

FI325: Horror and the Gothic in Film and Television

[View Online](#)

[1]

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

[2]

R. Murphy et al., 'American Horror Story: The Complete First Season'. 20th Century Fox Home Entertainment, [U.K.], 2012.

[3]

N. Carroll, 'Why Horror?', in *The philosophy of horror or paradoxes of the heart*, London: Routledge, 1990, pp. 158-195.

[4]

C. Gledhill, 'The Horror Film', in *The cinema book*, 2nd ed., London: British Film Institute, 1999, pp. 194-204.

[5]

M. Hills, 'TV Horror', in *The pleasures of horror*, New York: Continuum, 2005, pp. 111-128.

[6]

W. W. Dixon, *A History of Horror*. New Brunswick, N.J.: Rutgers University Press, 2010 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2963660

[7]

M. Hammond and L. Mazdon, *The Contemporary Television Series*. Edinburgh: Edinburgh University Press, 2005.

[8]

L. Jowett, 'TV as horror', in *TV Horror: Investigating the Dark Side of the Small Screen*, vol. *Investigating cult TV.*, London: I.B. Tauris, 2013, pp. 179–200.

[9]

S. King, *Danse Macabre*, Gallery Books trade pbk. ed. New York: Gallery, 2010.

[10]

T. Magistrale, *Abject Terrors: Surveying the Modern and Postmodern Horror Film*. New York: Peter Lang, 2005.

[11]

C. Odell and M. Le Blanc, *Horror Films*. Harpenden: Kamera, 2007.

[12]

P. Humm, P. Stigant, and P. Widdowson, *Popular Fictions: Essays in Literature and History*, vol. *New accents*. London: Methuen, 1986 [Online]. Available: <https://go.exlibris.link/3j3pRTHt>

[13]

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

[14]

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

[15]

P. Wells, *The Horror Genre: From Beezlebub to Blair Witch*, vol. Short cuts. London: Wallflower, 2000.

[16]

H. Wheatley, *Gothic Television*. Manchester: Manchester University Press, 2006.

[17]

B. Nichols, *Movies and Methods: Vol.2: An Anthology*. Berkeley, Calif: University of California Press, 1985.

[18]

R. Worland, *The Horror Film: An Introduction*, vol. New approaches to film genre. Malden, MA: Blackwell Pub, 2007.

[19]

K. Reilly et al., 'Eden Lake'. ITV4, [London], 2008 [Online]. Available: <https://learningonscreen.ac.uk/ondemand/index.php/prog/01268C4D?bcast=120784128>

[20]

P. Sasdy et al., 'Taste the Blood of Dracula'. Warner Home Video, Burbank, CA, 1970.

[21]

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

[22]

J. Walker, 'Heartless Hoodies', in Contemporary British horror cinema: industry, genre and society, Edinburgh: Edinburgh University Press, 2016, pp. 85–108 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3021554

[23]

S. Chibnall and J. Petley, British Horror Cinema, vol. British popular cinema. London: Routledge, 2002.

[24]

R. Murphy and British Film Institute, The British cinema book, 3rd ed. London: BFI, 2009 [Online]. Available: <https://go.exlibris.link/tMbvpRrv>

[25]

I. Conrich, Horror Zone: The Cultural Experience of Contemporary Horror Cinema. London: I. B. Tauris, 2010.

[26]

'Wide Angle'.

[27]

J. Donald, Fantasy and the Cinema. London: British Film Institute, 1989.

[28]

B. Forshaw, British Gothic Cinema, vol. Palgrave gothic series. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2013 [Online]. Available: <https://go.exlibris.link/xfscgBK1>

[29]

T. Barta, *Screening the Past: Film and the Representation of History*. Westport, Conn: Praeger, 1998.

[30]

O. Jones, *Chavs: The Demonization of the Working Class*. London: Verso, 2011.

[31]

S. Kracauer, 'Procession of Tyrants', in *From Caligari to Hitler: a psychological history of the German film*, Rev. and Expanded ed., Princeton, N.J.: Princeton University Press, 2004, pp. 77-87.

[32]

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

[33]

J. L. Crane, *Terror and Everyday Life: Singular Moments in the History of the Horror Film*. Thousand Oaks, Calif: Sage Publications, 1994 [Online]. Available: <https://go.exlibris.link/h6Zk07Vv>

[34]

J. Leach, *British Film*, vol. National film traditions. Cambridge, UK: Cambridge University Press, 2004 [Online]. Available: <https://go.exlibris.link/02xVf8WL>

[35]

J. Leggott, *Contemporary British Cinema: From Heritage to Horror*, vol. Short cuts series. London: Wallflower, 2008.

[36]

D. Lennard, *Bad Seeds and Holy Terrors: The Child Villains of Horror Film*, vol. SUNY series, horizons of cinema. Albany: State University of New York Press, 2014 [Online]. Available:

http://encore.lib.warwick.ac.uk/iii/encore/search/C_SBad%20Seeds%20and%20Holy%20Te rrors%3A%20The%20Child%20Villains%20of%20Horror%20Film__Orightresult/StabSwitch? lang=eng&suite=cobalt

[37]

R. Murphy and British Film Institute, Sixties British Cinema. London: British Film Institute, 1992 [Online]. Available: <https://go.exlibris.link/LXpjJ0KQ>

[38]

K. Newman and British Film Institute, The BFI companion to horror. London: Cassell, 1996.

[39]

C. Barr and British Film Institute, All Our Yesterdays: 90 Years of British Cinema. London: BFI Publishing, 1986.

[40]

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

[41]

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

[42]

J. Curran and V. Porter, British Cinema History. London: Weidenfeld and Nicolson, 1983.

[43]

J. Rose, Beyond Hammer: British Horror Cinema since 1970. Leighton Buzzard: Auteur, 2009.

[44]

E. Bell and N. Mitchell, Britain, vol. Directory of world cinema. Bristol: Intellect, 2012 [Online]. Available: <https://go.exlibris.link/9RqBqxcy>

[45]

W. W. Dixon, Re-Viewing British Cinema, 1900-1992: Essays and Interviews. Albany: State University of New York Press, 1994.

[46]

M. J. Simpson, Urban terrors: new British horror cinema, 1997-2008. Hemlock Books, 2012.

[47]

D. J. Skal, The Monster Show: A Cultural History of Horror, Revised edition. New York: Faber and Faber, 2001.

[48]

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

[49]

A. Tudor, 'Why Horror? The Peculiar Pleasures of a Popular Genre', *Cultural Studies*, vol. 11, no. 3, pp. 443-463, 1997, doi: 10.1080/095023897335691. [Online]. Available: <http://0-doi.org.pugwash.lib.warwick.ac.uk/10.1080/095023897335691>

[50]

M. Jancovich, Horror: The Film Reader, vol. In focus. London: Routledge, 2002.

[51]

I. Tyler, *Revolting Subjects: Social Abjection and Resistance in Neoliberal Britain*. London: Zed Books Ltd, 2013 [Online]. Available: <https://go.exlibris.link/PrTffdYw>

[52]

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

[53]

D. Iordanova and R. Cheung, *Film Festivals and East Asia*, vol. *Film festival Yearbook 3: Film Festivals and East Asia*. St. Andrews, Scotland: St Andrews Film Studies, 2011.

[54]

J. Dante, FilmFour (Firm), Bold Films, and Benderspink (Firm), 'The Hole'. Film4, [United Kingdom], 2013 [Online]. Available: <https://learningonscreen.ac.uk/ondemand/index.php/prog/025D7277?bcast=121917926>

[55]

C. Lester, 'The Children's Horror Film: Characterizing an "Impossible" Subgenre', *The Velvet Light Trap*, vol. 78, no. 1, pp. 22-37, 2016 [Online]. Available: <http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/628733>

[56]

S. Short, *Misfit sisters: screen horror as female rites of passage*. Basingstoke [England]: Palgrave Macmillan, 2006 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2520086

[57]

Filipa Antunes, 'Children and Horror after PG-13: The Case of The Gate', *Networking Knowledge: Journal of the MeCCSA Postgraduate Network*, vol. 6, no. 4, 2014 [Online]. Available: <http://ojs.meccsa.org.uk/index.php/netknow/article/view/313/147>

[58]

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

[59]

K. Reynolds, G. Brennan, and K. McCarron, *Frightening Fiction*, vol. Contemporary classics of children's literature. London: Continuum, 2001 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3021318

[60]

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

[61]

L. Jowett, 'TV as horror', in *TV Horror: Investigating the Dark Side of the Small Screen*, vol. *Investigating cult TV.*, London: I.B. Tauris, 2013, pp. 179–200.

[62]

V. I. Propp and L. A. Wagner, *Morphology of the Folktale*, 2nd ed., vol. American Folklore Society bibliographical and special series. Austin: University of Texas Press, 1968.

[63]

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

[64]

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

[65]

O. Weetch, 'Reading Parallax: 3D Meaning Construction in "The Hole"', *CineAction*, no. 89, pp. 14-21, 2012 [Online]. Available:
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/1326199468/7D1847A829E34CD0PQ/5?accountid=14888>

[66]

H. Wheatley, 'Uncanny Children, Haunted Houses, Hidden Rooms: Children's Gothic Televisio...', *Visual Culture in Britain*, vol. 13, no. 3, pp. 383-397, 2012 [Online]. Available:
<http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&db=aft&AN=83380745&site=ehost-live>

[67]

D. O. Selznick et al., 'Rebecca'. BBC2, [U.K.], 2008.

[68]

H. Helen, 'Reviewing the Female Gothic Heroine: Agency, Identification and Feminist Film Critism', in *Hollywood heroines: women in film noir and the female gothic film*, London: I. B. Tauris, 2007, pp. 33-62 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=d32206bf-9a43-e611-80bd-0cc47a6bddeb>

[69]

A. Milbank, 'Female Gothic', in *The Handbook to Gothic literature*, Basingstoke: Macmillan, 1998, pp. 53-57.

[70]

R. Goldberg, '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., Lanham, Md: Scarecrow Press, 2004, pp. 370-386 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=44d3a41b-5920-e711-80c9-005056af4099>

[71]

J. Bell and British Film Institute, *Gothic: The Dark Heart of Film*. London: BFI, 2013.

[72]

F. Botting, Gothic, vol. New critical idiom. London: Routledge, 1996.

[73]

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

[74]

C. Gledhill and British Film Institute, Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film. London: British Film Institute, 1987.

[75]

U. Eco, The Role of the Reader: Explorations in the Semiotics of Texts, vol. Advances in semiotics. Bloomington: Indiana University Press, 1979.

[76]

U. Eco, Six Walks in the Fictional Woods, vol. The Charles Eliot Norton lectures. Cambridge, Massachusetts: Harvard University Press, 1995.

[77]

K. F. Ellis, The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology. Urbana: University of Illinois Press, 1989.

[78]

E. Gallafent, 'Black Satin: Fantasy, Murder and the Couple in "Gaslight" and "Rebecca"', *Screen*, vol. 29, no. 3, pp. 84–105, 1988, doi: 10.1093/screen/29.3.84. [Online]. Available: <https://academic.oup.com/screen/article-abstract/29/3/84/1728435/Black-Satin-Fantasy-Murder-and-the-Couple-in?redirectedFrom=fulltext>

[79]

H. Hanson, Hollywood Heroines: Women in Film Noir and the Female Gothic Film. London: I. B. Tauris, 2007 [Online]. Available: <https://go.exlibris.link/YW0LtYHg>

[80]

T. Heller, Dead secrets: Wilkie Collins and the Female Gothic. New Haven: Yale University Press, 1992.

[81]

K. Hollinger, 'The Female Oedipal Drama of Rebecca from Novel to Film', Quarterly Review of Film and Video, vol. 14, no. 4, pp. 17-30, 1993, doi: 10.1080/10509209309361414. [Online]. Available: <https://0-www-tandfonline-com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/10509209309361414>

[82]

L. Hopkins, Screening the gothic, 1st ed. Austin, TX: University of Texas Press, 2005 [Online]. Available: <https://go.exlibris.link/8jrT3pfS>

[83]

W. Hughes, D. Punter, and A. Smith, The Encyclopedia of the Gothic, vol. The Wiley-Blackwell encyclopedia of literature. Chichester, West Sussex, UK: Wiley-Blackwell, 2013.

[84]

L. Spigel and D. Mann, Private Screenings: Television and the Female Consumer, vol. A Camera obscura book. Minneapolis: University of Minnesota Press, 1992 [Online]. Available: <https://go.exlibris.link/nNNTKGh1>

[85]

J. B. Taylor, The Cambridge companion to Wilkie Collins. Cambridge, UK: Cambridge University Press, 2006 [Online]. Available: <https://go.exlibris.link/0zBysvPN>

[86]

A. Milbank, Daughters of the House: Modes of the Gothic in Victorian Fiction. Basingstoke: Macmillan, 1992 [Online]. Available: <https://go.exlibris.link/9pGwBlJw>

[87]

R. Miles, 'Introduction to Special Number: Female Gothic', *Women's Writing*, vol. 1, no. 2, pp. 131-142, 1994, doi: 10.1080/0969908940010201. [Online]. Available: <http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/0969908940010201>

[88]

T. Modleski, Loving with a Vengeance: Mass-Produced Fantasies for Women. Hamden, Conn: Archon Books, 1982.

[89]

'Wide Angle'.

[90]

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

[91]

J. E. Fleenor, The Female Gothic. Montreal: Eden Press, 1983.

[92]

Diane Waldman, "'At Last I Can Tell It to Someone!': Feminine Point of View and Subjectivity in the Gothic Romance Film of the 1940s', *Cinema Journal*, vol. 23, no. 2, pp. 29-40, 1984 [Online]. Available: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1225123?seq=1#page_scan_tab_contents

[93]

H. Wheatley, Gothic Television. Manchester: Manchester University Press, 2006.

[94]

S. Arnold, Maternal horror film: melodrama and motherhood. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2013 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2753968

[95]

C. Balmain, Introduction to Japanese horror film. Edinburgh: Edinburgh University Press, 2008 [Online]. Available: <https://go.exlibris.link/HXLg9ZJ4>

[96]

A. Bingham, Contemporary Japanese cinema since Hana-bi, vol. Traditions in world cinema. Edinburgh: Edinburgh University Press, 2015 [Online]. Available: <https://go.exlibris.link/T6jJvwy8>

[97]

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

[98]

J. McRoy, Japanese horror cinema, vol. Traditions in world cinema. Edinburgh: Edinburgh University Press, 2005.

[99]

J. McRoy, Nightmare Japan: contemporary Japanese horror cinema, vol. Contemporary cinema. Amsterdam: Rodopi, 2008 [Online]. Available: <https://go.exlibris.link/G794cJwN>

[100]

V. Wee, Japanese horror films and their American remakes: translating fear, adapting culture, vol. Routledge advances in film studies. New York: Routledge/Taylor & Francis Group, 2014 [Online]. Available: <https://go.exlibris.link/JNIPdmqk>

[101]

R. Eggers et al., 'The witch: a New England folktale'. Witch Movie, [United States], 2015.

[102]

T. Elsaesser, 'Film festival networks: the new topographies of cinema in Europe', in The film festival reader, St Andrews, Scotland: St Andrews Film Studies, 2013, pp. 69–96 [Online]. Available: <https://0-www-degruyter-com.pugwash.lib.warwick.ac.uk/view/book/9789048505173/10.1515/9789048505173-005.xml>

[103]

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

[104]

A. Bitel, 'The Best of FrightFest 2015', Sight and Sound, vol. September 30, 2015 [Online]. Available: <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/festivals/best-frightfest-2015>

[105]

P. Bosma, Film programming: curating for cinemas, festivals, archives, vol. Short cuts series. New York: Wallflower, an imprint of Columbia University Press, 2015 [Online]. Available: <https://go.exlibris.link/dz6Jxw91>

[106]

S. Chibnall and J. Petley, British Horror Cinema, vol. British popular cinema. London: Routledge, 2002.

[107]

M. de Valck, Film Festivals: From European Geopolitics to Global Cinephilia, vol. Film culture in transition. Amsterdam: Amsterdam University Press, 2007 [Online]. Available: https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwnZ1dS8MwFIYPC7vxzK_UqewPdKZJmtPBEEQsU7zxg-FdSYERLdj1f_vOemYH5feBjjQSk9L8r6n5DkASg5F9mdNwJmMufFS08odl1oCKX2nAi2VWoXImYLqwdzcl7dP5V0H5O9MxnBpydun_ote4As-7AQjEYwZOgVQ8Q2oGcUjth_XeD1Os3CEgFLruYwYpj2wVsuvrftmiN0I5JN7s9zjXQOIb_9hwqi3oBT6FsA2dsNiBbvX8Ot-F_nhum5dz7gwqpmPQV_I-PkuDezCtrh4vJ9mquEFmcxJNOqMmoHfRyYDKezGzwmEcuegNypCrwhvaKQpEwVuwMnqGwpKdpPkYpSrUPnQXy0U4gEHhAwnlqHTUubZobCml22BLggnrT4Ekx6kfmsJFjUzpVexrdsZim0tRU1BrVNQ6xTUo_9e2IfNNgnKuYpj6H40n-GEj0U1XCD-NL0jaqf55AvZCJFo

[108]

A. Fischer, Sustainable projections: concepts in film festival management, vol. Films need festivals, festivals need films. St Andrews: St Andrews Film Studies, 2013.

[109]

I. R. Hark, Exhibition: The Film Reader, vol. In focus. London: Routledge, 2002.

[110]

Joan Hawkins, 'Sleaze Mania, Euro-Trash, and High Art: The Place of European Art Films in American Low Culture', Film Quarterly, vol. 53, no. 2, pp. 14-29, 2000 [Online]. Available: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1213717?seq=1#page_scan_tab_contents

[111]

D. Iordanova, The Film Festival Reader. St Andrews, Scotland: St Andrews Film Studies, 2013.

[112]

D. Iordanova, Film Festival Yearbook 1:The Festival Circuit, vol. Film festival yearbook. St.

Andrews, Scotland: St. Andrews Film Studies in collaboration with College Gate Press, 2009.

[113]

D. Iordanova and R. Cheung, *Film Festival Yearbook 2: Film Festivals and Imagined Communities*, vol. *Film festival yearbook*. St. Andrews, Scotland: St Andrews Film Studies, 2010.

[114]

D. Iordanova and R. Cheung, Eds., *Film festivals and East Asia*, vol. *Film festival yearbook*. St. Andrews, Scotland: St Andrews Film Studies, 2011.

[115]

D. Iordanova and L. Torchin, *Film Festival Yearbook 4: Film Festivals and Activism*, vol. *Film festival yearbook*. St Andrews: St Andrews Film Studies, 2012.

[116]

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

[117]

D. Iordanova and S. Van de Peer, Eds., *Film festivals and the Middle East*, vol. *Film festival yearbook*. St Andrews: St Andrews Film Studies, 2014.

[118]

P. Hayward, Ed., *Terror tracks: music, sound and horror cinema*, vol. *Genre, music and sound*. London, England: Equinox, 2009.

[119]

R. Porton, *Dekalog: 03: On Film Festivals*, vol. *Dekalog*. London: Wallflower, 2009.

[120]

J. Rose, *Beyond Hammer: British horror cinema since 1970*. Leighton Buzzard: Auteur, 2009.

[121]

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

[122]

R. Shail, *Seventies British cinema*. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2008.

[123]

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

[124]

C. H. Wong, *Film Festivals: Culture, People, and Power on the Global Screen*. New Brunswick, New Jersey: Rutgers University Press, 2011.

[125]

Palin, Michael., 'Remember Me. [DVD] [2014]'. [Online]. Available:
<http://webcat.warwick.ac.uk/search~S15?/tremember+Me/tremember+me/1%2C6%2C9%2CB/frameset&FF=tremember+me+videorecording&1%2C1%2C>

[126]

'Remember Me'. BBC1 London [Online]. Available:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/083487E3?bcast=114574508>

[127]

'Remember Me'. BBC1 London [Online]. Available:

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

[128]

'Remember Me'. BBC1 London [Online]. Available:

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

[129]

K. Ceyton et al., 'The Babadook'. Icon Film Distribution, [London].

[130]

'The Babadook (2014)'. FilmFour [Online]. Available:

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

[131]

S. Freud, 'The Uncanny' [Online]. Available: <http://web.mit.edu/allanmc/www/freud1.pdf>

[132]

H. Wheatley, 'Showing Less, Suggesting More: the Ghost Story On British Television', in Gothic television, Manchester: Manchester University Press, 2006, pp. 26-56 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3362214

[133]

Aviva Briefel, 'What Some Ghosts Don't Know: Spectral Incognizance and the Horror Film', Narrative, vol. 17, no. 1, pp. 95-110, 2009 [Online]. Available:

http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/30219292?seq=1#page_scan_tab_contents

[134]

G. Creeber, *Serial Television: Big Drama on the Small Screen*. London: BFI, 2004.

[135]

D. Johnston, *Haunted seasons: television ghost stories for Christmas and horror for Halloween*, vol. *The Palgrave gothic series*. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2015 [Online]. Available: <https://go.exlibris.link/6FBKxTtT>

[136]

L. Kovacs, *The Haunted Screen: Ghosts in Literature and Film*. Jefferson, N.C.: McFarland & Co, 2005.

[137]

S. Peacock, 'Two Kingdoms Two Kings', *Critical Studies in Television: The International Journal of Television Studies*, vol. 4, no. 2, pp. 24–36, 2009, doi: 10.7227/CST.4.2.4. [Online]. Available: <http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/abs/10.7227/CST.4.2.4>

[138]

D. Punter, *A Companion to the Gothic*, vol. *Blackwell companions to literature and culture series*. Oxford: Blackwell Publishers, 2000.

[139]

S. J. Schneider, *Horror Film and Psychoanalysis: Freud's Worst Nightmare*, vol. *Cambridge studies in film*. Cambridge: Cambridge University Press, 2004 [Online]. Available: https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwfV3dS8MwED-0e_HNT5yb0nf7HdTGMI2LEMEmQr6Ntluc6JrlTrmn-9dmm6tol-_JhzN5cjdlbfADy3Z1u_1oQw5X5GZHQC_QOaiDP3cHXG6IJlizixWjzckj-HtA7t7YZMt5BtNfkG8B9f1_xzoS7vrLmk18Z1zVK4hci7dHREI3XIjJOKuza9WNMyIqDwfNkWFmaj36Z2Zq1pSSaQkuPAIXMihElhIFBVAEHQ5ZNC7m7LYjQhjXwKZBydDUspI2YSml-n0oggq2GS2cDYP6zjUnKFIxC3wlq-r09diQF7NLxvdFUISEo9NW-Z7ENLUAnFAeyl_BCM5O1jeQSX_SWX79fjQspCmnP8ZqlCzbIKjGtqlP6V6nQMZnLzNBpbWvpUbzjNU3T0DEf17Z2AkRe5OAXT9WYZd0WGMRvOfuoxN4oZ8e0FMWokC9vQ_IPM2T9tHdgr78_QRkgXjC-5EuebAV_ouf4BAxKbJg

[140]

C. Spooner and E. McEvoy, *The Routledge Companion to Gothic*. London: Routledge, 2007 [Online]. Available: <https://go.exlibris.link/Pff4rYGF>

[141]

R. Spadoni, *Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre*. Berkeley: University of California Press, 2007 [Online]. Available: <https://go.exlibris.link/BYD0rD4t>

[142]

T. R. Tangherlini, 'Ghost in the Machine: Supernatural Threat and the State in Lars von Trier's *Riget*', 2001 [Online]. Available: http://0-literature.proquest.com.pugwash.lib.warwick.ac.uk/searchFulltext.do?id=R01620147&divLevel=0&area=abell&forward=critref_ft

[143]

J. Carpenter et al., 'The Thing'. Universal Pictures, [London], 1982 [Online]. Available: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00005ABF?bcast=95561559>

[144]

A. Tudor, 'Unruly Bodies, Unquiet Minds', *Body & Society*, vol. 1, no. 1, pp. 25–41, 1995, doi: 10.1177/1357034X95001001003. [Online]. Available: <https://0-journals-sagepub-com.pugwash.lib.warwick.ac.uk/doi/10.1177/1357034X95001001003>

[145]

J. Kristeva, 'Approaching Abjection', *The Oxford literary review*, vol. 5, 1982.

[146]

P. Boss, 'Vile Bodies and Bad Medicine', *Screen*, vol. 27, no. 1, pp. 14–25, 1986, doi: 10.1093/screen/27.1.14. [Online]. Available:

<https://academic.oup.com/screen/article-abstract/27/1/14/1630462/Vile-Bodies-and-Bad-Medicine?redirectedFrom=fulltext>

[147]

S. Brown and S. Abbott, 'The art of splatter: Dexter, CSI, Bones and body horror', in Dexter: investigating cutting edge television, vol. Investigating cult TV., London: I. B. Tauris, 2010, pp. 205-220.

[148]

B. Creed, 'Horror and the Monstrous-Feminine: An Imaginary Abjection', *Screen*, vol. 27, no. 1, pp. 44-71, 1986, doi: 10.1093/screen/27.1.44. [Online]. Available: <https://academic.oup.com/screen/article-abstract/27/1/44/1630470/Horror-and-the-Monstrous-Feminine-An-Imaginary?redirectedFrom=fulltext>

[149]

B. Creed, *The Monstrous Feminine: Film, Feminism, Psychoanalysis*, vol. Popular fiction series. London: Routledge, 1993 [Online]. Available: <https://go.exlibris.link/470q8WS7>

[150]

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

[151]

B. Creed, *Phallic Panic: Film, Horror and the Primal Uncanny*. Carlton, Vic., Australia: Melbourne University Press, 2005.

[152]

'Mysterious Bodies', 2007. [Online]. Available: <http://intensitiescultmedia.com/2012/12/11/intensities-the-journal-of-cult-media-4-mysterious-bodies/>

[153]

M. Hammond and L. Mazdon, *The Contemporary Television Series*. Edinburgh: Edinburgh University Press, 2005 [Online]. Available: <https://go.exlibris.link/8yfbzK0D>

[154]

M. Hills, 'TV Horror', in *The Pleasures of Horror*, New York: Continuum, 2005, pp. 111-128.

[155]

S. King, *Danse Macabre*, Gallery Books trade pbk. ed. New York: Gallery, 2010.

[156]

J. L. Crane, *Terror and Everyday Life: Singular Moments in the History of the Horror Film*. Thousand Oaks, Calif: Sage Publications, 1994 [Online]. Available: <https://go.exlibris.link/h6Zk07Vv>

[157]

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

[158]

M. Kackman, *Flow TV: Television in the Age of Media Convergence*. New York: Routledge, 2011 [Online]. Available: <https://go.exlibris.link/cCyG9c0j>

[159]

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

[160]

H. Wheatley, *Spectacular television: exploring televisual pleasure*. London: I.B. Tauris, 2016 [Online]. Available: <https://go.exlibris.link/qkX3ZThD>

[161]

L. Williams, Hard core: power, pleasure, and the 'frenzy of the visible', Expanded pbk. ed. Berkeley: University of California Press, 1999 [Online]. Available: <http://0-hdl.handle.net.pugwash.lib.warwick.ac.uk/2027/heb.08072.0001.001>

[162]

Linda Williams, 'Film Bodies: Gender, Genre, and Excess', Film Quarterly, vol. 44, no. 4, pp. 2-13, 1991.

[163]

J. Carpenter et al., 'Halloween'. BBC1, [U.K.], 1979.

[164]

T. Hooper, K. Henkel, M. Burns, G. Hansen, A. Danziger, and P. A. Partain, 'The Texas Chainsaw Massacre'. Universal Pictures (UK), [U.K.], 1974.

[165]

Carol J. Clover, 'Her Body, Himself: Gender in the Slasher Film', Representations, no. 20, pp. 187-228, 1987 [Online]. Available: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2928507?seq=1#page_scan_tab_contents

[166]

J. Halberstam, 'Bodies that splatter: queers and chainsaws', in Skin shows: gothic horror and the technology of monsters, Durham: Duke University Press, 1995, pp. 138-160 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2748427

[167]

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

[168]

M. Stokes and R. Maltby, *Identifying Hollywood's Audiences: Cultural Identity and the Movies*. London: British Film Institute, 1999.

[169]

V. Dika, *Games of Terror: Halloween, Friday the 13th, and the Films of the Stalker Cycle*. Rutherford, (etc.): Fairleigh Dickinson University Press, 1990.

[170]

I. Conrich, *Horror Zone: The Cultural Experience of Contemporary Horror Cinema*. London: I. B. Tauris, 2010.

[171]

T. Magistrale, *Abject Terrors: Surveying the Modern and Postmodern Horror Film*. New York: Peter Lang, 2005.

[172]

J. Sargeant and S. Watson, *Lost Highways: An Illustrated History of Road Movies*. London: Creation, 1999.

[173]

B. K. Grant and C. Sharrett, *Planks of Reason: Essays on the Horror Film*, Rev. ed. Lanham, Md: Scarecrow Press, 2004.

[174]

R. Nowell, *Blood money: a history of the first teen slasher film cycle*. New York: Continuum, 2011 [Online]. Available:
<http://ebookcentral.proquest.com/lib/warw/detail.action?docID=634569>

[175]

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

[176]

S. Short, Misfit Sisters: Screen Horror as Female Rites of Passage. Basingstoke [England]: Palgrave Macmillan, 2006 [Online]. Available: <https://go.exlibris.link/DPFrSMT3>

[177]

B. K. Grant, The Dread of Difference: Gender and the Horror Film, vol. Texas film studies series. Austin: University of Texas Press, 1996.

[178]

A. Simon, 'The American Nightmare'. FilmFour, [U.K.], 2002.

[179]

'Night of the Living Dead (1968)'. BBC2 England [Online]. Available: <https://learningonscreen.ac.uk/ondemand/index.php/prog/001A9F70?bcast=91796119>

[180]

G. A. Waller, American horrors: essays on the modern American horror film. Urbana: University of Illinois Press, 1987.

[181]

L. Jowett, 'TV as horror', in TV horror: investigating the dark side of the small screen, vol. Investigating cult TV., London: I.B. Tauris, 2013, pp. 179–200 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=a7fb10af-a343-e611-80bd-0cc47a6bddeb>

[182]

Allan Cameron, 'Zombie Media: Transmission, Reproduction, and the Digital Dead', Cinema

Journal, vol. 52, no. 1, pp. 66-89, 2012 [Online]. Available:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/23360281?seq=1#page_scan_tab_contents

[183]

S. Siddique and R. Raphael, Eds., Transnational horror cinema: bodies of excess and the global grotesque. London, United Kingdom: Palgrave Macmillan, 2016.

[184]

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

[185]

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

[186]

S. Boluk and W. Lenz, Generation zombie: essays on the living dead in modern culture. Jefferson, N.C.: McFarland, 2011 [Online]. Available: <https://go.exlibris.link/3VcXILDm>

[187]

D. Christie and S. J. Lauro, Better off Dead: The Evolution of the Zombie as Post-Human, 1st ed. New York: Fordham University Press, 2011 [Online]. Available:
https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwfV3bSgMxEB16eRFfKi_pWq-wPVNckZjdQhFZdRQSpCvpWsrlUEEtZuxT_3pkQFxT0NZcJSYZMzmTmBICz43T460wQNI_UuR3yb4Q1bCKeV4N5I6UtUGWYJNxap8vYhv3vJpy24bpxMFGZp3byqP1eRMXVZz9f64zXE76_x1RR-Ox7QrQkXEGEuPR0zRn9VtaAuFkKw7Hj9PJ996JjLEGCzNAh1kbMoiGU_TNfJxorn_KTIk94_RRN-m4joao6EHXUXbCFrTcYhsGo3ddvZ1PQkpOcu99colbNjoJpTuQFFdPFzfDKGgWPTWzkmd_nUiE-5LvQQfTv9iDxxhhi5EmFsYjFrjYq55x54-RpiealD_0_xez_U3cAG4wi-YM3YQCdVVW7w2Z_uR3HJvgBgvHfd

[188]

N. Scott, Monsters and the monstrous: myths and metaphors of enduring evil, vol. At the

interfaces, probing the boundaries. Amsterdam: Rodopi, 2007 [Online]. Available: <https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtIz0EURE8ySEk2SQYfRJQLrB2ASMUwzBpbOwNaFRbjhiiX48ga3YDOvIAufCIaJgZX2NYY8IwhdJmiHqyshM-llicWIUOXWupBtgHYp4CLZINGM8UIWDAzm1gCO2Ssjo7hgU4oTUh2kNbM5GykusRNkIE1FbTBQiIBKTVPMIEH6aaCShEGdZvcxKjsO19Qqw3YMFMA9vMVgE00hVyQQBGwI26jD1YgyqDg5hri7KELtSEeOgwTnwSsWC0szIDVoxgDC7BrnyrBoGCabGaYkmxgCawyTExSUywtEo2SLC2TTRNB59SlmjplMijC3BwPjHbQWH5iXirQsngjQ9CRnsC-FICNJE6rpPDISTNwQcYpQcMJMgwsJUWIqbLwgJDhhqQ9vEM9PcDAN-nh00>

[189]

R. Dyer, 'White', *Screen*, vol. 29, no. 4, pp. 44–65, 1988, doi: 10.1093/screen/29.4.44. [Online]. Available: <https://academic.oup.com/screen/article-abstract/29/4/44/1646277/White?redirectedFrom=fulltext>

[190]

N. Scott, Monsters and the monstrous: myths and metaphors of enduring evil, vol. At the interfaces, probing the boundaries. Amsterdam: Rodopi, 2007 [Online]. Available: <https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtIz0EURE8ySEk2SQYfRJQLrB2ASMUwzBpbOwNaFRbjhiiX48ga3YDOvIAufCIaJgZX2NYY8IwhdJmiHqyshM-llicWIUOXWupBtgHYp4CLZINGM8UIWDAzm1gCO2Ssjo7hgU4oTUh2kNbM5GykusRNkIE1FbTBQiIBKTVPMIEH6aaCShEGdZvcxKjsO19Qqw3YMFMA9vMVgE00hVyQQBGwI26jD1YgyqDg5hri7KELtSEeOgwTnwSsWC0szIDVoxgDC7BrnyrBoGCabGaYkmxgCawyTExSUywtEo2SLC2TTRNB59SlmjplMijC3BwPjHbQWH5iXirQsngjQ9CRnsC-FICNJE6rpPDISTNwQcYpQcMJMgwsJUWIqbLwgJDhhqQ9vEM9PcDAN-nh00>

[191]

B. K. Grant, *The Dread of Difference: Gender and the Horror Film*, vol. Texas film studies series. Austin: University of Texas Press, 1996.

[192]

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

[193]

S. Jungerkes and C. Wienand, 'A past that refuses to die: Nazi zombie film and the legacy of occupation', in *Nazisploitation!: the Nazi image in low-brow cinema and culture*, D. H.

Magilow, E. Bridges, and K. T. Vander Lugt, Eds. New York: Continuum, 2012, pp. 238–257 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=ecb221c3-a343-e611-80bd-0cc47a6bddeb>

[194]

S. McIntosh and M. Leverette, *Zombie culture: autopsies of the living dead*. Lanham, Md: Scarecrow Press, 2008.

[195]

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

[196]

C. M. Moreman and C. Rushton, *Zombies are us: essays on the humanity of the walking dead*. Jefferson, N.C.: McFarland, 2011.

[197]

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

[198]

J. Stratton, 'Zombie Trouble: Zombie Texts, Bare Life and Displaced People', *European Journal of Cultural Studies*, vol. 14, no. 3, pp. 265–281, 2011, doi: 10.1177/1367549411400103. [Online]. Available:
<https://0-journals-sagepub-com.pugwash.lib.warwick.ac.uk/doi/abs/10.1177/1367549411400103>

[199]

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

[200]

T. Williams, *Hearths of Darkness: The Family in the American Horror Film*. Madison N.J.: Fairleigh Dickinson University Press, 1996.

[201]

R. Wood, 'Normality and monsters: The films of Larry Cohen and George Romero', in *Hollywood from Vietnam to Reagan*, New York: Columbia University Press, 1986, pp. 95–134.

[202]

A. Tudor, 'Cinema and Society: Film Movements', in *Image and influence: studies in the sociology of film*, London: Allen and Unwin, 1974, pp. 152–179 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=6684dccd-db43-e611-80bd-0cc47a6bddeb>

[203]

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