

**Call for Papers**  
**the Black Theatre Review**  
**Vol. 4 No. 1**

*Our stories and achievements had been carried by the wind and buried in the soil. It had been whispered as bedtime stories, spoken from the pulpits on Sunday mornings, and woven throughout our songs and poems of resistance and survival. America did not have to tell us who we were to this country; we told them.*

Dr. Karsonya (Kaye) Wise Whitehead  
ASALH President

*tBTR* is pleased to accept submissions for its fifth publication, Vol. 4 No. 1, to be published in September 2025 online. We invite authors to reflect on the Labor of Black Theatre Pedagogies in historically white colleges and universities.

On the eve of Black History Month, the submission window for the *tBTR* special issue on “The Role of Theatre at Historically Black Colleges and Universities” closed and two conflicting conversations on the national political stage began. First, the U.S. Department of Defense decreed that ‘Identity months [are officially] dead...’, then the White House called on public officials to recognize Black History Month as appropriate. In February 1926, Dr. Carter G. Woodson, President of the Association for the Study of African American Life and History, established Negro History Week because he understood the importance of teaching about the life, history and contributions of African descended peoples in America. Nearly a century later, the continued future of the national recognition of Black History Month is at stake, and the lives, history, and contributions of the underrepresented, underserved, and historically minoritized peoples are under siege... *again*.

Just as the wind, soil, bedtime stories, pulpits, songs and poems carry “our stories and achievements” throughout the U.S., Africa, and Diaspora as Dr. Whitehead proclaims in the epigraph above, Black Theatre Pedagogies have played a vital role in articulating experiences, challenges, acts of resistance, and aspirations of African descendants within HBCUs and historically white colleges and universities. Beyond preparing students to be culture bearers and executors of the tradition in graduate programs, the profession, and beyond, the critical study and production of Black Theatre in educational settings increases dramaturgical multilingualism, which leads to more culturally competent theatre criticism and production work. Additionally, the operationalization of Black Theatre Pedagogies can be a medium for the introduction, reproduction, and revitalization of Africanist cultural practices that can offer support mechanisms for navigating hostility within and beyond educational institutions. Furthermore, and specific to historically white colleges and universities, Black Theatre Pedagogies empower underrepresented participants to remake worlds where they are historically underserved and minoritized, with their voice and in their image.

In the tradition of Black expressivity, the theme for Vol. 4 No.1 responds not only to the 2025 ASALH theme of Black History Month, ‘African Americans and Labor,’ but also to the *tBTR*

special issue on “The Role of Theatre at Historically Black Colleges and Universities.” We invite the submission of historical accounts, case studies, scholarly notes, interviews, photographs and other digitized forms of creative scholarship that make the labor of Black Theatre Pedagogies more visible within historically white colleges and universities. Submissions may address, but are not limited to, the following:

- Black Theatre curricular development,
- Black Theatre and placemaking (departmentally, on the broader campus, and/or within the community surrounding the institution),
- Historical accounts of Black Theatre pedagogy and performance in historically white colleges and universities,
- Profiles of faculty laboring in the educational vineyards to preserve the Black theatrical traditions of the U.S., Africa, and the Diaspora, or profiles of successful alumni,
- Strategies for successfully navigating the lack of resources—real or imagined—in advancing Black Theatre pedagogy and performance,
- Sustainable interventions for the institutionalization of Black Theatre Pedagogies in the face of declining college enrollment, threats to the arts and humanities, and DEIA reform efforts by the current U.S. administration,
- Explorations of the impact of the loss of identity/aesthetic studies such as Black Theatre on educational theatre programs,
- Reflections on the challenges and invisible taxes of undertaking Black Theatre Pedagogies on faculty leaders, and
- Testimonials on the power of Black Theatre Pedagogies, its contributions to healing, building resilience, identity making, and the development of a lifelong commitment to arts and letters.

### **Photograph Submissions**

*tBTR* is accepting photographic submissions of past and present productions at historically white colleges and universities. All submissions must include the production title, director, location, names of those photographed, the photographer (if known), and 2-3 sentence performance summary.

### **Book Review, Performance Review, Notes, and Works of Multimedia**

We also seek to publish book and performance reviews, illustrative casebooks, and notes from the field that document institution building, teaching, practice and production-based experiences, technical and design notes, and works of multimedia related to this issue.

### **Submission Guidelines**

The last date for submissions is March 7th, 2025, at 11:59 p.m. EST. Please refer to the *tBTR* website for specific article section guidelines. Manuscripts must be submitted in Microsoft Word, standard format (1-inch margins, double-spaced, and single column), and in Times New Roman 12-point font. Submissions should use footnotes and comply with **The Chicago Manual of Style (18th ed.)**, using notes and bibliography system. Please upload your full manuscript on our [website](#). Early submissions will receive preference in the review and publication process.

**Omiyemi (Artisia) Green, MFA**  
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