

### CfP Anglistentag 2013

## Not Shakespeare: New Approaches to Drama in the Seventeenth Century

(Susanne Groß, Lena Steveker, Angelika Zirker)

In recent years, the early seventeenth century has met with steadily increasing attention within British literary and cultural studies. After sections on “Language, Literature and Culture in the 17th Century: New Perspectives on an Under-Rated Period” (Saarbrücken 2010) and “Early Modern Narratives and the Genesis of Genre” (Freiburg 2011), we now suggest to discuss the influences of intra- and extra-literary discourses on the early modern stage as well as the reverberations of drama in other genres. This panel aims at looking primarily into non-Shakespearean drama, thus reflecting the current restructuring of the early modern canon that has found expression in, for example, *The Cambridge Companion to English Renaissance Tragedy* (eds Emma Smith and Garrett A. Sullivan Jr., CUP 2010), which uses Shakespeare as “a reference point rather than an unexamined ideal” (x). The recently published *Oxford Middleton* (eds Taylor and Lavagnino, 2007) or the newly edited *Works of Ben Jonson* (ed. Bevington, forthcoming with CUP 2011) also indicate a fresh critical impetus, the re-evaluation of early seventeenth-century theatre from which this panel takes its cue.

We are especially interested in discussing new approaches to Jacobean and Caroline drama that take into account how plays of this period function as spaces of contact between different writers, genres and cultural practices. We invite papers that address the intersections of (preferably non-Shakespearean) drama, non-dramatic genres and/or socio-cultural practices. Paper could focus on (but are not limited to) questions such as:

- Which influence does the reassessment of collaboration have on the restructuring of the dramatic canon?
- How does drama reach out into other modes of writing and cultural discourses?
- What are the mutual influences between different literary genres such as poetry, drama, masques and pamphlets?
- How does drama negotiate legal, religious, and political discourses in the increasingly antagonistic atmosphere up to the 1640s?
- What are the politics of drama, censorship and public opinion?

If you are interested in contributing a paper to this section, please send your brief abstract (max. 300 words) to the organizers by August 31, 2012:

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