



Call for Contributors

Empathetic Storytelling to Critically Challenge Systemic Educational Structures

Edited By Sean Nank and Jaclyn Murawska

Why are we making the call for contributors?

Critical storytelling provides a means to sociologically question patterns in ourselves, our interactions, and our institutions. This is important because without reflecting on our stories, our actions may inadvertently recreate oppressive interactions, policies, and dispositions in education. While critical storytelling helps us reflect on our stories at a global and systemic level to identify biases and oppressive natures of the educational system, *empathetic storytelling* creates an environment conducive to meaningful relationships between the storyteller and listener through vulnerability, and provides the listener the opportunity to find their voice. The storyteller learns from their story while also valuing the listeners and what the story may mean to them in their personal and professional lives. The intersection of critical and empathetic storytelling allows the storytellers and listeners to critically analyze what stories we tell, why we tell them, what biases we may uncover through our stories, and what the details mean in terms of perpetuating inequities in the educational system while also realizing that no one should change the system alone. Without the empathetic component, we miss opportunities to build allies to effect this change. The book seeks to further endeavors for equity, access, inclusivity, and social justice.

Brill Publishing invites proposals and manuscripts for chapters in a volume currently under consideration in the [Critical Storytelling](#) Series. Anyone involved in the educational setting, including but not limited to teachers, professors, administrators, coaches, consultants, parents, students, office staff, custodians, and anyone else consistently active in the educational system can contribute their chapter and story. If the contributor is under the age of 18, a parent/guardian should provide a written statement of consent via email or a word doc. Further, a chapter submission can contain more than one main story if the series of stories align with the same theme. Chapter submissions can also have more than one author sharing a story the authors have in common or telling multiple stories aligned with the same theme.

Tentative table of contents:

Part One: Caring and relationships.

- How do educators show students they care? What stories have influenced ways in which you show (or do not show) students you care?
- How do you foster relationships in educational settings? Relationships can be considered in regard to teachers, administrators, parents, students, the community, or any other people relevant to the



educational setting. Stories here (and in other sections) can include themes of successes, failures, or learnings.

Part Two: Racism, Sexism, and other -isms

- What stories have you been the main character or supporting character or witness in terms of racism, sexism, anti-LGBTQ+ sentiments, or any other story involving the plethora of -isms that occur in educational settings? How did witnessing, enacting, or being the target of an -ism influence you and/or your students, teachers, administrators, etc.? Stories can center on macro- and/or micro-aggressions.

Part Three: Belonging and Identity

- What stories signal how anyone in the educational system does (or does not) belong? How do we show others that they are accepted? How do we show others they will never be accepted?
- What stories show instances where some people have been granted the privilege of preserving their personal identity? What stories show instances where people have had to sacrifice or betray their identity to belong?

Part Four: Bullying

- What stories signify how teachers, students, parents, administrators, or others in educational settings bully others? Examples could include teacher/teacher, teacher/student, student/teacher, administration/teacher, or a myriad of other stories where one person or group of people bully and/or intimidate another person or group of people.

The subheadings for each chapter proposal or manuscript should include:

[Introduction]

- Provide an introduction to the story. This could take the form of a precursor or background information and/or contexts the readers should consider before reading your story. This could also offer perspectives, theories, and/or philosophies the chapter author feels is useful for the readers to consider.

[The Story]

- Title your story descriptively in this section. Tell the story in present tense in your point of view while allowing yourself to narrate the story. Concerning others who were present when your story occurred, consider their points of view (be it right or wrong) and how their views influenced their actions and yours. Provide rich detail and thick description of the story so the readers feel like they are there with you. If you have more than one story, this is okay as well. For example, maybe three different occurrences need to be told in order to understand the overarching story you tell.



You Have To Choose

- In this section, describe the choices you had to make during the unraveling of your story. Was there more than one choice? How did you choose? If a similar situation occurred today, would you choose the same thing? Why or why not? Remember, no action is a choice so if you choose to do nothing, help the readers understand why.

Reflections on Biases

- In this section, explore any possible implicit and/or explicit biases you or other characters in your story may have enacted and how these biases influence the meaning of your story as well as the choice(s) you made.

Conclusion

- Provide any concluding remarks, reflections, and/or resources to help the readers make sense of your story and inform what they would do if in the future they witness or are a part of a similar story. Optionally or additionally, let the readers know how you process this story and how you choose to move forward.

How do I submit this? How can I ask questions?

If you are submitting a proposal:

Potential chapter authors are invited to submit on or before July 31st, 2022 a chapter proposal of approximately 1,000 words. The proposal should clearly explain the story or stories and potential main topics for each section listed above.

If you are submitting a full chapter manuscript:

Potential chapter authors are invited to submit on or before July 31st, 2022 a full chapter manuscript of approximately 8,000 words. The manuscript should be a complete rough draft addressing each section listed above. Do not submit both a proposal and a full chapter manuscript.

For proposals or manuscripts:

The editors encourage potential authors to email Sean Nank and Jackie Murawska at mathcoachnank@gmail.com and murawskaj@skokie.net if they need a thought partner as they compose their proposal or manuscript. Proposals or manuscripts should be submitted via this link: <https://forms.gle/ucazpdaTpnVZU9HW9>. Within the Google Form, you will be prompted to upload the proposal or manuscript. The upload should be of a Microsoft Word Doc using single-spaced Arial font size 11. References are not necessary but are highly encouraged using APA format. Headings and the chapter title should also be in APA format.



Authors will be notified about the status of their proposals and if accepted, sent editor notes and full instructions for the final draft on August 30th, 2022. Full chapters are expected to be submitted by October 30th, 2022. The editors will then conduct a final review of all chapter submissions. There are no submission or acceptance fees for chapters submitted to this publication.

The editors would like to thank all chapter submission authors for your bravery in sharing your story that will profoundly affect educators, parents, and students for generations to come.

Thank you,

Sean Nank and Jackie Murawska
Editors

Critical Storytelling

Series Editors:

Nicholas D. Hartlep, Berea College, Kentucky and **Brandon O. Hensley**, Wayne State University,
Michigan

Critical storytellers provoke readers to acknowledge and question different perspectives. Critical storytelling questions unquestioned norms and assumptions. It exposes oppression in its various forms, such as violence, sexism, racism, bullying, exploitation, marginalization, dehumanization, and cultural imperialism. These passionate narrators have the guts to think, act, and question, vulnerably. Storytelling, when it's critical, is inclusive. It doubts common sense. It questions the status quo. It tears down regimes of domination. It envisions possibilities for change. Critical storytellers rely on various media and methods. Their stories are critical of metanarratives that are exclusionary and divisive. Critical storytellers voice silences and offer new narratives in their creative work. The *Critical Storytelling* book series will include diverse storytelling methods, theoretical approaches, and narrative frameworks. We invite collaborative books, edited, and authored, as well as individually written projects.

