

The 35th Annual
Mid-America Theatre Conference
Wyndham at Playhouse Square – Cleveland, OH
March 6-9, 2014

Revision

Practice/Production Symposium – Call for Papers

The Practice/Production Symposium of the Mid-America Theatre Conference (MATC) is seeking proposals for papers, co-papers, presentations, round-table discussions, organized panels, workshops, and visual presentations that can be linked to the notion of “Revision,” broadly construed, from the perspective of directors, actors, technicians, designers, playwrights, dramaturgs, and/or stage managers. We seek to examine current and emerging challenges in all production disciplines and the analysis of the creation and reception of theatre from all production areas.

Papers and presentations may be critical reflections or analyses of specific theatrical events or theoretical investigations of the work of significant practitioners. All approved presenters will have the opportunity to submit their work to *Theatre/Practice*, a peer-reviewed, open-access, online journal created to encourage, recognize, and disseminate rigorous and high-quality scholarship on the practice and theory of theatrical practice. Submissions to *Theatre/Practice* are limited to work presented as part of the Practice/Production Symposium.

Possible investigations of “Revision” might include:

- What inspires revision or a re-visioning within the performance or production context?
- What performances or elements of production are we drawn to (or do we need to) revise or re-vision?
- How is revision/re-vision defined or achieved through performance? How do we perform, direct, design, write, or manage revision?
- What connections exist between revision, re-vision, and adaptation?
- What tensions or challenges emerge as part of the revision process? How do we confront those issues?
- What is the value of revision or re-vision within a theatrical context?
- How does revision reify or challenge cultural, political, or ideological assumptions through performance?
- What artists or ways of working particularly speak to or embody revision?
- What is the relationship between the original or authentic and the revision/re-vision? How is that manifested within the performance space or production process?
- What is the relationship of the audience to revised or re-visioned performances?
- How might aspects of revision in the ever-ephemeral performance context be documented or archived?

Applicants should email 150-250 word abstracts that include the applicant’s name, rank, academic affiliation, address, telephone, email, presentation format (single paper, co-paper or co-presentation, panel presentation, roundtable discussion, or other), title of presentation, and a two-three paragraph description of the paper, panel or presentation. Please include any special technology needs in your abstract such as Powerpoint, audio or video. (Please note that technology accommodations can be extremely limited during the conference.)

Individual paper and co-paper presentations should not exceed 8 double-spaced pages (approximately 2000 words) and will be limited to a 15-minute maximum. Roundtable discussions and organized panels will be limited to a 45-minute presentation period followed by a 25-minute audience discussion and question period.

Deadline for submissions: October 15, 2013

Please send submissions electronically as MS Word or PDF files to BOTH:

Cate Brewer, University of Mary Washington, cbrewer@umw.edu and
Emily Rollie, Monmouth College, erollie@gmail.com