

Call for Papers

The Medieval and Renaissance Drama Society is excited to offer a number of panels at the 61st International Congress on Medieval Studies. Interested individuals should submit their abstracts either via clicking on the title of the session on this flier or by means of the conference's call page at <https://wmich.edu/medievalcongress/call>. We look forward to receiving your abstracts and seeing all of you at the conference in May.



"Bridging Categories of Difference in Performance: Mind the Gap"

Due to the ways that we approach pre-modern drama in performance – primarily as silos of period, geography, theoretical or methodological approach, or linguistic family – there is a tendency to obscure aspects of medieval and Renaissance performance that can provide valuable insights. As such, the Medieval and Renaissance Drama Society invites papers examining the ways that pre-modern dramatic works speak to each other across language, region, and time period, how we adapt and appropriate them for the present day, and how trends like the indigenous or global turns might expand how we think of pre-modern performance and performance cultures.



"Drip and Drama: Medieval Costume in Performance and Spectacle"

Costume is one of the major vectors for information in medieval performances: how a character dresses says volumes about their moral status, social rank, confessional identity, etc. Clothing also matters outside the magic circle of drama, with quotidian life routinely blurring the boundary between the ordinary and the theatrical. This session seeks papers exploring the performative impact of costume in early drama and its environments. The flamboyant and the spectacular are particular areas of interest, but unassuming simplicity has its own dramatic power as well.



"New Voices in Early Performance Studies"

The Medieval and Renaissance Drama Society (MRDS) continues its tradition of inviting new scholars of early drama and performance studies, specifically graduate students and recent PhDs (within four years of receiving the degree), to submit abstracts for consideration to be included in the "New Voices" panel, which will be made up of four papers and commentary from a respondent. The MRDS welcomes all approaches to early drama and performance studies for this open-topic session.



"Royal Pageantry: Performing Coronation and the Spectacle of Kingship"

We see nationalist and far-right politics leaning into pomp and circumstance in the US and around the world. Ceremony, costume, and all-things gaudy have come to signify "royalty" and power. The MRDS welcomes abstracts for papers considering the functions of royal pageantry in early performance, particularly in conversation with this present reemergence. In particular, we hope for papers engaging Gordon Kipling's seminal *Enter the King* (1998). How do early performances—drama, dance, or otherwise—use pageantry to evoke nationalist ideologies? How do these performances speak to current iterations of such ideologies?

Proposals due September 15