

Stories that Mattered: Inspired Stories and the Unfolding Arts Curriculum

Call for Papers — Fall 2021 Issue

Stories are the most ancient, universal and venerable literary forms entrusted to tell emerging generations the experienced wisdom of prior generations. The Torah, the Popul Vuh, the Gospels, the Upanishads, The Story of Siddhartha, the Koran, the thousands of other stories arising from all cultural traditions, make up the basis of the spiritual legacy of billions of adherents and form the basis of laws and accepted behavior that govern all. The stories in epic verse and theater, of Homer, Virgil, Dante, Shakespeare, the musical stories of Puccini, Wagner, Verdi, Rogers and Hart, the Gershwins, and Leonard Bernstein, in the novels of Cervantes, The brothers Grimm, Balzac, Tolstoy, Mann, Robert Lewis Stevenson, E.M. Forster, Virginia Woolfe, Marquez, Neruda, Alice Walker, Margaret Atwood, Iris Murdoch, Jane Austin, J.K. Rawlings, Clarissa Pinkola Estes, Amy Tam, Thomas King, Richard Wagamese, Thomson Highway, Lee Maracle, Pauline Johnston, Rita Joe, Mark Twain, Toni Morison, Ralph Ellison, the cinematic and Broadway stories of Walt Disney, Frank Baum, Steven Spielberg, Ken Burns, Tony Kushner and many more keep telling us what is proper, what to fear, and what, even to hope for. The list is extensive and we are certain to have left out hundreds more who have informed and redirected millions of lives.

Stories, unlike admonitions and even reasoned argument, have particular persuasive powers because they embed their truths in accounts of plausible people, if heroine or hero, in a broth of natural and unnatural, fantastic but just possible adventures with which we can find common, if lofty, purpose. Like all art, stories fuse mind and feeling in adventures that at the outset have no guaranteed outcomes. Certainly, no good or deserving outcomes are guaranteed. Just like life.

So we read and see stories as if we ourselves are tumbling along a journey in which every step must be care full and when the story concludes it's as if we had that adventure and what happened to those in the story, happened to our self. So we not only read or see and hear, we learn. Personal account stories take on further persuasion if the author is deemed credible and the story plausible. Which brings us to the call for story submissions to *Artizein: Arts & Teaching Journal*.

“Stories that Mattered”

An issue of *Artizein* devoted to teachers of the arts, where teachers, as credible sources of learning with their own stories to tell, have the opportunity to contribute personal stories of something unexpected that happened in their classroom while teaching, that caused the author to rethink some basic premises of their teaching about art, about students, about teachers, about themselves, about what art and/or schools are for, about what is life all about anyway.

We are inviting such first-hand stories, and what conceptions and pedagogy came to be re-examined and reformed. And, how (hopefully) things changed for the better.

We are seeking approximately ten such articles through invited and open submissions from arts educators teaching all age levels in all institutional settings. The manuscript should consist of several elements; a narrative (story) of what happened in the classroom, a description of the entering beliefs and practices, reflections on the dissonance between prior belief and practice and the pivotal classroom incident, consequential modifications in beliefs and practices, and the results there of. Illustrative materials are welcome. This is nothing more, but also nothing less to stress the critical components of all investigative procedures; draw up a reasonable hypothesis, design an implementation plan, implement the plan, see how it worked, revise accordingly and do it all again. And again.

Call for submissions due: January 15, 2021

Send Inquiries and submissions to: petermarionlondon@gmail.com

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