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The *Journal of Dramatic Theory and Criticism* was founded in 1986 at the University of Kansas and publishes full-length articles that contribute to the varied conversations in dramatic theory and criticism, explore the relationship between theory and theatre practice, and/or examine the body of work by an individual author or a recent theoretical or critical trend. The *Journal* is published semiannually at the University of Kansas: the fall issue is published in December; the spring issue, in June.

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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.¹

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. All manuscripts must conform to the 7th edition of the *MLA Handbook for Writers of Research Papers*. All references should be contained in endnotes using Arabic numerals and should not be followed by works cited or bibliographies. Inquiries and submissions should be directed to the managing editor at jdtc@ku.edu. Please send manuscripts—with all identifying markers removed—as an email attachment (and include a separate cover page with name, address, email, and phone number). Manuscripts may also be sent (with personal information indicated above on a separate page) by mail to:

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

Announcing

Affect, Performance, Politics

A SPECIAL SECTION
IN THE SPRING 2012 ISSUE OF *JDTC*

Erin Hurley and Sara Warner, Guest Editors

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 labor. 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.

A short list of possible topics includes:

- Where and how might we locate aesthetic and intellectual genealogies of the affective turn in (relation to) theatre and performance studies? What of the histories of feminist performance and criticism, for instance, or of theatre phenomenology?
- How do theatre and performance give rise to hegemonic and counterhegemonic “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 labor, as Michael Hardt and others have noted, now constitutes the pinnacle of laboring forms, why do some forms of affective labor, namely theater, continue to suffer rather than thrive?
- What can studies of specific affects, such as compassion, pity, or terror, tell us about postmodern feelings?