

Call for Tracks

Deadline September 21st, 2025

simple ant
Simplewunders.life
producers@blackeducology.org

Dr. Dre Carter
University of San Francisco
producers@blackeducology.org

Dr. Eghosa Obaizamomwan-Hamilton
Stanford University
producers@blackeducology.org

Guest Producers

Dr. Tiffani Marie & Dr. Kenjus Watson
San Jose State University and American University

IV. Theme: Black Sustainability Among the Ruins: The New Technologies of Ancestral Wisdom and Rebuilding the Present

The only way to establish Black human agency is to exit the system that insists upon Black dehumanization.

—Tiffani Marie & Kenjus Watson

Instead of flowers to perfume a dead baby, Apocalyptic Education invites educators to align our methods and aims as a sort of moss that grows on top of the many statues of dead colonizers and slavers that dot the landscape of the plantation known as the United States.

—Tiffani Marie & Kenjus Watson

[LISTEN HERE](#)

In our last volume, we focused on refusal; now we turn to acceptance. We ask: how do we accept the “inextricable link between our social death and the function of schools” (Marie & Watson, 2020)? This call is dedicated to the imagination in all of us and the understanding that Black people have always and will continue to make a way out of no way. When Octavia Butler created the Parables and Earthseed, she was creating a blueprint for surviving the apocalypse. It was a blueprint rooted in the collective and building something new. When members of the [Apocalyptic Education Collective](#) (AE) held a meeting with the producers of Black Educology, one question was asked: *“What is the dream that AE is building toward?”*

In response, Dr. Tiffani Marie offered a succinct, powerful, and palpable vision of the trajectory of our efforts: To build toward a Black Sustainability—a “Black Sustainability in a variety of forms: in our health, in our lodging, in our living off the earth, in our communications with each other, in our spirituality, in our love making and art making...in all the things that sustain a people. Being able to create spaces to remember how we have and shall continue to cultivate the infrastructure, community, and the values necessary to sustain ourselves is imperative. And so Apocalyptic Education, [the article](#), starts with a funeral for schools, but that’s really just the first declaration that we were hoping to make in terms of what we need in order to detach or divorce ourselves [from systems and instead] access [Black] sustainability.”

In the spirit of this dream, Tiffani, Kenjus, and the producers of Black Educology are excited to invite you to listen to our [Volume IV Audio Call for Tracks](#), and we look forward to receiving your offerings by September 21st, 2025. This call seeks offerings that build on Marie and Watson's Apocalyptic Education framework. We seek stories from the unwritten future, imaginings of the world to come, and mythologies from beyond the apocalyptic veil. We look to be honest about the state of Black Education in this country. We aim to collectively devise strategies toward Black sustainability.

The producers invite original tracks (theoretical and empirical), creative resources, and community works **that have not yet been published or submitted on any website, journal, or book** from educators, activists, scholars, and students. *The topics of interest include, but are not limited to:*

ANCESTRAL KNOWLEDGE AS PRAXIS.

- With the rise of artificial intelligence, how do we create Black sustainability with what Ruha Benjamin (2024) calls ancestral intelligence (AI)?
- What are sustaining ancestral community-building techniques and community practices?
- How are communities working to create sustainable and generational access to education in today's time?

I. General Information and Policies

The Call for Submissions for the 2026-2027 "Journal" of Black Educology invites teachers, scholars, community members, and young people wishing to participate in an ongoing conversation about the state of Black education. Black Educology and guest producers Dr. Tiffani Marie and Dr. Kenjus Watson invite multiple types of submissions: an individual track, creative works, notes from the community, bonus tracks, and youth speaks (submissions from students 12-18 years old).

WHAT DOES THE CURRICULA LOOK LIKE IN AN APOCALYPTIC ERA?

- Looking toward the future, how can we use maroon choreography to dance beyond the educational apocalypse?
- What are the possibilities of homeschooling collectives for Black children?
- How are we attempting to manifest the tenets of Apocalyptic Education in our daily praxis or life?

SCHOOLS WILL NOT SAVE US.

- How do we attend the funeral of schools while some of us are still caught up in the stopgap of schooling?
- While there has been an attempt to erase or co-opt Black Radical Traditions, what Black traditions will we continue to lean on with the death of schools?
- In what ways are we trying to move beyond school as a paradigm?

References

Marie, T., & Watson, K. (2020). Remembering an apocalyptic education: Revealing life beneath the waves of black being. *Root Work Journal*, 1(1), 14.

Benjamin, R. (2024). *Imagination: A manifesto* (a norton short). WW Norton & Company.

II. Submission Procedures and Policies

Please note that failure to follow the procedures and policies listed below will most likely result in submissions being removed from consideration.

1. **Submissions are accepted via Google Form only at the [Submission Portal](#).**
2. **Originality of submissions.** Only tracks and creative works that have not been previously published are eligible.
3. **Submissions must arrive by the deadline.** The submission form opens on June 21st, 2025, and closes on September 21st, 2025, at 11:59 PM Pacific Time.

- a. Sometimes life be lifeing though. If you have any difficulty meeting this timeframe, please let us know as soon as possible and we will do our best to support you.
4. Submissions are accepted online only at the [BE Full Track Submission Form](#).

Completeness of submissions. Only submit a complete track. All tracks must follow the [BE style guide](#). A complete track has the following:

- a. 15 words or fewer for track title
- b. A 150-word abstract
- c. A 100-word bio for each author
- d. 3000-8000 words per track (not inclusive of references)
- e. Follows APA style guidelines

Projected Timeline

- Full track due September 21st, 2025
- Peer review/Developmental editing completed by November 27th, 2025
- Notification of acceptance status and/or reviewed drafts returned with editor commentary, December 1st, 2025
- Revised tracks with letter to editors due February 2nd, 2026. Secondary Review process completed by editors by February 15th, 2026
- Copyediting conducted through mid-March
- Final revised tracks due within ten days of receipt of the copyedited track.
- Anticipated publication in Spring 2026

For general questions, contact the BE team at producers@blackeducology.org

III. Common Mistakes and FAQs

Common Mistakes

1. Exceeding the word limit (tracks have different word limits).
2. Submitting an incomplete track. A complete track is required, even if it is preliminary.
3. Submitting a previously published or presented track.

4. Submitting the same track to more than one journal.
5. Not indicating the correct category for your submission (e.g., track, youth speaks, notes from the community, bonus track, resources)

FAQs

1. Do I need to be Black to submit?
 - a. It helps
2. Does my work need to focus on the Black community and education?
 - a. Absolutely
3. Is there a submission template?
 - a. Yes, [here it goes](#).
4. Do I need to cite previously published tracks from Black Educology?
 - a. Yes, 3-4 tracks.
5. What is the word count for a **track** submission?
 - a. 15 words or fewer for track title
 - b. A 150-word abstract
 - c. A 100-word bio for each author
 - d. 3000-8000 words per track (not inclusive of references)
 - e. Follows APA style guidelines (no footnotes)
6. What is the word count for a **youth speaks** submission?
 - a. 10 words or fewer for track title
 - b. A 100-word abstract
 - c. A 100-word bio for each author
 - d. 1000-3000 words per track (not inclusive of references)
 - e. Follows APA style guidelines (no footnotes)
7. What is the word count for a **notes from the community** submission?
 - a. 10 words or fewer for track title
 - b. A 100-word abstract
 - c. A 100-word bio for each author
 - d. 1000-5000 words per track (not inclusive of references)
 - e. Follows APA style guidelines (no footnotes)
8. What is the word count for a **bonus track** submission?

- a. 15 words or fewer for track title
 - b. A 150-word Abstract
 - c. A 100-word bio for each author
 - d. 3000-8000 words per track (not inclusive of references)
 - e. Follows APA style guidelines (no footnotes)
9. What is the style for a [resource](#) submission?
 - a. 15 words or fewer for track title
 - b. A 150-word Abstract
 - c. A 100-word bio for each author
 - d. 2000-8000 words per track (not inclusive of references)

APPENDICES

TRACKS: A “track” is a work, painting, sculpture, poem, piece of music, article, or offering related to the central theme of each volume of the BE Mixtape. As a track, each work exists in conversation with other tracks. Collectively, each volume, guest-produced by an artist in the field of education, contributes to the larger collection of volumes that we refer to as mixtapes. Each volume is a full plate in our backyard project, uncovering and uplifting Black voices in educational spaces. In short, a track is work that contributes to the overall ethos of Black Educology.

BONUS TRACKS: No work ever exists in isolation. Each idea and action is a budding fruit brought to life by the seeds of another’s tree. We are all part of this sacred continuum. We’ve decided to incorporate bonus tracks to each mixtape as a nod to the amount of work and voices that we want to make space for. Bonus tracks aren’t expected to align with the call but add to the overall mixtape ethos as they are rooted in Black voices. Bonus tracks are also NOT a participation prize; they are words and sounds that demand their own publication.

YOUTH SPEAKS: Young people need to write the world, and we intend for Black Educology to be a space where they can do just that. Youth voices need to be heard. Not from the fold-up table with the plastic chairs, but from the big oak table with the white cloth. Removing the hierarchical approach to academia by incorporating youth voices is exactly the type of disruption that makes our mixtape subversive. When the youth speak, we listen with the same gravity as an ancestor. Youth Speaks is our attempt to share space and see youth perspectives as central to unpacking Blackness, Education, Ecology, and Action.

COMMUNITY VOICES: Without the communities that raised us, there would be no mixtape. We offer notes from the community for people who feel that their title of mother, cousin, brother, activist, or artist does not give them the authority to speak about the impact of education on Black people, but they do. We know nurses and dancers who think they need a PhD to join us in this space. They don’t. It is because of our community that the beautiful complexities of Black life can seed, sprout, flower, and blossom in the soils of our ancestors, kinfolk, and relatives.

RESOURCES: Items in this section are for our use, either in the classroom or at home. These materials are here to inspire us to create our own resources. Moving beyond the extractive ethos of academia, Black Educology aims to root our work in infusing our community, the Black community, with joy, healing, and restoration. We choose to do this by creating resources that further support informing, conferring, and collaborating with educational voices across the Black diaspora. Ultimately, our resources are a creative approach to building, fighting, and dreaming up new ways to disrupt, subvert, and destroy the inherent oppressiveness of educational institutions. We hope that these resources will help us understand that Black Educology is not just a concept, but a revolutionary way of being.