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Editor's Note

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Editor's Note

The *Journal of Dramatic Theory and Criticism* has been publishing theatre research and scholarship since 1986. With this issue, I come to the end of my three-year term as editor of the journal. Looking back over the issues, I like to think that those who contributed to and worked on *JDTC* during this portion of its history have both reinforced the editorial line of the journal and offered important openings to the field. The journal has shaped my own approach to theatre and performance studies, and I have often returned to a passage of John L. Gronbeck-Tedesco's "Inaugural Statement" in the first issue of *JDTC* that outlines and expands the work of dramatic theory and criticism:

the realm of the dramatic and the theatrical goes far beyond the theatre, extending into religion and ritual, social behavior, clinical techniques, the philosophy of method, the creative process, political science, dance, education, family therapy, narrative and lyric literature, rhetorical studies...The list goes on...and on."¹

I have appreciated this statement, written now several academic generations ago, as a form of guidance not only for the journal and what might or might not fall under its purview but also as a way of approaching theatre and drama. This expanded notion of theatre studies emphasizes the idea that theatre scholarship is not bound by the buildings in which theatre happens, or the stages where drama is performed, and certainly not by the books and pages that anthologize the field. Rather, we are surrounded by "the dramatic and the theatrical," and it is our work as theatre scholars to consider such surroundings both theoretically and critically.

This thinking has produced a kind of dual edged editorial questioning. On the one hand, I have regularly asked authors why their argument matters outside the world of the plays or productions they are analyzing and, on the other hand, I have also asked authors to explain to us, the readers, how the work sits among the various traditions of dramatic theory and criticism. That is, dramatic theory and criticism can often account for far more than we might give it credit for and such socially and culturally engaged work only benefits from a close engagement with the scholarship in our field.

It has been a real pleasure editing the journal and I am thankful for the opportunities to work with so many brilliant scholars, artists, authors, and editors. I find it quite fitting that my last issue with the journal is a further opening and expansion, featuring the work of many authors and an editorial team of five, bridging two journals in our field, *JDTC* and *Global Performance Studies*. Kevin Brown, Felipe Cervera, Kyoko Iwaki, Kristof van Baarle, and I have been meeting from Belgium, Japan, Missouri, New York, and Singapore, since the very earliest days of the global pandemic. The authors in this issue have been doing the same:

making connections—both theoretical and personal—and across distance—both social and geographic.

This is a big issue of the journal and it raises some big issues for our field, not the least of which is the idea of co-authorship and collaborative research methods in theatre and performance studies. As others and I have asked many times elsewhere, I'll ask again here: As theatre and performance scholars and artists we study what is certainly one of most collaborative art forms—why do we so often research, study, and write about it alone? This issue makes clear, I hope, that we don't need to. And that's not to say collaborative work is easy. It's not. We're learning (and exploring new ways of learning) as we struggle to study and think alongside and with each other. We know that if "the realm of the dramatic and the theatrical goes far beyond the theatre" that we'll need to discover it together. Thank you to all authors, editors, and artists whose work has collectively moved *JDTC* forward over the past issues, years, and decades. I am grateful to have been able to share in part of that work.

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Note

1. John L. Gronbeck-Tedesco, "Inaugural Statement," *Journal of Dramatic Theory and Criticism* 1, no. 1 (1986): 2.