

Journal of Social Theory in Art Education  
Volume 45

Movement and Momentum  
Deadline: December 15, 2024

How does collective energy lead to mobilization and action? What happens when we come together to create movement and change? Durkheim (1965) called the shared connectedness people feel when they come together for a common purpose “collective effervescence” (p. 236). These face-to-face encounters have the potential to generate emotional energy for collective action (Collins, 2004; Hunt & Benford, 2008). They are found in rituals and gatherings and through a variety of social movements ranging from everyday forms of resistance to transnational movements (Almeida, 2019; Gabriel et al., 2020).

Today, these gatherings include political rallies and conventions, student protests in support of Gaza on university campuses, digital protests of trans and homophobia, memorials for Black and Brown people who have died by police violence, demonstrations supporting reproductive rights, protests of environmental injustices, including fossil fuel extraction on Indigenous lands, and protests of book bans. They can also be everyday experiences of coming together in classes, museum and community spaces, and conferences. Conversely, threats, harassment, legislation, and legal action can block or stall the momentum of collective action.

We ask authors to grapple with these concepts/ideas/events, which may include the following questions, in the context of art and art education:

- In this period of collective action, what theories and practices emerge in the field?
- In what ways do social connection and gathering, in and outside of the classroom, impact our work?
- How can we use theory as we engage in this moment of movement and momentum?
- How are supportive networks constructed through collective action?

For volume 45 of *Journal of Social Theory in Art Education*, we invite authors to submit essays in traditional, visual, and other creative formats, responding to the theme of movement and momentum. All authors should explicitly address critical social theory from around the world in their paper or artwork. This may include but is not limited to: Feminism/gender studies, curriculum theory, critical race theory, Indigenous theories,

post-colonial theory, postmodernism, queer theory/sexuality studies, posthuman discourses, disability studies, contemporary animal studies, Red pedagogy, decolonizing methodologies, critical studies of social class, material studies, media theories, and other theories as they engage or activate art education.

References:

Almeida, P. (2019). *Social movements: The structure of collective mobilization*. University of California Press.

Collins, R. (2004). *Interaction ritual chains*. Princeton University Press.

Durkheim, E. (1965). *The elementary forms of religious life*. Free Press.

Gabriel, S., Naidu, E., Paravati, E., Morrison, C.D., & Gainey, K. (2020). Creating the sacred from the profane: Collective effervescence and everyday activities. *The Journal of Positive Psychology* 15(1), 129-154.

Hunt, S.A. & Benford, R.D. (2008). Collective identity, solidarity, and commitment. In D.A. Snow, S.A. Soule, & H. Kriesi (Eds.), *The Blackwell companion to social movements* (pp. 433-457). Blackwell Publishing.

We solicit:

#### Traditional Articles

traditional journal articles (3,500-5,000 words) that utilize a variety of research methodologies, conceptual inquiry, or other scholarly approaches that relate to social theory in art education. We are especially interested in articles written by teachers and students (broadly defined) and we are interested in submissions that incorporate visual images, audio, or video by all types of art education scholars.

#### Short Text/Image Articles

short articles (about 1,500 words) that emphasize artistic responses to a wide variety of critical social theory in art education. This could take the form of a visual/photo essay or other non- traditional article that includes text and image experiments.

#### Images/Artworks with Descriptive Abstract/Artist's Statement

high quality images of an artwork or the documentation of an artwork. These should have a short abstract that will act as an artistic statement. Details about the work should also be shared, such as date completed, dimensions if applicable, location of work if site specific, and media of the original work as appropriate.

All traditional submissions must carefully follow the style conventions of the American Psychological Association's Publication Manual (7th edition). Authors planning a non-traditional format are encouraged to consult the editors before submitting their work.

The submission and review processes are fully online and can be accessed at <http://scholarscompass.vcu.edu/jstae/>

The Journal of Social Theory in Art Education (JSTAE) is the official journal of the CSTAE. JSTAE serves as an alternative voice for the field of art education through the promotion of scholarly research that addresses social theory, social issues, action, and transformation, as well as creative methods of research and writing.

**Please direct any questions to: Carissa DiCindio (Editor) and Dana Carlisle Kletchka (Associate Editor) for v. 45 at [jstaeeditor@gmail.com](mailto:jstaeeditor@gmail.com).**

\*The Caucus of Social Theory in Art Education (CSTAE) <http://cstae.org> is an Issues Group of the National Art Education Association (NAEA) <http://arteducators.org>