

**JOURNAL OF DRAMATIC
THEORY AND CRITICISM**

Editor

Scott Magelssen

Consulting Editors

John Gronbeck-Tedesco

Iris Smith Fischer

Founding Editors

Paul Newell Campbell

John Gronbeck-Tedesco

Administrative Director

Mechele Leon

Managing Editor

Patrick Phillips

Subscriptions Assistant

Scott Knowles

Associate Editors

Rosemarie Bank

Charles Berg

Henry Bial

Rhonda Blair

Herbert Blau

Marvin A. Carlson

John Countryman

Robert Gross

Roger Gross

James Hamilton

Richard Hornby

Michal Kobialka

Felicia Londré

Mechele Leon

John Lutterbie

Alice Rayner

Natalie Crohn Schmitt

Yvonne Shafer

Patrick White

Patricia Ybarra

Published By

College of Liberal Arts
and Sciences

CLAS Digital Media Services

Departments of Theatre
and English

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.

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. Manuscript inquiries may be directed to Patrick Phillips, managing editor, at jdte@ku.edu. Because the *Journal* uses an anonymous peer review process, contributors are asked not to put their names on manuscripts; only the title should appear. To submit a manuscript, please email an electronic copy as a Word attachment (including a cover page with name, address, email, and phone number) to the managing editor. Alternately submissions may be mailed as a Word document on a disk to the managing editor at the address below. Please see the general call for papers for more specifics about submissions.

Book reviews should be between 800 and 1000 words for single book reviews (1500 words for double book reviews) and should also conform to the MLA handbook. Reviews should include title and publication information at the top, left justified with hanging indent, current price of the book in both cloth and paper (if applicable), and length in pages, inclusive of front matter and appendices. Reviews should speak to the book's strengths and/or weaknesses, its contribution to the field in relation to similar/competing volumes (if applicable), and the particular audiences to whom the book would be most helpful. Reviews should end with name of reviewer, followed by institution, right justified.

All subscriptions must be prepaid by check in US currency. No credit card payments are available at this time. Please make checks payable to: *Journal of Dramatic Theory and Criticism*. Current subscription rates can be found at <http://www.jdte.ku.edu>.

Send subscription orders to:

Journal of Dramatic Theory and Criticism
Department of Theatre
University of Kansas
Murphy Hall, Room 356
1530 Naismith Drive
Lawrence, KS 66045-3140

Some back issues are available. For additional subscription information, contact Scott Knowles, subscriptions assistant, at jdtesubs@ku.edu.

Scholars may, without prior permission, quote from the *Journal* to document their own work, but it is their responsibility to make proper acknowledgement and to limit quotation to what is legitimately needed. This waiver does not extend to the quotations of substantial parts of articles or to a quotation presented as primary material for its own sake. Requests for permissions to reprint all or substantial parts of articles should be made to the authors who retain all rights to their work.

For further information regarding the *Journal* and a link to our digitally archived material, please visit our website at <http://www.jdte.ku.edu>.

Journal of Dramatic Theory and Criticism

Spring 2011
Volume XXV
Number 2

Contents

“Christopher Marlowe’s ‘Unholy Fascination’: Performing
Queer *Edward II* in the 1990s” 5
Angela K. Ahlgren

“*Fronteras Imaginarias*: Theorizing *Fronterizidad* in the
Simulated Illegal Border Crossings of El Alberto, Mexico” 23
Natalie Alvarez

“Reconnecting Text to Context: The Ontology of ‘French
Medieval Drama’ and the Case of the *Istoire de la Destruction de Troie*” 37
Lofton L. Durham

Special Section: Cognitive Studies, Theatre, and Performance

Edited by Rhonda Blair and John Lutterbie

“Introduction: *Journal of Dramatic Theory and Criticism*’s
Special Section on Cognitive Studies, Theatre, and Performance” 63
Rhonda Blair and John Lutterbie

“For Hecuba or for Hamlet: Rethinking Emotion and Empathy
in the Theatre” 71
Amy Cook

“Mining the Gap: Physically Integrated Performance
and Kinesthetic Empathy” 89
Wanda Strukus

“Perceptual Dramaturgy: *Swimmer (68)*” 107
Pil Hansen

“Minding Bodies: Demons, Masks, Archetypes, and the Limits
of Culture” 125
John Emigh

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:

The Journal of Dramatic Theory and Criticism
Department of Theatre
University of Kansas
Murphy Hall, Room 356
1530 Naismith Drive
Lawrence, KS 66045-3140

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?