we all said HI!!! Next we played a name game. Then she gave us research note books. Next we moved in the corners. Next we looked at a picture of a girl with a popsicle stick. The girl had a brain freeze. We researched at the research corner. I readed so much I want to do it every DAY!!! I felt good.!!! And in the end we did a museum walk and ate cookies and milk! A couple of days later Mrs. Crawford was not here! And also it was almost the 100th day of school.

Tay

One day Mrs. Crawford came to are school and she made a chart with us the Mrs. Crawford showed us the tools that she had. In the middle we shared are research with each other. On the end we had a museum walk and Mrs. Crawford said good bye I will see you later I will comeback sometime. I learned that we can do a lot with research. I feel happy because it is fun doing research. I really like it. I like Mrs. Crawford. She was the best.

After writing this Tay said, “This is the most I’ve ever written in my life!”

Katelyn

Have you ever noticed that my research teacher is missis Crawford? Miss. Lindsay was talking to a new teacher. Miss Lindsay told us to sit on the carpet. The new teacher came in she had a bunch of things in her bag it was a big big stuffed bag. We made a posted for

directions. Do you know who made it? I bet it was fun making it to. We got a research notebook and I wrote in it to. Just like misis Crawford would. It is fun to make research. With her.

Maggie

Do you like research? Mis Crawford shows us a picture. I picked yes to be a research. Mis Crawford tells everyone except Laura why do you want to be a research[er]? I worked on a book necklace. Next I made a chart. Last I shared my chart. First, I showed my book to the class it is research. Next, I watched Kal's video I saw that it is research. Last, I ate Oreo cookies and drank milk. I learned a lot about research and I feel smart.

Rosabella

One day Mrs. Shonna Crawford came into the room. At first Shonna introduced herself to me. Next we played the name game. Ella said let's join charts. So we did. In the end we had a museum walk after that we ate Oreos and milk. I was sad because there was twelve days left.

Arthur

Miss Crawford is no one ordinary. We began to talk about my movie. Then she gave us forms to sign. She introduced herself. She showed her chart to us. Then we got special tools. Last Tay asked for a piece of chart paper. **I Love research**

Carissa

One day we did research and we met the reading teacher she was nice. We began to do reading. And I felt good at the museum walk. And we saw other's stuff. And at the end we had Oreos. I learn that reading is good.

Jason

Have you ever wondered. First I writed in my chart. Middle I made ten maps in the chart. Then I made a bigger map then ever in my entire life. I made cubbies and the carpet and the door and the tables and the teachers desk. The carpet and the library and the cubbies and the door and the floor. After that we did the museum walk. The museum walk and about research and about Christmas. and about Halloween and about Valentine and reading and about this class and reading and writing.

Jakey

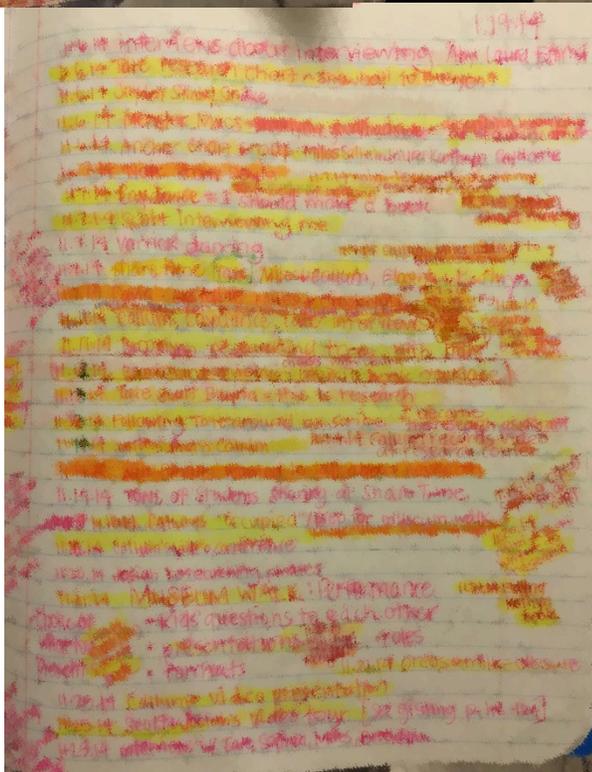
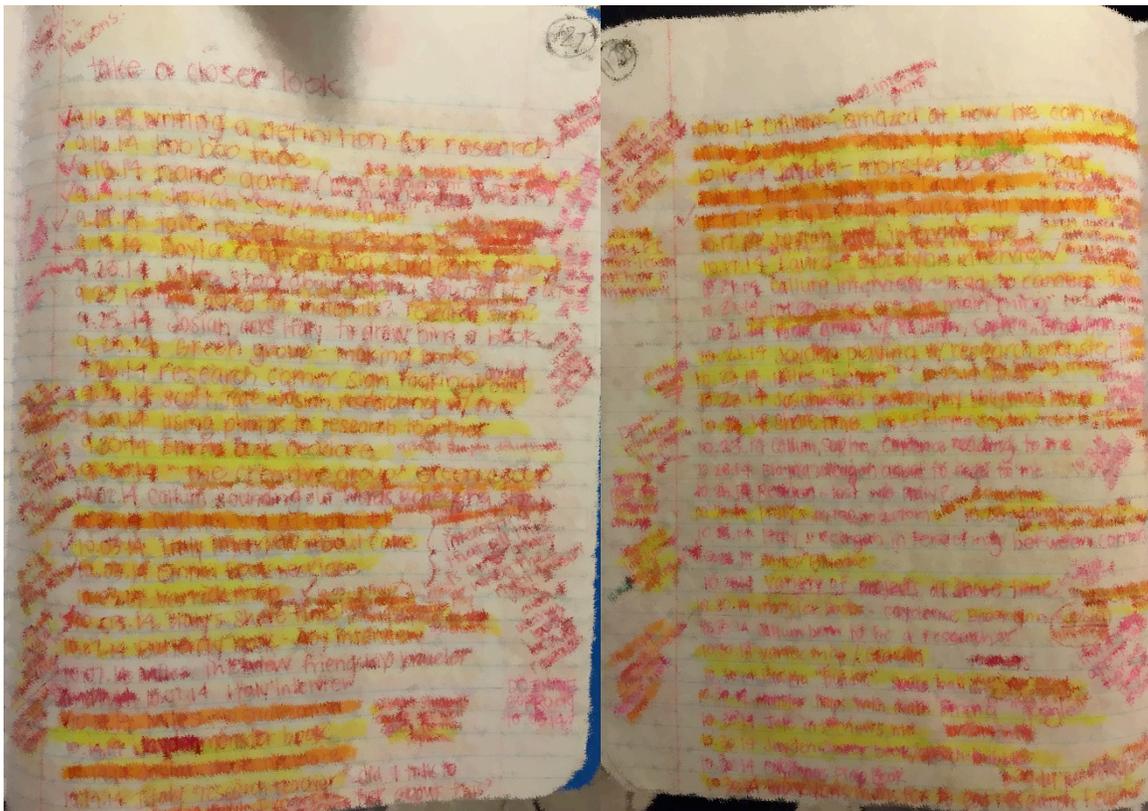
One day somebody came in and taught us research! She introduced herself. Research started to grow Everybody started making monsters. Tay asked questions to everybody. After that we did a museum walk. I learned that research should be shared. I felt so good. you should share your research to.

Ella

Do you know Mrs. Shonna? One day I met Mrs. Shonna. The next day I saw Mrs. Shonn and it was Monday and I finally did research! Yes! I said I love research. Middle. We made a chart together we wanted a piece of paper. We wrote down stuff when the time passed Mrs. Shonna wasn't there. I love reading I felt happy.

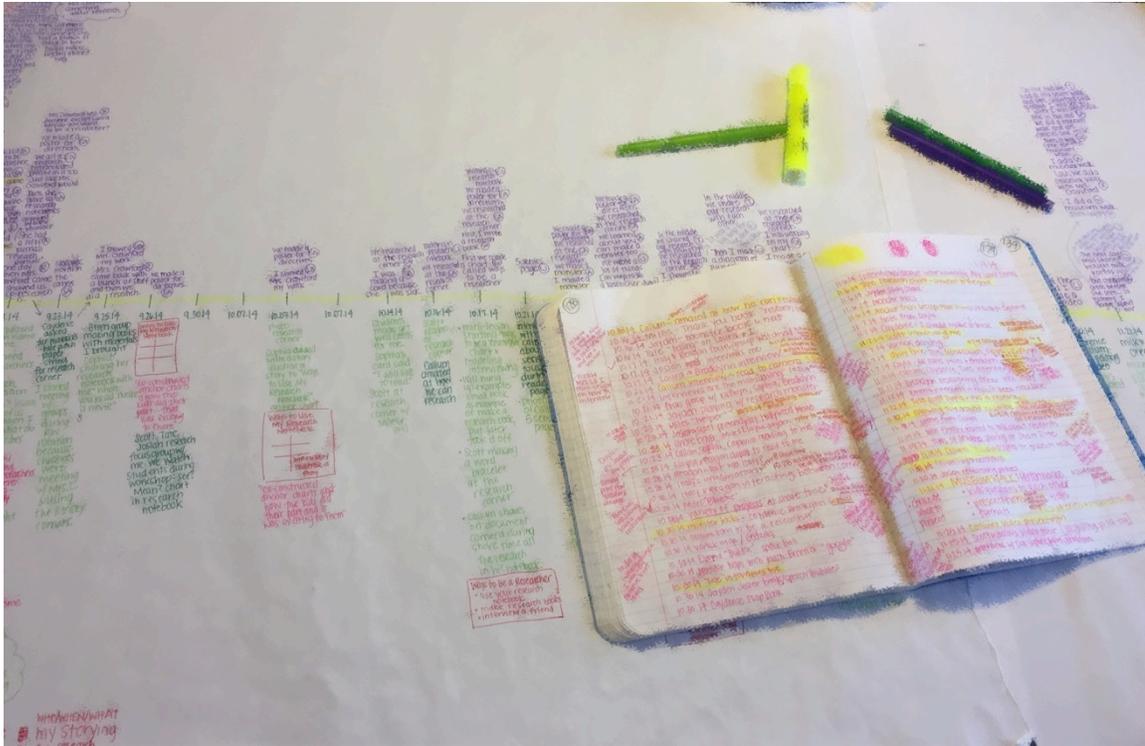
Appendix N

“Take a Closer Look” List

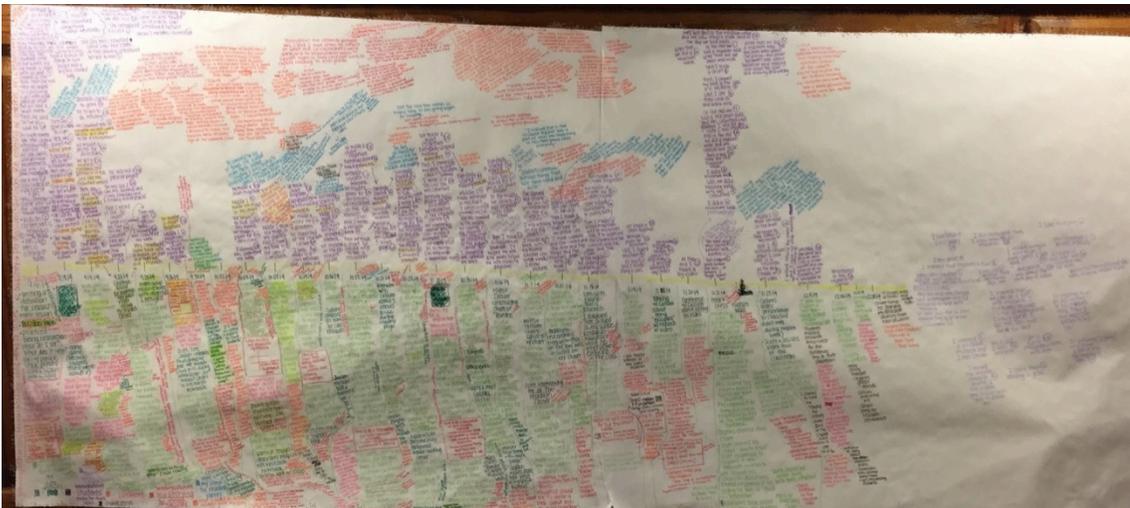


Appendix O

Photo of Temporal Line



Using my research notebook to construct the temporal line.



I constructed this temporal line then used it to story our research production process.

Appendix P

Initial *Lines of Flight* List in My Research Notebook

Lines of Flight (highlighted in orange)
on temporal line

9.16 * Boo Boo Tape - Not a line of flight, but status quo ev.
 9.23 * Asking for Research supplies
 9.30 * makes book necklace
 10.03 * draws cake/feedback at share time
 10.14 * makes monster book
 10.28 * writes me a letter with questions
 10.30 * shares "Bluedoe" the reading help
 11.6 * asks for chart paper
 11.7 * interviews me & C : asks me
 to write/make a book
 11.13 * makes me his research assistant

11.18 * I completely revise Museum walk
 based on students' feedback
 11.21 * Students ask each other questions
 during the museum walk

Appendix Q

What do I see? What does it mean? T-Chart

My Research

What do I
see?



What does it
mean?



Appendix R

Child Assent Form

I, _____, agree to be a researcher in this study called, “Storying Reading in First Grade: A Narrative Inquiry” with Shonna Crawford. The study is about things kids do and think in reading in first grade. Mrs. Shonna Crawford from the University of Missouri is helping our class do this study from August to December.

This is your part in the research:

- You will keep doing reading time each day with Mrs. L.
- You will be video and audio recorded during reading.
- You may be photographed during reading.
- You will be asked some questions about the work you do during reading in your classroom.
- You will be asked to write or draw about reading.
- You may watch or listen to some of the audio and video recordings and talk about them.

This is an important part:

- You do not have to be in this study.
- You can decide to stop after you start. Just tell Shonna or Mrs. L. You can stop at any time.
- All of the information about you will be kept confidential. This means, I won’t share anything about you like your name, your teacher’s name or your school name. If we share our work with others, we will give you fake names.
- You will be able to choose the fake name if you want.
- If you think of any questions about this study, you should ask your teacher, Mrs. L. You can also ask Shonna. Or, your parents can call Shonna (417) 865.2815 ext, 8554 and she will answer questions you may have.

I am willing to be in this research study with Mrs. Shonna Crawford from the University of Missouri.

Signed _____ Date _____

Appendix S

Parent Consent Letter

Dear Parents,

We have an exciting opportunity in our classroom. Mrs. Crawford is completing the requirements for a PhD in Literacy at the University of Missouri. Her dissertation research requires her to study the stories of students' experiences in first grade during reading workshop. She has offered to work with the students in my class. This will be beneficial to me and to your child as he/she will have opportunities to participate in research during reading workshop. We have plans to create a research corner as part of our reading workshop! Please read the following informational sheet and return the parent permission slip by this **Wednesday, September 10th**. Please let me know if you have any questions.

Thank you,
Mrs. L

Parent Consent Letter

This consent form is to grant permission for your child _____ to participate in "Storying Reading in First Grade: A Narrative Inquiry," a study of students' experiences during reading workshop in first grade. The purpose of this narrative inquiry research study is to examine and encourage students' voices in reading workshop by inviting them to story their experiences of reading workshop. The students and researcher will work together as co-researchers in an effort to co-construct a narrative about students' experiences in reading. This project will be conducted August-December by Shonna Crawford, ABD, a doctoral student at the University of Missouri, as a requirement for dissertation research in partial fulfillment of the requirements to earn a Ph.D. in Learning, Teaching, and Curriculum with an emphasis in literacy and early childhood.

I understand the following:

- My child will participate in all of the regular classroom activities planned by Mrs. L.
- My child's reading workshop activities will be observed by Mrs. Crawford including student interactions and written work.
- My child's talk and actions may be audio and/or video recorded during reading workshop on Tuesday, Thursday and Friday mornings from August 26, 2014-December 19, 2014. These recordings will be securely stored electronically.
- My child may be interviewed by Mrs. Crawford during the reading workshop.
- My child may participate in small group discussions with Mrs. Crawford during the reading workshop.
- My child may view or listen to video and/or audio recordings from their first grade class as part of the research process.

- My child will be encouraged (but not required) to write or draw about their experiences during reading workshop in a research notebook provided to them by the researcher.
- My child will participate during his/her normal reading workshop time so that no instructional time will be missed. There are no risks or discomforts to my child as they will continue to participate in all of Mrs. L's classroom instruction during reading workshop.
- My child's anonymity will be maintained. In any publication that results from this research, false names will be used and may be chosen by my child.
- Participation is voluntary. My child may choose not to participate in this research study or withdraw at any time. My child will NOT be penalized in any way should he/she choose not to participate at any time.
- If I have any questions or concerns regarding this study, or if any problems arise, I may contact Mrs. Crawford at (417) 865.2815 ext. 8554 or shonnacrawford@gmail.com.
- I may also contact Mrs. Crawford's advisor Dr. Carol Gilles at 573-882-8498 or gillesc@missouri.edu.
- *I can contact the University of Missouri Campus IRB (Institutional Review Board) if I have questions about my rights, concerns, complaints, input or comments as a research participant.* I can contact to Campus IRB directly at 573-882-9585 or umcresearchcirb@missouri.edu. Thank you!

I hereby give permission for my child _____ to take part in the research conducted by Shonna Crawford, ABD, from the University of Missouri.

Signed _____ Date _____

VITA

Shonna Crawford's journey in education began in Farmington, Minnesota where she participated in a plethora of school, sports, and band activities with friends. Shonna completed her undergraduate degree in elementary education at Evangel University in Springfield, Missouri where she met her husband, Michael, and began teaching third grade at a high-poverty school. During her first three years of teaching Shonna earned a Master's degree in Reading Education and became a certified Reading Specialist. After four years in the classroom Shonna moved to a Title 1 Reading Specialist position and thereafter became a literacy coach working with two large elementary schools. During this time Michael and Shonna's family grew with the addition of a baby boy and then a baby girl two and a half years later. With two toddlers at home, Shonna left public school to work for Missouri Reading Initiative (MRI) as a literacy trainer. She traveled to schools throughout Southwest Missouri teaching and modeling reading workshop and writing workshop in PreK-6th grade classrooms. During her fourth year with MRI Shonna enrolled in the Literacy PhD program at the University of Missouri. Currently, Shonna is completing her fourth year as an Assistant Professor of Education in Literacy at Evangel University where she enjoys working with preservice teachers as well as certified teachers working toward Reading Specialist certification. Shonna most enjoys serving the Lord in all things, spending time with family, planning a bi-annual service trip for preservice teachers to Belize, and taking family vacations.