

# 2011 NBTF International Colloquium

Focus:

## **BLACK THEATRE AND THE CRITICAL CANON:**

### **A CALL TO THE CULTURE BEARERS**

**Winston-Salem, NC, U.S.A.**

**August 2-5, 2011**

#### **RATIONALE**

For twenty-one years now, in ongoing efforts to actualize the vision of its founder and of its sponsor organization, the North Carolina Black Repertory Company (NCBRC), the National Black Theatre Festival (NBTF) has sought to cultivate the artistic consciousness and sensibilities of its audience to and through Black Theatre and kindred artistic expressions of music, the cinema, and literature. NBTF has certainly contributed in no small measure to the development of the next generation of Black Theatre professionals in these art forms.

A current assessment of the state of Black Theatre scholarship in the 21<sup>st</sup> century has exposed an alarming dearth of culture-bear Black Theatre critics who demonstrate competence in the discipline and who possess a command of the tools and the critical acumen to move Black Theatre literary and performative enterprise to new levels.

Who and where are these culture-bearer critics of the Black Theatre?

In order to strengthen and to assure the continued institutionalization of Black Theatre in academia and in institutions dedicated to various art forms and modes of artistic expression, the time has come to frame and articulate a set of Black Theatre theoretical principles that encapsulate the critical judgment of the “native” Black Theatre audience and the collective consciousness of the culture bearers that

engenders Black Theatre. The resulting heightened critical discourse should pave the way for addressing the training of culture-bearer critics who will meet the present dire need and further enrich the critical study of Black Theatre.

This effort on behalf of Black Theatre will serve as clarion call for art critical discourse in other forms of Black artistic expression.

#### **CALL FOR PAPERS**

We wish to invite you personally as a distinguished scholar and professional of the Black Theatre to contribute a presentation addressing at least one of the following or another cogently related topic of your choice:

1. The critic and the essence of Black expression
2. The critic and the cultural ecology of the Black Theatre
3. Socio-political determinism of the critical view of the Black Theatre
4. The nature of and factors influencing the public perception and reception of Black Theatre performance
5. The Black Theatre critic and the racial mountain
6. Lessons to be learned from pioneering Black Theatre critics
7. Toward a distinct approach to Black performance and dramatic literature.
8. Black esthetics and the Black Theatre.
9. Revolutionary Theatre: then and now
10. Valorizing Today's Black Theatre Critic
11. Language, Power and Art Critical Discourse
12. Africa, the African Diaspora and Ownership of the Art Critical Discourse
13. Each Artistic Tradition Engenders its Own Critical Discourse: The Case of the African American Theatre
14. Black Theatre Scholarship and the Academy
15. “Post racial” Critical Discourse: Are We There Yet?

#### **NBTF 2011 International Colloquium Guidelines** The format of the Colloquium

The Colloquium holds four sessions: one session of at least two hours per day. Not more than four presentations are scheduled for each session. No presentation may take longer than twenty-five minutes in order to allow for the all important optimal audience participation and international, intercultural exchanges. The presentations typically predispose the audience to go and experience festival performances of their choice, then, return with their renewed respective and experiences as springboard for their contribution to colloquium exchanges and dialogue.

Each session also features at least one respondent/discussant who serves as catalyst breaking the ice for the all-important audience participation in exchanges about the presentations NBTF as author, director, critic or celebrity performer.

## Specifications for Proposals

### Author:

- Full Name (First, Middle initial, Last)
- Title
- Institution and Department (if applicable)
- Address, including city, state, zip code
- Daytime telephone
- Evening telephone
- E-Mail Address
- Résumé: not to exceed 200 words

### Proposal and Abstract

- Title: Brief, unambiguous and thematically transparent;
- Abstract: Not more than 250 words

### **Full Paper Submission Options:**

- Document Format: 12 point, Times Roman; lines double spaced; top and bottom margins, 1 inch; left and right margins, 1.25 inches.
- Electronic submission as **an e-mail attachment** only must be in the format for **Microsoft Word**. One hard copy mailed under separate cover will help, in case of difficulty opening the electronic version.

We would like to plead that you adhere to these specifications. It will facilitate decision-making.

### **Dates and Deadlines:**

- Friday, March 25, 2011:** Abstracts must be received by 5:00 p.m.
- Saturday, April 30, 2011:** Selections announced
- Thursday, June 30, 2011:** Full draft of presentations must reach the Colloquium office. We would like discussants to receive your presentation latest July 15.

**Please do not submit proposals or completed papers by fax or as e-mail message.**

Send proposals to **one** of the following:

**Dr. Olasopé O. Oyelaran**  
136 Thompson Street  
Michigan, 49006-4537  
Phone: (269) 382-0811  
Mobile: (336) 692-8660  
Email: [olasope@kzoo.edu](mailto:olasope@kzoo.edu)

**Dr. Olasopé O. Oyelaran/  
Ms. Kathryn Mobley**  
NBTF-2009 International Colloquium  
P.O. Box 95  
Winston-Salem, NC 27102  
Phone: (336) 723-2266  
Email: [scribblers29@yahoo.com](mailto:scribblers29@yahoo.com)

### **Special Invitation to Students**

The NCBRC/NBTF and the BTN would like to encourage the participation of students of the Theatre and the African American Tradition in all disciplines who may wish to earn academic credits from their institutions. We would appreciate instructors and supervisory personnel to work with these students. A modest fee to be determined will be charged. The fee will include access to four performances of each student's choice and unrestricted participation in the International Colloquium. Other favorable conditions will be announced in due course.

Without limiting the requirements that institutions might put in place for academic credits, we would look favorably on an after-the-festival critical essay that will be of value to future participation, and to which its author should have pride to cite. It is important to add that the 2011 NBTF International Colloquium will serve as prelude to future workshops on Critical Discourse on Black Theatre and kindred art forms.

Subject to modification, the deadline for registration for academic credits is May 31, 2011