
Code: BMI-FLMD-314E.33

Course title: Questions of serialities in contemporary screen culture

Course convenors: Balázs Varga

Class time and place: Monday 10:45-12:15, room 39

Course type: Seminar

Course content: The course will explore the questions of serial forms in contemporary global screen cultures. We will begin with a historical and theoretical overview of serial narratives, which will be followed by close readings and critical discussions of relevant concepts, terms, and questions (seriality in films and television, series and serials, complex narrative and seriality, seriality as an industrial tool, seriality in contemporary streaming culture, seriality and remake, recycling, etc.). Following the theoretical introduction, the course will focus on case studies and comparative investigations based on student presentations.

Course requirements: Participants are required to regularly attend the course (more than 3 absences result in an incomplete), to watch the films (series), read the assigned texts weekly, write short reviews and give a presentation (case study) during the course in an oral form.

Course schedule:

Week 1: Course introduction

Week 2: Seriality and narrative theory

Reading: Sean O'Sullivan: Six Elements of Serial Narrative. *Narrative* 27 (January 2019) no. 1. pp. 49–64.

Week 3: Serial narratives, cultural history and cinema

Reading: Roger Hagedorn: A brief history of serial narrative. In: Robert C. Allen (ed.): *To Be Continued ...: Soap Operas Around the World*. London/New York: Routledge, 1995. pp. 27–48.

Frank Kelleter: Five Ways of Looking at Popular Seriality. In: Frank Kelleter (ed.): *Media of Serial Narrative*. Columbus: Ohio State UP, 2017. pp. 7–34.

Week 4: Multiplicities in film culture

Reading: Stuart Henderson: Family Resemblances. The Genericity of the Hollywood Sequel. *Illuminace* 24 (2012) no. 3. pp. 31–50.

Kathleen Loock: The Sequel Paradox. Repetition, Innovation, and Hollywood's Hit Film Formula. *Film Studies*, 17 (Autumn 2017) no 1. pp. 92–110.

Frank Kelleter and Kathleen Loock: Hollywood Remaking as Second-Order Serialization. In: Frank Kelleter (ed.): *Media of Serial Narrative*. Columbus: Ohio State UP, 2017. 125–146.

Week 5: Serial narrative and television series

Reading: Michael Z. Newman: From Beats to Arcs: Toward a Poetics of Television Narrative. *The Velvet Light Trap* (Fall 2006) no. 58. pp. 16–28.

Kathryn VanArendonk: Theorizing the Television Episode. *Narrative* 27 (January 2019) no. 1. pp. 65–82.

O’Sullivan, Sean: Broken on Purpose: Poetry, Serial Television, and the Season. *StoryWorlds: A Journal of Narrative Studies* 2 (2010) no. 1. pp. 59–77.

Week 6: Narrative complexity, seriality, and contemporary series

Jason Mittell: Narrative Complexity in Contemporary American Television. *The Velvet Light Trap* (Fall 2006) no. 58. pp. 29–40.

Trisha Dunleavy: *Complex Serial Drama and Multiplatform Television*. London: Routledge, 2017. Ch. 4.

Warhol, Robyn: Binge-watching: How Netflix Original Programs are Changing Serial Form. *LWU: Literatur in Wissenschaft und Unterricht* 47 (2014) nos. 1–2. pp. 145–158.

Week 7–11: Case studies, presentations

Week 12: Conclusions

Learning outcomes: Participants will become familiar with the trends and theoretical contexts of seriality and/in contemporary digital screen culture.

Indicative Reading: Allen, Rob – van den Berg, Thijs (eds.): *Serialization in Popular Culture*. New York: Routledge, 2014.

Forrest, Jennifer, and Leonard R. Koos (eds): *Dead Ringers: The Remake in Theory and Practice*. Albany: State University of New York Press, 2002.

Hagedorn, Roger: Doubtless to be continued: A brief history of serial narrative. In: Allen, Robert C. (ed.): *To Be Continued... Soap Operas Around the World*. London: Routledge. pp. 27–48.

Kelleter, Frank, and Kathleen Loock: Hollywood Remaking as Second-Order Serialization. In Kelleter, Frank (ed.), *Media of Serial Narrative*, Columbus, OH: Ohio State UP, 2007. pp. 125–147.

Klein, Amanda Ann: *American film cycles: Reframing genres, screening social problems, and defining subcultures*. Texas: University of Texas Press, 2011.

McCabe, Janet – Akass, Kim (eds.): *Quality TV: Contemporary American Television and Beyond*. London/New York: Tauris, 2007.

Klein, Amanda Ann and R. Barton Palmer (eds.): *Cycles, Sequels, Spin-Offs, Remakes, and Reboots: Multiplicities in Film and Television*. University of Texas Press, 2016.

Lavigne, Carlen (ed.): *Remake Television: Reboot, Re-Use, Recycle*. Lanham: Lexington, 2014.

Loock, Kathleen and Constantine Verevis (eds): *Film Remakes, Adaptations and Fan Productions: Remake/Remodel*. Basingstoke: Palgrave Macmillan, 2012.

Mittell, Jason. *Complex TV: The Poetics of Contemporary Television Storytelling*. New York: New York UP, 2015.

Smith, Iain R. (ed.): *Cultural Borrowings: Appropriation, Reworking, Transformation*. A Scope e-Book. 2009.

Verevis, Constantine: *Film Remakes*. Edinburgh: Edinburgh UP, 2006.
