

# Journal of Dramatic Theory and Criticism

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**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.

Submissions will be accepted on an ongoing basis. Inquiries may be directed to the managing editor at [jdtc@ku.edu](mailto:jdtc@ku.edu). To submit a manuscript, please send an electronic copy as a Word attachment (including a cover page with name, address, e-mail, and phone number). Manuscripts may also be sent (with personal information indicated above on a separate page) by mail to:

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Department of Theatre  
University of Kansas  
Murphy Hall, Room 356  
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1. *Webster's New World Dictionary of American English*, 3rd edition.

## Call For Proposals

Affect, Performance, Politics

A SPECIAL SECTION  
IN THE SPRING 2012 ISSUE OF *JDTC*  
(Deadline: December 15, 2010)

Erin Hurley and Sara Warner, Guest Editors

For this special section of the *Journal of Dramatic Theory and Criticism*, we invite proposals for essays exploring the intersection of affect with theatre and performance (studies).

Theatre and performance have often been conceptualized (or damned) as engines of feeling. In the case of Addison and Steele, Joanne Baillie, or Victor Turner, theatrical emotion is mobilized for pedagogical or rhetorical ends, to instruct in right-feeling or to communicate cultural values. Zeami, Artaud, and Josette Féral, despite their obvious differences, value affect for its potential to renew performance aesthetics, whereas Jill Dolan, José Esteban Muñoz and Friedrich Schiller turn to affect to solidify—even occasion—sometimes unexpected political and social alliances. Indeed, feeling—here intended to gesture toward a range of affective response from sensation to emotion—runs like a red thread through the history of theatrical production and dramatic theory—east and west, north and south. Of late, and consonant with what has been called “the affective turn” in the Humanities and social sciences, scholars have renewed theatre and performance’s historical attention to questions of sentiment, feeling, and mood with work on racialized affect in/as performance, utopian performatives, and theatre’s affective labour. We hope that this special section of *The Journal of Dramatic Theory and Criticism* will foreground performance’s intellectual genealogy of affect in ways that specify theatre’s relation to and use of emotion and to put theatrical performance back into the wider conversation on affect in order to enrich an already lively discussion.

Potential topics include but are by no means limited to:

- How do theatre and performance give rise to hegemonic and counter-hegemonic “structures of feelings”?
- By what various means does theatre produce, disseminate and transmit feeling, emotion and affect? Are there kinds of theatre/performance that seems particularly affective, and why?
- How has theatrical affect participated in building or destabilizing collectives, communities, and nations?

- What are the best or most efficacious strategies for mapping, tracking and/or marking affects and their resonances in and through performance?
- If affective labour, as Michael Hardt and others have noted, now constitutes the pinnacle of labouring forms, why do some forms of affective labour, namely theatre, continue to suffer rather than thrive?
- What can studies of specific affects, such as compassion, pity, or terror, tell us about postmodern feelings?

Please direct proposals and queries to both Guest Editors: Erin Hurley ([erin.hurley@mcgill.ca](mailto:erin.hurley@mcgill.ca)) and Sara Warner ([slw42@cornell.edu](mailto:slw42@cornell.edu)).

Proposals of approximately 500 words plus a short CV should be submitted as attached files in either MS Word or .RTF format. Please include your name, mailing address, e-mail, and phone number in the cover message. Proposals must be received by December 15, 2010 to receive full consideration.

Authors whose proposals are selected by the guest editors will have until June 1, 2011 to submit their full essays of 20-25 manuscript pages, exclusive of notes. These too should be sent to both guest editors.

## *Announcing*

Cognitive Science, Theatre and Performance: The State of the Field

A SPECIAL SECTION  
IN THE SPRING 2011 ISSUE OF JDTC

Rhonda Blair and John Lutterbie, Guest Editors

New research in the cognitive sciences offers valuable perspectives on the interrelatedness of mind, body and environment, which includes disability, social, political, ethnic and economic contexts. Cognitive psychologists and neuroscientists such as Antonio Damasio, V. S. Ramachandran, Paula Niedenthal, Gerald Edelman, Vittorio Gallese, Susan Goldin-Meadow along with humanists and linguists such as George Lakoff, Shawn Gallagher, Evan Thompson, Elizabeth Ann Wilson, Mark Johnson and Jerome Feldman, are developing models of these concepts that can be fruitfully applied by scholars in theatre and performance.

The section will include essays by scholars who are working in the area that assess the state of the field, by looking at its values, limitations and potentials. A short list of possible topics includes:

- Can the study of the cognitive sciences advance the study of theatre history?
- Do the cognitive sciences offer new approaches to the analysis of narrative and non-narrative plays?
- Are there models of how the embodied mind works that are useful in understanding acting, directing, playwriting, dramaturgy, and design?
- How can the cognitive sciences, which are based on concepts of normative ability and behavior, be useful to disability studies?
- What models of cognitive processes have the greatest potential for understanding audience response and behavior?
- How do theories developed in the cognitive sciences help us to better understand creativity, imagination, and technique?
- Are the cognitive sciences useful in assessing established concepts such as catharsis, empathy, plot, character, etc.?
- Can the cognitive sciences be useful in understanding concepts such as the “postmodern condition,” “the society of the spectacle,” and “performativity”?

## **The *Journal of Dramatic Theory and Criticism* Announces New Editor**

On July 1, 2010 Scott Magelssen will replace Iris Smith Fischer as editor of the *Journal of Dramatic Theory and Criticism*. Fischer has served as editor since July 2007, when she assumed the editorship from longtime editor and *JDTC* founder John Gronbeck-Tedesco, who has since served as consulting editor. Both Gronbeck-Tedesco and Fischer will continue to serve as consulting editors.

Scott Magelssen teaches theatre history and performance studies at Bowling Green State University. He is the author of *Living History Museums: Undoing History Through Performance* (Scarecrow Press 2007), and co-editor, with Ann Haugo, of *Querying Difference in Theatre History* (Cambridge Scholars Publishing 2007). He is currently co-editing a collection of essays with Rhona Justice-Malloy, entitled *Enacting History* (University of Alabama Press), and a collection of essays with Henry Bial, entitled *Theatre Historiography: Critical Questions* (University of Michigan Press). He has served as an Associate Editor for *Journal of Dramatic Theory and Criticism* and as a member of the Editorial Board for *Theatre Topics*.

## Editor's Note

This issue is the sixth, and last, under my editorship. I have sought to publish articles and special sections, such as “Articulations of Contemporary Arabic Culture in Theatre and Performance” and “Glocal Dramatic Theories,” that would address contemporary issues set in the local contexts in which our readers, worldwide, live and work. My second intent has been to revisit issues in theatre scholarship in innovative ways, as readers will find in numerous articles and also the special section “Semiotic Analysis of Avant-Garde Performance.” Third, I have encouraged submissions on intermedial research, as we see in this issue’s special section, “As Seen on TV.” Thanks to all of the guest editors who have brought these exciting new perspectives to the readers of *JDTC*.

The *Journal of Dramatic Theory and Criticism* is published by the Department of Theatre at the University of Kansas, supported by the College of Liberal Arts and Sciences, and has been co-sponsored since 2007 by the Department of English. Over the past three years I have learned from and enjoyed working with KU colleagues who have assisted the journal in countless ways. First, thanks to John Gronbeck-Tedesco, founding co-editor, for his trust in me and continuing involvement with the journal. He has been a valued counselor and discerning reader. John Staniunas, Chair of the Department of Theatre, has also been a staunch friend of *JDTC*. To John, as well as Joseph Steinmetz, the former Dean of the College of Liberal Arts and Sciences, and the current Acting Dean, Greg Simpson, and the three Associate Deans who enthusiastically supported *JDTC*—Paul d’Anieri, Ann Cudd, and Liz Kowalchuk—we owe the journal’s continuing existence. For their support and encouragement, I also thank my department’s former Chair, Dorice Williams Elliott, and the current Chair, Marta Caminero-Santangelo.

The considerable work of gathering, vetting, and publishing articles of quality could not be accomplished without the assistance of the managing editor. I have been fortunate to have in that position since 2007 the capable and organized Jocelyn Buckner. Her predecessor, Joy Richmond, trained us both. Typesetting and page layout have been provided, first, by graduate student assistants Owen Grieb and Garrett Anderson at the Hall Center for the Humanities, and currently by Paula Courtney, who runs the College’s Office of Digital Media Services. Subscription assistance, once provided by Betty Vincent and others at the Hall Center, directed by Victor Bailey, is now handled by subscriptions assistant Patrick Phillips. Jay Coffman and Dana Ingkatanuwat have kept accounts; Lene Brooke and Kim Bohmann have kept track of our payroll. Brian Rosenblum, of KU Scholar Works, has digitized the journal’s back run. Finally, I want to acknowledge the longtime contribution of Allen Press, where the journal is printed, and our contact there, David Emerson. To all of these wonderful individuals and organizations, I extend

my appreciation.

Since its inception in 1987, *JDTC*'s associate editors have served as its primary reviewers. My thanks to them for their wise counsel, and to all of our anonymous reviewers for their thoughtful and articulate reports. Several have joined our board during the past three years: Rhonda Blair, James Hamilton, and Scott Magelssen. **I am happy to announce that the distinguished scholar Marvin A. Carlson recently agreed to become an associate editor as well.**

As of July 1, Scott Magelssen will begin his three-year term as editor. Submissions and subscription inquiries should continue to be sent to the addresses on the inside front cover, but other inquiries may be addressed to Scott at:

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In honor of *JDTC*'s associate editors, Scott has organized two panels at the August 2010 conference of the Association for Theatre in Higher Education, at which six of the journal's high-profile scholars—Rosemarie Bank, Henry Bial, Herbert Blau, Michal Kobialka, Alice Rayner, and Patricia Ybarra--will address the shifting institutional, economic, and disciplinary contours of contemporary theatre discourse.

It has been a privilege to serve the authors and readers of the *Journal of Dramatic Theory and Criticism*. It is a pleasure to see it moving briskly into the future.

Iris Smith Fischer  
Department of English