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Call for Submissions

The editorial team is always open to receiving submissions. Articles should not normally exceed 6000 words in length, should include full references and bibliography, and should also include an abstract of no more than 150 words detailing the key areas of analysis. The journal invites contributions from a wide and diverse community of researchers. It seeks to generate and promote research from both experienced researchers and to encourage those new to the field. The aim is to provide a forum for debate arising from findings, as well as theory and methodologies. A range of research approaches and methods is encouraged. Before submitting an article or feature please refer to the full guidelines which are available from the Intellect website.

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Peter Thomson is Emeritus Professor of Drama at the University of Exeter. He has written books on Shakespeare, Brecht and *On Actors and Acting* (2000), was the General Editor of the three-volume *Cambridge History of British Theatre* (2004) and is a Research Associate of the *New Dictionary of National Biography*. He has just completed, for Cambridge University Press, an Introduction to British Theatre from 1660 to 1900, scheduled for publication in 2006. If he ever writes another book, it will probably be on cricket, which he intends to continue playing long enough to be in the same team as one of his grandsons.

Lesley Wade is a senior lecturer in the Department of Drama at the University of Exeter, where she is the convener of the MA/MFA in Staging Shakespeare. Recent books include *As You Like It*, in the *Shakespeare Handbooks series* (2005), and *Actor as Anti-Character* (2000), based on her research through practice. She also publishes translations of Slovenian drama and writings on the Slovenian theatre, such as *Alisa, Alice* (2003) and her book *Slovenian Drama Post-Independence - four plays* is forthcoming.

Aims and Scope

Studies in Theatre and Performance fosters a progressive forum to explore the nuances of theatre practice. The journal provides a critical scope to include other related disciplines in its scrutiny of the stage, exploring the interplay between performance, audience and dramatic practice.

The journal examines theatre in all stages of development, from conception to live performance. The articles directly engage with theatrical practice at grassroots level, using research undertaken in studios, rehearsal rooms and experimental workshops. The notion of theatre as an organic form is emphasized through the journal's focus upon the methods of creating theatre and performance. The fusion of diverse authorship and wide-ranging content spreads the scope of its work to include both scholarly communities and active practitioners.

This is the official publication of the Standing Conference of University Drama Departments in the UK, and incorporates *Studies in Theatre Production*.

Articles

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It ain't what you do, it's the
way that you do it
Jane Bacon

Pedagogies of Theatre (Arts) and Performance (Studies)

Roberta Mock and Ruth Way

This article attempts to articulate the positioning of Theatre and Performance as both a subject grouping and undergraduate programme at the University of Plymouth. The negotiations which lead to this positioning result in pedagogical decisions that converge around an ethos of blurring binaries. These binaries include: art/study, theatre/performance, arts/humanities, theory/practice, knowledge/intuition, and mind/body. Teaching and learning practices therefore revolve around the transmission of experience, aiming to transform students into reflexive practitioners who are able to express embodied understandings of the subject discipline(s)

Approaching performance though praxis

Stephen Farrier

In an article in *The Drama Review*, Richard Schechner (2000b) discusses the value of theory in performance studies. He talks about the relationship of post-structuralism, in its broadest sense, with performance studies and also discusses the way in which such a relationship is currently modelled. In this article I will develop Schechner's ideas about the value of theory and practice in relation to two examples of practice in which I have been engaged with second-year drama and education undergraduate students at the Central School of Speech and Drama, London. I reform Schechner's ideas of the relationship between practice and theory by expressing the terms of his article within a relation of praxis. However, praxis need not only be seen as the relationship of theory to practice in terms

of the work it produces in the studio; praxis can also be used as a means by which students can gain access to what could be described as 'high theory'. I end with a discussion of the ways in which praxis can help expose what is often disavowed in the tension between what can be described broadly as 'a theoretical approach to making performance' and 'a physical approach to making performance'. I also make a provisional list of the potentials of working with praxis in the mind and in the body.

'We're not beginning to... to... mean something?': teaching Beckett's theatricality in a university drama department

Mark Batty

Bereft of deposited messages or meanings (indeed, intent on questioning the validity and worth of meaning-making processes) and deploying theatrical convention as an integral part of the manner in which experience is conveyed and examined, Beckett's plays often frustrate strategies of literary appreciation and render some traditional manners of considering texts in the seminar room obsolete. Using approaches by which students might 'ask questions practically' of a dramatic text, such as performing a series of workshoped or rehearsed performative operations upon those texts, the theatricality of each work may be examined and new learning journeys may be defined in assisting students in their confrontations with Beckett's plays. This article explores these issues within a fictional dialogue between lecturer and student. It takes the form of, and borrows from Beckett's *Duthuit Dialogues*.