

# Scholars Cup Literature: A World Renewed

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## ? Introductory Questions

- What was your favourite book growing up? Was it part of a series?
- What is the best sequel you can remember? The worst?
- Should different authors be allowed to write book sequels?
- Should different directors be allowed to direct movie sequels?
- What movie or television show would you reboot, if you could?
- Are there any new stories, or only new ways of telling old ones?
- If you could write a sequel to any story that doesn't have one yet, what story would you pick?
- What role should fans have in the shaping of new stories by existing authors and franchises?
- What seemingly "dead" character from a work of fiction would you like to see brought back to life?
- For what series would you like to see one more novel published, season made, or film produced?
- If you could spend a day in the world of any novel, television series, or film, what world would you select?

## Topics

1. Interlude 0: Time & Turning
2. Beginning with Part 2: The Paradox of Sequels

3. Interlude I: Words Renewed
4. Beginning with Part 2: The Paradox of Sequels: Part 2
5. Interlude II: Worlds Renewed
6. Second Time's the Charm | Reboots & Revisions
7. Interlude III: Mistakes and Forgiveness

## ?? Conclusion Questions

- It's only a matter of time before Baby Yoda shows up amongst the roller coasters at Disney's Galaxy's Edge, while those who prefer wizards to Skywalkers can pop by Hagrid's hut at Universal Studios' Wizarding World. Explore the emergence of immersive theme parks in which fans can interact with their favorite narratives. How different is Galaxy's Edge from the motion simulator ride "Star Tours" in the 1980s? In what ways are these experiences similar to stories in more traditional media, and what challenges do they present to the idea of what is and isn't "canon"? What other stories would be well-suited to adaptation into immersive theme parks? Is there a reason these parks tend to favor fantasy and science fiction for their source material?
- Do writers have a responsibility to finish the stories they set out to tell—or is it up to them to decide whether they will ever publish a promised sequel or conclusion? When a series is canceled, do its producers owe fans some sort of closure on dangling story elements?
- Put on your creative hat. Which of the short stories and poems selected above would be best adapted into a film? Which one leaves you wanting a sequel?
- No one knows for sure who wrote it, but this description of several major Western religions depends on audiences to understand the language of sequels. When did these terms and concepts become common enough that people could use them in jokes for the broader public? Could you apply the same terminology to political regimes, military campaigns, and product launches?
- These days, reboots of film franchises (like those of comic books) are generally accepted as normal; they happen all the time, and thus you have a lot of actors walking around who have played Spiderman. Why do you think existing novels are rarely (if ever) rebooted by new authors?
- Are prequels less likely to succeed than sequels? If so, why do people keep

writing and producing them? Consider this criticism of the recent *Harry Potter* prequels; is the takeaway that prequels should be written by someone new?

- Is each World Scholar's Cup season a sequel to the previous one? If so, what challenges does that present for its producers and for its participants? Could you imagine one designed as a prequel—or a sidequel?



## Useful Links

Official Website: <https://scholarscup.org/subjects/2020/lit-media/>

Quizlet Vocab set: <https://quizlet.com/cn/541465432/scholars-cup-literature-vocabularies-flash-cards/>

Debate Timer: <https://timer.knowscount.cc>

Avan's: <https://avansalpacaresources.weebly.com>