

Carleton University
Early Summer 2017
Department of English
ENGL 4115A Culture and the Text / 5900R Selected Topic in English Studies I Melodrama and Seriality: Soap Operas, Superheroes, and Literature

Tues, Thurs /11:35am – 2:25pm
Location: 3400 Canal Building
Instructor: Brian Johnson
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Hours: By Appointment

Melodramatic narratives are driven by the experience of one crisis after another, crises involving severed family ties, separation and loss, misrecognition of one's place, person, and propriety. Seduction, betrayal, abandonment, extortion, murder, suicide, revenge, jealousy, incurable illness, obsession, and compulsion—these are part of the familiar terrain of melodrama.

—Marcia Landry

What draws us to melodrama as a narrative mode? Why do we seem to find the emotional trials and life-or-death calamities besetting longsuffering soap heroines, superheroes, and postapocalyptic zombie survivalists so endlessly enthralling? At what point does melodrama become camp? And conversely, what distinguishes “low” genres like melodrama from “high” genres like the novel? What do these convulsive narratives, which focus so obsessively on the Freudian hothouse of the bourgeois family, have to tell us about our private but also our collective social pleasures, perversions, and aspirations? What does it mean that readers and viewers return again and again to the site of crisis in search of narrative pleasure?

This course explores the poetics and politics of melodrama as a mode of excess, with an emphasis on the convergence between melodrama and seriality. It asks why, in particular, are we so compelled by the spectacle of a *serially* unfolding disaster punctuated by only fleeting glimmers of repose or satisfaction? How does serial melodrama translate across various media and modalities? How does the superhero melodrama differ from but also converge with the family melodrama, for example? What kinds of semantic opportunities are created by the long temporal unfolding of serialized melodrama and its consumption by fans? After an introductory unit in which we map the genre's complex semantic terrain, we will examine several serialized melodramas, focusing particularly on serialized magazine fiction from the late nineteenth century, prime time TV soap operas of the 1980s, Marvel superhero comics from the 1960s-1990s, and a current daytime soap.

TEXTS (Available at the Campus Bookstore)*

Charles Dickens, *Our Mutual Friend* (Oxford) (but any edition is fine)
 John Mercer and Martin Shingler, *Melodrama: Genre, Style, Sensibility* (Wallflower)
 Nick Salvato, *Knots Landing* (Wayne State)

*Additional Texts are available electronically through Comixology.com and ARES (Carleton Library Electronic Reserves). Films and television shows will be screened on campus prior to the days in which

they are scheduled to be discussed. Students who are not available to attend the screenings can make arrangements with the professor to view the film and video components of the course at alternate times. Some of the television clips are available on youtube.

METHOD OF EVALUATION

15% x 2 Presentations and Handouts on Secondary Sources (for a total of 30%)

Each of these presentations should be short (10-15 minutes max) and must include a 1-2 page handout that summarizes the main argument of the article in approximately 300-400 words and provides any illustrations, diagrams, examples (drawn either from the article/chapter or from a course text), and/or bibliographic resources that would be helpful. The purpose of the presentation is to teach the secondary source to the class. Each presentation should conclude with a question for the class that facilitates a discussion of the topic or of one of the primary sources assigned for that day. Due in class on the date for which you signed up.

15% Short Presentation and Handout on Dickens' *Our Mutual Friend*

Our Mutual Friend was originally published in 20 monthly installments of several chapters each. Students will sign up to deliver a short presentation (10-15 minutes) on either **May 23rd** or **June 16th** on ONE of these installments. Each presentation/handout should include (1) a list of main scenes and plot developments in the chapters from that installment; (2) a reflection on any pertinent connections that the installment as a whole has to melodrama, with particular attention to the effect of the installment format; (3) a brief analysis of a particular scene or moment in the installment. Students are expected to make selective use of the two critical readings by Jennifer Hayward and Juliet John in their presentations.

10% Short Presentation and Handout on *Uncanny X-Men/X-Factor*

Students must also do a brief presentation (5 minutes) on ONE of the assigned issues of *The Uncanny X-Men* or *X-Factor* on **May 30th**. The purpose of the presentation is to explore the connections between superhero comics and melodrama. Each presentation/handout should, like the Dickens presentation, present an overview of the issue's plot, a reflection on the issue's connections to melodrama, and a brief analysis of a scene or moment.

20% Viewing Journal/Participation

Students are expected to prepare for, attend, and participate in every class. Your participation grade for the class will be determined by your attendance, involvement, and creation of a journal in which you record your thoughts about your viewing experiences of the films and television that are assigned throughout the term. You will be asked to submit the journal on the last day of class, but in the meantime, you are expected to bring it to class so that you can refer to what you have written by way of reflection on primary and secondary texts for that week. The journal is meant to be a place for making connections between primary viewings and secondary readings, and for experimenting with ideas that interest you. Journal entries can be any length and can be diaristic and or more like formal exercises; journals will be graded on the basis of their degree and quality of engagement with the course's primary filmic, televisual, and critical texts.

25% Comparative Essay

Your final assignment for the class is an 8-10 page essay (10-12 pages for MA students) in which you compare any TWO course texts or ONE course text and ONE text of your choosing. The purpose of the paper is to develop a thesis about the uses and/or aesthetic qualities of melodrama via an insightful comparison of how the two texts exemplify the form and some of its may variations and complexities. The essay's introduction must include a justification of the logic of the choice of texts being compared, and the essay itself must make reference to at least 10 secondary sources, 5 of which must be on melodrama specifically. Due in hard copy (dropped off to the department) by **Monday, June 19, 2017**. If you would like feedback on your final paper, please email me to that effect prior to submitting it.

Late Penalty: Late work will be penalized by 1/3 of a letter grade per day.

Plagiarism: Plagiarism means passing off someone else's words or ideas as your own or submitting the same work in two different academic contexts (self-plagiarism). The consequences of plagiarism are severe and are issued by the Dean and the University Senate. In order to avoid plagiarism, you must correctly attribute the sources of the ideas you pick up from books, the internet, and other people. For additional information, consult the section on Instructional Offenses in the *Graduate Calendar*.

ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy: Write your professor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details visit Equity Services: http://carleton.ca/equity/accommodation/student_guide.htm

Religious obligations: Write your professor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details visit the Equity Services website: http://carleton.ca/equity/accommodation/student_guide.htm

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that their professors receive a *Letter of Accommodation*, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the last official day to withdraw from classes in each term. For more details visit the PMC website: http://www.carleton.ca/pmc/students/acad_accom.html

SCHEDULE OF READINGS

Tues, May 2 - Introduction to the Course / SCREENING: SIRK DOUBLE FEATURE

Screening will take place in the Gordon Wood Lounge, 1811 Dunton Tower:

12:30-2:00 Sirk, Douglas (dir.), *All That Heaven Allows*

2:15-4:00 Sirk, Douglas (dir.), *Written on the Wind*

PART I: MELODRAMA - Introduction: Sirkian Melodrama

Thurs, May 4:

Primary Texts

Sirk, Douglas (dir.), *All That Heaven Allows*

Mercer, John and Martin Shingler, *Melodrama: Genre, Style, Sensibility* (Chapters 1-2)

Tuesday, May 9th

SCREENING BEFORE CLASS: 9:30-11:30

Gordon Wood Lounge, 1811 Dunton Tower

Dallas

- *Dallas*, Season 3, episode 12, "Ellie Saves the Day" (series episode 49; air date: Friday, November 30, 1979)
- *Dallas*, Season 3, episode 25, "A House Divided" (series episode 54, air date: Friday, March 21, 1980)

Tues, May 9 - Sirkian Melodrama (cont'd)

Primary Texts

Sirk, Douglas (dir.), *Written on the Wind*

Elsaesser, Thomas, "Tales of Sound and Fury: Observations on the Family Melodrama." Marcia Landry, ed. *Imitations of Life: A Reader in Film and Television Melodrama*. Detroit: Wayne State University Press, 1991. 68-91.

Mulvey, Laura. "Notes on Sirk and Melodrama." Christine Geldhill, ed. *Home is Where the Heart Is: Studies in Melodrama and the Woman's Film*. London: BFI Publishing, 1987. 75-79.

Orr, Christopher, "Closure and Containment: Marylee Hadley in *Written on the Wind*." Marcia Landry, ed. *Imitations of Life: A Reader in Film and Television Melodrama*. Detroit: Wayne State University Press, 1991. 380-87.

Thurs, May 11 – NO CLASS

Tuesday, May 16th

SCREENING BEFORE CLASS: 9:00-11:30 (N.B. earlier start time)

Gordon Wood Lounge, 1811 Dunton Tower

Captain America: Civil War

Tues, May 16: Theorizing Melodrama

Primary Texts

Brooks, Peter, "The Melodramatic Imagination." *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess*. New Haven: Yale UP, 1976. 1-23.

James, Henry. "The Beast in the Jungle." *Selected Tales*. London: Penguin, 2001. 426-61.

Cawelti, John G. "The Best-Selling Social Melodrama." *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. Chicago: U of Chicago P, 1976. 260-295.

Secondary Texts

Booth, Michael R., *English Melodrama* (Chapter 1 "The Character of Melodrama" and "Appendix: Melodramatic Acting"). London: Herbert Jenkins, 1965. 13-39, 190-210.

Kleinhans, Chuck, "Notes on Melodrama and the Family Under Capitalism." Marcia Landry, ed. *Imitations of Life: A Reader in Film and Television Melodrama*. Detroit: Wayne State University Press, 1991. 197-204.

Williams, Linda. "The American Melodramatic Mode." *Playing the Race Card: Melodramas of Black and White from Uncle Tom to O. J. Simpson*. 10-44.

Ankler, Elisabeth Robin. "Introduction: Melodrama and the Politics of Freedom." *Orgies of Feeling: Melodrama and the Politics of Freedom*. 1-30.

Thursday, May 18th

SCREENING BEFORE CLASS: 9:30-11:30

Gordon Wood Lounge, 1811 Dunton Tower

Dallas

- *Dallas*, Season 5, episode 13, "The Search" (series episode: 90; air date: Friday, January 8, 1982)
- *Dallas*, Season 6, episode 5, "Jock's Will" (series episode: 108; air date: Friday, October 29, 1982)

Thurs, May 18: Superheroes and Melodrama

Primary Texts

Russo, Anthony and Joe (dirs.), *Captain America: Civil War*

Mercer, John and Martin Shingler, *Melodrama: Genre, Style, Sensibility* (Chapter 3 and Conclusion)

Kirby, Jack and Joe Simon. *Young Romance: Simon & Kirby 1940-1950* #1 [Comixology]

Amazing Spider-Man (1963-1998) #275-276 [Comixology]

Avengers (1963-1996) #56 [Comixology]

Captain America (1968-1996) #118, #144 [Comixology]

Secondary Texts

Bainbridge, Jason. "'Worlds Within Worlds': The Role of Superheroes in the Marvel and DC Universes." Angel Ndalians, ed. *The Contemporary Comic Book Superhero*. New York: Routledge, 2009. 64-85.

Easton, Lee. "Sharing a Quick Look: A Gay Man Reads His Comics." Lee Easton and Richard Harrison. *Secret Identity Reader: Essays on Sex, Death, and the Superhero*. 135-53.

PART II: SERIAL NARRATIVES - Introduction

Tues, May 23: Reading Serial Fiction

Primary Texts

Dickens, Charles. *Our Mutual Friend* (Parts I and II)

Book the First

Part I. May 1864. Chapters 1-4, pp. 1-43*

Part II. June 1864. Chapters 5-7, pp. 44-85*

Part III. July 1864. Chapters 8-10, pp. 86-127

Part IV. August 1864. Chapters 11-13, pp. 128-169

Part V. September 1864. Chapters 14-17, pp. 170-213

Book the Second

Part VI. October 1864. Book the Second. Chapters 1-3, pp. 214-254

Part VII. November 1864. Chapters 4-6, pp. 255-295

Part VIII. December 1864. Chapters 7-10, pp. 296-337

Part IX. January 1865. Chapters 11-13, pp. 338-378

Part X. February 1865. Chapters 14-16, pp. 379-419*

*indicates chapters for which the entire class is responsible because there will be no presenters for these

Secondary Texts (draw on these selectively for Dickens assignment)

Hayward, Jennifer. *Consuming Pleasures: Active Audiences and Serial Fictions from Dickens to Soap Opera*, Chapter 1: "Mutual Friends: The Development of the Mass Serial" pp. 21-83.

John, Juliet. "Introduction" and "Chapter 7: Byronic Baddies, Melodramatic Anxieties." *Dickens's Villains: Melodrama, Character, Popular Culture*. New York: Oxford UP, 2001. 1-22, 171-98.

Thursday, May 25th

SCREENING BEFORE CLASS: 9:30-11:30

Gordon Wood Lounge, 1811 Dunton Tower

Dynasty

- *Dynasty*, Season 1, episode 13, “The Separation” (series episode 13; air date: Wednesday, March 23, 1981)
- clip from *Dynasty*, Season 6, episode 1 “The Aftermath” (series episode 118; air date: September 25, 1985)
- *Dynasty*, Season 4, episode 26, “New Lady in Town” (series episode 87; air date: Wednesday, May 2, 1984)

Note: Before attending the screening, watch the short youtube clips marked “Steven” listed under the Primary Texts for June 6.

Thurs, May 25: Daytime Drama and Serial Fantasy

Primary Texts

Days of Our Lives (episodes of the last 3 weeks)

current newsstand issue of *Soap Opera Digest*

Modleski, Tania. “The Search for Tomorrow in Today’s Soap Operas.” *Loving With a Vengeance: Mass Produced Fantasies for Women*. New York: Methuen, 1982. 77-102.

Spence, Louise. “The Narrative Discourses of Soap Operas; or, How to Watch Soaps,” *Watching Daytime Soap Operas: The Power of Pleasure*. 70-139.

Secondary Texts

Williams, Carol Traynor. “It’s Time for My Story”: *Soap Opera Sources, Structure, and Response*, Chapter 6 “Princesses, Tentpoles, and Real Ericas: Soap Characters as Story ‘Functions’” and Chapter 7 “Blocking and Weaving: The Structure of Soap Opera” (127-57, 159-82).

Scodari, Christine. *Serial Monogamy: Soap Opera, Lifespan, and the Gendered Politics of Fantasy*, Chapter 2 “Imagined Subjects and the Gendered Text” and Chapter 3 “Active Interpreters and the Social Audience” (15-39, 41-59).

Spence, Louise. “‘They killed off Marlina, but she’s on another show now’: Fantasy, Reality, and Pleasure in Watching Daytime Soap Operas.” Robert C. Allen, ed. *To Be Continued... Soap Operas Around the World*. New York: Routledge, 1995. 182-98.

Tuesday, May 30th

SCREENING BEFORE CLASS: 9:30-11:30

Gordon Wood Lounge, 1811 Dunton Tower

Dynasty

- clip from *Dynasty*, Season 6, episode 2, “The Homecoming” (series episode 119; air date: Wednesday, October 2, 1985)
- *Dynasty*, Season 6, episode 5, “The Gown” (series episode 122; air date: Wednesday, October 30, 1985)
- *Dynasty*, Season 6, episode 31, “Vendetta” (series episode 148; air date: Wednesday, May 21, 1986)

Note: Before attending the screening, watch the short youtube clips marked “Krystle-Blake-Alexis” listed under the Primary Texts for June 6. Afterwards, you may want to watch the clips marked “Krystle/Rita.”

Tues, May 30: Superhero Seriality

Primary Texts

Uncanny X-Men (1963-2011)

- #101 “Like a Phoenix, From the Ashes”
- #135 “Dark Phoenix”
- #136 “Child of Light and Darkness”
- #137 “The Fate of the Phoenix”
- #138 “Elegy”
- #141 “Days of Future Past”
- #142 “Mind Out of Time”
- #168 “Professor Xavier is a Jerk!”
- #170 “Dancin’
- #174 “Romances”
- #175 “Phoenix!”
- #184 “The Past of Future Days”
- #188 “Legacy of the Lost”
- #199 “The Spiral Path”
- #201 “Duel”

X-Factor (1986-98)

- #1 “Third Genesis”
- #13 “Ghosts”

Eco, Umberto. “The Myth of Superman.” *Diacritics* 2.1 (1972): 14-22.

Easton, Lee. “No Endings? No Problem! Reboot, Rinse, Repeat.” Lee Easton and Richard Harrison. *Secret Identity Reader: Essays on Sex, Death, and the Superhero*. 237-51.

Secondary Texts

Fawaz, Ramzi. “‘Where No X-Man Has Gone Before!’: Mutant Superheroes and the Cultural politics of Popular Fantasy in Postwar America.” *American Literature* 83 (2011): 355-88.

PART III: MELODRAMA AND THE 1980s: PRIMETIME SOAPS DURING THE REAGAN ERA

Thursday, June 1st

SCREENING BEFORE CLASS: 9:00-11:30

Gordon Wood Lounge, 1811 Dunton Tower

Knots Landing

- *Knots Landing*, Season 4 “New Beginnings a.k.a. The Infatuation” (series episode 59; air date: Thursday, October 29, 1982)

- *Knots Landing*, Season 7, episode 28 “A Change of Heart” (series episode 157; air date: Thursday, April 17, 1986).
- *Knots Landing*, Season 11, episode 12 “What a Swell Party This Is” (series episode 259; air date: Thursday, December 21, 1989)

Thurs, June 1: Watching *Dallas*

Primary Texts

Dallas, Season 3, episode 12, “Ellie Saves the Day” (series episode 49; air date: Friday, November 30, 1979)

Dallas, Season 3, episode 25, “A House Divided” (series episode 54, air date: Friday, March 21, 1980)

Dallas, Season 5, episode 13, “The Search” (series episode: 90; air date: Friday, January 8, 1982)

clip from *Dallas*, Season 5, episode 14, “Denial” (series episode: 91; air date: Friday, January 15, 1982)

Dallas, Season 6, episode 5, “Jock’s Will” (series episode: 108; air date: Friday, October 29, 1982)

Dallas, Season 6, episode 26, “Things Ain’t Goin’ Too Good At Southfork” (series episode: 129; air date: Friday, April 15, 1983)

<https://youtu.be/DS8JmqK5Rtw>

Dallas, Season 6, episode 27, “Penultimate” (series episode: 130; air date: Friday, April 29, 1983)

<https://youtu.be/tbp35D3rNeY>

clips from *Dallas*, Season 8, episode 30, “Swan Song” (series episode 191,) air date: Friday, May 17, 1985)

<https://youtu.be/PlnRrUAqyTo>

<https://youtu.be/l9SEMySE3vQ>

clip from *Dallas*, Season 9, episode 31 “Blast From the Past” (series episode 222, air date: Friday, May 16, 1986)

<https://youtu.be/BqsDKf3FZcl>

Ang, Ien. *Watching Dallas: Soap Opera and the Melodramatic Imagination*. Trans. Della Couling. New York: Routledge, 1982 (trans. 1985).

Secondary Texts

Ang, Ien. “Television Fictions around the World: Melodrama and Irony in Global Perspective,” *Critical Studies in Television 2* (2007): 18-30.

Tuesday, June 6th

SCREENING BEFORE CLASS: 9:00-11:30

Gordon Wood Lounge, 1811 Dunton Tower

Knots Landing

- *Knots Landing*, Season 9, episode 6 “The Gift of Life” (series episode 196; air date: Thursday, October 29, 1987)
- *Knots Landing*, Season 9, episode 11 “Noises Everywhere -part 2” (series episode 201; air date: Thursday, December 10, 1987)
- *Knots Landing*, Season 9, episode 29 “The Perfect Crime” (series episode 219; air date: Thursday, May 12, 1988)

Tues, June 6: Melodrama and Camp

Primary Texts

Steven

clip from *Dynasty*, Season 1, episode 2 “Oil - part 2” (series episode 2; air date: January 12, 1981)

https://youtu.be/HJ1_ayUjimY

Dynasty, Season 1, episode 13, “The Separation” (series episode 13; air date: Wednesday, March 23, 1981)

clip from *Dynasty*, Season 2, “The Two Princes” (series episode 36; air date: April 28, 1982)

<https://youtu.be/lzQks0jIWOU>

clip from *Dynasty*, Season 3, episode 19 “Fathers and Sons” (series episode 56; air date: March 9, 1983)

<https://youtu.be/2SybPWyrVsc>

clip from *Dynasty*, Season 5, episode 8 “The Secret” (series episode 96; air date November 21, 1984)

<https://youtu.be/DfY-RqvWbQk>

clip from *Dynasty*, Season 5, episode 11 “Swept Away” (series episode 99; air date December 12, 1984)

<https://youtu.be/zir2iVg-CLg>

clip from *Dynasty*, Season 5, episode 16 “Foreign Relations” (series episode 104; air date: January 23, 1985)

<https://youtu.be/biLhtdlgm-A>

clip from *Dynasty*, Season 5, episode 17 “Triangles” (series episode 105; air date: January 30, 1985)

<https://youtu.be/UTUwgZuLmml>

clip from *Dynasty*, Season 5, episode 23 “Photo Finish” (series episode 111; air date: March 13, 1985)

https://youtu.be/vwySN_hJmF4

clip from *Dynasty*, Season 6, episode 1 “The Aftermath” (series episode 118; air date: September 25, 1985)

Krystle-Blake-Alexis

clip from *Dynasty*, Season 1, episode 15, “The Testimony” (series episode 15; air date: Wednesday, April 20, 1981)

<https://youtu.be/f8mMyJSwFoQ>

clip from *Dynasty*, Season 2, episode 1, "Enter Alexis" (series episode 16; air date: Wednesday, November 11, 1981)

<https://youtu.be/JiXd3KbY1X8>

clip from *Dynasty*, Season 2, episode 2, "The Verdict" (series episode 17; air date: Wednesday, November 18, 1981)

<https://youtu.be/EHNvc2sRkCQ>

clip from *Dynasty*, Season 2, episode 3, "Alexis' Secret" (series episode 18; air date: Wednesday, November 25, 1981)

<https://youtu.be/M4M2jz6hUAo>

clip from *Dynasty*, Season 2, episode 6, "Viva Las Vegas" (series episode 21; air date: Wednesday, December 16, 1981)

<https://youtu.be/v257d207NX8>

clip from *Dynasty*, Season 2, episode 6, "The Baby" (series episode 29; air date: Wednesday, March 3, 1982)

<https://youtu.be/gpxw3gl97dY>

clip from *Dynasty*, Season 2, episode 20, "The Shakedown" (series episode 35; air date: Wednesday, April 14, 1982)

<https://youtu.be/YqRm6KnchtY>

clip from *Dynasty*, Season 2, episode 21, "The Two Princes" (series episode 36; air date: Wednesday, April 28, 1982)

<https://youtu.be/71m1vQgxKfA>

clip from *Dynasty*, Season 2, episode 22, "The Cliff" (series episode 37; air date: Wednesday, May 4, 1982)

<https://youtu.be/hWpqqkhP5a0>

clip from *Dynasty*, Season 3, episode 3, "The Wedding" (series episode 40; air date: Wednesday, November 10, 1982)

<https://youtu.be/eeLNlx5-Me0>

clip from *Dynasty*, Season 3, episode 5, "The Siblings" (series episode 42; air date: Wednesday, November 24, 1982)

<https://youtu.be/XcHj82TusM0>

clip from *Dynasty*, Season 3, episode 21, "The Vote" (series episode 58; air date: Wednesday, March 23, 1983)

<https://youtu.be/hWjDbNnMQuQ>

Dynasty, Season 4, episode 26, "New Lady in Town" (series episode 87; air date: Wednesday, May 2, 1984)

Rock Hudson as Daniel Reece

Dynasty, Season 5, episode 12, "That Holiday Spirit" (series episode 100; air date: Wednesday, December 19, 1984)

<https://youtu.be/DZ-Biplthds>

Dynasty, Season 5, episode 19, "Circumstantial Evidence" (series episode 107; air date: Wednesday, February 13, 1985)

<https://youtu.be/DZ-Biplthds>

Krystle/Rita

clip from *Dynasty*, Season 6, episode 2, "The Homecoming" (series episode 119; air date: Wednesday, October 2, 1985)

Dynasty, Season 6, episode 5, "The Gown" (series episode 122; air date: Wednesday, October 30, 1985)

clip from *Dynasty*, Season 6, episode 10, "The Close Call" (series episode 127; air date: Wednesday, December 4, 1985)

<https://youtu.be/pP02FKVHYbY>

clip from *Dynasty*, Season 6, episode 12, "The Roadhouse" (series episode 129; air date: Wednesday, December 18, 1985)

https://youtu.be/273rSOI_QWM

Dynasty, Season 6, episode 16, "The Vigil" (series episode 133; air date: Wednesday, January 21, 1986)

https://youtu.be/gsrXzuVwb_8

https://youtu.be/rqXw_CUz6os

<https://youtu.be/1Fidf3-ryQQ>

Dynasty, Season 6, episode 31, "Vendetta" (series episode 148; air date: Wednesday, May 21, 1986)

Feuer, Jane. *Seeing Through the Eighties: Television and Reaganism*, Chapter 5 "Serial Form, Melodrama, and Reaganite Ideology in Eighties TV" and Chapter 6 "The Reception of *Dynasty*" (111-30, 131-48).

Finch, Mark. "Sex and Address in *Dynasty*." Fabio Cleto, ed. *Camp: Queer Aesthetics and the Performing Subject: A Reader*. (Ann Arbor: U of Michigan P, 1999): 143-59.

Secondary Texts

Sontag, Susan. "Notes on 'Camp.'" Fabio Cleto, ed. *Camp: Queer Aesthetics and the Performing Subject: A Reader*. (Ann Arbor: U of Michigan P, 1999): 53-65.

Dyer, Richard. Introduction. *Heavenly Bodies: Film Stars and Society*. Second Ed. New York: Routledge, 2004. 1-16.

Thurs, June 8: Liberal Melodrama

Primary Texts

clip from *Dallas*, Season 2, episode 2, “Reunion - part 2” (series episode 7; air date: Friday, September 30, 1978)

<https://youtu.be/UjMFNKM3-Qw>

Knots Landing, Season 4 “New Beginnings a.k.a. The Infatuation” (series episode 59; air date: Thursday, October 29, 1982)

Knots Landing, Season 7, episode 28 “A Change of Heart” (series episode 157; air date: Thursday, April 17, 1986).

clip from *Knots Landing*, Season 8, episode 17 “No Miracle Worker” (series episode 177; air date: Thursday, January 8, 1987)

<https://youtu.be/l8woof332zA>

clip from *Knots Landing*, Season 8, episode 30 “Cement the Relationship” (series episode 190; air date: Thursday, January 8, 1987)

<https://youtu.be/m7r1tuvUILE>

Knots Landing, Season 11, episode 12 “What a Swell Party This Is” (series episode 259; air date: Thursday, December 21, 1989)

Knots Landing, Season 9, episode 6 “The Gift of Life” (series episode 196; air date: Thursday, October 29, 1987)

Knots Landing, Season 9, episode 11 “Noises Everywhere -part 2” (series episode 201; air date: Thursday, December 10, 1987)

Knots Landing, Season 9, episode 29 “The Perfect Crime” (series episode 219; air date: Thursday, May 12, 1988)

Salvato, Nick. *Knots Landing* (Detroit: Wayne State UP, 2015).

Tues, June 13: Seriality and Closure

Primary Text

Dickens, Charles. *Our Mutual Friend* (Parts III and IV)

Book the Third

Part XI. March 1865. Chapters 1-4, pp. 420-460*

Part XII. April 1865. Chapters 5-7, pp. 461-502

Part XIII. May 1865. Chapters 8-10, pp. 503-545

Part XIV. June 1865. Chapters 11-14, pp. 546-587

Part XV. July 1865. Chapters 15-17, pp. 588-628

Book the Fourth

Part XVI. August 1865. Chapters 1-4, pp. 629-671

Part XVII. September 1865. Chapters 5-7, pp. 672-713

Part XVIII. October 1865. Chapters 8-11, pp. 714-754

Parts XIX and XX. November 1865. Chapters 12-[17] ("Chapter the Last") plus "Postscript," pp. 755-822*

*indicates chapters for which the entire class is responsible because there will be no presenters for these

Secondary Texts (draw on these selectively for Dickens assignment)

Hayward, Jennifer. *Consuming Pleasures: Active Audiences and Serial Fictions from Dickens to Soap Opera*, Chapter 1: "Mutual Friends: The Development of the Mass Serial" pp. 21-83.

John, Juliet. "Introduction" and "Chapter 7: Byronic Baddies, Melodramatic Anxieties." *Dickens's Villains: Melodrama, Character, Popular Culture*. New York: Oxford UP, 2001. 1-22, 171-98.