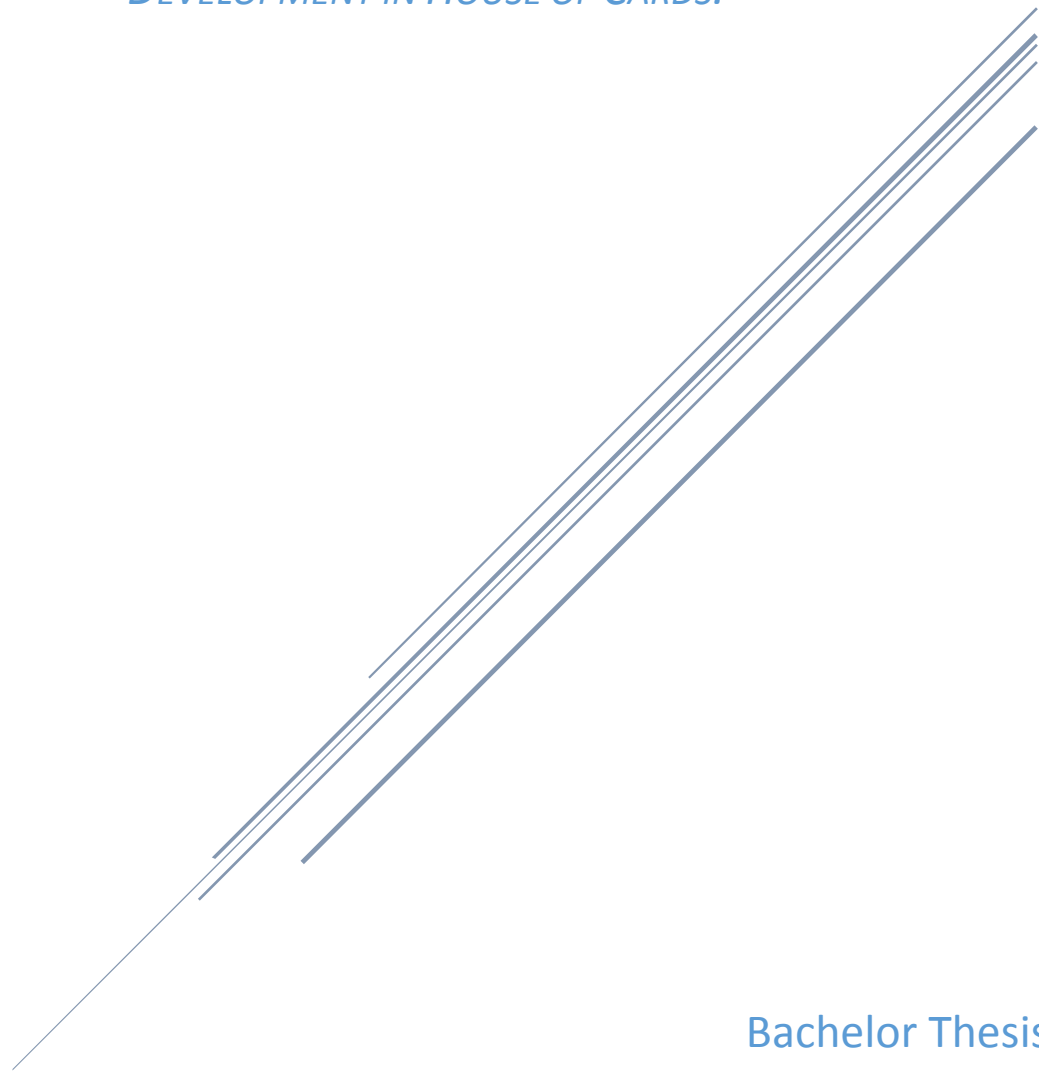


TELEVISION CONTENT VS. NETFLIX CONTENT

*A CONTENT ANALYSIS REGARDING TO THE STORYLINES AND CHARACTER
DEVELOPMENT IN HOUSE OF CARDS.*



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Abstract

Since Netflix started to produce their own content they have moved away from the traditional television set. Matthew Pittman and Kim Sheehan claim that because of this, Netflix has changed the way 'television' is written, produced and consumed, the so-called Netflix effect. However, there are rarely any studies regarding the actual differences between the content of these original Netflix series and broadcast television series. This study therefore investigates if there are differences between British BBC television series HOUSE OF CARDS 1990 and the Netflix original series HOUSE OF CARDS 2013 in relation to the affordances of the different platforms that transmitted them. The focus of this comparative content analysis lays on the character development and storylines.

The outcome of the analysis is that HOUSE OF CARDS 2013 has more storylines, more 'stand-alone' storylines, more intertwining storylines and more characters that experience development. Therefore, it can be stated that HOUSE OF CARDS 2013 has a more complex storytelling, for Mittell. Those differences can be partially explained by the affordances of VOD but also national context could have influenced these differences. Affordances of Netflix as delivering a whole season of a series at once, commercial free watching, post-play and the ability of creating a personal flow makes it easier for viewers to binge-watch. It is therefore possible that the attention of the viewer can be held for a longer period and it becomes possible for the viewer to follow more complex narratives. Next to that, HOUSE OF CARDS 1990 has less episodes because of national context there is less time to expand on different storylines and character development. So after this study it can be stated that there are differences between the two series HOUSE OF CARDS and that they can be explained by the affordances and national context. However this study has only elaborated on one series with two aspects and more research should be conducted to provide a decisive answer on the question: Is original Netflix content different from broadcast television content?

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Introduction

According to theorists like Henry Jenkins and Phil McRae, institutional shifts, technological improvements and social changes triggered changes in the medium television.¹ Like Jenkins, Elihu Katz also argues that television has always been a medium in transition, but what are the consequences of this changing medium?² An example of change, given by scholars Gali Einav and John Carey, is the access to more content whenever, wherever, caused by the invention of the internet and the evolution of television on demand.³ There are more and more people choosing to 'cut-the-cable' and Matthew Pittman and Kim Sheehan argue that those people turn to online streaming devices to watch entertainment content of their choice.⁴ According to Catherine Johnson, this shift towards watching television online can be seen as the shift away from the and television set towards digital television.⁵

Not only how, when and where people watch television has changed, but maybe also what they watch has changed. According to the CEO of Netflix, Reed Hastings and Ted Sarandos the Chief Content Officer (CCO), the content that is available on Netflix is the most important changing component compared to broadcast television.⁶ Netflix started producing their own content in 2013 with *HOUSE OF CARDS* and some researchers, such as Pittman and Sheehan claim that because of this, Netflix has changed the way television is written, produced and consumed, the so-called 'Netflix effect'.⁷ However, the question that Hastings and Sarandos haven't answered yet is why their Netflix online original content

¹ Phil McRae, "The Death of Television and the Birth of Digital Convergence: (Re)shaping Media in the 21st Century," *Studies in Media & Information Literacy Education* 6/2 (2006): 1-12.

Henry Jenkins, "Is This the End of Television as We Know It?" [2013] *Confessions of an Aca-Fan* – 17-10-2016 <http://henryjenkins.org/2013/05/is-this-the-end-of-television-as-we-know-it.html>.

² Elihu Katz, "Introduction: The End of Television?," *The Annals of the American Academy of Political and Social Science* 625 (2009): 7.

³ Gali Einav and John Carey, "Is TV Dead? Consumer Behavior in the Digital TV Environment and Beyond," in *Television Goes Digital* ed. Darcy Gerbarg (New York: Springer New York, 2009): 115-116.

⁴ Matthew Pittman and Kim Sheehan, "Sprinting a media marathon: Uses and gratifications of binge-watching television through Netflix," *First Monday* 20/10 (2015): 1.

⁵ Catherine Johnson, "Tele-branding in TVIII: The Network as Brand and the Programme as Brand," *New Review of Film and Television Studies* 5.1 (2007): 6.

⁶ "Netflix CEO Reed Hastings." *College Tour*. NPO 3. NTR, 30-10-2016.

⁷ Pittman and Sheehan, 1.

is so different from broadcast television content. According to professor Sidneyeve Matrix, Netflix is winning the original content war producing shows that are cinematically interesting, with complex narratives and compelling characters, but nevertheless Matrix doesn't elaborate how she got this information.⁸ So what in this research will be investigated are the differences between television British BBC series HOUSE OF CARDS 1990 and the Netflix original series HOUSE OF CARDS 2013, to see if there is a difference in the narrative and character development in the content originally created for broadcast television compared to the content created for Netflix.⁹ This will be conducted by using the "scene function model," developed by academics Michael Porter, Deborah Larson, Allison Harthcock and Kelly Nellis.¹⁰ After determining the differences between the series, it will be investigated if the affordances of the different platforms can partly explain the found differences. According to Martin Lister, the affordances of an apparatus are all the possible ways the device can be used.¹¹ To give specific directions to the research the following research questions will be answered:

How can the technological affordances of Netflix partly explain the differences in the content of the Netflix series HOUSE OF CARDS and British BBC series HOUSE OF CARDS regarding the narrative and character development?

- According to the scene function model, what differences exist between the narrative structures of HOUSE OF CARDS, the Netflix original series, and the *House of Cards*, the television series with regard to the storylines and character development?
- What are the possible connections between the differences in the narrative and the affordances of Netflix and broadcast television?

⁸ Sidneyeve Matrix, "The Netflix Effect: Teens, Binge Watching, and On-Demand Digital Media Trends," *Jeunesse: Young People, Texts, Cultures* 6.1 (2014): 130.

⁹ HOUSE OF CARDS, directed by David Fincher et al. USA: Netflix, 2013-2014.
HOUSE OF CARDS, directed by Paul Seed. UK: BBC, 1990.

¹⁰ Michael J. Porter et al., "Re(de)fining Narrative Events: Examining Television Narrative Structure," *Journal of Popular Film and Television* 30/1 (2002): 23-30.

¹¹ Martin Lister et al., "New Media in Everyday Life," in *New Media: a Critical Introduction*, 237-307, 2nd edition, (New York: Routledge, 2009), 261.

This research should be conducted because comparative content analysis between broadcast television and Netflix or other video on demand platforms is underdeveloped. A significant body of research exist on the effects of new planforms on viewing behavior; how the technology of VOD differs from broadcast television and new business models, for example by Rob Friedsen, Jennifer Gillan and Jeff Beer.¹² This research will go into more depth on the content aspect and it will help to map the transitions that are shaping the media environment nowadays. Furthermore, institutions can draw from the findings to see where the differences lie to improve future content production and selection.

The series HOUSE OF CARDS has been chosen as case study because this was the first original Netflix series that aired on this digital television platform. Furthermore, HOUSE OF CARDS has an original television predecessor which makes it a good case study for comparison. HOUSE OF CARDS 1990 is from British origin and could therefore have localization differences because it is produced in another country. For instance, the different kind of governmental structures make that the content of both series is totally different. According to Jolien van Keulen and Tonny Krijnen the television industry is a transnational field where national and international interact. Formatted television, in this case television based on the same novel, can cause cultural homogenization as stated by Keulen and Krijnen. This still doesn't mean that formatted television is completely the same as producers shape the series to local versions.¹³ Since this research will focus on the structures in the narrative regarding to storylines and character development and won't focus on the differences in content regarding to localization. However, this does not mean that national context of the series should be ruled out completely and will be taken in consideration during the research.

¹²Rob Frieden, "Next Generation Television and the Migration from Channels to Platforms," [2012] – 4-11-2016 Available at SSRN: <https://ssrn.com/abstract=2117960>.

Jennifer Gillan, *Television and New Media: Must-Click TV* (London: Routledge, 2010).

Jeff Beer, "Binge-viewing hits Netflix," *Canadian Business* 86:15 (2013): 9-12.

¹³ Jolien van Keulen and Tonny Krijnen, "The limitations of localization: A cross-cultural comparative study of *Framer Wants a Wife*," *International Journal of Cultural Studies* 17:3 (2014): 278-279.

In short the differences found in this research are that the number of storylines, the number of 'stand-alone' storylines, the degree to which the storylines are intertwined, and the volume of character development, all increase in HOUSE OF CARDS 2013. For theorists like Jason Mittell and Jason Jacobs this constitutes more complex storytelling in HOUSE OF CARDS 2013. These differences could be partly explained because of the affordances of Netflix that encourage binge-watching, which may enable the viewer to maintain attention for a longer period of time and remember more detailed information and therefore understand a more complex series. This could contribute to the production of more complex series produced by Netflix.

Theoretical Framework

In this section several theoretical concepts and debates will be discussed which will be used to find an answer on the research question and will determine where this research fits in the academic field. First television eras are discussed to point out that television is in transition, and Netflix has moved away from the television set. Secondly, different narrative structures are discussed; this contributes to knowledge where differences between HOUSE OF CARDS could be in the narrative. At last the meaning of and debate around affordances is elaborated on.

Several 'periods' of television can be pointed out due to changes, because of institutional shifts, technological improvements and social changes as discussed in the introduction for McRae and Jenkins.¹⁴ Roberta Pearson describes different eras as TVI, TVII, TVIII. TVI (1950s-1980s) stands for the network era, and public television that speaks to mass audiences. TVII (1980s-1990s) can be seen as the transition era to multi networks. TVIII (1990s-present) as the post network era, where television proliferates through digital distribution.¹⁵ Within these eras there are not only shifts in the way television distribution is

¹⁴ McRae, 1-12. And Jenkins.

¹⁵ Roberta Pearson, "Cult television as digital television's cutting edge," in *Television as Digital Media (Console-ing Passions)*, ed. J. Bennett and N. Strange (Durham, London: Duke University Press): 107.

organized but as stated by Christopher Anderson, the content and the way the audience watched television has also changed through time.¹⁶ For example, the invention of the remote control made it easier for the audience to ‘zap’ between channels. The traditional planned flow, the way institutions organized the programming, could easily be interrupted. Because the audience can ‘zap’ more easily they gain power over the what content they watch whereas the networks loses power, William Uricchio describes this as shifting agency.¹⁷ Because of changes through time, viewing behavior, distribution and also the content of television has changed, this research will look into the possible changing content of television series because of changes in technology by using a different broadcasting platform.

According to Michael Curtin, more new developments in production, distribution and consumption of television, like DVD and online video platforms have as consequence that TVIII as an era, as described above, is not sufficient anymore nowadays.¹⁸ According to scholar Mareike Jenner, even when Netflix simply offered television series and movies that were originally created for broadcast television, as a distribution service it has moved away from the networks and television set towards the internet, and this is not covered by the era TVIII.¹⁹ However, since Netflix started producing their own content the service has moved away from the television set even more. This phenomenon raises the question of whether this can still be called (digital) television and if, in addition to the change in reception, the content also changes. This study will investigate if and why there are changes in the content originally created for the video on demand service Netflix in comparison to broadcast television by examining the case of HOUSE OF CARDS.

¹⁶ Example: Because of digitalization the viewing pattern changes.

Christopher Anderson, “Television Networks and the Uses of Drama,” in *Thinking outside the Box: A Contemporary Television Genre Reader*, ed. Gary R. Edgerton en Brain G. Rose (Lexington, KY University Press of Kentucky, 2005): 66-67.

¹⁷ William Uricchio, Television’s next generation: Technology/Interface Culture/Flow, in *Television after TV: Essays on a Medium in Transition*, ed. Lynn Spigel and Jan Olsson (London: Duke University Press 2004): 178.

¹⁸ Michael Curtin, “Matrix media”, In *Television studies after TV: Understanding Television in the Post-Broadcast era* ed. J. Tay and G. Turner (London: Routledge 2009): 12-13.

¹⁹ Mareike Jenner, “Is this TVIV? On Netflix, TVIII and binge-watching,” *New Media & Society* (2014): 3.

To see whether the content of the original Netflix series HOUSE OF CARDS is different than the television series it is important to explain what is meant by content. According to Sarah Kozloff, the 'world' the viewer sees on television is a world that has been shaped by narrative structure. This structure can be defined as "what happens to whom" and "how this is told".²⁰ So it can be stated that a big part of content is the way a story is told, the narrative. The narrative will be the main component that will be investigated in the two cases. Categorization is established for television narrative structures, elaborated on by several researchers, including Kozloff, Michael Newman, Jane Feuer and Jason Mittell.²¹ Three narrative structures are recurring: serial storytelling, episodic storytelling and narrative complexity. As Newman argues, conventional episodic storytelling has a plot closure within every episode and doesn't leave the viewer with questions. Serial storytelling doesn't have a plot closure every episode but has longer storylines which allow longer stories to be told.²² As argued by Mittell, narrative complexity has the characteristics of both serial and episodic narrative styles, this means that there are storylines that expand over several episodes but that there are also storylines that start and end within the same episode.²³ However, Mittell states: "[...] narrative complexity cannot simply be defined as prime-time episodic seriality; within the broader mode of complexity [...]"²⁴ So other characteristics of narrative complexity which Mittell describes are the following. The first characteristic listed by Mittell is that complex television contains multiple storylines with arcs that expand over episodes and even seasons. In more detail, a larger number of storylines, which are intertwined and have different natures,

²⁰ Sarah Kozloff, "Narrative Theory and Television," In *Channels of Discourse, Reassembled*, ed. Robert C. Allen (Chapel Hill: U of North Carolina Press, 1992): 69.

²¹ Kozloff, 67-100.

Michael Z. Newman, "From Beats to Arcs: Toward a Poetics of Television Narrative," *The Velvet Light Trap* 58 (2006): 16-28.

Jane Feuer, "Narrative Form in American Network Television," in *High Theory/Low Culture*. Ed. Colin MacCabe (New York: St. Martin's, 1986): 101-114.

Jason Mittell, "Narrative complexity in Contemporary American Television," *The Velvet Light Trap* 58 (2006): 29-40.

²² Newman, "From Beats to Arcs," 16-17.

²³ Mittell, *Complex TV: The Poetics of Contemporary Television Storytelling* (New York: New York University Press, 2015), 19.

²⁴ Mittell, "Narrative complexity.", 33.

are present in one or more episodes.²⁵ For example a storyline based on a relationship and a storyline where a goal should be reached, are two different storylines with different natures that can co-exist in one or more episodes. Jason Jacobs expand on this and states that when those storylines collide or make connections it can be seen as a narrative web, intertwining of storylines, this is typical for complex storytelling.²⁶ Secondly, Mittell explains that complex television utilizes unforeseen sharp twists in the story that occur without announcement and with the consequence that the whole scenario changes. Finally, Mittell argues that complex television includes the use of alterations in chronology and fantasy or dream sequences.²⁷ These different narrative styles will help identify and analyze the differences and similarities in the content of the different versions of HOUSE OF CARDS.

It is also necessary to further discuss the term complexity because, according to Mittell, it is a very subjective and value carrying word what could suggest that more complex television is better or of more quality.²⁸ Theorists Michael Newman and Elana Levine state this is an understandable impulse of researchers but should be evaluated within the bigger discourse of legitimizing television or the television quality discourse.²⁹ In this study, it won't be argued that complex content has better quality or that complexity belongs in 'high' culture, and is therefore quality television, which is often the point of debate within the academic field as stated by Newman and Levine.³⁰ This study will merely compare two different series on their complexity at the level of narrative with the characteristics that Mittell describes and connect these findings to the affordances of a platform instead of evaluating which series has 'better' content.

²⁵ Kathrin Rothemund, *Komplexe Welten. Narrative Strategien in US-amerikanischen Fernsehserie* (Berlin: Bertz + Fischer, 2013), 55-78.

²⁶ Jason Jacobs, "Television interrupted: pollution or aesthetic?" In *Television as Digital Media*, ed. by James Bennett, Niki Strange (Stanford: Duke University Press 2011), 258-263.

²⁷ Mittell, "Narrative Complexity.", 34-37.

²⁸ Idem, 30.

²⁹ Michael Newman and Elana Levine, *Legitimizing Television: Media Convergence and Cultural Status* (New York: Routledge, 2012): 158-162.

³⁰ Ibidem and Jenner, 10.

The last concept that plays an important role in this study is affordance. Ian Hutchby pleads that a medium has a set of technological and social characteristics, affordances, which determine the way the content is produced and consumed.³¹ According to Marshall McLuhan and Hutchby the medium influences the way a message is shaped and can have an active role in formation of cultural values, so-called technological determinism.³² If investigated it will become clear how distinctive broadcast television and Netflix are in terms of technology and how this influences the content of HOUSE OF CARDS. Social constructivism on the other hand emphasizes the importance of the social and cultural context that influence and shapes the messages not the technology for scholar Mark McMahon and Raymond Williams.³³ So the shortcoming of using affordances as theoretical and methodological approach is that the social and cultural context is not taken in consideration. To solve this shortcoming, I as a researcher will still take the cultural context in consideration, this will be further discussed in the method section.

The content of a Netflix original series could be different than a broadcast television program because they are produced for two different platforms. When the affordances are connected to the differences in the structure of the narrative of the two versions of HOUSE OF CARDS, those differences could be partly explainable. Wendy Broeck, Jo Pierson and Bram Lievens describe three important aspects where VOD platforms differ from broadcast television namely, time, place and content.³⁴ Traditionally it is determined when a certain program is aired and the viewer can watch the program on a television set. Nowadays with VOD, it is possible for the viewer to watch 'television' where ever and whenever. Besides that, the viewer also has the possibility to choose what kind of content they want to

³¹ Ian Hutchby, "Technologies, Texts and Affordance," *Sociology* 35 (2001): 447.

³² Marshall McLuhan, *Understanding Media* (London: Sphere, 1968), 17.
Hutchby, 441-443.

³³ Mark McMahon, "Social Constructivism and the World Wide Web - A Paradigm for Learning," [1997] Ascilite, conferences, papers – 03-11-2016
<http://www.ascilite.org/conferences/perth97/papers/Mcmahon/Mcmahon.html>.

Raymond Williams, "The social shaping of technology," *Research Policy* 25 (1996): 865-899.

³⁴ Wendy Broeck, et al. "Video-On-Demand: Towards New Viewing Practices?" *Observatorio* 3 (2007): 29-30.

watch and create their own personal flow. The viewers become master of their own time and content.³⁵ Other technologies like the VHS recorder, DVD's and piracy made access whenever also possible but VOD offers access to (television) content on different media like smartphones, laptops and tablets with the connection of internet and without the need from the viewer to record, download, putting the DVD in the player and/or the use of a separate technology to view content.

Other functionalities of VOD that can be related to the affordances of video recorder (VCR) are the ability to pause, fast forward, rewind and play again. Smart-TV has these abilities too but the viewer still needs to be in front of the television set at the time the program airs or plan a recording of a specific program. Furthermore, two other affordances of VOD are personalized recommendation and post-play. Personalized recommendation means that algorithms and other members' ratings determine what kind of program/movie Netflix suggest that the user watches next.³⁶ Netflix's "post-play" function automatically starts the next episode of a television series unless the user deliberately stops this from happening by pressing the pause or stop button.³⁷ The post-play function and recommendation system indirectly determines the flow. The flow is the order and way programs on traditional television are scheduled.³⁸ But in this case the flow is a personal flow determined by the user as described above and influenced by personal recommendation and post-play. Post-play also could encourage the phenomenon "binge-watching," which is watching multiple episodes of a series in a single sitting.³⁹ The last two affordances that also encourage binge-watching on Netflix are commercial free watching and the availability of content. Netflix airs a whole season of a series at once and because there are no interruptions of commercials, watching more episodes in one sitting can become more appealing per

³⁵ Broeck et al., 28-30.

³⁶ "About Netflix," Netflix, last accessed on 19-10-2016, <https://media.netflix.com/en/about-netflix>.

³⁷ Matrix, 120, 135.

³⁸ Raymond Williams, *Television, Technology and cultural form* (New York: Schocken Books, 1975), 86-87.

³⁹ Pittman and Sheehan, 1.

Matrix.⁴⁰ Again this is not totally new, DVD's offered commercial free watching and more episodes at once. However, the viewer needs to buy every DVD separate and with Netflix there is access to many different films and series for monthly subscription.

To answer the question: What are the possible connections between the differences in the narrative and the affordances of Netflix and broadcast television? The affordances described above will be connected to the findings of the content analysis. The method section will further describe how the content of HOUSE OF CARDS will be analyzed.

Academic relevance

It has been established that because of technological shifts and changing viewer behavior television has changed. By investigating the differences between content of VOD and broadcast television an underdeveloped part of this changing media environment is mapped. A significant body of academic papers studies Netflix from the perspective of technological affordances, viewer behaviors and business models, such as Jenner, Simon Shim and Yen-Jen Lee, Teresa Ojer and Elena Capapé, Alvaro Raba and others as stated in the introduction.⁴¹ However, this analysis will give insight in specific differences regarding to content in HOUSE OF CARDS broadcast television series and HOUSE OF CARDS Netflix series. This will therefore give if Netflix content could be different as some researchers claim.⁴² When studies focus on the differences between content of broadcast television and Netflix series, a more complete overall

⁴⁰ Matrix, 119-120.

⁴¹ Jenner, 1-17.

Simon S. Y. Shim and Yen-Jen Lee "Interactive TV: VoD Meets the Internet," *Computer* 35:7 (2002): 108-109.

Teresa Ojer and Elena Capapé, "Netflix: A New Business Model in the Distribution of Audiovisual Content," *Journalism and Mass Communication* 3:9 (2013): 575-584

Alvaro E. S. Raba, "Netflix and Video Streaming: The remediation of the video rental store into the consumer's home," [2014] *Georgetown University, Media Theory and Cognitive Technologies* – 04-11-2016

<https://blogs.common.georgetown.edu/cctp-748-fall2014/2014/04/22/notes-for-class-discussion-netflix-and-movie-streaming/>.

⁴² Matrix.

picture of the changing television industry can be given. This research already makes connections with technological affordances that could possibly explain those differences. In the future, this study in combination with more content related studies could contribute to make connections with research on changing viewing behavior and business models.

Method

The corpus for this research will consist of the sequential first 4 episodes of both series of HOUSE OF CARDS, because researching several episodes gives the opportunity to see whether there are story arcs that expand over different episodes. Studying several episodes will also clarify if there are storylines that collide after several episodes. Sequential episodes will be looked at because it is necessary to see whether storylines are returning and/or how they connect to other storylines in chronological order. When looking at episodes throughout the season there is a chance several storylines have already ended in the beginning episodes and details about the character development are skipped. Furthermore, there could be changing natures, radical shifts and abnormalities in chronology in storylines which are necessary to find in this research, because these are indicators for a complex narrative. When looking at episodes throughout the season there is less changes these aspects are noticed. The corpus will be 4 episodes simply because HOUSE OF CARDS 1990 only consists of 4 episodes and because of the limited time to execute the study examining a larger corpus is not reachable. Examining a smaller corpus has an advantage, namely the corpus will be analyzed in more detail and findings on a smaller scale are possible. The disadvantage is mainly regarding to the corpus for HOUSE OF CARDS 2013 because this series has longer seasons and the narrative could be spread out more. However, it could also be possible that because of this the story has more depth and looking at the scene functions, as described below, will clarify that. So examining a smaller research corpus should not be a disadvantage.

The research will be conducted through a qualitative comparative content analysis. Two specific components of the content will be analyzed, namely character development and different storylines (narrative). According to academic Feuer, character development and continuous storylines are two components that distinguish television narratives from other texts.⁴³ Because this study focuses directly on the differences between television series narrative and Netflix original series narrative It is interesting to look especially at these two components, where television could/should be different from text produced for a different platform as Feuer suggest. This theoretical perspective shapes a conceptual framework that will be used to conduct the research. In addition, Netflix CEO Reed Hastings claimed that series are more complex because of their content, and as described in the theoretical framework section for the statements of Mittell, complexity could occur in the narrative structure because of multiple storylines, the intertwining of storylines, radical changes and alterations in chronology. All of those components can be found in the narrative structure and character development and those will therefore be the specific components that will be investigated.

To examine the narratives and character development within the series, the scene function model as described by scholars Michael Porter, Deborah Larson, Allison Harthcock and Kelly Nellis in the article “Re(de)fining Narrative Events: Examining Television Narrative Structure” will be used.⁴⁴ The scene function model determines how each scene contributes to the narrative. This is not done automatically by the scene function model but I, as researcher, will determine what function(s) each scene has. Those functions are elaborated on in the next paragraphs. According to Vincent LoBrutto, a scene is a narrative unit that takes place at one location, often with one narrative object.⁴⁵ As Porter et al. state, this method will give insight in the structures of the narratives and will provide a good overview of the components

⁴³ Feuer, 101-104.

⁴⁴ Porter et al., 23-30.

⁴⁵ Vincent LoBrutto, *The Art of Motion Picture Editing: an essential guide to methods, principles, processes and terminology* (New York: Allworth Press, 2012), 31.

used to construct the narrative.⁴⁶ With this overview it is easy to compare both narrative structures and define the differences in storylines and character development between the cases.

Porter et al. describe that the narrative in a series consists of events and those events have different functions. The two main functions of these events are named kernels and satellites. Kernels are narrative moments that give a critical juncture in the narrative. A critical juncture, for Porter et al., is when two paths can be followed within the narrative, the choice which path is taken will change the nature of the narrative.⁴⁷ Porter et al. defined six functions of kernel scenes which are disturbance, obstacle, complication, confrontation, crisis and resolution (see table 1 in the appendix). Satellites are mainly present to give the narrative more depth and richness. They are events that focus on character, setting or incidental actions that do not change the narrative. Other functions of satellite events are filling in the gaps for the audience and creating continuity.⁴⁸ For all twelve satellite scene functions see table 2 in the appendix.

Since this sounds a little abstract I will define how the scene function model will be operationalized precisely. To have a good overview of what happens in every scene there will be a table which is dedicated to a short description about the content of every scene. Besides that, every scene will be classified based on its content. This stage of the research will ask the questions: To what storyline does the scene belong? Is the scene a kernel or a satellite? What is its function? All this information will be put in another table to have a clear overview. For example, scene 12 is a satellite scene where a new character is introduced in storyline D. Also it has to be noted that a scene could have more than one function, and then it will be categorized in several places in the table. The advantage of using this method, pointed out by Porter et al., is the fact that this method reflects mainly on structure and

⁴⁶ Porter et al., 23, 25.

⁴⁷ Porter et al., 25.

⁴⁸ Idem, 25-27.

because of this it is possible to compare different narratives without looking at the specific content.⁴⁹ The possible shortcoming of this research method is the lack of reflection on social and national context. Because in this research two series from different national origin are studied, it is necessary, and my responsibility as researcher, to reflect on the possible differences possibly enabled by different national contexts. I will not look at how the series create meaning within a social and national context but look at the differences on the level of structure. However, national and social context do influence the content of a series. According to theorist Bonnie Brennen, it is therefore important that researchers will base their analyses on frameworks but stay open for the cultural context and construct the most likely interpretation keeping the relationship of content and cultural context in mind.⁵⁰ Also I will assign the different functions to the scenes and other researchers or viewers could disagree with the choices made. However this can also be seen as an advantage because it encourages discussion.

According to Brennen, the frameworks described above help to guide the research, but don't actually analyze the texts.⁵¹ The step described above as a framework will generate information about each scene in both series. Then the next step of the analysis will be that I as researcher will use the theoretical framework section about affordances and other literature to find connections and explanations to answer the main question, keeping the national context in mind. For example, because of the scene function model it became clear that HOUSE OF CARDS 2013 has more storylines than HOUSE OF CARDS 1990. If a series contain multiple storylines this is an indicator of complex storytelling for Mittell. This difference could be explained by several factors, including the affordance post-play of Netflix, which can make it attractive for viewers to binge-watch. In this part of the study it could become clear whether the affordances of media platforms possibly could influence the content in HOUSE OF CARDS.

⁴⁹ Idem, 29.

⁵⁰ Bonnie S. Brennen, *Qualitative Research Methods for Media Studies*. (Hoboken: Taylor and Francis, 2012), 207.

⁵¹ Idem, 199.

Analysis

I'm not alone I have Me, Myself and I.

After analyzing the corpus as written in the method section, several notable differences between the narrative regarding to the storylines and character development are found. In this chapter these differences will be discussed, starting with the differences on macro-level moving towards micro-level of storylines and ending with the character development. Appendix table 3 to 6 are added where the data of the analysis can be found, also an example analysis is added in Figure 1. The main findings are that HOUSE OF CARDS 2013 has more storylines, more 'stand-alone' storylines, and more character development. These findings all indicate that HOUSE OF CARDS 2013 is more complex if looked at the definition of complex argued by Mittell. This doesn't mean that HOUSE OF CARDS 1990 isn't complex at all but compared to HOUSE OF CARDS 2013 it is less complex according to Mittell's criteria.

The first difference found after examining the corpus using the scene function model is the number of storylines. There are more storylines in HOUSE OF CARDS 2013. HOUSE OF CARDS 2013 has ten storylines in only the 4 analyzed episodes out of its entire 13 episodes of season 1 and HOUSE OF CARDS 1990 has seven storylines in the 4 episodes of whole season 1. Besides that, there are two storylines in HOUSE OF CARDS 1990 that are completed in the first episode, story B and story C in table 5. Story C concerns choosing a new Prime Minister after the resignation of Margaret Thatcher, the previous Prime Minister. Francis Urquhart tells the viewer who are the contenders for succession and soon after that a lapse in time is made and Henry Collingridge is chosen as new Prime Mister and leader of the conservative party, which concludes this storyline. Storyline B starts and ends in the same episode as well, this storyline concerns the elections after the cabinet period has ended. The conservative party obtains the majority again and can continue to reign. In HOUSE OF CARDS 2013 there also is one storyline that begins and ends in one episode namely Story G in table 6. This is the storyline of Frank Underwood not becoming the next Secretary of State after helping the President get elected. The main function of all

those storylines is to provide the viewer with background information before the biggest main storyline will start. As discussed by Melanie Green, Emily Moyer-Gusé and Robin Nabi in their analysis of the role of the narrative of television, the background information makes it possible for viewers to engage with the main character and understand the further course of the narrative.⁵² So if this is taken into consideration HOUSE OF CARDS 2013 has notably more continuous storylines that expand over multiple episodes. This could mean that HOUSE OF CARDS 2013 is more complex than HOUSE OF CARDS 1990; later this chapter will elaborate on this in more detail.

A note should be made that in HOUSE OF CARDS 2013 story I and story J also exist in one episode, which could mean more background information but since these storylines start in the third episode this is not likely. If looked at the content of the storylines this is as suspected not the case. The content of story I is as follows; Frank is being called away because a girl died in a car accident. She died because she was texting her boyfriend about the Peachoid. The Peachoid is a water tower next to the road that Frank in his former years as district leader fought to conserve. Oden, his opponent in the district, has fired up the parents to sue Frank because of the Peachoid. Frank must go to the district and try to talk the parents out of this before his reputation is harmed. Frank succeeds when he offers a scholarship in the name of the girl and prevention. The main disturbance of the story is resolved but there is still a partially open ending, because Oden and Frank are still in encounter in the last scene of this story (scene 3.34, table 4). Therefore, this story can be seen as a potential continuous storyline, the same applies for story J.

The second difference between the storylines in HOUSE OF CARDS 2013 and HOUSE OF CARDS 1990 are the 'stand-alone' storylines. In HOUSE OF CARDS 2013 there are several storylines that don't serve the

⁵² Melanie C. Green, "Transportation Into Narrative Worlds: The Role of Prior Knowledge and Perceived Realism," *Discourse Processes* 38:2 (2004): 250.

Emily Moyer-Gusé and Robin L. Nabi, "Explaining the Effects of Narrative in an Entertainment Television Program: Overcoming Resistance to Persuasion," *Human Communication Research* 36:1 (2010): 29-30.

main storyline (story A). For example, story B this is the storyline that exploits the career of Claire Underwood the wife of Frank. This doesn't contribute to the goal of story A, Frank Underwood becoming president. Likewise, story H, I and J don't serve story A in HOUSE OF CARDS 2013. When looked at story C and F they partially serve story A. Story F exploits the life and actions of Peter Russo the minister. Frank uses Russo as an errand boy for nasty jobs to gain more power or information to reach his final goal. However, there are still scenes in story F that exploit the personal life of Russo and are not in service of story A. For example, his relationship with Christina his secretary. In HOUSE OF CARDS 1990 on the other hand all the storylines are partially or totally in service of the main goal of the protagonist Francis, story A. As described above Story B and C give background information to start with the main storyline story A. Another example of a storyline in HOUSE OF CARDS 1990 that is totally in service of main storyline A is story E, the relationship between Mattie a young journalist and Francis. Francis gets involved with Mattie to use her journalism abilities and especially to win her trust and loyalty he engages on a romantic level with her. There is no personal intimacy because the feelings coming from Francis are not real; he just engages with Mattie to get closer to his main goal, becoming Prime Minister. To sum things up, HOUSE OF CARDS 2013 has storylines which are not in service of the main storyline and can be seen as storylines with a different goal/nature, stand-alone storylines. HOUSE OF CARDS 1990 doesn't have any storyline that has a totally different nature and all serve the main story to a certain extent.

The difference in number of storylines and 'stand-alone' could be influenced by the difference in national context of the series. In 1990 British television was reformed and this resulted in more competition in the television market. Broadcasters were forced to produce market driven content to maintain their position in a more competitive environment.⁵³ According to Lez Cook, this resulted in shorter series because series needed to be made low cost but with an attractive story that contained the

⁵³ Lez Cook, *British Television Drama: A History*. 2nd ed. (London: Palgrave, 2015): 172-175.

'whole' story.⁵⁴ The series is shorter but needs to cover all the components of the story. This could be an explanation why there are less storylines in total and more storylines that are in service of the main storyline in HOUSE OF CARDS 1990.

The third aspect is not necessarily an evident difference but will give a necessary and important connection to an evident difference in scene functions. To wit, the intertwined storylines, above most storylines are spoken about as if they operate solely or are in service of the main storyline. The storylines that are in service of another storyline are automatically intertwined because they are connected by function to another storyline. So therefore, HOUSE OF CARDS 1990 and HOUSE OF CARDS 2013 both have intertwined scenes. Because HOUSE OF CARDS 2013 has less storylines that are in service of the main storyline it could mean that this series has less intertwined scenes. However, if looked at scene level this is not the case. According to Broeck et al. one scene can have multiple functions and can contribute to different storylines.⁵⁵ In HOUSE OF CARDS 2013 there are more scenes that have multiple functions in different storylines, for example, scene 4.29 in HOUSE OF CARDS 2013 in table 4 and 6. In this scene Frank is eating ribs and receives a phone call from Zoe the reporter. She got a promotion and tells Frank about it. Frank is distressed about this and tells Zoe he needs someone who is available and she won't be when she takes the promotion. After this he addresses the viewer directly and tells them an anecdote about the fridge that fell off of a van should move out of his way instead of moving out of the way himself. This scene has functions in story A, C and E. It is a kernel scene for story E because if Zoe will take the job she will certainly never see Frank again and this will mean the end of their relationship; whatever Zoe will decide to do it will influence the story completely. For Story C, the career of Zoe, this scene is a dramatic question. Zoe can decide to go for the promotion and step up in her career or choose to let the promotion go and see where Frank's stories will take her. Finally, for story A the viewer gets to know

⁵⁴ Idem, 172-178, 182.

⁵⁵ Broeck et al., 28-29.

Frank better in manner in which he views relationships and obstacles because of the used metaphor of the fridge. This means that on storyline level HOUSE OF CARDS 1990 is more intertwined but if looked at scene level HOUSE OF CARDS 2013 is more intertwined.

All of the above differences can contribute to the complexity of a series. As written in the theoretical framework section, according to Mittell, a series with multiple storylines of different nature could mean more complexity. Because of the intertwining of the storylines, whether it is on the level of story or scenes makes both series more complex. Since HOUSE OF CARDS 2013 has more storylines, more storylines that stand-alone and more scenes with multiple functions that intertwine scenes, it can be argued that HOUSE OF CARDS 2013 is more complex on the level of narrative than HOUSE OF CARDS 1990. However, this doesn't mean that HOUSE OF CARDS 1990 isn't complex at all it only suggests that HOUSE OF CARDS 2013 is more complex in this sense. Both series don't have all the components of narrative complexity for Mittell's definition, the absence of abnormalities could indicate that both series don't have complex storytelling but rather a combination of serial and episodic storytelling, however because all the other components are accounted for there is complex storytelling to some extent.

The fourth and final difference lies with character development. Porter et al. describe that some stories are in service of the characters and are therefore character driven. This causes more room for character development. Other stories have characters that mostly serve the function of furthering the narrative.⁵⁶ In HOUSE OF CARDS 2013 there are more characters that undergo change in the series referring to personality. Frank, Claire, Zoe and Peter Russo experience character development. Zoe for example starts as a reporter with no status and gained more confidence and knowledge by talking to Frank. Furthermore, in the beginning of the series she was mainly focused on getting an online appearance with a paper while Frank teaches her to wait for the right moment and go for personal growth and power. The result is her doing multiple television interviews and therefore development in her character. In HOUSE OF

⁵⁶ Porter et al., 24.

CARDS 1990 Francis is the only character that has clear character development and Mattie has character development but only in the final episode of the series. Francis starts as a respectable man, but as the series develops he becomes intolerant and will do anything to gain power and become the Prime Minister. Mattie is a young journalist that asks for information and at first she still thinks a lot for herself but as the series evolves she accepts all the information of Francis as she is in love with him. It is only until the last couple of scenes that she comes to her senses and realizes Francis is behind all the schemes. Francis throws her off the roof as she confronts him, so her learning arc is not totally finished and before this insight Mattie is object to Francis' manipulation. Other characters do not experience character development for example Prime Minister Henry Collingridge. Collingridge has a lot of setbacks because of Francis' scams. These setbacks give Collingridge opportunity to grow as character but he merely undergoes the setbacks without acting and therefore doesn't develop his character. Collingridge is a good example for a character that exists to forward the narrative and is therefore in function of the story. An explanation for this could lie length of the narrative and national context of the series. As spoken about above, the national context makes that HOUSE OF CARDS 1990 is shorter than HOUSE OF CARDS 2013. A consequence of this, next to less storylines and less stand-alone storylines, could be that the story is driven by actions and not by character because, as Cook states, it takes more time to develop characters.⁵⁷

As suspected HOUSE OF CARDS 2013 has more characters that experience development than HOUSE OF CARDS 1990. This is probably related to less stand-alone storylines; HOUSE OF CARDS 1990 doesn't have storylines with their own goals, so therefore all the other storylines are focused on the character development of Francis and the other characters serve to further the narrative. There could be additional reasons for this, next to the national context, because of the affordances of Netflix. The

⁵⁷ Cook, 180.

influences of affordances will be further explained in the next section, for differences in character development as well as the differences in storylines described above.

Can technology make a difference?

The storylines in HOUSE OF CARDS 1990 and HOUSE OF CARDS 2013 are intertwined, and so are the affordances and other potential influences that could clarify or explain the differences between the narratives and character development in the series. In the previous section the influence of national context has been pointed out, also the extent of freedom of producers who can make their own choices regarding content can cause difference in content for Keulen and Krijnen.⁵⁸ However according to researchers as Ian Hutchby, Keren Tenenboim-Weinblatt, Motti Neiger and McLuhan affordances can also to a certain extent have impact on the content, and in this section, it will be explained what that impact may be.⁵⁹ The multiple storylines, stand-alone storylines, the intertwining of storylines and multiple scene functions and the combination of those are signs of complex storytelling according to Mittell as described in the theoretical framework section. As stated by Jenner, more complex storytelling demands more attention of the viewer because the narrative is harder to follow.⁶⁰ A couple of affordances of Netflix (VOD) help the viewer keep and/or retrieve this attention.

According to Jenner, more serialized storytelling caused by more storylines and characters arcs over several episodes or even seasons can contain clues or small details that are possibly hard for a viewer to remember over a longer period of time.⁶¹ In HOUSE OF CARDS 2013 the stand-alone storylines

⁵⁸ Keulen and Krijnen, 279.

⁵⁹ McLuhan, 17.

Hutchby, 447-448.

Keren Tenenboim-Weinblatt and Motti Neiger, "Print Is Future, Online Is Past: Cross-Media Analysis of Temporal Orientations in the News," *Communication Research* 42:8 (2015): 1052-1053.

⁶⁰ Jenner, 13.

⁶¹ Jason Mittell, "Film and Television Narrative." In *the Cambridge Companion to Narrative*. Ed. David Herman. (Cambridge: Cambridge UP 2007): 170.

have scenes that play their part after a couple of other scenes or even after several episodes. The affordance of Netflix that is similar to the affordance of VCR, the ability of playback and re-watch episodes makes it possible for viewers to better understand what the content means. However, there is a difference between playback with Netflix compared to playback with VCR which was already available when HOUSE OF CARDS 1990 was aired. Firstly, with Netflix playback all the episodes are 'pre-recorded', while with VCR the viewer needs to record broadcasted television themselves and this can go wrong when not done correctly. Also, it is easier to find a specific point that the viewer wants to re-watch, because the different episodes are clearly labeled within the interface of Netflix and when searching through an episode there is a small screen where the viewer can see what happens at that moment. The viewer can skip through an episode easier than with a VCR to find the specific scene the viewer wants to re-watch. An example of where this could be necessary in HOUSE OF CARDS 2013 is scene 1.5, a conversation between Claire and Frank took place when they were still convinced Frank would get promoted they talked about the donation Sancorp would make. After this it only until scene 2.3 that Sancorp reappears in the story. Frank has a firm conversation with Remy from the company Sancorp, because Frank owes the company something. If the connection or relation between those mentions is not totally clear the viewer could play back and it will become clear Sancorp helped Frank to get a place in the congress to have influence in politics. Because HOUSE OF CARDS 1990 aired on television re-watching is not possible without using another technology like the VCR and it is more difficult to search for the right point to re-watch. The common solution for regaining the attention of the viewer and reminding them what happened is showing some of the key scenes of the previous episodes, in HOUSE OF CARDS 1990 done with scenes 2.1, 3.1 and 4.1.

Not only playing back an episode or scene helps the viewer preserve attention and knowledge. For theorists Pittman and Sheenan, devoting more time to series at once may make it possible to follow

more complicated narratives.⁶² Since it is possible for the viewers to determine their own personal flow and they are able to watch whenever wherever and for however long they want, all offered by Netflix, it is possible to watch multiple episodes in one sitting, also known as binge-watching. Binge-watching was also made possible by earlier technologies, namely DVD's and VHS tapes, which made television content available all at once so it was possible to watch a series back to back. However, because the post-play function doesn't require any actions from the viewer to start a new episode, in contrast with DVD's and VHS tapes where the viewer needs to put a new DVD or VHS tape in the player, post-play makes binge-watching even easier.⁶³ The absence of a scene that shows key scenes of previous episode in HOUSE OF CARDS 2013 is one indicator that viewers aren't expected to be reminded what happened the previous episode, because it could be that the viewer just watched the previous episode. Another example is the episode transition from the first episode of HOUSE OF CARDS 2013 to the second. The first episode ends with Frank ordering a second portion of spareribs at Freddy's while he is reading the paper and the second episodes start with a gap in time of less than 30 minutes because Frank finished his portion ribs and is just finished reading the paper. This is an almost seamless transition from one episode to the next. Therefore, the viewer may be encouraged to watch successive episodes.

The platform Netflix supports binge-watching by offering whole seasons at once, that are commercial free and with unlimited access. Therefore, the complexity of content can be higher than content of broadcast television. The access to more content offers the opportunity to develop a character over a longer period, for Porter et al.⁶⁴ This was already a specific point where television series could be separated from film but because HOUSE OF CARDS 1990 is a miniseries there is less room for character development than in HOUSE OF CARDS 2013. As stated in the previous section this is likely due to the national context and therefore not an explanation regarding affordances. However, more small

⁶² Pittman and Sheehan, 12.

⁶³ Matrix, 135.

⁶⁴ Porter et al., 24.

details and clues of character development can be incorporated in HOUSE OF CARDS 2013 series because the viewer can playback or binge-watch. They can be helped remembering those small details or signs, just as the small details in narrative, as explained above. An example for this in HOUSE OF CARDS 2013 is in scene 4.11 in table 4, Frank is at home and Claire just got a donation offered by Sancorp. Frank tells her not to accept the money and the viewer sees Frank scared for the first time, as if he feels threatened by Sancorp. This can be deduced by Frank's reaction: "Remy is dangerous he knows too much about me." This is only a hunch of Frank's weakness as character and this side of Frank's character isn't brought up any other moment in the first 4 episodes. The character development can therefore be spread out over several episodes or seasons and different characters can experience development at the same time, because the focus is not only on one character or storyline.

To conclude, affordances such as creating a personal flow, availability of post-play, access to content and commercial free watching all may encourage binge-watching. Binge-watching may contribute to holding and retrieving the attention of the viewer. Therefore, these affordances may offer the opportunity for production to create more complex stories on the level of storylines and character development. As Jenner states: "Complex narrative structures demand our attention in a way scheduled television rarely can."⁶⁵ Because broadcast television has commercial breaks and series are broadcasted on a set time once a week the viewer can't remain within the flow of the series.

Conclusion

Television is a dynamic medium that changes through time. There are still developments that could further influence this medium nowadays, like the invention of internet and with that online streaming devices and video on demand. The arrival of streaming devices causes more and more people to 'cut the

⁶⁵ Jenner, 13.

cable'.⁶⁶ Television as medium could be dying, according to Jenkins.⁶⁷ Since Netflix is producing its own content, as a service it is detached from the television set even more than other streaming devices and this may contribute to the dying of television. The so-called 'Netflix effect' changed the way television is written, produced and consumed. This phenomenon raised the question if because of the changing reception and production the content of 'television' programs has changed as well. In several pieces of research described in the introduction, the content has changed. The purpose of this research is comparing HOUSE OF CARDS HOUSE OF CARDS 1990 as broadcast television series to HOUSE OF CARDS 2013, the Netflix series regarding the storylines and character development, to see if there are differences that can partly explained by the affordances of the different platforms.

Several differences regarding to the storylines of the series have been established. HOUSE OF CARDS 2013 has more storylines and more 'stand-alone' storylines. This could mean that the content is more complex; however in both series there is evidence of intertwining storylines. Because HOUSE OF CARDS 2013 has more storylines there could be more complex intertwining of storylines and therefore more complexity in general. This doesn't mean that HOUSE OF CARDS 1990 isn't complex at all but compared to HOUSE OF CARDS 2013 it is less complex, by the standards of scholars like Mittell. These findings seem in line with the statement of scholar Matrix, that Netflix original series are more complex. The differences between the series regarding character development are partly caused by the differences in storylines. As result of more 'stand-alone' storylines in HOUSE OF CARDS 2013 characters have more opportunity to experience development. HOUSE OF CARDS 1990 the characters are primarily in service of moving the story forward and in HOUSE OF CARDS 2013 this is not the case.

The next step in the research consisted of finding connection and/or explanations for differences found in the content analysis. Affordances of Netflix as delivering a whole season of a series at once,

⁶⁶Matt Rosoff, "This chart should terrify the cable TV industry," [2016] *Business Insider* – 03-11-2016 <http://www.businessinsider.com/cord-cutting-intentions-2016-3?international=true&r=US&IR=T>.

⁶⁷ Jenkins.

commercial free watching, post-play and the ability of creating a personal flow makes it easier to binge-watch. Binge-watching a series make it easier for the viewer to 'be immersed' in the imaginary world of the series.⁶⁸ It is possible that the attention of the viewer can be held for a longer period in comparison to broadcast television, which in this case could have resulted in a more complex storytelling in HOUSE OF CARDS 2013. However also the differences in lengths of the series influences the content. This difference in length is caused by national context. Because HOUSE OF CARDS 1990 is shorter there is less time to develop multiple storylines and characters. These influences of other components as national context and other aspects in storytelling aren't studied in this research and therefore I suggest that in further research these components are incorporated.

In this content analysis of HOUSE OF CARDS regarding to the storylines and character development it appeared that HOUSE OF CARDS 2013 is more complex and this can partly be explained by the affordances of VOD, Netflix. However, this doesn't mean that all the original content created for Netflix or other streaming services is more complex than broadcast television content. Because only two series have been compared a general statement can't be made. Therefore, more content analysis should be conducted not only on these aspects to confirm the findings of this study but also as stated with other aspects of storytelling incorporated. Furthermore, I propose that content analyses as these are connected to research on viewer behavior, to further investigate in what way and on what level the content and technological aspects influence viewing behavior and/or the other way around.

⁶⁸ Matrix, 133.
Pittman and Sheehan, 10-11.

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Appendix

Table 1 – Six Functions of Kernel Scenes⁶⁹

Scene Function	Description
Disturbance	<ul style="list-style-type: none">- Reveals the initiating event (disruption) that upsets the balanced life of the lead character and leads to the ensuing action of the story.- The nature of the basic conflict of the story is now established. This may occur off-camera and may be revealed only through dialogue.
Obstacle	<ul style="list-style-type: none">- Introduces an opposing force.- May reveal the antagonist. Answers the question, “Who (or what) is standing in the way of the hero achieving his/her goal?”
Complication	<ul style="list-style-type: none">- Reveals a new course of action; it complicates the situation.- Introduces a new angle to an existing complication or may present a new opposing force.- Complications can include character, circumstances, events, mistakes, misunderstandings, discovery, etc.
Confrontation	<ul style="list-style-type: none">- When the hero confronts an obstacle.
Crisis	<ul style="list-style-type: none">- When opposing forces are in conflict and the outcome is uncertain.- This is the decisive confrontation for the story, the turning point in the action, also known as climax.
Resolution	<ul style="list-style-type: none">- The results of the crisis are revealed; the balance is restored.- This scene follows the crisis scene; may occur within the crisis scene.

⁶⁹ Porter et al., 26.

Table 2 – Twelve Functions of Satellite Scenes⁷⁰

Scene Function	Description
Exposition	- Presents background information (backstory).
Dramatic question	- Raises basic question the story will answer; relates to the conflict of the story. May explain the nature of the disturbance.
Introduction of new character	- Introduces a new character or set of characters.
Actions	- Shows characters as they carry out their plan or perform their job. - Most “in-transit” scenes (car-chase scenes) serve this function.
Plan revealed	- Presents the hero’s goal for eliminating the disturbance.
Relationship affirmation	- Focus on the interaction between or among characters. No new developments or changes in relationships are presented. - Characters may show supportive action for one another. - Characters talk about incidental events or personal events unrelated to the main story.
Clarification	- Solidifies or repeats the dramatic question by clarifying the basic conflict. - May present new information about the conflict or help viewer to understand the ramifications of the conflict and the pursuant action.
Conflict continues	- Keeps audience aware of the basic conflict of the story. - The scene heightens suspense, anticipation, tension. - May introduce “minor” revelations in the conflict. - The scene “teases” the audience, keeps viewer interested in the story.
Relief	- Provides a release for the audience, a diversion from preceding story. - Provides relief from the emotional intensity found in the preceding scene.
Theme	- The “mallet” scene (you are hit over the head with the “theme” of the story if you haven’t gotten it by now). - Can explain “why” the hero has his or her goals. - May explain a character’s behavior or attitude.

⁷⁰ Porter et al., 27.

	<ul style="list-style-type: none"> - Will usually reflect cultural or social issues, values, beliefs. - Sole function of this scene is to underscore the theme of the story.
Foreshadowing	<ul style="list-style-type: none"> - Foreshadows a later event or a larger episodic storyline. - Gives later events more significance. - Creates anticipation for future conflict. - May reveal character traits that factor into the story later. - Establishes credibility needed later.
Ambiance	<ul style="list-style-type: none"> - Draws the audience into the story at an emotional level. - Adds dimension to the characters by revealing their emotional response to the event or another character. - Usually related to the theme of the story. - Serves to intensify emotional response to the story.

Table 3 – Scene descriptions episodes 1-4 HOUSE OF CARDS 1990

Scene	Description
Episode/scene	
1.1	Francis Urquhart sits at a desk with a picture of the formal prime minister (PM) and tells that her reign as ended.
1.2	Intro with titles and song bird perspective of London.
1.3	Cars driving into a courtyard in line. Voice over (VO) Francis who should replace the PM?
1.4	Francis introducing the possible candidates walking into an old building accompanied by a lot of man in suits. Also, introducing himself and his function.
1.5	VO of a lady on the news, new PM and his wife walking outside 10 Downing street with a lot of press on the other side of the street.
1.6	Television with the news (VO continues) in the office of Francis, who asks: "Let's see how he does."
1.7	A big ballroom where the new PM (Henry) gives a speech. Francis criticizes Henry.
1.8	Francis is hunting and talks straight to the camera about Henry and his own position in the governing party, chief whip.
1.9	Television studio where a presenter talks about the elections.
1.10	Francis and his wife walk away from a party and talk about Francis his position in the government because he helped a lot with the campaign to get the party re-elected with a majority. His wife thinks Henry should reward Francis, but then says you should be PM.
1.11	Francis talking straight into the camera about Roger and his weaknesses.
1.12	VO Francis, Roger O'Neil running towards a car getting in and talking to a woman (Penny).
1.13	Francis head, again talking about Roger's character traits and weaknesses. Next he talks about having friends at the press.
1.14	The press building and journalists talking about the outcome of the elections which will be closer than they expected what makes the headline on the front page useless.
1.15	Roger the campaign leader and the woman (assistant) at a party where the results of the elections will be announced. They win, assistant is introduced.
1.16	A man tries to go into a governmental building apparently, the brother of the re-chosen PM Henry (Hal).

1.17	The PM and his wife are in a car with police escort on their way to the governmental building.
1.18	Back at the party where Roger pretends to be called by the PM but it is his assistant that converses with a sexual nature.
1.19	The governmental building where Francis and all the other ministers are to celebrate their victory. The brother of the PM is getting drunk. A conversation between Teddy and Michael about the loyalty of Francis.
1.20	PM arrives, in front of the building with a lot of applause and Francis opening his car door.
1.21	They all walk inside and are talking about the new cabinet. The PM tells Francis to come around first thing in the morning. Charlie the brother of the PM disturbs the party because he's drunk. Francis offers to help out.
1.22	The next morning Francis arrives at 10 Downing Street and gives a short interview.
1.23	Francis is waiting to see the PM.
1.24	Francis enters the PM office to talk to Henry but Teddy is there too. The conversation is tense. Francis proposed a new cabinet and the PM and Teddy do not agree and want to keep the same cabinet. That means that the agreement Francis had with the PM for a spot in the cabinet are also left behind. Francis doesn't like this at all.
1.25	Francis express his anger about the decision of the PM to his wife. She proposes that the PM is a weak man and should make room for a stronger leader. The doorbell rings.
1.26	A young journalist Mattie wants to talk to Francis about the disagreement about the decisions of the PM. She's doesn't want to publish wrongs in his names. She wants to know why everything is evolving the way it does, in confidence. An interview takes place where Francis plants some seeds to disturb the relations between Teddy and the PM.
1.27	A conversation over the phone between Francis and the PM about the article in the paper that suggests that there is some disturbance in the party and Teddy wants his apprentice to be the next PM. Francis will search where the leak is located and the PM thanks him. Francis and his assistant whip Stamper punish a minister.
1.28	Roger is the next in line Francis wants to speak to him in private. Francis confronts Roger with his high declaration and his cocaine use. To keep it quiet Francis wants his loyalty to use him as a puppet.

1.29	Roger and his assistant are in a bar to converse with the socialists (opposite party). Roger proposes to a socialist if he want to be the star at the prime minister question time tomorrow?
1.30	In the court during PM question time with a lot of noise and quarrel. The socialist asking opposing questions which make the quarrel even worse and puts the PM in a difficult position. Francis enjoys the predicament situation the PM is in now.
1.31	PM is angry because someone leaked the information to the socialist and he wants him found. Francis who's actually the leak proposes that someone (Teddy) wants him gone. Teddy enters the room and is sent away by the PM.
1.32	Another tumultuously hearing of the PM where other leaked documents forces the PM to rewind his decision.
1.33	After the hearing Mattie the journalist comes in to talk to Francis. He opposes that the PM thinks the leaks are coming from his own party and Francis is the one to solve this problem.
1.34	Redaction of the chronicle paper the boss is making statements about how to rule the paper. Mattie shows her colleague what she is planning to print and asks him if he thinks Francis has more to him?
1.35	Conversation on the phone between Teddy and Francis. Teddy feels like the PM doesn't trust him and his guidance anymore which is true according to Francis but that's because of the leaks. He will keep Teddy informed. Francis talks straight towards the camera; leaks are not enough maybe a scandal with sex or money?
1.36	A donation of 50.000 is made and Francis takes the money in return for a meet and greet with the PM.
1.37	Roger and his assistant open a correspondence address for Collingridge, last name of the PM. Roger takes cocaine. Assistant thinks it is for the brother of the PM.
1.38	Francis with different clothes impersonating Collingridge, opens a bank account and asks the bank owner to buy some shares of a medical company.
1.39	In the house a new drug has been admitted which is part of the medical company Francis bought shares in under the name of the PM.
1.40	Francis calls the bank to sell the shares and close the account with profit. The paperwork will be sent to the correspondence address Roger and his assistant opened.

1.41	Francis returns the 50.000 pounds to the finance department and tells him that the donator wants a meeting with the PM in return.
1.42	Mattie and Francis meet at a terrace at the Big Ben. Francis tells her about the brother of the PM and how the tabloids are going to tell the story about his drinking. Mattie asks if there is more to it than only his drinking. Francis tells her: "You may think that but I can't possibly comment on that."
2.1	Flashback of some scenes to remind the viewer what happened the previous episode.
2.2	Intro with titles and song bird perspective of London.
2.3	Francis is in the woods hunting. Tells straight into the camera that he could tell the press what scam the PM and his brother committed but he wants to let that one broils a little. But he tells that the PM sends his brother away for a holiday abroad so he can get drunk in peace without media attention.
2.4	The PM sees the tabloids and is mad that they found Charlie and decides to help him because then the people will respect him more, he thinks.
2.5	Francis tell after the holidays the conference season starts. But the opposition is doing better because they have a lot of grounded critique towards the PM.
2.6	In a meeting Teddy and other ministers are discussing their new strategy for the conferences.
2.7	The PM arrives at a building Francis and his wife are talking about him as the failing leader.
2.8	The conference is starting, all the key characters (ministers) are present. Francis further shows his displeasure with the ministers as they are presenting their plans.
2.9	After the formal conference Francis approaches Roger to set out some new steps to make more mischief. The assistant of Roger has to sleep with minister Woolton. Also he needs to deliver something.
2.10	Roger delivers a letter in a hotel to Mattie the journalist. She opens the letter and it is an opinion survey.
2.11	A phone conversation between the PM and Francis about the outcome of the survey which says the opposing party is leading with 30 percent. Francis is happy with the discomfort the PM is in.
2.12	A phone conversation between Mattie and her boss. She is talking about the major story of the opinion research where the PM is about as popular as captain hook. Her boss tells

	her it is a setup but she knows better and starts calling, but no one is picking up it is to early.
2.13	Roger and Pen (his assistant) are in bed and chitchat then Roger brings up minister Woolton and Pen gets mad. They fight.
2.14	In the lobby of the hotel approaches the researcher and asks him if the report is genuine and who else do have copies.
2.15	Francis is hiding a microphone in a briefcase and puts some paperwork and whiskey in it as well.
2.16	Francis goes to the hotel room of Woolton and puts the briefcase there. A conversation starts about the PM not being suited for his job anymore and if Woolton would be interested in his place. Yes, but it is too early they have to plan it. Francis leaves but takes a different briefcase with him leaving the one with the microphone. Further Francis gives more character traits about Woolton.
2.17	Mattie and Francis have a conversation but Francis can't talk for too long and has a party at night. Mattie gets a phone call from her paper they won't post the story because they are supporting the ruling party. Mattie is mad and goes to the bar has a little conversation with Charlie. Then the owner of the paper arrives they have an argument.
2.18	The party of Francis start again all the key players are present. Pen is talking to Woolton and Roger anxious looking at them. The boss of the paper arrives and wants to have a word with Francis.
2.19	Francis and the boss of the paper are in the restrooms and are talking about the loss of 30 percent in the opinion research. He doesn't want to print it but Francis talks him into it by telling him that he would financially support the boss but therefor they have to bring the PM down.
2.20	Roger sees Pen leave with Woolton and tries to seduce another woman but he fails,
2.21	Francis is listening to what the microphone is recording. Woolton is having sex with Pen.
2.22	The PM is going to have breakfast with his wife but his servants bring him the paper with the story. They claim it is not just a leak it is a personal attack. The PM needs to know who is behind this all and asks to bring Francis to find out.
2.23	Woolton opens the briefcase and sees it is not his but the one form Francis. They agree to switch over the phone.

2.24	Mattie calls the newspaper because they printed her story without her name and a get Collingridge adaptation. Mattie and her colleague have a conversation about why this has happened and they put one and one together about the party. They think the top wants to get rid of the PM.
2.25	Francis and Woolton switch briefcases. Francis points out to Woolton that the paper is bad news but not for all of us. Implying that it could be good news for Woolton. Francis gets a call that the PM wants to see him.
2.26	The PM wants to know who's betraying him. Teddy according to Francis, the PM is shocked but thanks Francis for his guidance.
2.27	The PM is giving his speech. That is reviewed by Mattie to the paper as weak.
2.28	Mattie is having breakfast and reading the newspaper. Francis visits and tells her a new story is coming.
2.29	Teddy storms out of 10 Downing street.
2.30	Francis reads an article out loud. The PM fired Teddy because of panic. The wife of Francis suggest that Mattie is very valuable but that Francis should be certain of her loyalty and if he wants she is okay with a relation between Mattie and him. The PM calls Francis needs to come in.
2.31	Francis drives towards the house of the PM.
2.32	The PM tells that the paper called him and they want to run a story about his brother buying shares just before the companies got government support. Francis suggest that the PM goes in offence and that he has to take his brother to a clinic/safe house away from the press.
2.33	Stamper takes Charlie to a car a lot of press is around.
2.34	Francis is in a car towards Downing street, they are talking about plans. Francis is advising the PM to fight.
2.35	The PM is giving an interview and denies every part in the scandal, however there is enough evidence to implicate him.
2.36	Mattie calls Francis to have a word they set up a meeting.
2.37	Mattie is at Francis' they talk about their relation and how Mattie believes Francis could do better than he's is now.
3.1	Flashback of some scenes to remind the viewer what happened the previous episode.
3.2	Intro with titles and song bird perspective of London.

3.3	All the key characters walk up the stairs and Francis tells the viewer that there is a crisis cabinet meeting and something bad is going to happen but not for them.
3.4	Collingridge is walking into the conference room where the high ministers are present. Henry will read a short statement that is not to be shared with anyone until it is officially released. The PM is resigning as soon as a successor has been chosen, because of the harmed integrity. Everyone is thanked but especially Francis. PM leaves the room.
3.5	Francis goes to the restroom and gives a speech why the viewer shouldn't feel agony because the PM was weak. Francis took him out of his misery and that's not all this is just the beginning. The high ministers and Francis tells us that Samuels, Woolton, Harold Earle and McKenzie all want the place of PM and he needs to show them they are worth less than Francis.
3.6	Hal is looking out of the window of Downing street and press is gathering. He leaves in a car.
3.7	A journalist is giving a report that the PM will probably resign, the owner of the paper is watching.
3.8	Mattie calls Francis they set up an appointment for the night after the statement is released.
3.9	Mattie and her colleagues get the formal statement that the PM is resigning her boss gets mad because they don't know where the PM went.
3.10	In the dark a car arrives at the treatment centre where Charlie the brother of the PM is located.
3.11	Hal is visiting his brother. His doctor tells Hal that he is very distressed and is having blackouts and maybe suicidal. Hal should comfort him. They arrive at his room Charlie is sleeping. Hal tells him it is nobody's fault and he's happy it is over.
3.12	Mattie is at Francis' house he asks her again if he can trust her. Francis tells her he thinks the PM is guilty because he gave in so easily but there will not be a prosecution. They talk about the possible successors. Francis finds out Mattie doesn't have a boyfriend. Mattie tells Francis she would help with anything to make him the successor because she only admires him and thinks he will be the best option. The conversation takes a sexual turn and they kiss.
3.13	The colleague of Mattie is in a restaurant and the waiter takes his order.
3.14	Francis doesn't want to talk about what just happened and rushes to his appointment.

3.15	Mattie comes home and calls the colleague to say she can't make it. She opens the article about the successor and listens to the tape with Francis on it.
3.16	Francis is having dinner with the owner of the paper. They talk about the article that will be posted Saturday. The content whether it is true or not will be that Samuels took a leap that will buy Francis some time to get to the top because Ben won't support Francis if he is not in the top of the elections.
3.17	Mattie is arriving at the newsroom she apologizes for not making it to dinner last night. Then he comes up with the idea that Henry and Charlie wouldn't maybe so stupid to use their own name for a scam. He wants her to talk to Charlie again since they already met once. Mattie thinks it is impossible because they don't know where he is. But the colleague found out because of the doctor who's in the picture.
3.18	Francis arrives at Downing street, there is press.
3.19	Francis is waiting on the PM, as a humble man.
3.20	Francis meets the PM, they talk about the new candidates and as predicted the paper posted the Samuels lead start. The PM is not happy about it because Teddy the betrayer will still have strings to lead. So they decide that the elections should be in a little while not too soon. Just as Francis wanted
3.21	Mattie drives towards the treatment centre where Charlie is being treated. She arrives and meets a man who is looking for his wife. Another man in the bushes with a walkie talkie.
3.22	Mattie is talking to Charlie and he tells her he doesn't remember. He tells her he couldn't have bought any shares because he doesn't have the money and his brother doesn't give that much just 50 pounds sometimes. Charlie haven't bought shares ever in his whole life and doesn't go to Paddington where the correspond address was. He wants to see his daughter again.
3.23	The doctor and the man in the bushes see that Mattie is from the press because of the press card in her car.
3.24	Francis gets a phone call and after that calls Roger. Roger tells Francis that what he asks is not what he does.
3.25	Mattie arrives home and makes a phone call to her colleague that Charlie doesn't know anything. Someone trashed Mattie's car and has thrown a rock through the window with a messages. She has to leave well alone or they will break her pretty face next.

3.26	Francis gets a phone call and says 'good'.
3.27	The colleague (John) is comforting Mattie and she tells a story about a journalist that was threatened and was more determined. John says she can let it go. John is trying to make a move on Mattie. But Mattie is not interested, he's her best friend. But he can stay because she is a little scared.
3.28	Francis and Stamper are watching news. Samuels is giving an interview; he wants to be a candidate. Also McKenzie did a speech, Francis is on television too and states again that he will let the big boys play their part. Stamper tells him he should let them fight and walk away afterwards but Francis is humble he likes his job as Chief Whip. The phone rings and it is Mattie.
3.29	Francis and Mattie are together and Mattie told him about the harassment. Francis wants her to be safe and asks her to spend the night and she agrees.
3.30	Francis talking head, talks about trust and how Mattie trusts him and why he trusts her because she is human.
3.31	Mattie goes to the administration of the central office and finds out that Charlie has been framed and the literature wasn't sent to the address in Paddington for a whole year but for two weeks.
3.32	Mattie is very angry because her boss doesn't want to print this story. She explains again what she found, it has to be someone inside the building to frame the brother Collingridge. Her boss doesn't want to believe there is a story. Then he tells her she will be writing the woman's page from now on but Mattie doesn't want this and resigns. Mattie storms out of the office and her colleague sees this. The boss makes a call and starts to dictate a story.
3.33	The story is read out loud by the wife of Francis. It states that the people and the cabinet should all be very happy if Francis would be elected but he hasn't put himself up as a candidate but he can reconsider until Tuesday. They laugh and Francis leaves the house.
3.34	Francis gives an interview about him being surprised by the news and he will reconsider.
3.35	Francis and his wife talk about how good the interview was and how he is still behind compared to the other candidates but Francis guarantees he managed that. His wife noticed that Mattie wasn't there and Francis tells her he will give her a private interview tonight.

3.36	Mattie is in a bar talking to her colleague John and tells about her suspicion towards the owner of the paper. They both think it is weird that he supports Francis instead of Woolton. But Mattie is certain that Francis didn't frame anyone there must be more to it.
3.37	Mattie calls the high office and wants to speak to Roger but instead Penny his assistant takes the call. Penny wants to meet Mattie outside the building. Mattie finds this strange but she leaves the house and takes her recoding material with her.
3.38	Penny tells her they were the ones harassing her but because Roger is in a delicate state she hopes Mattie will forgive them. Then Penny tells Mattie Roger probably blames himself for the resigning of the PM because they helped to open the correspondence address.
3.39	Mattie goes to Francis and tells him about what Penny told her. Francis offers to talk to Roger in order to find out who gave him the instructions to do all this. Francis also tells her that Roger has a cocaine problem so it wouldn't be hard to make him do things. Francis lets Mattie believe it was her idea to ask him for help. Francis also asks if he should run for PM she tells him, yes.
4.1	Flashback of some scenes to remind the viewer what happened the previous episode.
4.2	Intro with titles and song bird perspective of London.
4.3	Francis is walking through the hallway of high office. He tells the viewer that making big statements at 4 o'clock in the afternoon is the best time because it will reach the early evening news and tomorrows worldwide papers.
4.4	Francis gives a short speech that he can't ignore what the people want and he will accept candidateship as PM.
4.5	Mattie in a sex scene during the speech, probably with Francis.
4.6	Francis walks into the office and asks Stamper how it went. According to him good but they will need more to win. Francis asks who they are up against, McKenzie, Earle, Samuels and 3 no hopers. McKenzie is going to take a picture with wheelchairs because he is secretary of health now.
4.7	A car drives with McKenzie in it and his assistant tells him what and who he's going to meet. But there are demonstrations and the minister panics and hits a man in a wheelchair.

4.8	Stamper shows Francis the paper with the scandal. Francis is content and says who's next? Earle did something 10 years ago, sexual acts in a train. It would be a shame if a man's personal life would be on the streets but those aren't PM acts.
4.9	Earle pulls out because he gets photos of him and a young man in his mail.
4.10	Francis reads the paper Earle pulls out because of personal and family reasons. Next Woolton and Samuels they don't have anything on them. As Francis says if they prove to be fair leaders he will stand down. The other two candidates where to be stopped because they didn't fit.
4.11	Mattie is in a restaurant talking to the socialist asking good questions about the social healthcare and flatters him. She wants to know who tipped him off. He doesn't tell but she guesses right that it was Roger. She wants the socialist to tell Roger that his secret is save with her.
4.12	Mattie wants to talk to Francis but he is busy he tells her his wife it in the country and she should come late tonight after midnight in a cab and when the light is on she has to drive away.
4.13	The first voting of the ballet took place and the results are being told. Francis, Woolton and Samuels lead by far but no real winner has emerged so they will vote again next week.
4.14	Roger calls Francis and he tells him that they are in trouble.
4.15	Mattie arrives at Francis house and goes in.
4.16	Francis is mad at Mattie and she doesn't know why. She talked to the socialist and this according to Francis made Roger anxious it will take more time to crack him but he believes that Teddy is Rogers master and he is dangerous. Mattie has to stand down to be safe. Francis and Mattie go upstairs.
4.17	Francis talking head, tells the viewer how Mattie is like a daughter and Francis wants to be everybody's daddy.
4.18	Shot of Francis and Mattie naked in bed.
4.19	Francis and Stamper talk about a strategy but Francis wants Woolton to come out first.
4.20	Roger is waiting in Francis' his office. He is worried, then Francis gets really mad and tells Roger no one will find out and no one is spilling anything. They don't have prove. Francis assures Roger and makes him covetable, they agree to meet in the weekend at Francis' country house to fix everything and get relaxed.

4.21	Francis arrives home with a cab.
4.22	His wife is reading and listening to music. Francis tells her they have a little bit of a problem with Roger.
4.23	Penny is mad at Roger and Roger tells her after this weekend everything will be fixed. But that weekend they were supposed to spend together. Penny leaves him and he may call but need to get his things straight.
4.24	Woolton and his wife are having breakfast and are talking about the paper lines and him not being the worst candidate. But there is a tape with the mail for Woolton they listen to it and it is the sex tape. His wife is not pleased but wants him to win the elections so he should buy someone off.
4.25	Francis is sitting in a cab and sees Woolton arrive at Penny's apartment. He smiles.
4.26	Woolton storms into Penny's apartment and hits her but Penny fights back and grabs scissors. Penny tells Woolton she doesn't know anything about the tape. Then the phone rings and someone tells Woolton that the only thing he can do is pull out. This is Francis but he doesn't know.
4.27	Woolton gives a short statement he will withdraw from the elections because he thinks it is not good to split the votes between him and his good friend Francis, he will support him.
4.28	Woolton thinks Samuel and Teddy are behind the scheme and that's why he is supporting Francis. Also Francis is older and will die sooner according to Woolton and he will be waiting to take his place then.
4.29	Mattie is listening to all the tapes of the conversations she and Francis had and she starts thinking that Francis could be behind all the schemes.
4.30	Roger arrives at the country house of Francis. Francis lets him in and his wife is looking through the window.
4.31	Francis tells Roger he won't get a promotion when Francis becomes PM. Roger is very mad and starts screaming of bringing him down with him. But Francis talks it straight by telling him that the job will come just not directly but in spring. Roger tells Francis alright but he is very unstable with Penny leaving.
4.32	Francis' wife is standing at a fire.
4.33	Roger gets the weight of his chest talking to Francis about Penny. She is going to work for someone else and he blames himself. Roger is drunk and rambles on and falls asleep.

4.34	Francis is looking through Rogers bag and finds the cocaine.
4.35	Francis mixes half of the cocaine with rat poison so Roger will die.
4.36	Francis puts the mixture back into to bag of Roger his wife helps him.
4.37	Francis goes to wake up Roger and tells him he needs to leave right away because the BBC will film some domestic footage. Roger gets in his car and leaves. Francis and his wife are happy and kiss.
4.38	Roger is driving but he is drunk. He almost got into an accident but sees a gas station and stops.
4.39	Roger goes into the restroom and takes cocaine.
4.40	There is a scandal with Samuels who supposedly was a communist Francis gives comments on this on the phone probably to a journalist.
4.41	Mattie and John are talking about the conspiracy because how could Roger be behind this because this act is against Samuels. Mattie is angry because she thinks she already knows the answer but can't see it.
4.42	Roger is found dead in the public restroom at the gas station.
4.43	Mattie get a call from John who tells her Roger is found dead. So they don't have a link anymore.
4.44	Penny is devastated and tells Mattie how nice and cool he was. Mattie asking why he was there. Penny tells her he was supposed to be somewhere with someone and didn't want to tell who it was. Mattie tells Penny that she thinks he was used by someone that blackmailed him and that's why he involved Penny. Penny tells the story about Pat Woolton being blackmailed. Then Penny sends Mattie away.
4.45	John thinks it is Francis but Mattie still denies. They go over all they know and the only conclusion is that Francis is behind all of it. John asks why she didn't see this earlier and then she confesses about the affair and that she is in love with him.
4.46	Mattie goes to see Penny again. Asking who could it be, could it be Francis? Does she know where his country house is. Penny doesn't have the information anymore but still has the access code and gives it to Mattie.
4.47	Mattie arrives home and is making a phone call to the house and she discovers that Roger died on his way back to the city from the country house. Then she calls John to tell him what she discovered.
4.48	Roger is put in the cooler of the morgue.

4.49	Mattie is tensed and puts on her coat and takes her recording material she leaves her house and gets in the car.
4.50	Mattie arrives at the high office and talks to Adrien to ask where Francis is. But he tells that he is not giving any statements until it is official that he won the elections. Mattie doesn't want to speak to Francis but someone else and rushes up the stairs.
4.51	Mattie is running through the building opening a lot of rooms.
4.52	She enters a room with a lot of man. Stamper tells her where he is after talking about her as she is a whore.
4.53	Mattie runs up the stairs.
4.54	Mattie arrives at the roof Francis is there, alone. Mattie confronts him. But he denies and makes her say I love you daddy. But she keeps asking if he killed Roger. He admits and tells it was an act of mercy. Francis doesn't think she will keep this secret and throws her over the edge.
4.55	Someone picks up the recorder.
4.56	Francis gives a statement to the paper as if it was a suicide and is now on his way to see the queen to form a new cabinet. Francis in the car doesn't want to tell anything more.

Table 4 – Scene descriptions episodes 1-4 HOUSE OF CARDS 2013

Scene	Description
Episode/scene	
1.1	Francis (Frank) walks out of his house, his bodyguard joins him. The neighbours' dog is hit by a car the car flees. Francis kills the dog because it is in pain and it won't make it, so it is useless pain. Meanwhile the bodyguard is getting the neighbours.
1.2	Frank washes his hands walks into the other room and helps his wife with a dress.
1.3	A New Year's Eve party, the new president is just elected Walker. Frank talks straight into the camera who Walker is and what he means to him. Similar for Jim Matthews VP, Linda Vasquez the chief of staff. Francis tells he made a bet on the right horse.
1.4	Introduction with titles and street view of Washington D.C.
1.5	Frank and his wife are in the car talking about his hair and clothes for a special occasion. His wife wants a good impression but it doesn't really matter to her as long as she gets a donation of SanCorp. It is going to be a big year.
1.6	In a newsroom of the Washington Post (WP), a young new journalist Zoë overhears a conversation and tries to impress the boss. She wants a better job position with an online blog but her supervisor doesn't want that.
1.7	A minister comes into office and has a client waiting for him. The client is not happy about land he cannot build on but the minister had assured that it would be possible so the client made a donation. The minister gets a call it is the president, but actually it is the secretary Christina with a sexual message.
1.8	Frank is waiting for an appointment, he thought with the president and Vasquez, but the president isn't there. Apparently Frank was promised to gain the place of secretary of stat but circumstances changed. Frank is mad but accepts.
1.9	The wife (Claire) at her job is taking a new turn with the company, a new direction. She calls a number but get a voicemail.
1.10	At the WP Zoe tries to offer her help to her superior but she gets snapped at.
1.11	Frank is sitting in the dark outside and gets a messages from Claire: "Where are you?"
1.12	Frank gets home, Claire stayed up waiting for him. She is mad because he didn't call. He didn't call because he didn't get the promotion. It affects her too because she needed him to get donations for her company. They have a little fight she wants him to be mad and ambitious. Then he breaks something while she is going upstairs.

1.13	Claire is in bed but wakes up Frank is still not in bed. He's downstairs thinking. She cleans up the mess and makes coffee. He thought of a new strategy it will take a lot of effort and work but she will support him. Frank talks to the camera he loves him.
1.14	At Frank's office his two assistants Nancy and Doug Stamper, they are watching the news where the man who took the job of Frank is being interviewed. Frank explains to Stamper what the situation is and what the plan is. Devour the whale one bite at the time. They need puppets.
1.15	Frank goes for food to the cafeteria and sees his replacement Michael Garrett and tells the viewer he will throw him in front of the dogs.
1.16	All the key players are in church the preacher is talking about the people who are defined by how they handle defeat. While leaving the church another minister wife talks to Claire how sorry she is and how she doesn't understand the choice the president made, but Claire says he is happy the way it is.
1.17	The bedroom of Peter Russo where he is having sex with Cristina his assistant. Chitchat but actually Christina wants to know what he feels for her. They say I love you.
1.18	Frank and Claire are at the opera/concert. Zoe the young reporter arrives.
1.19	Frank is playing a violent video game and Claire asks him to come to bed.
1.20	A cab stops the reporter Zoe has a talk and rejects her date and goes up to her apartment. The apartment is messy. She has an email with a photograph of her and Frank looking at her but.
1.21	Frank is in his office and Vasquez is stopping by, asking Frank's help to get a proposal for education reforms within a 100 days. He needs to press the right minister Donald towards the middle to get a proposal that will survive the congress.
1.22	Frank and Stamper are discussing about names.
1.23	Claire has to tell that the donation isn't going through. So they have to let some people go. Eveline (the office manager) isn't really happy with this. But Claire is stone-cold.
1.24	Zoe arrives at Frank's house; the bodyguard doesn't want to let her in. But Frank opens the door and Zoe shows him the picture she may come in. Zoe wants to get stories from Frank in return she will be discrete. Frank let's Zoe asks questions and Frank answers indirectly. Then he tells her to leave because he needs to sleep on it, Claire also sends her away.
1.25	Russo gets pulled over by a cop he's driving drunk.

1.26	Frank gets a phone call in the middle of the night and says: "Good let's get him out."
1.27	Stamper has a meeting with the police commissioner and bribes him that he could be mayor of D.C.
1.28	Russo gets out of jail.
1.29	Russo is in a car with Cristina. He lies to her about being alone in the car he was with a prostitute. Cristina tries to talk some reason into him.
1.30	Claire wants Frank to arrange more tickets for the Jefferson Ball. Because she wants to invite people who could make some donations. Claire asks about the progress; Frank tells there are irons in the fire.
1.31	Frank is in the office reading the education proposal from Donald. But think it is shit and puts it halfway through the shredder. Frank manipulates Donald in writing something new/better. Frank walks away and tells the viewer that the version of Donald will be bullshit and he will need to write a new proposal himself.
1.32	Frank has a meeting with Catherine one of the names that could replace Michael Garrett, and would be on the right side of Frank. Frank tries to talk her into it.
1.33	Stamper is waiting in a back ally in a car and picks something out of a trashcan.
1.34	Zoe is working but gets a call from Frank for an appointment.
1.35	Frank meets Zoe in a museum. They have a conversation where Zoe fills in gaps and finds out that Donald will write the proposal but he is liberal. Frank gives her the half shredded proposal.
1.36	Zoe is working on the proposal and refuses to take the call from her boss.
1.37	Vasquez is in the office of Frank to ask where they are on education. Frank tells her he will make sure it will happen in time. After that he asks for more tickets to the Jefferson Ball.
1.38	Russo comes into Frank's office. Frank tells Russo he has been a bad boy but Russo thinks there was no charge. But Frank tells him there is a reason for that, he arranged it. In order to keep this and other incidents quiet Frank wants Russo's loyalty to him not to the president.
1.39	Zoe comes into the newsroom with her story and the evidence. The boss wants it to be ready tomorrow her superior is not happy at all.

1.40	The inauguration of the president where Frank is standing at the side lines but according to his Voice Over not for long. The president is giving a speech and education plays an important role in this.
1.41	The Jefferson Ball where Claire's guests are very happy. Frank is talking to Donald for a second then dances with Christina.
1.42	Streets are being cleaned
1.43	Frank is going to eat some ribs very early in the morning. The newspaper has printed the education bill. As do other key players. The hit and run gets caught and Frank orders a second portion of ribs.
2.1	Frank is done eating ribs. He draws a line through the neck of Walker current president with ketchup. Frank tells the viewer how much he likes to go to the meetings on Tuesday morning to discuss.
2.2	Introduction with titles and street view of Washington D.C.
2.3	Two congress members are rambling on about the problems for the education proposal as Remy walks in. Frank is going to pay but actually he is going to see Remy because SanCorp wants their money back. In advance they made a deal Frank would be secretary of state and make some deals but now his promotion is off the company is not happy. But Frank is working on it. Preach about choosing power over money.
2.4	Frank in his office, Stamper comes with an option to take down the current secretary of state Michael Kern. Vasquez calls.
2.5	Vasquez is mad about the leaked proposal. Frank assures Vasquez that he will fix it and if not he will take the blame.
2.6	Claire is running, grabbing coffee, and goes to work. Claire and the office manager talk about the exit conversations of the employee. Evelyn is disagreeing. But Claire is determined.
2.7	Frank took six young people to write the new proposal of education.
2.8	Frank visits Donald. He doesn't know how the document leaked. Frank scares Donald by telling him they want to point fingers. But manipulates Donald in retreating and giving the job to Frank and stand on the side-line for counselling. Of course Donald doesn't know this was Franks plan all along. He text's Zoe for a new scoop.
2.9	Donald tells the press that he relinquishes his supervision and Frank will take over.

2.10	Zoe is waiting outside, and meets with Frank. Frank tells her he can't lay off the president but a senator. Gives the scoop about the senator writing/editing an article about Israel. But she thinks there is no story, Frank declines it could be a story.
2.11	Claire bought Frank a rowing machine to work out. Frank doesn't want it and makes a big deal out of it. Claire goes for a run.
2.12	Zoe wrote the article but her editor Lucas is asking the same questions as Zoe did when Frank came with the story and she reuses the comments Frank used at her. Lucas will ask Tom
2.13	Television interview on television with Michael and the article that will be printed in the WP and he gets confronted with the article. He gives a bad response which is not good for his cause. Frank is enjoying it and will use it in his advance. Stamper found someone that could back up the story of this editorial fault of Michael they want Peter Russo to act.
2.14	Russo and Christina are in the apartment talking. They start to get intimate then Russo's phone rings he has to go and can't tell Christina where he is going.
2.15	Russo meets Stamper in a bar. Stamper tells Russo what his task is. He has to call in sick, Russo is clearly not happy about this. Stamper sees a hickey in his neck and confronts him, Stamper tells Russo that nothing in his life is a secret for him.
2.16	Frank is in his office and goes check on the young people who are working on the education proposal. It smells in the room because they haven't showered and they are tired.
2.17	Frank walks to his own office and on the way he asks his assistant Nancy what's his schedule and asks her clean up the room over the weekend.
2.18	Stamper shows Frank a video about the how press handles the scandal with Michael.
2.19	Russo is in the plane on his way to see the man from the paper.
2.20	Russo walking to his rental car.
2.21	Russo arrives at the house. He knocks on the door but the man doesn't want to speak to him. But Russo brought a bottle of whiskey the man lets him inside. Russo offers him some cocaine and they drink.
2.22	Stamper is in a hotel room; he offers money to a prostitute to keep her mouth shut about the incident with Russo and the police.

2.23	Claire and Frank are standing in front of the window smoking. Claire is mad a Frank because he didn't use the rowing machine yet. She doesn't want to outlive him with 25 years.
2.24	Russo is taking cocaine and telling the man to lie about how Michael was a part of the article about Israel.
2.25	Claire arrives at the office of the office manager who just fired a lot of people against her will. Then she fires Evelyn, Evelyn is really mad. Claire is not really sad but also not happy about this. Then she makes a speech about why she fired the people.
2.26	At the WP during a meeting Zoe comes in and she tells that she found a man that tells Michael wrote the whole article.
2.27	On television Michael denies the writing but makes a bad comment about Palestine. Frank calls Catherine that she should be ready to take his place because things are going to move fast.
2.28	Russo arrives at his office and Christina sees he is high and is disappointed.
2.29	Evelyn is packing her stuff crying.
2.30	Michael is called in by Vasquez.
2.31	Frank is in the subway station and meets Zoe there. Frank is telling her that Michael will be tossed out the congress and that she has to name Catherine Durant as his replacement. This is not certain but he tells her this is where we get to create.
2.32	News reports about the possible nominee Durant and how the people support this decision.
2.33	Frank reads the education proposal and is happy about the result.
2.34	Vasquez has read the proposal and is impressed, apologizes for her disbelieve and wants him to talk to the president. But Frank plays humble and continues the conversation about the new nominee for the place of state secretary and claims that Catherine isn't the worst idea.
2.35	Zoe is dressing up in the restroom, her superior Janine is asking her how Zoe gets the story who she is fucking for it. But Zoe walks out on her into the newsroom where she will give her first interview on live television. Lucas and Jeanine are watching in the back.
2.36	Frank is getting ready to go home; he sees the interview Zoe is giving. When he walks out of the office into the hallway the man of SanCorp is there. Because he made sure Michael is replaced by Catherine SanCorp is no longer following Frank.

2.37	Claire is buying coffee but the older cashier is struggling with the system. Claire seems to be sorry for the older lady.
2.38	Frank is walking out of the office and there is a crazy man screaming. Frank tells him he is worth nothing so he can stop screaming because nothing will come from this. Then he leaves.
2.39	Claire gets home and hears the rowing machine she goes down and sees Frank working out, she smiles.
3.1	Frank is in his office in discussion with the labour union about the new education bill. During the discussion Frank gets a message he leaves the room.
3.2	There is a news item on the television, about a peachoid that apparently distracted a young woman while driving because she texted her boyfriend about it and then died because she lost control over the wheel. The council man wants to sue Frank because he is the one defending the peachoid. The council man Oren wants to hit Frank personally. Stamper wants Frank to go down there and settle with the parents before things get out of hand. But Frank can't leave during these negotiations about the education bill, Stamper stands on it. So Frank has to.
3.3	Introduction with titles and street view of Washington D.C.
3.4	Frank is on the phone with Vasquez to ask if the president can push back the speech so he has more time to fix the Peachoid thing. But Vasquez says it is not possible.
3.5	Marty makes a problem about Frank leaving but he tells that people will take over and the unions will have to deal with it. He will be in constant contact.
3.6	A lady (Gillian) comes into Claire's business for a meeting. She has a cold but wants to do the meeting anyway. Claire is very nice to Gillian. They talk about the pictures on the wall from Adam. But they are not there to talk about photography.
3.7	Frank leaves the office and gets a new bodyguard because the usual guy called in sick.
3.8	Zoe gets called into the office of Tom and the owner of the paper to talk about the nomination of Catherine before she was actually nominated. Zoe doesn't want to tell who her source is and this is respected by the owner she wants the next story of Zoe on the front page.
3.9	Gillian tells Claire about her company and she is worried it will get lost when she makes a deal with Claire. Claire tells her about how much the company could grow if they worked together. Gillian wants to think about it.

3.10	Frank tells about his own district Gaffney, on his way there in the car.
3.11	Frank and the mayor are standing at the Peachoid and talking about the possibilities.
3.12	They both go to see Oren to see how they can arrange this but it is not going to be settled because Oren doesn't want to give in.
3.13	Claire is running and runs her usual route where she runs over the cemetery but a woman tells/screams hat her that it is disgraceful. Claire is spooked and runs away.
3.14	Frank is calling and is in contact with the education bill meeting. But the council meeting about the Peachoid. Some want to go to court but they can't risk that. Frank sets up a plan to put billboard up and stop lighting the Peachoid at night. This will save money which they will use to set up a scholarship in the girl's name.
3.15	Russo is out with dinner to make up with Cristina. It is getting better but she thinks it may be better if she would work somewhere else and she got offered a job and asks Russo if that's okay. He agrees it is a great opportunity but she needs to help him find a replacement.
3.16	Frank arrives at a wake for the girl to find her parents and talk to them. There are some words between Frank and his new guard.
3.17	Frank tries to talk to the parents but the father is very mad. Oden has the parents all fired up. Frank needs to leave.
3.18	Frank sees the Father and asks if the parents are in church every Sunday. They are, Frank asks for a favour.
3.19	Frank arrives home and sees that there a tulips planted.
3.20	Russo is home and brushing his teeth asking Cristina which toothbrush is hers to prevent using hers and avoid a fight. Russo sees his coke and locks the door. Then he flushes it down the sink.
3.21	Russo tells Cristina that he doesn't want her to take the job get this of his chest instead of lying.
3.22	The unions are making problems about the charter schools while Frank is on the phone he tries to fix this. Claire calls on his private phone, it is coming along but slowly and painfully he tells her. They laugh and miss each other. Talking about the tulips and how they got there. Claire planted them.
3.23	Zoe texts Frank the texts are flirty, he needs to watch a television program tomorrow because Zoe will be in there. Then Frank needs to talk about the charter schools again.

3.24	Zoe is giving an interview about Catherine and sexism. She talks very nicely about her colleagues and the paper. Tom and Frank are watching and Tom is not happy.
3.25	Claire goes for a run and doesn't enter the cemetery this time.
3.26	Frank is in the church and it becomes clear that the favour was him being able to preach in church. His preach is about how he hates God because of bad things that have happened but they need his guidance and he believes to get past it. He specially reaches out to the parents of the dead girl.
3.27	Zoe is being called in by Tom about her television appearance. She needs to report the news and not be in it. He lectures her and she doesn't like it at all calls him a sexist.
3.28	Claire goes to see Gillian at her home she is still sick. Claire is worried about her and wants her to see a doctor or her doctor because Gillian doesn't have insurance.
3.29	Frank is making sandwiches and Stamper is on the phone the unions are about to walk away. Marty needs to keep them there Frank will be back the afternoon. Stamper needs to keep them in that room.
3.30	The parents of the dead girl are over and Frank made sandwiches. They pray.
3.31	Claire asks Gillian if she has had this before like 3 times Gillian says. Claire asks her why she does this and offers better but still with the ability to keep her own company. Gillian thinks they will get along.
3.32	The father of the girls is still mad but Frank offers them the scholarship and the measures taken to prevent it happens again and talks into the them. They give in.
3.33	Catherine wakes up but Russo is not there. Russo is working in the living room. Catherine is happily impressed. Catherine tells him that if she stays it is because she wants to and not because he wants her to. Then she helps him with his work.
3.34	Frank goes to see Oden and puts him in his place by bring up that there was no guardrail because of him and there is a power plan that will run through Odens land but the mayor and Frank always say no but this year they are not so sure about that.
3.35	Frank picks some tulips and goes home.
3.36	Zoe calls Frank she has an offer to give an interview but she can't go. Zoe asks Frank for advice. She will do the interview. Zoe wants to know when Frank is back.
3.37	Frank arrives at the office. Tells Nancy he will call Vasquez back in several hours. The guard needs to bring the tulips to Franks home.
3.38	Frank enters the conference room were the unions are.

3.39	The guard enters Franks house with a key.
3.40	Claire is walking across the cemetery and sees a couple kissing. She laughs.
3.41	The guard put the flowers in a vase and leaves the house.
4.1	Introduction with titles and street view of Washington D.C.
4.2	To lock down the performance stand in the education bill Frank wants reject the right of collective bargaining. Bob is not agreeing with this. Bob is the democratic leader.
4.3	Vasquez is not happy and tells him she can arrange a meeting when he will present the bill.
4.4	Bob doesn't want to present the bill.
4.5	Frank has a meeting with the president and says that he will get the bill through without the help of Bob. Vasquez thinks it is not a good idea.
4.6	Frank tells the viewer that Vasquez wanted to steal his idea but he will not let that happen.
4.7	Tom calls the owner of the paper because Zoe disobeyed his orders and he wants to fire her but the owner of the paper doesn't want this. She thinks Zoe is the person they need to get attention. Tom is not happy.
4.8	Gillian gets a visit by Remy from SanCorp by accident. Claire comes in they head to her office.
4.9	Remy tells Claire the donations is back on track and doubled. Claire is a bit pissed because she had to fire half of her staff before. Claire is a bit suspicious what do they want from Frank. Remy says nothing but Claire will think about it.
4.10	Russo has struggles with his wife. She is leaving and he needs to watch his kids. Cristina offers to go to the meeting so he can take care of them. Russo is very happy.
4.11	Frank is using the rowing machine. Claire comes downstairs to talk about the donation of SanCorp Frank doesn't want her to take the money because he thinks SanCorp wants more and Remy knows him to well so he is dangerous. Claire is disappointed and says she will think about it.
4.12	Tom is promoting Zoe to correspondent for the white house. Zoe is happy and not happy because Janine has so much experience. Zoe needs to think about it.
4.13	Frank sees David Rasmussen and he is one step below Bob, Frank proposes to him to vote Bob away. But he doesn't want to he will stay with the heard.

4.14	Claire comes into her office Gillian wants more money to build in Africa. They will talk about that later. There are some messages for Claire and a package came by carrier. It is a picture with a note from Frank. "You don't need SanCorp you have me." Gillian looks at a picture from Adam and calls him to use him.
4.15	Zoe is asking advise from Lucas about the promotions she is telling that the job isn't as prestigious as it used to be. It looks like she is searching for a way to turn the job down. But Lucas won't give a reason to.
4.16	Stamper and Frank are looking for a congress members that would want to stand up and vote Bob away. Afro-Americans, Womack because he wants to keep a military base open. Russo will do something to keep the base of Womack open.
4.17	The kids of Russo are over and he is taking care of them. Then Frank is at his house, meets the children. Russo needs to give up his fight for the Warf in the military so there will be money to keep Womacks base open. Russo can't make it happen but Frank promises him he will make it up to Russo.
4.18	Frank tells that love for the family is everything but when he finds out you're sleeping with hookers you need to pay for it.
4.19	Claire is picking a dress to wear tomorrow. Frank asks if she got his present. Claire mocks him. Claire tells him Adam is coming over so she can get pictures for the silent auction this month. Frank looks agitated.
4.20	Claire picked the black dress. Adam arrives and looks at his pictures in the hallway. Adam looks at and talks to Claire if they are more than just friends.
4.21	Franks is talking to Wamock, voting Bob away and offering the military base and leadership next year in return.
4.22	Claire looks at the pictures Adam brought and Adam is standing very close to her. He donates the pictures and asks her for dinner. She hesitates but he insists and she agrees. He tries to kiss her but she leans back.
4.23	An African-American tells David they are going to do it but David doesn't know what he is talking about.
4.24	Russo is watching his sleeping kids, but he looks sad.
4.25	Adam booked a hotel room and orders wine. Claire is nervous. He offers her a smoke and they kiss. But then Claire can't do it and she leaves, after apologizing for letting him come over all the way from New York. It was a mistake.

4.26	Claire comes home, Frank is smoking in the window. Claire offers him wine and Frank asks how her day was and with Adam. Claire tells him they just had dinner. Claire is not taking the SanCorp money. Frank thanks her. New plans are made to make up for the money they lost by declining the money from SanCorp. Adam donated pictures and he is staying in a hotel. Frank asks Claire where she will be staying, Claire stays home. Frank and Claire kiss.
4.27	Russo is at the hearing about the military bases. Russo's turn to testify and he pulls out obeying Franks order.
4.28	David storms into Franks office, yelling that he doesn't want to be the new chairman. However, Frank tells him he doesn't have a choice because if Bob finds out he will be fired.
4.29	Frank is at Freddy to eat some ribs. Freddy talks about his almost dead experience with a fridge. Zoe calls Frank to tell him she got promoted but Frank is not happy about it at all because he needs someone that is flexible and available. Frank tells the viewer that it is not the job of the person to move out of the way of the fridge falling off a truck but the fridge is the one that should move. (He forced Zoe to turn down the job.)
4.30	Zoe goes to Janine to tell something but Janine is bitching. Zoe tells her she will not take the job. But Janine doesn't believe her and thinks Zoe is even more stupid if she means it.
4.31	Cristina come into Russo's apartment but the kids are there. Russo went out and left his kids and phone at home.
4.32	Claire hosts a dinner party for rich people to ask for donations. Frank and the husband go down to drink cognac and smoke some cigars.
4.33	Claire doesn't feel right and it is probably because of menopause her guest (Felicity) notices and tells her that she has it too. Then they are going to talk about business, the gala and donations. Felicity would love to donate something because she is glad Claire is her friend.
4.34	Russo comes home drunk. Cristina is mad but Russo falls asleep.
4.35	Cristina is taking the kids to their grandmother. She called their mother and lied that Russo needed to go on a trip. But it is the last time she will lie for him. She is very mad he just left his children alone. Cristina breaks up with him and resigns.

4.36	Frank is talking to Bob about the speakership. David will take his place and unless Bob agrees with the education bill and gives Womack more power next year. Bob doesn't like it at all.
4.37	Zoe tells Tom she doesn't want the job anymore. Tom is very angry and calls her a cunt. Zoe is posting a tweet about him. Tom fires Zoe.
4.38	Zoe walks out of the WH building.
4.39	David gets pushed out because Bob took the offer Frank made him.
4.40	Zoe is sitting in a bar drinking whiskey. She leaves.
4.41	Frank gets a phone call. It is Zoe, she is available. They flirt and Frank gets invited to her home.
4.42	Frank arrives at the apartment of Zoe.
4.43	Frank looks around and asks Zoe if she is cared for. A tensed conversation then she needs to take her heels of and Frank throws his bag aside.

Table 5 – Scene function model HOUSE OF CARDS 1990

Scene Functions Episode 1-4 HOUSE OF CARDS 1990							
Scene Function	Story A	Story B	Story C	Story D	Story E	Story F	Story G
K1: Disturbance	4.4		1.1		4.29	1.28	2.4
K2: Obstacle	1.24			3.9			
K3: Complication	1.26	1.14				2.13/4.23	
K4: Confrontation	3.4/4.54				4.54		
K5: Crisis				2.12/3.25/4.43			2.32
K6: Resolution	4.54	1.20	1.5	2.24/3.27/4.47		1.28	2.32/2.33/3.31
S1: Exposition	1.8/2.1/2.5 3.1/4.1	1.19			1.34/2.30	1.12	3.10
S2: Dramatic question	1.33/2.22/2.26 3.4		1.6	3.36/4.45		2.21/4.14	
S3: Introduction of new character	1.10/1.26/2.16	1.12/1.16	1.4			1.11	1.21
S4: Action	1.21/1.26 1.31/1.38/2.15 2.19/3.12/3.20 3.24/3.34/4.34 4.36/4.37			2.14/3.21/4.11 4.46/4.49	2.36/3.39	1.29/1.37/2.9/ 2.10/4.34/4.39	2.33
S5: Plan revealed	1.21/2.9/2.21 2.34/3.5/3.16 4.7/4.9/4.24 4.26/ 4.56			3.37		4.42	
S6: Relationship affirmation	2.4/2.27/2.30 3.5	1.15/1.18/1.19	1.4/1.8	3.15/3.17/3.27	2.37/3.12/3.14 4.5/4.16/4.54	1.15	3.11
S7: Clarification	1.27/1.34/2.7 2.25/3.26/3.33		1.7	2.24/3.38/4.44 4.41	3.30/4.17	3.38	3.22

	4.17						
S8: Conflict continues	1.25/1.30/1.32 1.39/1.40/1.41 2.6/2.11/2.35 3.28/4.6/4.25 4.40		1.7	2.17/3.17	4.16	2.18/2.20/4.31 4.33	
S9: Relief	2.23/4.27	1.15		3.22/4.54			2.11
S10: Theme	2.22/2.29/3.18 3.19/4.14/4.28	1.9		4.50	3.29		
S11: Foreshadowing	1.8/1.10/1.13 1.22/1.23/1.35 1.36/1.42/2.3 2.16/2.28/3.3 3.7/3.35/3.39 4.3/4.6/4.8/ 4.19/4.22/4.55			3.13/3.15/3.23	2.37/3.8/4.12	4.38	
S12: Ambiance	2.2/2.8/2.18 2.31/3.2/3.6/4.2 4.21	1.17	1.2/1.3	4.51/4.52/4.53	4.15/4.18	1.18/4.30/4.32 4.48	3.10

Story A: Francis wants to be the new Prime Minister and tries to accomplish this

Story B: The process of the general elections

Story C: Choosing the new Prime Minister after Margaret Thatcher

Story D: Mattie Storin and her career at the paper

Story E: Relationship between Mattie & Francis

Story F: Roger O'Neil

Table 6 – Scene function model HOUSE OF CARDS 2013

Scene Functions Episode 1- 4 HOUSE OF CARDS 2013										
Scene Function	Story A	Story B	Story C	Story D	Story E	Story F	Story G	Story H	Story I	Story J
K1: Disturbance			1.20			1.25/4.17			3.2	
K2: Obstacle	4.2		1.10		4.29	4.10				
K3: Complication	1.12	1.12						2.3		
K4: Confrontation			4.37							
K5: Crisis						1.38/2.28/3.35	1.8			4.25
K6: Resolution			1.39		4.41	1.38	1.8	2.36	3.32	4.25
S1: Exposition	3.1/4.1/3.10	1.9/3.6	1.6			2.19/2.20	1.5	1.5		
S2: Dramatic question	1.38	1.23/2.37/3.9	2.10/3.8/4.7 4.11/4.29	2.11/4.11		2.15/3.15/4.34		4.9/4.11	3.17	
S3: Introduction of new character	1.32/3.7	3.6	1.6			1.7	1.3			
S4: Action	1.21/1.22/1.31 2.7/2.8/2.27 2.34/4.13/4.22 4.39	1.30/3.31	1.39/2.26/3.24	1.24	4.43	2.14/2.21/2.24 3.20/3.21/4.27 3.35	1.5		3.26	
S5: Plan revealed	1.14/1.27/1.35 1.38/1.43/2.4 2.10/2.31/2.34 4.5/4.16/4.28 4.39	2.25/3.9	4.30	1.24/2.23	1.24/2.32	2.24	1.3	4.26	3.14/3.26	
S6: Relationship affirmation	2.5/2.38/3.16 4.18/4.29	2.6/3.28/4.33	2.35/3.27/4.30	1.12/1.24/1.30 2.11/3.22/4.19 4.26	3.23/3.36/4.41	1.17/2.14/3.15		4.11	3.12	4.25
S7: Clarification	1.15/1.37/1.43 2.32/4.3/4.6					2.22			3.11	4.26

S8: Conflict continues	1.32/2.13/2.18 3.4/3.5/3.14 3.22/3.29/4.4	2.6/4.14	2.12/3.27/4.15	2.23/4.14		1.29			3.4/3.34	
S9: Relief	1.38/2.9/2.33	1.13	1.39/3.8	1.37/2.39/4.26		1.28/2.22/3.33	1.16			
S10: Theme	1.1/1.40/2.1 2.16/2.17/3.38	3.25	4.38				1.2			
S11: Foreshadowing	1.13/1.24/1.15 1.30/1.33/1.40 1.41/2.5/2.13 2.30/4.23	1.41/2.25	1.20/1.34/1.35 1.36/2.35	3.19	3.36	2.15/4.31		2.36/4.8	3.18	4.19/4.20
S12: Ambiance	1.4/1.18/1.19 1.42/2.2/2.38 3.3/3.37	1.42/2.29/3.13/ 3.40 4.32	1.42/4.40	3.35/3.39/3.41	4.41	4.24	1.11		3.30	

Story A: Frank Underwood wants to be president and tries to accomplish this

Story B: Career Claire Underwood

Story C: Career Zoe Barnes

Story D: Relationship between Frank and Claire

Story E: Relationship between Frank and Zoe

Story F: Peter Russo

Story G: Frank is not promoted as secretary of state

Story H: SanCorp

Story I: Peachoid

Story J: Affair Adam and Claire

Figure 1 – Example analysis

Scene Functions Episode 1- 4 NHOC										
Scene Function	Story A	Story B	Story C	Story D	Story E	Story F	Story G ¹	Story H ²	Story I ³	Story J
K1: Disturbance			1.20			1.25/4.17			3.2	
K2: Obstacle	4.2		1.10		4.29	4.10				
K3: Complication	1.12	1.12						2.3		
K4: Confrontation			4.37							
K5: Crisis						1.38/2.28/3.35	1.8			4.25
K6: Resolution			1.39		4.41	1.38	1.8	2.36	3.32	4.25
S1: Exposition	3.1/4.1/3.10	1.9/3.6	1.6			2.19/2.20	1.5	1.5		
S2: Dramatic question	1.38	1.23/2.37/3.9	2.10/3.8/4.7 4.11/4.29	2.11/4.11		2.15/3.15/4.34		4.9/4.11	3.17	
S3: Introduction of new character	1.32/3.7	3.6	1.6			1.7	1.3			
S4: Action	1.21/1.22/1.31 2.7/2.8/2.27 2.34/4.13/4.22 4.39	1.30/3.31	1.39/2.26/3.24	1.24	4.43	2.14/2.21/2.24 3.20/3.21/4.27 3.35	1.5		3.26	
S5: Plan revealed	1.14/1.27/1.35 1.38/1.43/2.4 2.10/2.31/2.34 4.5/4.16/4.28 4.39	2.25/3.9	4.30	1.24/2.23	1.24/2.32	2.24	1.3	4.26	3.14/3.26	
S6: Relationship affirmation	2.5/2.38/3.16 4.18/4.29	2.6/3.28/4.33	2.35/3.27/4.30	1.12/1.24/1.30 2.11/3.22/4.19 4.26	3.23/3.36/4.41	1.17/2.14/3.15		4.11	3.12	4.25
S7: Clarification	1.15/1.37/1.43 2.32/4.3/4.6					2.22			3.11	4.26
S8: Conflict continues	1.32/2.13/2.18 3.4/3.5/3.14 3.22/3.29/4.4	2.6/4.14	2.12/3.27/4.15	2.23/4.14		1.29			3.4/3.34	
S9: Relief	1.38/2.33/2.9	1.13	1.39/3.8	1.37/2.39/4.26		1.28/2.22/3.33	1.16			
S10: Theme	1.1/1.40/2.1 2.16/2.17/3.38	3.25	4.38				1.2			
S11: Foreshadowing	1.13/1.24/1.15 1.30/1.33/1.40 1.41/2.5/2.13 2.30/4.23	1.41/2.25	1.20/1.34/1.35 1.36/2.35	3.19	3.36	2.15/4.31		2.36/4.8	3.18	4.19/4.20
S12: Ambiance	1.4/1.18/1.19 1.42/2.2/2.38 3.3/3.37	1.42/3.13/3.40 4.32	1.42/4.40	3.35/3.39/3.41	4.41	4.24	1.11		3.30	

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Story A: Frank Underwood wants to be president

* Story B: Career Claire Underwood

Story C: Career Zoe

Story D: Relationship between Frank and Claire

Story E: Relationship between Frank and Zoe

Story F: Peter Russo

1 Story G: Frank is not promoted as secretary of state

* Story H: SanCorp

3 * Story I: Peachoid

* Story J: Affair Adam and Claire