



**Workshop  
„Popular Seriality“**

**Lichtenberg-Kolleg, Georg-August-Universität Göttingen  
June 8—9, 2012**

Program

**Friday, June 8<sup>th</sup>**

**10:00 – 10:15** Opening and Welcome by Representatives of the Lichtenberg-Kolleg

**10:15 – 11:15 Jason Mittell**

“Lengthy Interactions with Hideous Men: The Serial Poetics of Television Antiheroes”  
(11:15 – 11:30 Buffer)

**11:30 – 12:30 Ruth Page**

“Social Media and Seriality: Examples from the Case of Stephen Lawrence”  
(12:30 – 12.45 Buffer)

**12:45 – 13:45** Lunch Break

**13:45 – 14:45 Frank Kelleter**

"Can a Series Watch Itself? *The Wire* as an Actor-Network"  
(14:45 – 15:00 Buffer)

**15:00 – 16:00 Sean O’Sullivan**

“Serials and Satisfaction”  
(16:00 – 16:15 Buffer)

**16:15 – 16:30** Coffee Break

**16:30 – 18:00 Panel Discussion: “Distinction”**

Christine Hämmerling – Matt Hills – Daniel Stein – Robyn Warhol  
(Moderator: Regina Bendix)

**18.15** Dinner

**Saturday, June 9<sup>th</sup>**

**10:00 – 11:00 Kathleen Loock**

“Remakes, Sequels, Prequels: Retrospective Serialization in Hollywood Cinema”  
(11:00 – 11:15 Buffer)

**11:15 – 12:15 Robyn Warhol**

“Serials, serial killers, and recovery narratives: why addicts (usually) can't 'get sober' in serials”  
(12:15 – 12:30 Buffer)

**12:30 – 13:30** Lunch Break

**13:30 – 14:30 Ruth Mayer**

“Evil Chinamen: Yellow Peril Comics and the Ideological Work of Popular Seriality”  
(14:30 – 14:45 Buffer)

**14:45 – 15:45 Matt Hills**

“Towards (fan/production) discourses of seriality: If genre isn't "in" the text, why assume that narrative is?”  
(15:45 – 16:00 Buffer)

**16:00 – 16:15** Coffee Break

**16:15 – 17:45 Panel Discussion: “Media Transformations”**

Shane Denson – Kathleen Fitzpatrick – Sean O’Sullivan – Ruth Page  
(Moderator: Jason Mittell)

**17:45 – 18:00** Conclusion and Farewell

**20:45 Europameisterschaft Deutschland – Portugal !**

Talks: 60-minutes slots with 15 min. buffer, leave ample time for discussion (30 min.),  
no introductions.

Panels: short statements (5 minutes/panelist), then discussion

## Popular Seriality Panel Instructions

Both days of the Popular Seriality Workshop will conclude with a panel conversation between five participants around a shared topic. The prompt paragraphs below suggest the scope for each conversation, but should be considered a guide rather than a mandate: the conversation might not address all of the nested questions, and certainly many issues not mentioned in the prompt will be raised. The panels are designed to be engaging conversations, not formal presentations. To that end, each participant will be asked to speak for **no more than five minutes** (strictly enforced) at the start of the panel, outlining their response to the prompt—do not feel constrained to answer every point, but rather focus on the issues and ideas that you find most relevant to your work and approach. You may either read a position paper or more casually comment, but please do not prepare slides, clips, charts, or puppet shows—the goal is to promote engaging, interactive conversation. Following each person’s statement, the moderator will lead a discussion amongst the panelists, and then open the floor to the audience for a freewheeling discussion that we hope will be an excellent conclusion to a productive day’s work.

## Seriality and Cultural Distinctions

Panel: Christine Hämmerling – Matt Hills – Daniel Stein – Robyn Warhol

Moderator: Regina Bendix

Culture thrives on distinctions: highbrow vs. lowbrow, popular vs. elite, mass vs. cult media. Serial storytelling can thrive within all of these realms, within the same medium (daytime soap operas vs. “premium” primetime serials), latched onto media formats (ephemeral comic strips vs. collectable graphic novels), and even instances of the same texts shifting cultural value throughout history (the 19<sup>th</sup> century serial novel). How might we understand the role of media institutions, creators, and consumers in defining such hierarchies? What role do texts play in mapping their own cultural distinctions? What are the productive and/or destructive cultural uses of such hierarchies? How do serial distinctions map onto other axes of difference, like ethnicity, gender, age, or class? And what role should cultural scholars play in discussing, perpetuating, or dismantling such hierarchies?

## **Seriality and Media Transformations**

Panel: Shane Denson – Kathleen Fitzpatrick – Sean O’Sullivan – Ruth Page

Moderator: Jason Mittell

We are living in an era of great media transformation, where digital innovations are triggering shifts in textuality, modes of consumption & circulation, access to information & the tools of production, and media’s role in our core social interactions. Of course, this is neither the first nor presumably the last wave of media transformation—how might we balance the discourses of “unprecedented revolutionary” change with greater historical context, while still acknowledging how significant media changes have been in our lifetime? What do these present and past media shifts mean for serial forms, how they are produced and consumed, and their roles within our broader culture? How do shifts in technology and our engagements with them change serial dimensions of time, space, connectivity, engagement, and mediality? Are there lessons from the past that might help us predict the vectors of future transformations? And how do media transformations impact us as academics, as some reframe scholarship as serial expressions spanning mediated modes of expression and engagement, while institutions are still grounded in the bounded coherence of monographs and distinct projects?