ATHE 2018
Theatres of Revolution: Performance, Pedagogy, and Protest
Boston, MA | August 1-5, 2018
Black Theatre Association (BTA)
CFP for full panel proposals

Black Theatre Association (BTA) Focus Group of the Association for Theatre in Higher Education (ATHE) invites panel proposals for the 2018 ATHE conference theme, “Theatres of Revolution: Performance, Pedagogy, and Protest” to be held in Boston, Massachusetts August 1-5th 2018.

Revolution and resistance are tools employed to combat injustice and inequality. However, these tools can be used to affect change in any direction, to create more open and equitable societies, or less. In the 2016 US presidential election and its wake, and heading into 2018 midterm elections, the concept of revolution has been used by both left and right. The conference and subgroup committees will consider various meanings of revolution, in scholarship and performance as well as in our work as educators with students in the classroom and rehearsal hall to our work at the intersections between professional practice and college/university campuses.

How might we rethink theatre scholarship and praxis through the Black revolutionary history of African Americans in Boston, the temporary home of Malcolm X and Dr. Martin Luther King, Jr.? How does Boston serve as a geopolitical archive of Black revolutionary practice, casualty and survival? From Black Bostonians such as Primus Hall and Crispus Attucks who fought in the
American Revolution to revolutionary publications such as David Walker’s *An Appeal to the Coloured Citizens of the World* and Phillis Wheatly’s "On Being Brought from Africa to America" these Black Americans represent the rich historical legacy of Black struggles for freedom and self-determination in Boston. How might the conference theme provide a lens through which we might consider the enduring legacy of Black revolutionary thought embedded in dominant narratives of American theatre history? How might the so-called “alt-facts” of the current political regime be subversively engaged to question narratives of American revolutionary thought that erase Blackness?

BTA invites scholars to submit full panel proposals that broadly consider the range of discursive, aesthetic, and practical engagements with notions of revolution that span historical, theoretical, methodological, improvisational and practical implementation and praxis by colonized and marginalized Black peoples. Panel proposals may directly or tangentially connect to the theme of “Theatres of Revolution: Performance, Pedagogy, and Protest.” The Executive Board of BTA seeks thought-provoking investigations of Black cultural production that span theatre and performance theory research, praxis, activism and politics in relationship to creative cultural production.

Ideal **full panel submission** should have the following elements:

- 1) a clear abstract that ties the papers together with no more than 4 panelists with a chair for a traditional panel with a total of 5 for both traditional panels, roundtables, or performances) ; 2) an investigation of the major and/or minor themes of the conference; 3) sponsorship of BTA(achieved by emailing the BTA Conference planner, Dr. Nicole Hodges Persley
hodgespersley@ku.edu); 4) Consideration of co-sponsorship (not necessary, but suggested if applicable) with one other subgroup; 5) Do not submit papers to more than two panels, as ATHE requires that someone not participate in more than two panels within the conference. Panel proposers will then decide which paper proposals best serve the goals of their sessions.

Please note that individual paper submissions are highly discouraged and have a very low acceptance rate. If you presented on a panel last year, we suggest you reconnect with fellow panelists to plan another panel or we suggest posting requests for panelists on the BTA listserv and/or Facebook page. Panel ideas may consider, but are not limited to, the following broad areas as Black meditations on revolutionary and engaged approaches to theater, performance, theory, pedagogy and service:

- Social Activism
- Anti-black violence and premature death
- Freedom and un-freedom
- Fabulation and Modes of storytelling
- Pedagogy and Performance
- Black family
- Social avatars and fictional doubles
- “Pushing out” black girls and boys
- Reclamation of time
- Transgender violence
- Gender and Sexuality
- Trauma and Rage
- Preserving/Writing History
• Museums and Re-enactment
• Death and Survival
• Aesthetic disruptions
• Colonial settler capitalism in the Post-Obama era
• Interdisciplinary performance
• Intersectional considerations of race, ethnicity, class, gender, sexuality and disability.
• Academic and professional theater practice
• Theatre’s intersection with television and film performance
• Public intellectual life
• Citizenship and the (undercommons)
• Diasporic life

**SUBMISSION procedures to BTA Conference Planner**

1) For BTA panel endorsement please submit a two to three sentence-length full [proposa](#)l pitch with full [panel](#) participants to BTA Conference planner,

2) Dr. Nicole Hodges Persley, Ph.D. 
   hodgespersley@ku.edu **no later than** September 28th 2017

3) Complete endorsed Sessions/Panels: November 1, 2017. Designated Panel Chairs should submit your session proposal directly to ATHE online at www.athe.org. Your panel is not officially submitted if you send it uniquely to the BTA Conference Planner.

4) All potential panelists should send a copy of their complete panel paper titles and descriptions in one continuous PDF to hodgespersley@ku.edu by
November 1, 2017. The Executive Committee of BTA will track all panel submissions. ATHE will also forward all panel submissions to the BTA Executive board to rank for conference acceptance. Please note that each focus group is given a limited number of panels due to conference spacing and a strong conference application rate. We will favor those panels with 1) a strong connection to the conference theme; 2) a strong theoretical and methodological point of departure that ties all of the panelists/speakers together and; 3) innovative approaches to interrogating black performance scholarship and performance. “Low-tech” and “no AV” panels are also highly considered by the ATHE conference planners.

1. Go to the ATHE homepage (www.athe.org).

2. Sign into your ATHE account. (If you don’t remember your username or password, use the “Contact Us” function at the very top of the page.) Once you are logged in, continue to Step 3

3. Hover over the “Groups” tab.

4. Hover over “Focus Groups A-B.”

5. Select “Black Theatre Association Focus Group.”

6. Please note that if you are accepted to ATHE 2018 that you are required to be a CURRENT MEMBER AND REGISTER FOR THE CONFERENCE. You cannot participate in the conference if you are not a dues-paying member of ATHE. You will be required to join and register before you can participate.