

Theatre, Dance and Performance Training

NEW JOURNAL FOR 2010 CALL FOR PAPERS

Theatre Dance and Performance Training (TDPT) is a new, twice-yearly, peer-reviewed journal which acts as a research forum for practitioners, academics, creative artists and pedagogues interested in training in all its complexity. The journal is dedicated to revealing the vital and diverse processes of training and their relationship to performance forms both past and present, a diversity reflected in the journal's international scope and interdisciplinary form and focus.

TDPT acts as an outlet for documenting and analysing *primary* materials relating to regimes of performer training as well as encouraging *discursive* contributions in a range of critical and creative formats. *TDPT* provides a valuable meeting-point for practitioner-researchers wanting to know more about training before, beneath, beyond and within performance.

Invitation to Submit

Submissions for manuscripts are sought for the three distinct areas of the journal:

1. For the largest section of the journal: discursive materials in the form of articles, critiques and extended analyses. These will normally be from **5000-7000 words**.
2. For the section entitled *Sources*: materials relating to regimes of performer training – workshop transcripts, interviews, new translations or publications of key training documents, practitioner logbooks, academy or laboratory curricula, training methodologies or manifestoes, framed by the author and contextualised for the reader. These will normally be from **5000-7000 words including any contextualisation**.
3. For the section entitled *Training Grounds*: contributions in a range of shorter, more immediate forms – short and fast 'postcards' capturing a sudden realization or discovery in training (**up to 500 words**); considered reflections of performance work encountered, reviews of training texts or of workshops experienced (**up to 1500 words**). For this first issue we particularly welcome proposals around the subject of 'beginning training' (**up to 1000 words**).

The scope of the journal will be on international understandings of training in theatre dance and performance and extends to forms such as live and performance art, mime, opera, circus and puppetry. The journal also exposes *making* processes - the work of dramaturgs, artists of new media or digital technologies for instance - where the focus of the article is on training and its relationship to performance. Some key areas of interest for all three sections include:

- Training purposes: why train, who trains and what is trained?
- Training histories: the currency of historic training approaches in the C21st
- Interdisciplinary training/Training interdisciplinarity
- Derivations, lineages and (false) traditions
- Documentation and training
- Training places: laboratories, conservatoires, universities, schools, ensembles
- Training the untrainable: intuition, creativity, presence, talent
- Intercultural training
- The languages of training and the problems of translation
- Embodied knowledge and its dissemination
- The politics and ethics of training
- Training for and with new media
- Training pedagogies and pedagogues
- Lifelong or continuing training

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How to Submit your Manuscript

250 word abstracts should be sent in the first instance to the **TDPT** Editorial Assistant, Bryan Brown, bryanbrown76@gmail.com and copied to the editors at: s.murray@tfts.arts.gla.ac.uk and j.pitches@leeds.ac.uk.

Receipt will be acknowledged and a timeline for developing your submission, if appropriate, will be negotiated within four weeks of submission.

Submission of an article to the journal will be taken to imply that it presents original, unpublished work not under consideration for publication elsewhere. By submitting a manuscript, the authors agree that the exclusive rights to reproduce and distribute the article have been given to the publishers.

Peer Review Policy: *TDPT* is an international peer-reviewed journal. All research articles published in the journal have undergone rigorous peer review, based on initial editor screening and anonymized refereeing by at least two anonymous referees. All reviewers are internationally recognized in their field, and the editorial board of *Theatre Dance and Performance Training* aim to support scholars from all corners of the globe.

Editorial Board

Editors

- Simon Murray, University of Glasgow, UK
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- Teresa Brayshaw, Leeds Metropolitan University, UK
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