

## ***TDR Critical Acts CFP & Guidelines***

*TDR's* Critical Acts section features short articles (2,500–3,000 words) focused on a single recent decisive performance or festival of performances, including theatre, dance, music, performance art, installations, etc. We encourage articles on performances from all over the world within six months of their occurrence. Please see recent issues of *TDR* for examples. We encourage emerging scholars and graduate students to submit.

### ***Essential Elements***

Unlike reviews, Critical Acts articles combine thick description with critical analysis. They include performances in the historical record by examining their historical, cultural, and artistic contexts. All submissions should address the following:

- **Information:** Include the dates, venue, location, author, director, devising ensemble, choreographer, composer, performers, designer, and title of the performance and/or event.
- **Critical Evaluation:** Analyze the theoretical and/or historical implications of the performance and/or event.
- **Methodology:** Use a performance studies approach.
- **Thick Description:** Give precise and detailed descriptions of key moments and important framing elements to illustrate theoretical implications. Give your readers a sense of how the performance looked, sounded, felt, tasted, smelled, etc.
- **Background:** Include information on the artist, related types of performance, or other information that positions the work in its historical and/or aesthetic framework.

Please send your essay as a Word file in 12pt Courier New font. Include your name and contact information, a 50–75 word bio, and a two–three sentence abstract. If accepted, we will request 5–7 high-resolution photos with captions and permissions. You can find the complete guidelines [on our website](#).

Submissions are currently accepted through [Scholar One](#).

Please visit the [TDR website](#).