

## ATHE 2019

### SCENE CHANGES: PERFORMING, TEACHING AND WORKING THROUGH THE TRANSITIONS

Orlando, FL | August 7-11, 2019

Dramaturgy Focus Group

Call for Proposals (Full Paper Panels, Full Roundtables, and Individual Papers)

The Dramaturgy Focus Group (DR) of the Association for Theatre in Higher Education (ATHE) invites proposals for full paper panels, full roundtables, and individual papers for the 2019 ATHE conference theme, "Scene Changes: Performing, Teaching and Working Through the Transitions" to be held in Orlando, Florida from August 7- 11, 2019.

The Dramaturgy Focus Group is interested in thinking through how dramaturgs and how acts of dramaturgy may aid in "Scene Changes" (in any way that you may want to intersect with this term). We are interested in panels and papers that can navigate the conference theme (the full theme can be found at the end of this CFP) without feeling beholden to using the phrase "Scene Changes" in the title of your panel or paper. We are always interested in papers and panel submissions that think about dramaturgy in practical, theoretical, and educational ways.

#### **Submission Deadlines:**

- **Individual papers proposals must be sent by Friday, October 12th to Martine Kei Green-Rogers at [martinekeigreen@gmail.com](mailto:martinekeigreen@gmail.com)**
- **Complete panels must be submitted by Thursday, November 1 via the ATHE online form at <http://www.athe.org>.**

#### **Tips for submitting proposals:**

1. Proposals for complete panels (with all presenters assembled) should be submitted directly to ATHE through the website at [www.athe.org](http://www.athe.org) beginning September 21, 2018. The deadline for all proposals is November 1, 2018.
2. If you would like assistance in panel coordination, please use the Dramaturgy Focus Group Facebook page (ATHE Dramaturgy Focus Group), our Focus Group page on the ATHE website, or email individual paper proposals to the conference planner ([martinekeigreen@gmail.com](mailto:martinekeigreen@gmail.com)) no later than Friday, October 12th. Please note, this option does not guarantee submission/acceptance to the conference.
3. Submissions may be either discipline specific (Dramaturgy = DR) or multidisciplinary (MD).
  - a. If your session addresses primarily Dramaturgy, then choose "Single Focus Group" on the online proposal form. All DR-targeted proposals will be sent to the DR conference planner and executive committee to be ranked. It is not necessary to contact the conference planner before submitting a DR proposal (unless you have questions).

b. If your session addresses Dramaturgy but is also appropriate for another Focus Group, you may select DR as one of your Focus Groups for an MD panel. Please contact the conference planners for each of the targeted Focus Groups before submitting the panel. MD proposals are ranked by each of its affiliated Focus Groups.

#### 4. Notes for ATHE Conference 2019

a. Please note the conference dates this year. They are later than the dates of the 2018 conference. It will not be possible to request specific days for presentations.

b. ATHE is committed to maintaining current conference costs and encourages you to consider going “tech-free” for your panel. Of course, if that is not possible, please be sure to request technology when submitting your proposal. For questions about what is included in LCD/Tech packages, please contact **both** ATHE’s Event Planner Briana Baker at [brianab@ewald.com](mailto:brianab@ewald.com) and our Conference Planner, Andrew Gibb at [conf2019@athe.org](mailto:conf2019@athe.org).

c. Participants will be limited to a maximum of two presentations, which include delivering a paper, serving on a roundtable, or serving in an equivalent role in a different type of session. There is no limit to the number of sessions that a person can Chair or Coordinate. Session coordinators should expect to hear whether or not proposals have been accepted or rejected by mid-February 2019.

Questions? Contact Dramaturgy (DR) Conference Planner - Martine Kei Green-Rogers at [martinekeigreen@gmail.com](mailto:martinekeigreen@gmail.com)

#### **The full conference theme is below:**

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.