

**Code: FLMD16-312.23
FLMD-314E.23**

Course title: Cultural Borrowings and Remakes in Contemporary Cinema

Course convenors: Balázs Varga

Class time and place: Wednesday 09:00-10:30, room -135

Course type: Seminar

Course content: The course will explore the variety of cultural borrowings in contemporary global screen cultures. We will begin with close readings and critical discussions of relevant theoretical concepts, terms and questions (adaptation, remake, recycling, textual multiplicity, etc.). Following the theoretical introduction to course will focus on case studies and comparative investigations.

Participants are required to regularly attend the course (more than 3 absences result in an incomplete), to watch the films, read the assigned texts weekly and give a presentation (case) during the course in an oral and (at the end of the semester) written form.

Learning outcomes: Participants will become familiar with the trends and theoretical contexts of contemporary cinema, globalization and digital screen culture.

Indicative Reading: Evans, Jonathan: Film Remakes, the Black Sheep of Translation. *Translation Studies* (2014) no. 3. pp. 300–314.
Forrest, Jennifer, and Leonard R. Koos (eds): *Dead Ringers: The Remake in Theory and Practice*. Albany: State University of New York Press, 2002.
Horton, Andrew, and Stuart Y. McDougal (eds.): *Play It Again, Sam: Retakes on Remakes*. Berkeley: University of California Press, 1998.
Hutcheon, Linda: *A Theory of Adaptation*. London: Routledge, 2006.
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 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, Re cycle*. Lanham: Lexington, 2014.
Leitch, Thomas: *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ*. Baltimore: Johns Hopkins University Press, 2007.
Loock, Kathleen and Constantine Verevis (eds): *Film Remakes, Adaptations and Fan Productions: Remake/Remodel*. Basingstoke: Palgrave Macmillan, 2012.
Loock, Kathleen: Remaking Winnetou, reconfiguring German fantasies of Indianer and the Wild West in the Post-Reunification Era. *Communications* (2019) no. 3. pp. 323–341.
Loock, Kathleen, and Constantine Verevis (eds.): *Film Remakes, Adaptations and Fan Productions: Remake/ Remodel*. Basingstoke: Palgrave Macmillan, 2012.
Mazdon, Lucy: *Encore Hollywood: Remaking French Cinema*. London: British Film Institute, 2000.
Moran, Albert (ed.): *TV Formats Worldwide: Localizing Global Programs*. Bristol: Intellect Books, 2009.
Naremore, James: *Film Adaptation*. New Brunswick: Rutgers UP, 2000.
Oren, Tasha and Sharon Shafaf Sharon (eds.): *Global Television Formats: Understanding Television Across Borders*. New York and Abingdon: Routledge, 2012.
Quaresima, Leonardo: Loving Texts Two at a Time: The Film Remake. *Cinemas: revue d'études Cinématographiques/Cinemas: Journal of Film Studies* (2002) no. 3. pp. 73–84.

Smith, Ian Robert and Constantine Verevis (eds.): *Transnational Film Remakes*, Edinburgh University Press, 2017.

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

Smith, Iain R.: *Hollywood Meme: Transnational Adaptations in World Cinema*. Edinburgh: Edinburgh UP, 2016.

Straubhaar, Joseph D. *World Television: From Global to Local*. Thousand Oaks: Sage, 2007.

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

Verevis, Constantine and Claire Perkins (eds.): *Transnational television remakes*. London – New York: Routledge, 2016.
