

Code: FLMD-322.105; FLMD-214E.10; FLMD-314E.26

**Course title:** Questions of serialities in contemporary screen culture

**Course convenors:** Balázs Varga

**Class time and place:** Wednesday 10:45-12:15, room -135

**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 overview of serial narratives, which will be followed by close readings and critical discussions of relevant theoretical 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 to course will focus on case studies and comparative investigations based on student presentations.

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 opinion papers and give a presentation (case study) 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 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, Re cycle*. 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.