

**paradigm** . . . *n.* . . . **1** *a*) a pattern, example, or model *b*) an overall concept accepted by most people in an intellectual community, as a science, because of its effectiveness in explaining a complex process, idea, or set of data **2** *Gram.* an example of a declension or conjugation, giving all the inflectional forms of a word---*SYN.* model.

**praxis** . . . *n.* . . . **1** practice, as distinguished from theory, of an art, science, etc. **2** established practice, custom **3** [Now Rare] a set of examples or exercises, as in grammar

**field** . . . *n.* . . . **1** a wide stretch of open land; plain; **2** a piece of cleared land, set off or enclosed . . . **6** a battlefield . . . **10** the background, as on a flag or coin . . . -*vt.* *Baseball, cricket a*) to stop or catch or to catch and throw (a ball) in play *b*) to put (a player) into a field position **2** [Colloq.] to answer (a question) extemporaneously.<sup>1</sup>

### *Call for Papers*

The *Journal of Dramatic Theory and Criticism* seeks articles of three types for future issues:

- (1) essays of 20-25 manuscript pages, exclusive of notes, addressing **paradigms** used in or potentially useful for dramatic theory and criticism, broadly conceived;
- (2) essays of 15-25 manuscript pages, exclusive of notes, investigating **praxis**, such as theatre practices that raise questions about the nature of theatre, drama, or performance;
- (3) shorter essays, interviews, or dialogues reflecting on **the field** by examining a body of work by an individual author or a recent theoretical or critical trend.

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1. *Webster's New World Dictionary of American English*, 3<sup>rd</sup> edition.