

**Hannibal as Counter-Quality TV**  
**MDST3559-002**  
**SP22 | M/W 3:30-4:45**



**Instructor:** Dr. Lori Morimoto

**Office Hours:** T/Th 10:00-12:30 and by appointment

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### **Course Description**

*Hannibal* (2013-15) was intended as NBC's big foray into the world of 'quality TV', characterized by cable shows like *Mad Men* and *Breaking Bad*. An artsy procedural that pushed the boundaries of broadcast television acceptability, *Hannibal* ended up both reflecting and ultimately upending the conventions of quality TV. We'll begin the course with a consideration of how television seriality and so-called 'cinematic' style are understood by fans, critics, and scholars. This will act as a backdrop for our subsequent considerations of representation and identity, queerness, genre, visual style, and transformation in *Hannibal*.

### **Course Materials**

Required readings: all readings are available on Collab or linked in the Collab syllabus to online texts; no textbook purchase is required for this course

Required viewings: all episodes of *Hannibal* will be made available for viewing on Collab; you can also stream it on Hulu

### **Assessments**

1. In-Class Participation (10%)
2. Weekly Reading/Episode Discussion Questions x 10 (20%)

3. Visual analysis (15%)
4. Thematic analysis (15%)
5. Remix project (20%)
6. Presentation (20%)

Details about these assignments, including grading criteria, will be made available on Collab under individual assignments. **Weekly Reading/Episode Discussion Questions are due on Collab each week by 10:00 AM on the day of class.** Due dates and times for other assignments are indicated in the course schedule below.

### **Attendance**

I will be taking attendance at every class. This is not intended as punitive but as a way for me to learn your names and ensure we don't lose touch over the course of the term. You do not need to provide me with any documentation for an absence but be aware that missing more than one class over the course of the term may have a negative effect on your grasp of the material. More than two absences will result in a 5% drop in your final grade.

**If you are affected by COVID-19** (exposure, symptomatic, etc.) during the semester, please contact me as soon as possible to make arrangements for you to keep current with the class.

### **Technology in the Classroom**

It has been demonstrated in both research and my own experiences teaching that the use of laptops and other technology during class (outside of in-class activities requiring Internet access) can be distracting and often ineffective in retaining information. At the same time, some students may benefit from taking notes on laptop and have documentation from the Student Disability Access Center to that effect. As such, my policy in this course regarding technology is as follows: **unless you have a documented reason for taking notes during class using a laptop or tablet (which I will need to confirm with you), you may not use them during class unless specifically instructed to do so.** *The use of technology in class by anyone other than yourself is a matter of privacy between me and that student.*

### **Accommodations for Disability**

If you require accommodations for a disability (physical/emotional/cognitive) to successfully complete this course, I encourage you to apply for Student Disability Access Services (<http://studenthealth.virginia.edu/sdac>) as soon as possible and submit the appropriate documentation to begin the intake and eligibility process. I cannot implement accommodations you may need without the required paperwork registering your disability. For your privacy, I am not made aware of your specific disability, only the accommodations you require.

If you're unsure whether you qualify for an accommodation, I strongly encourage you to consult with Student Disability Access Services. 'Disability', as determined by the university, encompasses not only physical/cognitive disability but also mental health.

## **Religious Observances**

It is the University's long-standing policy and practice to reasonably accommodate students so that they do not experience an adverse academic consequence when sincerely held religious beliefs or observances conflict with academic requirements. Students who wish to request academic accommodation for a religious observance should submit their request by email directly to me at your earliest convenience.

## **Basic Needs Security**

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live and believes this may affect their performance in the course is urged to contact the Dean of Students for support. You may also notify me of your situation if you are comfortable doing so, in order that I can assist in finding resources to help you.

## **Safety and Equality**

The University of Virginia is dedicated to providing a safe and equitable learning environment for all students. To that end, it is vital that you know two values that the University and I hold as critically important:

1. Power-based personal violence will not be tolerated.
2. Everyone has a responsibility to do their part to maintain a safe community on Grounds.

Resources for people who have experienced bias, intimidation, or power-based personal violence or discrimination, including religion-based bigotry, white supremacy, racism, homophobia, transphobia, ableism, and misogyny, can be found at the University's "Just Report It" (<http://justreportit.virginia.edu/bias>) site. As your professor, please know that I care about you and your well-being, and I am ready to provide support and resources to the best of my ability. As a faculty member, I am a "responsible employee," which means that I am required by University policy and federal law to report what you tell me to the University's Title IX Coordinator. The Title IX Coordinator's job is to ensure that the reporting student receives the resources and support they need, while also reviewing the information presented to determine whether further action is needed to ensure survivor safety and the safety of the University community. If you would rather keep this information confidential, there are Confidential Employees (<http://eocr.virginia.edu/confidential-employees-and-confidential-resources>) you can talk to on Grounds.

## **Mental Health**

If you are feeling overwhelmed, stressed, or isolated, there are many individuals here to help. The Student Health and Wellness Center offers Counseling and Psychological Services (CAPS) (<http://studenthealth.virginia.edu/caps>) for its students. Call 434-243-5150 to speak with an on-call counselor and/or schedule an appointment. If you prefer to speak anonymously, you can call Madison House's HELP Line at any hour of any day: 434-295-8255 (TALK).

## Originality of Student Work

All student work must be conducted in accordance with the UVA Code of Honor (<http://honor.virginia.edu>). Your work must be your own. Do not quote directly or paraphrase from existing sources without citation. Cite any ideas and/or information that is not common knowledge. Do not submit written work completed by anyone but yourself. Any assignment showing evidence of plagiarism or cheating will receive a score of zero and suspected violations will be forwarded to the Honor Committee at my discretion.

## Reading/Writing Help

I strongly encourage you to consider making use of the UVA Writing Center for help in your written work. The Writing Center (<http://virginia.mywconline.com>) can assist you with:

- **all stages of the writing process:** brainstorming, drafting, revision, argument structure, editing, and other concerns
- **any kind of writing:** essays for classes, conference papers, dissertations/theses, cover letters for applications, personal statements, resumes, etc.

The Writing Center also provides tutors trained specifically in working with non-native English speakers. What they won't do is proofread or edit your work for you, so please keep this in mind when seeking Writing Center services.

## Schedule

### Week 1: Introduction (Jan 19)

Required Reading	Butler, "An Introduction to Television Structures and Systems"
Optional Reading	Lotz, "Television in the Contemporary Media Environment"
Screening (in class)	S1E1 "Apéritif"

### Week 2: "Cinematic" Style in *Hannibal* (Jan 24/26)

Required Reading (Jan 24)	Butler, "Style and the Camera"
Required Reading (Jan 26)	Calhoun, "Refined Savagery"
Screening (before class)	S1E2 "Amuse-Bouche," S1E3 "Potage," S1E4 "Oeuf," S1E5 "Coquilles"
DUE	Reading/Episode question on Collab by 10:00 AM on class days

### Week 3: Cutting Up *Hannibal* (Jan 31/Feb 2)

Required Reading (Jan 31)	Butler, "Style and Editing" Lomax, "Cannibalizing Montage: Slicing, Dicing, and Splicing in Bryan Fuller's <i>Hannibal</i> "
Required Reading (Feb 2)	Nadkarni & Pande, " <i>Hannibal</i> and the Cannibal: Tracking Colonial Imaginaries"

Screening (before class)	S1E6 "Entrée," S1E7 "Sorbet," S1E8 "Fromage," S1E9 "Trou Normand"
DUE	Reading/Episode question on Collab by 10:00 AM on class days

**Week 4: Monstrous Mise-en-Scene (Feb 7/9)**

Required Reading (Feb 7)	Butler, "Style and Setting" Ortiz & Garcia, "Mise-en-scene, Embodied Metaphors and Mood in <i>Hannibal</i> "
Required Reading (Feb 9)	Butler, "Building Narratives" Warner, "Introduction" in <i>The Cultural Politics of Colorblind TV Casting</i>
Screening (before class)	S1E10 "Buffet Froid," S1E11 "Rôti," S1E12 "Relevés," S1E13 "Savoureux"
DUE	Reading/Episode question on Collab by 10:00 AM on class days

**Week 5: Sound and Music in *Hannibal* (Feb 14/16)**

Required Reading (Feb 14)	Butler, "Style and Sound" Donaldson, "Locating Sound in UK/US Television Crime Drama"
Required Reading (Feb 16)	Strank, "Status Quo Ante: Music in (Post)Quality TV" Piñeiro-Otero, "Intentions and Intersections of Classical Music in Bryan Fuller's <i>Hannibal</i> (NBC)"
Screening (before class)	S2E1 "Kaiseiki," S2E2 "Sakizuke," S2E3 "Hassun," S2E4 "Takiawase"
DUE	Reading/Episode question on Collab by 10:00 AM on class days Visual Analysis on Collab by 3:00 PM on Feb 16

**Week 6: *Hannibal* the Serial (Killer) (Feb 21/23)**

Required Reading (Feb 21)	Butler, "Narrative Structure" Mittell, "Complexity in Context"
Required Reading (Feb 23)	Balanzategui, Later & Lomax, "Hannibal Lecter's Monstrous Return: The Horror of Seriality in Bryan Fuller's <i>Hannibal</i> "
Optional Reading (Feb 23)	Doane, "Hyper-seriality: The End of the End"
Screening (before class)	S2E5 "Mukōzuke," S2E6 "Futamono," S2E7 "Yakimono," S2E8 "Suzakana"
DUE	Reading/Episode question on Collab by 10:00 AM on class days

**Week 7: Remix Workshops (Feb 28/Mar 2)**

Required Reading (Feb 28)	de Bruin-Molé, "Monster Theory 2.0: Remix, the Digital Humanities, and the Limits of Transgression" (pp.109-114)
Required Reading (Mar 2)	de Bruin-Molé, "Monster Theory 2.0: Remix, the Digital Humanities, and the Limits of Transgression" (pp.114-119)

**Spring Break (Mar 7/9)**

**Week 8: *Hannibal* as Melodrama** (Mar 14/16)

Required Reading (Mar 14)	Mittell, "Serial Melodrama" Levine & Newman, "Not a Soap Opera"
Required Reading (Mar 16)	Dunleavy, "Introduction" in <i>Complex Serial Drama and Multiplatform Television</i> Butler, "Textual Analysis"
Optional Reading (Mar 16)	Ionita, " <a href="#">Long-form televisual narrative and operatic structure in Bryan Fuller's <i>Hannibal</i></a> "
Screening (before class)	S2E9 "Shiizakana," S2E10 "Naka-choko," S2E11 "Kō no Mono," S2E12 "Tome-wan"
DUE	Reading/Episode question on Collab by 10:00 AM on class days

**Week 9: *Hannibal* as Procedural** (Mar 21/23)

Required Reading (Mar 21)	Abbott, "Not Just Another Serial Killer Show: <i>Hannibal</i> , Complexity, and the Televisual Palimpsest" Klinger, "Gateway Bodies: Serial Form, Genre, and White Femininity in Imported Crime TV"
Required Reading (Mar 23)	Balanzategui, "The Quality Crime Drama in the TVIV Era: <i>Hannibal</i> , <i>True Detective</i> , and Surrealism"
Screening (before class)	S2E13 "Mizumono," S3E1 "Antipasto"
DUE	Reading/Episode question on Collab by 10:00 AM on class days

**Week 10: *Hannibal* as Adaptation** (Mar 28/30)

Required Reading (Mar 28)	Bacon, "Stranger in a Strange Land: <i>Hannibal</i> as an Adaptation of Stoker's and Browning's <i>Dracula</i> "
Optional Reading (Mar 28)	La Reine Noire & Winter_of_our_Discontent, " <a href="#">Denn die Todten reiten schnell</a> "
Required Reading (Mar 30)	Morimoto, " <i>Hannibal</i> : Adaptation and Authorship in the Age of Fan Production" Derecho, "Archontic Literature: A Definition, A History, and Several Theories of Fan Fiction"
Screening (before class)	S3E2 "Primavera," S3E3 "Secondo," S3E4 "Aperitivo"
DUE	Reading/Episode question on Collab by 10:00 AM on class days Thematic Analysis on Collab by 3:30 PM

**Week 11: Queerness in/and *Hannibal*** (Apr 4/6)

Required Reading (Apr 4)	Donovan, "Becoming Unknown: <i>Hannibal</i> and Queer Epistemology" Casey, "Queer Cannibals and Deviant Detectives: Subversion and Homosocial Desire in NBC's <i>Hannibal</i> "
Required Reading (Apr 6)	Abbott, "Masters of Mise-En-Scene: The Stylistic Excess of <i>Hannibal</i> " Feil, "Ambiguous Sirk-Camp-Stances: Gay Camp and the 1950s Melodramas of Douglas Sirk"

Screening (before class)	S3E5 "Contorno," S3E6 "Dolce," S3E7 "Digestivo," S3E8 "The Great Red Dragon"
DUE	Reading/Episode question on Collab by 10:00 AM on class days

**Week 12: The Showrunner as Fan (Apr 11/13)**

Required Reading (Apr 11)	Wild, "Empathy for the Audience: <i>Hannibal</i> , the Fannibals and What Happens When a Show Takes Its Fandom Seriously" Later, "Quality (TV) Eats Itself: The TV-Auteur and the Promoted Fanboy"
Required Reading (Apr 13)	Gledhill, "Queer(y)ing Adaptation: Bryan Fuller's <i>Hannibal</i> as Slash Fiction Gothic Romance" Kaby, " <a href="#">Adaptation as Queer Fan Practice in Bryan Fuller's <i>Hannibal</i></a> "
Screening (before class)	S3E9 "...And the Woman Clothed with the Sun," S3E10 "...And the Woman Clothed in Sun," S3E11 "...And the Beast from the Sea," S3E12 "The Number of the Beast is 666"
DUE	Reading/Episode question on Collab by 10:00 AM on class days

**Week 13: "And so, in the end, *Hannibal* was a love story all along" (Apr 18/20)**

Screening (in class)	S3E13 "The Wrath of the Lamb"
Required Reading (Apr 20)	Seitz, " <a href="#">Hannibal Redefined How We Tell Stories on Television</a> " Casey, "Afterthoughts on 'Queer Cannibals and Deviant Detectives', Inspired by <i>Hannibal</i> Season 3"

**Week 14 Student Presentations (Apr 25/27)**

**Week 15 Student Presentations (May 2)**

**Remix Project DUE on Collab by 11:59 PM on Tuesday, May 10**