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Call for Papers, Anglistentag 2016

Mash-ups

Sampling and remixing in music, video collages on streaming platforms like YouTube or Vimeo, mixes of canonical texts or personages and popular genres in fan fictions and novels like *Pride and Prejudice and Zombies* (2009), *Robin Hood & Friar Tuck: Zombie Killers – A Canterbury Tale* (2009) and *William Shakespeare's Star Wars: Verily, A New Hope* (2013) are ever more present in our culture. Indeed, mash-ups, the practice of re-combining material from different, often seemingly disparate texts, media and cultural spheres has visibly expanded in the past years, since digital technology has made it easier both to re-combine existing texts and to disseminate the results of this re-combination process. Mash-ups are not only the consequence of a changed medial environment, however. The fact that books like *Jane Slayre* (2010) and *Henry VIII Wolfman* (2010) can now find their way into the regular book market is also expressive of an ideological shift in the cultural sphere that has newly validated the popular and the amateur, has destabilised traditional notions of authorship, originality and 'the work', and has made the borders between 'official' and 'unofficial' systems of distribution more porous. In both systems, however, gatekeeping mechanisms are in place to police questions of taste and (aesthetic) quality.

An aesthetic, creative mode and genre, the mash-up thrives on hybridity, fragmentation, disintegration and defamiliarisation, as it makes heterogeneous elements collide and encourages us to negotiate their intertextual relations, be it in activist works like those produced by music/video group Coldcut, or more aesthetic reflections such as those by video remixers Eclectic Method. It also both exemplifies and spotlights contemporary debates about authorship, copyright and intellectual property. The mash-up therefore figures in various fields, from cultural studies to media studies, from literary studies to didactics.

This section invites theoretical reflections as well as analyses of individual mash-ups and remixes. Possible topics include but are not restricted to:

- mash-ups and concepts of culture (e.g. high culture, popular culture)
- mash-ups and authorship / copyright / produsage / participation / canon
- mash-up strategies and aesthetics in individual works
- literary mash-ups
- mash-ups and cultural specificity / transculturality
- mash-ups as a historical practice: mash-ups before the digital age
- the interrelation of mash-ups and media technology
- mash-ups and adaptation / intertextuality / intermediality / transmediality
- mash-ups and media literacy
- the pleasures of mash-ups
- mash-ups in the classroom

If you would like to contribute to the section, please send an abstract of roughly 300-400 words and a short bio note by August 31, 2015, to:

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