

2019 ATHE Directing Program: Call for Proposals and News

Full Panels Due Nov 1, 2018

Individual Paper/Workshop proposals Due Oct, 10

Submit here: https://www.athe.org/page/19_proposal_forms

ATHE 2019 – Orlando, FL – Scene Changes: Performing, Teaching, and Working through the Transitions

As the lobby lights flicker, calling ATHE back to a second act in Orlando, it's hard not to think about all that has transpired in that city, in the world, on our stages, and in our classrooms since last we gathered in The City Beautiful in 2013. Seemingly accelerated cycles of public violence, political change, creative innovation, and generational expectations have led us to ponder what comes next, and how exactly we've arrived at our present moment. Our return to the resort space of the Hyatt Regency Grand Cypress affords us the opportunity to pause and reflect on the constantly changing scenery, to contemplate the forces that have thus far shaped our field and our organization, and to debate possible visions of the future—for our art, our institutions, and our students.

The city of Orlando and the state of Florida have over the years experienced dramatic scene shifts, often presaging national changes. From colonial wars to contested elections, Indian Removal Acts to mass shootings, urban experiments to moon shots—Orlando offers to the visitor a panoramic background of troubled pasts and future visions, prompting us to consider the possibilities and consequences of our scene changes. The city's various theme parks provide their own encapsulated representations of past and future, visions that are themselves constantly changing, both in their built scenic environments and in the ideologies that such scenery materializes.

The 2019 Conference Committee invites you back to Orlando for an exploration of all that the theme of "Scene Changes" suggests. What are the practical challenges of scene changes for playwrights, directors, dramaturgs, designers, actors, stage managers, and stage crews? For whom is a scene change an interlude of quiet contemplation, and for whom is it the busiest moment of the night? What is the history of the scene shift, and how have theatre artists dealt with changes in production methods and audience tastes? How do scene shifts shape audiences' experiences? How will our field respond to the challenges and opportunities represented by recent changes in leadership, and by shifting economies of production? How do we reflect on techniques of theatre education and scholarship in this changing moment? How can we begin to proactively change the scenes of the theatrical climate and structure? Perhaps most importantly, how will we make use of the present moment to redress previous wrongs, preserve what is important, and move forward into the future?

Come to Orlando for a change in scenery, and stay for a creative contemplation of that special moment in between, when we collectively sit in the dark, taking in what we've just seen, and imagining what might come next.

Directing Program Topics of Interest

New Paradigms

- The changing face/role of the director
- Shifting landscapes and shifting communities
- Teaching non-traditional students and directing for non-directing students
- Teaching students across the spectrum directing for “other stages”: technology and direction
- Addressing shifts in audience demographics and student learning styles
- Immersive theatre work (considerations, methods, ethics)
- Directing and teaching for experiential work
- Directing for interactive work
- Theatre for binge watchers, gamers, etc.
- Entertainment engineering, new media, & directing
- Directing for new media (VR, Motion Capture, etc.)
- STEM & ties to directing – the interdisciplinary director, transitioning between directing/other fields
- How we work with spaces that are not theatrical (theme parks, virtual reality, etc.) – look at the ways we work in the material structures

Professionalization and the Academy

- Transitioning between commercial/academic directing
- Transitions into education from professional work (especially how to write scholarship re: productions, can SDC Journal PRS be part of this?)
- Intersections between research/praxis/practice
- Professional development and mentoring
- Resident & touring directors
- Freelance directing – how, where vs./and self-generating work
- Creating ensembles and companies vs freelance working methods
- Workshops on concept and narrative writing
- Videos and rights for documenting directors’ work

Casting

- Casting diverse people and plays + season selection + assumptions related to whose stories are told, etc.
- Casting and appropriation – two series panel with research portion and discussion?
- Transitions in gender – EDI, casting, appropriate casting, how we expand thoughts re: “appropriate” casting

Styles and Genres

- Directing Shakespeare + heightened language
- Taking “low” forms and turn into art (ex: Sponge Bob, Harry Potter, etc.)
- Political parties’ needs for actor-based storytelling
- Directing period-appropriate relationships in the #Me-Too world
- Health care and actor/director training

Rehearsal “Spaces” and Collaboration

- Transitions created by directors (visual, aural) and directing students' attention to those - transitions as a way to help them see directors' choices – helping students “see” directing
- Liminal spaces – collaborating with choreographers, etc.
- Using assistant directors effectively
- Directors, dramaturgs, playwrights...oh my! New play process and collaborations.

Please send planned proposals submissions to William Lewis (ww.lewis16@gmail.com) and Kathleen McGeever (kathleen.mcgeeve@nau.edu) by Oct 15, 2018. Full panel submissions are due directly to the ATHE submission system by Nov 1, 2018 for consideration. That form can be found here: https://www.athe.org/page/19_proposal_forms

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