

FI325: Horror and the Gothic in Film and Television

[View Online](#)

Abbott, S. (2016). Undead apocalypse: vampires and zombies in the twenty-first century. Edinburgh University Press. <https://go.exlibris.link/vSRfbZqP>

Allan Cameron. (2012). Zombie Media: Transmission, Reproduction, and the Digital Dead. Cinema Journal, 52(1), 66-89.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/23360281?seq=1#page_scan_contents

Arnold, S. (2013). Maternal horror film: melodrama and motherhood. Palgrave Macmillan.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2753968

Aviva Briefel. (2009). What Some Ghosts Don't Know: Spectral Incognizance and the Horror Film. Narrative, 17(1), 95-110.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/30219292?seq=1#page_scan_contents

Balmain, C. (2008). Introduction to Japanese horror film. Edinburgh University Press.
<https://go.exlibris.link/HXLg9ZJ4>

Barr, C. & British Film Institute. (1986). All Our Yesterdays: 90 Years of British Cinema. BFI Publishing.

Barta, T. (1998). Screening the Past: Film and the Representation of History. Praeger.

Bell, E., & Mitchell, N. (2012). Britain: Vol. Directory of world cinema. Intellect.
<https://go.exlibris.link/9RqBqxcy>

Bell, J. & British Film Institute. (2013). Gothic: The Dark Heart of Film. BFI.

Berenstein, R. J. (1996). Attack of the Leading Ladies: Gender, Sexuality, and Spectatorship in Classic Horror Cinema: Vol. Film and culture. Columbia University Press.

Bettelheim, B. (1991). The Uses of Enchantment: The Meaning and Importance of Fairy Tales. Penguin.

Bingham, A. (2015). Contemporary Japanese cinema since Hana-bi: Vol. Traditions in world cinema. Edinburgh University Press. <https://go.exlibris.link/T6jJvwy8>

Bishop, K. W. (2010). American Zombie Gothic: The Rise and Fall (and Rise) of the Walking Dead in Popular Culture. McFarland & Co.

Bitel, A. (n.d.). The Best of FrightFest 2015. *Sight and Sound*, September 30, 2015.
<http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/festivals/best-frightfest-2015>

Boluk, S., & Lenz, W. (2011). Generation zombie: essays on the living dead in modern culture. McFarland. <https://go.exlibris.link/3VcXILDm>

Bosma, P. (2015). Film programming: curating for cinemas, festivals, archives: Vol. Short cuts series. Wallflower, an imprint of Columbia University Press.
<https://go.exlibris.link/dz6Jxw9I>

Boss, P. (1986). Vile Bodies and Bad Medicine. *Screen*, 27(1), 14-25.
<https://doi.org/10.1093/screen/27.1.14>

Botting, F. (1996). Gothic: Vol. New critical idiom. Routledge.

Brown, S., & Abbott, S. (2010). The art of splatter: Dexter, CSI, Bones and body horror. In Dexter: investigating cutting edge television: Vol. Investigating cult TV. (pp. 205-220). I. B. Tauris.

Browning, M. (2007). David Cronenberg: Author or Film-Maker? Intellect Books.

Buckingham, D. (1996). Moving Images: Understanding Children's Emotional Responses to Television. Manchester University Press.

Carol J. Clover. (1987). Her Body, Himself: Gender in the Slasher Film. *Representations*, 20, 187-228.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2928507?seq=1#page_scan_tab_contents

Carpenter, J., Foster, D., Turman, L., Lancaster, B., Russell, K., Brimley, W., Carter, T. K., Clennon, D., Campbell, J. W., & Universal Pictures (Firm). (1982). The Thing. Universal Pictures.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00005ABF?bcast=95561559>

Carpenter, J., Hill, D., Akkad, M., Pleasence, D., Curtis, J. L., Loomis, N., Soles, P. J., Compass International Pictures, Anchor Bay Entertainment, Inc, & BBC One (Television station: London, England). (1979). Halloween [Videorecording]. BBC1.

Carroll, N. (1990). Why Horror? In The philosophy of horror or paradoxes of the heart (pp. 158-195). Routledge.

Ceyton, K., Davis, E., Henshall, D., Kent, J., Kurzel, J., Ladczuk, R., McElhinney, H., Moliere, K., Njoo, S., West, B., Winspear, B., Wiseman, N., Causeway Films, Entertainment One (Firm: Canada), Screen Australia, Smoking Gun Productions (Firm), & South Australian Film Corporation. (n.d.). The Babadook. Icon Film Distribution.

Chibnall, S., & Petley, J. (2002a). British Horror Cinema: Vol. British popular cinema. Routledge.

Chibnall, S., & Petley, J. (2002b). British Horror Cinema: Vol. British popular cinema. Routledge.

- Christie, D., & Lauro, S. J. (2011). *Better off Dead: The Evolution of the Zombie as Post-Human* (1st ed). Fordham University Press.
https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwfV3bSgMxEB16eRFfKiPwq-wPVNckZjdQhFZdRQSpCvpWsrlUEEtZuxT_3pkQFxT0NZcJSYzMzmTmBICz43T460wQNIUuR3yb4Q1bCKeV4N5I6UtUGWYJNxap8vYhv3vJpy24bpxMFGZp3byqP1eRMXVZz9f64zXE76x1RR-Ox7QrQkXEGEuPR0zRn9VtaAuFkKw7Hj9PJ996jjLEGczNAh1kbMoiGU_TNfJxorn_KTIk94RRN-m4joao6EHXUXbCFrTcYhsGo3ddvZ1PQkpOcu99colbNjoJpTuQFFdPFzfDKGgWPTWzkmdnUiE-5LvQQfTv9iDxxhhi5EmFsYjFrJYq55x54-RpiealD_0_xez_U3cAG4wi-YM3YQCdVVW7w2ZuR3HJvgBgvHfd
- Conrich, I. (2010a). *Horror Zone: The Cultural Experience of Contemporary Horror Cinema*. I. B. Tauris.
- Conrich, I. (2010b). *Horror Zone: The Cultural Experience of Contemporary Horror Cinema*. I. B. Tauris.
- Crane, J. L. (1994a). *Terror and Everyday Life: Singular Moments in the History of the Horror Film*. Sage Publications. <https://go.exlibris.link/h6Zk07Vv>
- Crane, J. L. (1994b). *Terror and Everyday Life: Singular Moments in the History of the Horror Film*. Sage Publications. <https://go.exlibris.link/h6Zk07Vv>
- Creeber, G. (2004). *Serial Television: Big Drama on the Small Screen*. BFI.
- Creed, B. (1986). Horror and the Monstrous-Feminine: An Imaginary Abjection. *Screen*, 27(1), 44–71. <https://doi.org/10.1093/screen/27.1.44>
- Creed, B. (1993). *The Monstrous Feminine: Film, Feminism, Psychoanalysis*: Vol. Popular fiction series. Routledge. <https://go.exlibris.link/470q8WS7>
- Creed, B. (2005). *Phallic Panic: Film, Horror and the Primal Uncanny*. Melbourne University Press.
- Curran, J., & Porter, V. (1983). *British Cinema History*. Weidenfeld and Nicolson.
- Dante, J., FilmFour (Firm), Bold Films, & Benderspink (Firm). (2013). *The Hole* [Videorecording]. Film4.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/025D7277?bcast=121917926>
- Diane Waldman. (1984). 'At Last I Can Tell It to Someone!': Feminine Point of View and Subjectivity in the Gothic Romance Film of the 1940s. *Cinema Journal*, 23(2), 29–40. http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1225123?seq=1#page_scan_contents
- Dika, V. (1990). *Games of Terror: Halloween, Friday the 13th, and the Films of the Stalker Cycle*. Fairleigh Dickinson University Press.
- Dixon, W. W. (1994). *Re-Viewing British Cinema, 1900-1992: Essays and Interviews*. State University of New York Press.
- Dixon, W. W. (2010). *A History of Horror*. Rutgers University Press.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2963660

- Donald, J. (1989). *Fantasy and the Cinema*. British Film Institute.
- Dyer, R. (1988). White. *Screen*, 29(4), 44–65. <https://doi.org/10.1093/screen/29.4.44>
- Eco, U. (1979). *The Role of the Reader: Explorations in the Semiotics of Texts*: Vol. Advances in semiotics. Indiana University Press.
- Eco, U. (1995). *Six Walks in the Fictional Woods*: Vol. The Charles Eliot Norton lectures. Harvard University Press.
- Eggers, R., Van Hoy, J., Knudsen, L., Redmond, J., Bekerman, D., Teixeira, R., Taylor-Joy, A., Ineson, R., Dickie, K., Scrimshaw, H., Grainger, E., Dawson, L., Korven, M., Ford, L., Blaschke, J., Parts and Labor (Firm), RT Features (Firm), Rooks Nest Entertainment (Firm), Maiden Voyage Pictures (Firm), ... A24 (Firm). (2015). *The witch: a New England folktale. Witch Movie*.
- Ellis, K. F. (1989). *The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology*. University of Illinois Press.
- Elsaesser, T. (2013). Film festival networks: the new topographies of cinema in Europe. In *The film festival reader* (pp. 69–96). St Andrews Film Studies.
<https://0-www-degruyter-com.pugwash.lib.warwick.ac.uk/view/book/9789048505173/10.1515/9789048505173-005.xml>
- Filipa Antunes. (2014). Children and Horror after PG-13: The Case of *The Gate*. *Networking Knowledge: Journal of the MeCCSA Postgraduate Network*, 6(4).
<http://ojs.meccsa.org.uk/index.php/netknow/article/view/313/147>
- Fischer, A. (2013). Sustainable projections: concepts in film festival management: Vol. Films need festivals, festivals need films. St Andrews Film Studies.
- Fleenor, J. E. (1983). *The Female Gothic*. Eden Press.
- Forshaw, B. (2013). *British Gothic Cinema*: Vol. Palgrave gothic series. Palgrave Macmillan.
<https://go.exlibris.link/xfscgBK1>
- Freud, S. (n.d.). *The Uncanny*. <http://web.mit.edu/allanmc/www/freud1.pdf>
- Gallafent, E. (1988). Black Satin: Fantasy, Murder and the Couple in 'Gaslight' and 'Rebecca'. *Screen*, 29(3), 84–105. <https://doi.org/10.1093/screen/29.3.84>
- Gledhill, C. (1999). *The Horror Film*. In *The cinema book* (2nd ed, pp. 194–204). British Film Institute.
- Gledhill, C. & British Film Institute. (1987). *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*. British Film Institute.
- Goldberg, R. (2004). Demons in the Family: Tracking the Japanese "Uncanny Mother" film from *A Page of Madness* to *Ringu*'. In *Planks of reason: essays on the horror film* (Rev. ed, pp. 370–386). Scarecrow Press.
<https://contentstore.cla.co.uk/secure/link?id=44d3a41b-5920-e711-80c9-005056af4099>

Grant, B. K. (1996a). *The Dread of Difference: Gender and the Horror Film*: Vol. Texas film studies series. University of Texas Press.

Grant, B. K. (1996b). *The Dread of Difference: Gender and the Horror Film*: Vol. Texas film studies series. University of Texas Press.

Grant, B. K., & Sharrett, C. (2004). *Planks of Reason: Essays on the Horror Film* (Rev. ed). Scarecrow Press.

Halberstam, J. (1995). Bodies that splatter: queers and chainsaws. In *Skin shows: gothic horror and the technology of monsters* (pp. 138–160). Duke University Press.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2748427

Hammond, M., & Mazdon, L. (2005a). *The Contemporary Television Series*. Edinburgh University Press.

Hammond, M., & Mazdon, L. (2005b). *The Contemporary Television Series*. Edinburgh University Press. <https://go.exlibris.link/8yfbzK0D>

Hanson, H. (2007). *Hollywood Heroines: Women in Film Noir and the Female Gothic Film*. I. B. Tauris. <https://go.exlibris.link/YW0LtYHg>

Hark, I. R. (2002). *Exhibition: The Film Reader*: Vol. In focus. Routledge.

Hayward, P. (Ed.). (2009). *Terror tracks: music, sound and horror cinema*: Vol. Genre, music and sound. Equinox.

Helen, H. (2007). Reviewing the Female Gothic Heroine: Agency, Identification and Feminist Film Critism. In *Hollywood heroines: women in film noir and the female gothic film* (pp. 33–62). I. B. Tauris.

<https://contentstore.cla.co.uk/secure/link?id=d32206bf-9a43-e611-80bd-0cc47a6bddeb>

Heller, T. (1992). *Dead secrets: Wilkie Collins and the Female Gothic*. Yale University Press.

Hills, M. (2005a). TV Horror. In *The pleasures of horror* (pp. 111–128). Continuum.

Hills, M. (2005b). TV Horror. In *The Pleasures of Horror* (pp. 111–128). Continuum.

Hollinger, K. (1993). The Female Oedipal Drama of *Rebecca* from Novel to Film. *Quarterly Review of Film and Video*, 14(4), 17–30. <https://doi.org/10.1080/10509209309361414>

Hooper, T., Henkel, K., Burns, M., Hansen, G., Danziger, A., & Partain, P. A. (1974). *The Texas Chainsaw Massacre* (Original uncut version) [Videorecording]. Universal Pictures (UK).

Hopkins, L. (2005). *Screening the gothic* (1st ed). University of Texas Press.
<https://go.exlibris.link/8jrT3pfS>

Hughes, W., Punter, D., & Smith, A. (2013). *The Encyclopedia of the Gothic*: Vol. The Wiley-Blackwell encyclopedia of literature. Wiley-Blackwell.

Humm, P., Stigant, P., & Widdowson, P. (1986). Popular Fictions: Essays in Literature and History: Vol. New accents. Methuen. <https://go.exlibris.link/3j3pRTHt>

Hunt, L. (2002). Necromancy in the UK: witchcraft & the occult in British horror. In British horror cinema: Vol. British popular cinema (pp. 82–98). Routledge.
<https://contentstore.cla.co.uk/secure/link?id=376238c4-5720-e711-80c9-005056af4099>

Hunt, L., Lockyer, S., & Williamson, M. (Eds.). (2014). Screening the Undead: Vampires and Zombies in Film and Television. I.B. Tauris.

Hutchings, P. (1993). Horror and the Family. In Hammer and beyond: the British horror film (pp. 159–185). Manchester University Press.

Iordanova, D. (2009). Film Festival Yearbook 1: The Festival Circuit: Vol. Film festival yearbook (D. Iordanova & R. Rhyne, Eds.). St. Andrews Film Studies in collaboration with College Gate Press.

Iordanova, D. (2013). The Film Festival Reader. St Andrews Film Studies.

Iordanova, D., & Cheung, R. (2010). Film Festival Yearbook 2: Film Festivals and Imagined Communities: Vol. Film festival yearbook (D. Iordanova & R. Chong, Eds.). St Andrews Film Studies.

Iordanova, D., & Cheung, R. (Eds.). (2011a). Film festivals and East Asia: Vol. Film festival yearbook. St Andrews Film Studies.

Iordanova, D., & Cheung, R. (2011b). Film Festivals and East Asia: Vol. Film festival Yearbook 3: Film Festivals and East Asia (D. Iordanova & R. Cheung, Eds.). St Andrews Film Studies.

Iordanova, D., & Torchin, L. (2012). Film Festival Yearbook 4: Film Festivals and Activism: Vol. Film festival yearbook (D. Iordanova & L. Torchin, Eds.). St Andrews Film Studies.

Iordanova, D., & Van de Peer, S. (Eds.). (2014). Film festivals and the Middle East: Vol. Film festival yearbook. St Andrews Film Studies.

Jancovich, M. (2002). Horror: The Film Reader: Vol. In focus. Routledge.

Joan Hawkins. (2000). Sleaze Mania, Euro-Trash, and High Art: The Place of European Art Films in American Low Culture. *Film Quarterly*, 53(2), 14–29.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1213717?seq=1#page_scan_tab_contents

Johnston, D. (2015). Haunted seasons: television ghost stories for Christmas and horror for Halloween: Vol. The Palgrave gothic series. Palgrave Macmillan.
<https://go.exlibris.link/6FBKxTtT>

Jones, O. (2011). Chavs: The Demonization of the Working Class. Verso.

Joshi, S. T. (2006). Icons of Horror and the Supernatural: An Encyclopedia of Our Worst Nightmares [Two Volumes] [Hardcover]. Greenwood Press.

Jowett, L. (2013a). TV as horror. In TV Horror: Investigating the Dark Side of the Small Screen: Vol. Investigating cult TV. (pp. 179–200). I.B. Tauris.

Jowett, L. (2013b). TV as horror. In TV Horror: Investigating the Dark Side of the Small Screen: Vol. Investigating cult TV. (pp. 179–200). I.B. Tauris.

Jowett, L. (2013c). TV as horror. In TV horror: investigating the dark side of the small screen: Vol. Investigating cult TV. (pp. 179–200). I.B. Tauris.

<https://contentstore.cla.co.uk/secure/link?id=a7fb10af-a343-e611-80bd-0cc47a6bddeb>

Jungerkes, S., & Wienand, C. (2012). A past that refuses to die: Nazi zombie film and the legacy of occupation. In D. H. Magilow, E. Bridges, & K. T. Vander Lugt (Eds.), Nazisploitation!: the Nazi image in low-brow cinema and culture (pp. 238–257). Continuum.
<https://contentstore.cla.co.uk/secure/link?id=ecb221c3-a343-e611-80bd-0cc47a6bddeb>

Kackman, M. (2011). Flow TV: Television in the Age of Media Convergence. Routledge.
<https://go.exlibris.link/cCyG9c0j>

King, S. (2010a). Danse Macabre (Gallery Books trade pbk. ed). Gallery.

King, S. (2010b). Danse Macabre (Gallery Books trade pbk. ed). Gallery.

Kovacs, L. (2005). The Haunted Screen: Ghosts in Literature and Film. McFarland & Co.

Kracauer, S. (1947). From Caligari to Hitler: A Psychological History of the German Film. Princeton University Press.

Kracauer, S. (2004). Procession of Tyrants. In From Caligari to Hitler: a psychological history of the German film (Rev. and expanded ed, pp. 77–87). Princeton University Press.

Kristeva, J. (1982). Approaching Abjection. *The Oxford Literary Review*, 5.

Leach, J. (2004). British Film: Vol. National film traditions. Cambridge University Press.
<https://go.exlibris.link/02xVf8WL>

Leggott, J. (2008). Contemporary British Cinema: From Heritage to Horror: Vol. Short cuts series. Wallflower.

Lennard, D. (2014). Bad Seeds and Holy Terrors: The Child Villains of Horror Film: Vol. SUNY series, horizons of cinema. State University of New York Press.
http://encore.lib.warwick.ac.uk/iii/encore/search/C__SBad%20Seeds%20and%20Holy%20Terrors%3A%20The%20Child%20Villains%20of%20Horror%20Film__Orightresult/StabSwitch?lang=eng&suite=cobalt

Lester, C. (2016). The Children's Horror Film: Characterizing an 'Impossible' Subgenre. *The Velvet Light Trap*, 78(1), 22–37.

<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/628733>

Linda Williams. (1991). Film Bodies: Gender, Genre, and Excess. *Film Quarterly*, 44(4), 2–13.

Lury, K. (2010). *The child in film: tears, fears and fairytales*. I.B. Tauris.

MacCabe, C. (1986). *High theory/low culture: analysing popular television and film*: Vol. Images of culture. Manchester University Press.

Magistrale, T. (2005a). *Abject Terrors: Surveying the Modern and Postmodern Horror Film*. Peter Lang.

Magistrale, T. (2005b). *Abject Terrors: Surveying the Modern and Postmodern Horror Film*. Peter Lang.

Marlow-Mann, A. (Ed.). (2013). *Archival film festivals*: Vol. Film festival yearbook. St Andrews Film Studies.

Mathijs, E. (2008). *The Cinema of David Cronenberg: From Baron of Blood to Cultural Hero*: Vol. Directors' cuts. Wallflower.

McIntosh, S., & Leverette, M. (2008). *Zombie culture: autopsies of the living dead*. Scarecrow Press.

McRoy, J. (2005). *Japanese horror cinema*: Vol. Traditions in world cinema. Edinburgh University Press.

McRoy, J. (2008). *Nightmare Japan: contemporary Japanese horror cinema*: Vol. Contemporary cinema. Rodopi. <https://go.exlibris.link/G794cjwN>

Milbank, A. (1992). *Daughters of the House: Modes of the Gothic in Victorian Fiction*. Macmillan. <https://go.exlibris.link/9pGwBIJw>

Milbank, A. (1998). Female Gothic. In *The Handbook to Gothic literature* (pp. 53–57). Macmillan.

Miles, R. (1994). Introduction to Special Number: Female Gothic. *Women's Writing*, 1(2), 131–142. <https://doi.org/10.1080/0969908940010201>

Modleski, T. (1982). *Loving with a Vengeance: Mass-Produced Fantasies for Women*. Archon Books.

Moreman, C. M., & Rushton, C. (2011a). *Race, oppression and the zombie: essays on cross-cultural appropriations of the Caribbean tradition*. McFarland.

Moreman, C. M., & Rushton, C. (2011b). *Zombies are us: essays on the humanity of the walking dead*. McFarland.

Murphy, R. & British Film Institute. (1992). *Sixties British Cinema*. British Film Institute. <https://go.exlibris.link/LXpjJ0KQ>

Murphy, R. & British Film Institute. (2009). *The British cinema book* (3rd ed). BFI. <https://go.exlibris.link/tMbvpRrv>

Murphy, R., Falchuk, B., McDermott, D., Britton, C., O'Hare, D. P., Lange, J., Farmiga, T., Peters, E., Rabe, L., FX Networks, LLC, Brad Falchuk Teley-Vision, Ryan Murphy

Productions, Twentieth Century-Fox Film Corporation, Twentieth Century Fox Home Entertainment, Inc, & Twentieth Century-Fox Television, Inc. (2012). American Horror Story: The Complete First Season. 20th Century Fox Home Entertainment.

Mysterious Bodies. (2007).

<http://intensitiescultmedia.com/2012/12/11/intensities-the-journal-of-cult-media-4-mysterious-bodies/>

Newman, K. & British Film Institute. (1996). The BFI companion to horror. Cassell.

Nichols, B. (1985). Movies and Methods: Vol.2: An Anthology. University of California Press.

Night of the Living Dead (1968). (n.d.). BBC2 England.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/001A9F70?bcast=91796119>

Nowell, R. (2011). Blood money: a history of the first teen slasher film cycle [Electronic resource]. Continuum.

<http://ebookcentral.proquest.com/lib/warw/detail.action?docID=634569>

Odell, C., & Le Blanc, M. (2007). Horror Films. Kamera.

Palin, Michael. (n.d.). Remember Me. [DVD] [2014].

<http://webcat.warwick.ac.uk/search~S15/?tremember+Me/tremember+me/1%2C6%2C9%2CB/frameset&FF=tremember+me+videorecording&1%2C1%2C>

Peacock, S. (2009). Two Kingdoms Two Kings. Critical Studies in Television: The International Journal of Television Studies, 4(2), 24-36. <https://doi.org/10.7227/CST.4.2.4>

Pinedo, I. C. (1997). Recreational terror: women and the pleasures of horror film viewing: Vol. SUNY series, interruptions--border testimony(ies) and critical discourse/s. State University of New York Press.

Pirie, D. (1973). A Heritage of Horror: The English Gothic Cinema, 1946-1972. Gordon Fraser Gallery Ltd.

Pirie, D. (2008). A New Heritage of Horror: The English Gothic Cinema ([New ed.]). I.B. Tauris.

Porton, R. (2009). Dekalog: 03: On Film Festivals: Vol. Dekalog. Wallflower.

Prawer, S. S. (1980). Caligari's Children: The Film as Tale of Terror. Oxford University Press.

Propp, V. I., & Wagner, L. A. (1968). Morphology of the Folktale: Vol. American Folklore Society bibliographical and special series (2nd ed). University of Texas Press.

Punter, D. (2000). A Companion to the Gothic: Vol. Blackwell companions to literature and culture series. Blackwell Publishers.

Reilly, K., Fassbender, M., Colson, C., Holmes, R., Watkins, J., O'Connell, J., Julyan, D., Rollercoaster Films (Firm), Aramid Entertainment (Firm), & ITV (Firm). (2008). Eden Lake.

ITV4.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/01268C4D?bcast=120784128>

Remember Me. (n.d.-a). BBC1 London.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/083487E3?bcast=114574508>

Remember Me. (n.d.-b). BBC1 London.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/083E226E?bcast=114616461>

Remember Me. (n.d.-c). BBC1 London.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/084457F0?bcast=114657181>

Reynolds, K., Brennan, G., & McCarron, K. (2001). *Frightening Fiction: Vol. Contemporary classics of children's literature*. Continuum.

http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3021318

Rose, J. (2009a). *Beyond Hammer: British Horror Cinema since 1970*. Auteur.

Rose, J. (2009b). *Beyond Hammer: British horror cinema since 1970*. Auteur.

Ruoff, J. (2012). *Coming Soon to a Festival Near You: Programming Film Festivals* (J. Ruoff, Ed.). St Andrews Film Studies.

Sargeant, J., & Watson, S. (1999). *Lost Highways: An Illustrated History of Road Movies*. Creation.

Sasdy, P., Young, A., Lee, C., Keen, G., Hayden, L., Watford, G., Bates, R., Higgins, A., Sallis, P., Carson, J., Jarvis, M., Blair, I., Stoker, B., Warner Bros, Hammer Film Productions, & Warner Home Video (Firm). (1970). *Taste the Blood of Dracula* (Widescreen ed). Warner Home Video.

Schneider, S. J. (2004). *Horror Film and Psychoanalysis: Freud's Worst Nightmare: Vol. Cambridge studies in film*. Cambridge University Press.

https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwfV3dS8MwED-0e_HNT5yb0nfp7HdTGMi2LEMEmQr6NtIuc6JrlTrmn-9dmm6tol-_JhzN5cjdblfADy3Z1u_1oQw5X5GZHQC_QOaiDP3cHXG6IJlzxWjzckj-HtA7t7YZMt5BtNfkG8B9f1_xzoS7vrLmk18Z1zZVK4hci7dHREI3XljOKuza9WNMyIqDwfNkWFmaj36Z2Zq1pSSaQkuPAIXMihElhIFVAEHQ5ZNC7m7LYjQhjXwKZBydDUspI2YSml-n0ogq2GS2cDYP6zjUnKFIxC3wlq-r09diQF7NLxvdFUISEo9NW-Z7ENLUAnFAeyI_BCM5O1jeQSX_SWX79fjQspCmnP8ZqLCzbIKjGtqlP6V6nQMZnLzNBpbWvpUbzjNU3T0DEF17Z2AkRe5OAXT9WYZd0WGMRvOfuoxN4oZ8e0FMWokC9vQ_IPM2T9tHdgr78_QRkgXjC-5EuebAV_ouf4BAxKbJg

Scott, N. (2007a). *Monsters and the monstrous: myths and metaphors of enduring evil: Vol. At the interfaces, probing the boundaries*. Rodopi.

<https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtIz0EUrE8ySEk2SQYfRJQLrB2ASMUwzBpbOwNaFRbjhiiX48ga3YDOvIAufCIaJgZX2NYY8IwhdJmiHqyshM-IIicWIUOXWupBtgHYp4CLZINGM8UIWDAzm1gCO2Ssjo7hgU4oTUh2kNbM5GykusRNkIE1FbTBQibKTVPMiE6aaCShEGdZvcxKjsO19Qqw3YMFMA9vMVgE00hVyQQBGwI26jD1YgyqDg5hri7KELtSEeOgwTnwSsWC0szIDVoxgDC7BrnyrBoGCabGaYkmxgCawyTExSUywtEo2SLC2TTRNB59SlmjplMijC3BwPjHbQWH5iXirQsngjQ9CRnsC-FICNJE6rpPDISTNwQcYpQcMJMgwsJUWlqbLwgJGDhhqQ9vEM9PcDAN-nh00>

- Scott, N. (2007b). Monsters and the monstrous: myths and metaphors of enduring evil: Vol. At the interfaces, probing the boundaries. Rodopi.
- <https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtIz0EURe8ySEk2SQYfRJQLrB2ASMUwzBpbOwNaFRbjhiiX48ga3YDOvIAufCItAjqZX2NYY8IwhdJmiHqyshM-IIicWIUOXWupBtgHYp4CLZINGM8UIWDAsm1gCO2Ssjo7hgU4oTUh2kNbM5GykusRNkIE1FbTBQibKTVPmIEH6aaCShEGdZvcxKjsO19Qqw3YMFMA9vMVgE00hVyQQBGwl26jD1YgyqDg5hri7KELtSEeOgwTnwSsWC0szIDVoxgDC7BrnyrBoGCabGaYkmxgCawyTExSUywtEo2SLC2TRNB59SlmJpLmijC3BwPjHbQWH5iXirQsngjQ9CRnsC-FICNJE6rpPDISTNwQcYpQcMJMgwsJUWlqbLwgJGDhhqQ9vEM9PcDAN-nh00>
- Selznick, D. O., Sherwood, R. E., Harrison, J., Hitchcock, A., Olivier, L., Fontaine, J., Sanders, G., Anderson, J., & Du Maurier, D. (2008). *Rebecca* [Videorecording]. BBC2.
- Shail, R. (2008). *Seventies British cinema*. Palgrave Macmillan.
- Short, S. (2006a). *Misfit sisters: screen horror as female rites of passage*. Palgrave Macmillan. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2520086
- Short, S. (2006b). *Misfit Sisters: Screen Horror as Female Rites of Passage*. Palgrave Macmillan. <https://go.exlibris.link/DPFrSMt3>
- Siddique, S., & Raphael, R. (Eds.). (2016). *Transnational horror cinema: bodies of excess and the global grotesque*. Palgrave Macmillan.
- Simon, A. (2002). *The American Nightmare* [Videorecording]. FilmFour.
- Simpson, M. J. (n.d.). *Urban terrors: new British horror cinema, 1997-2008*.
- Skal, D. J. (2001). *The Monster Show: A Cultural History of Horror* (Revised edition). Faber and Faber.
- Spadoni, R. (2007). *Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre*. University of California Press. <https://go.exlibris.link/BYD0rD4t>
- Spigel, L., & Mann, D. (1992). *Private Screenings: Television and the Female Consumer*: Vol. A Camera obscura book. University of Minnesota Press.
<https://go.exlibris.link/nNtKGh1>
- Spooner, C., & McEvoy, E. (2007). *The Routledge Companion to Gothic*. Routledge.
<https://go.exlibris.link/Pff4rYGF>
- Stokes, M., & Maltby, R. (1999). *Identifying Hollywood's Audiences: Cultural Identity and the Movies*. British Film Institute.
- Stratton, J. (2011). *Zombie Trouble: Zombie Texts, Bare Life and Displaced People*. European Journal of Cultural Studies, 14(3), 265–281.
<https://doi.org/10.1177/1367549411400103>
- Tangherlini, T. R. (2001). *Ghost in the Machine: Supernatural Threat and the State in Lars von Trier's Riget*.
http://0-literature.proquest.com.pugwash.lib.warwick.ac.uk/searchFulltext.do?id=R01620147&divLevel=0&area=abell&forward=critref_ft

Tatar, M. (2009). *Enchanted Hunters: The Power of Stories in Childhood* (1st ed). W.W. Norton.

Taylor, J. B. (2006). *The Cambridge companion to Wilkie Collins*. Cambridge University Press. <https://go.exlibris.link/0zBysvPN>

The Babadook (2014). (n.d.). FilmFour.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/083C1235?bcast=122959503>

Thornham, S. (1999). *Feminist film theory: a reader*. Edinburgh University Press.

Tudor, A. (1974). Cinema and Society: Film Movements. In *Image and influence: studies in the sociology of film* (pp. 152–179). Allen and Unwin.

<https://contentstore.cla.co.uk/secure/link?id=6684dccd-db43-e611-80bd-0cc47a6bddeb>

Tudor, A. (1989). *Monsters and Mad Scientists: A Cultural History of the Horror Movie*. Basil Blackwell.

Tudor, A. (1995). Unruly Bodies, Unquiet Minds. *Body & Society*, 1(1), 25–41.

<https://doi.org/10.1177/1357034X95001001003>

Tudor, A. (1997). Why Horror? The Peculiar Pleasures of a Popular Genre. *Cultural Studies*, 11(3), 443–463. <https://doi.org/10.1080/095023897335691>

Tyler, I. (2013). *Revolting Subjects: Social Abjection and Resistance in Neoliberal Britain*. Zed Books Ltd. <https://go.exlibris.link/PrTffdYw>

Valck, M. de. (2007). *Film Festivals: From European Geopolitics to Global Cinephilia: Vol. Film culture in transition*. Amsterdam University Press.
https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwnZ1dS8MwFIYPc7vxzk_UqewPdKZJmtPBEEQsU7zxg-FdSZYERLdj1f_vOemYH5feBJJQSck9L8r6n5DkASg5F9mdNwJmMufFS08odl1oCKX2nAi2VWoXImYLqwdzcl7dP5V0H5O9MxnBpydun_ote4As-7AQjEYwZOgVQ8Q2oGcUjth_XeD1Os3CEgFLruYwYpj2wVsuvrftmin0I5JN7s9zjXQOlb_9hwqi3oBT6FsA2dsNiBbvX8Ot-F_nhum5dz7gwqpmPQV_I-PkuDezCtrh4vJ9mquEFmcxJNOqMmoHfRyYDKezGzw_mEcuegNypCrwhvaKQpEwVuwMnqGwpKdpPkYpSrUPnQXy0U4gEHhAwnlqHTUubZobCml22BLggnrt4Ekx6kfmsJFjUzpVexrdsZim0tRU1BrVNQ6xTUo_9e2IfNNgnKuYpj6H40n-GEj0U1XCD-NL0jaqf55AvZCJFo

Vincendeau, G. & British Film Institute. (2001). *Film/Literature/Heritage: A Sight and Sound Reader*. British Film Institute.

Walker, J. (2014). Low Budgets, No Budgets, and Digital-video Nasties: Recent British Horror and Informal Distribution. In R. Nowell (Ed.), *Merchants of menace: the business of horror cinema* (pp. 215–228). Bloomsbury, an imprint of Bloomsbury Publishing Inc.
<https://contentstore.cla.co.uk/secure/link?id=c5951dff-de43-e611-80bd-0cc47a6bddeb>

Walker, J. (2016a). *Contemporary British Horror Cinema: Industry, Genre and Society*. Edinburgh University Press.

Walker, J. (2016b). Heartless Hoodies. In *Contemporary British horror cinema: industry, genre and society* (pp. 85–108). Edinburgh University Press.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3021554

Waller, G. A. (1985). *The Living and the Undead: From Stoker's Dracula to Romero's Dawn of the Dead*. University of Illinois Press.

Waller, G. A. (1987a). *American Horrors: Essays on the Modern American Horror Film*. University of Illinois Press.

Waller, G. A. (1987b). *American Horrors: Essays on the Modern American Horror Film*. University of Illinois Press.

Waller, G. A. (1987c). *American horrors: essays on the modern American horror film*. University of Illinois Press.

Warner, M. (1998). *No go the Bogeyman: Scaring, Lulling, and Making Mock*. Chatto & Windus.

Wee, V. (2014). Japanese horror films and their American remakes: translating fear, adapting culture: Vol. Routledge advances in film studies. Routledge/Taylor & Francis Group. <https://go.exlibris.link/JNIPdmqk>

Weetch, O. (2012). Reading Parallax: 3D Meaning Construction in 'The Hole'. *CineAction*, 89, 14–21.
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/1326199468/7D1847A829E34CD0PQ/5?accountid=14888>

Wells, P. (2000). *The Horror Genre: From Beezlebub to Blair Witch*: Vol. Short cuts. Wallflower.

Whale, J., Karloff, B., & Shelley, M. W. (1931). *Frankenstein* [Videorecording]. Universal Studios (UK).
<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.warwick.ac.uk%2Fidp%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fon-demand%2Findex.php%2Fprog%2F000791DC%3Fbcast%3D132984342>

Wheatley, H. (2006a). *Gothic Television*. Manchester University Press.

Wheatley, H. (2006b). *Gothic Television*. Manchester University Press.

Wheatley, H. (2006c). Showing Less, Suggesting More: the Ghost Story On British Television. In *Gothic television* (pp. 26–56). Manchester University Press.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3362214

Wheatley, H. (2012). Uncanny Children, Haunted Houses, Hidden Rooms: Children's Gothic Televisio... Visual Culture in Britain, 13(3), 383–397.
<http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&db=aft&AN=83380745&site=ehost-live>

Wheatley, H. (2016). *Spectacular television: exploring televisual pleasure*. I.B. Tauris.
<https://go.exlibris.link/qkX3ZThD>

Wide Angle. (n.d.-a).

Wide Angle. (n.d.-b).

Williams, L. (1999). Hard core: power, pleasure, and the 'frenzy of the visible' (Expanded pbk. ed). University of California Press.

<http://0-hdl.handle.net.pugwash.lib.warwick.ac.uk/2027/heb.08072.0001.001>

Williams, T. (1996). Hearths of Darkness: The Family in the American Horror Film. Fairleigh Dickinson University Press.

Wong, C. H. (2011). Film Festivals: Culture, People, and Power on the Global Screen. Rutgers University Press.

Wood, R. (1986). Normality and monsters: The films of Larry Cohen and George Romero. In Hollywood from Vietnam to Reagan (pp. 95–134). Columbia University Press.

Worland, R. (2007). The Horror Film: An Introduction: Vol. New approaches to film genre. Blackwell Pub.