

FI325: Horror and the Gothic in Film and Television

[View Online](#)

Abbott, Stacey. *Undead Apocalypse: Vampires and Zombies in the Twenty-First Century*. Edinburgh University Press, 2016, <https://go.exlibris.link/vSRfbZqP>.

Allan Cameron. 'Zombie Media: Transmission, Reproduction, and the Digital Dead'. *Cinema Journal*, vol. 52, no. 1, 2012, pp. 66–89, http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/23360281?seq=1#page_scan_tab_contents.

Arnold, Sarah. *Maternal Horror Film: Melodrama and Motherhood*. Palgrave Macmillan, 2013, http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2753968.

Aviva Briefel. 'What Some Ghosts Don't Know: Spectral Incognizance and the Horror Film'. *Narrative*, vol. 17, no. 1, 2009, pp. 95–110, http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/30219292?seq=1#page_scan_tab_contents.

Balmain, Colette. *Introduction to Japanese Horror Film*. Edinburgh University Press, 2008, <https://go.exlibris.link/HXLg9ZJ4>.

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

Barta, Tony. *Screening the Past: Film and the Representation of History*. Praeger, 1998.

Bell, Emma, and Neil Mitchell. *Britain*. Intellect, 2012, <https://go.exlibris.link/9RqBqxcy>.

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

Berenstein, Rhona J. *Attack of the Leading Ladies: Gender, Sexuality, and Spectatorship in Classic Horror Cinema*. Columbia University Press, 1996.

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

Bingham, Adam. *Contemporary Japanese Cinema since Hana-Bi*. Edinburgh University Press, 2015, <https://go.exlibris.link/T6jjvwy8>.

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

Bitel, Anton. 'The Best of FrightFest 2015'. *Sight and Sound*, vol. September 30, 2015,

<http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/festivals/best-frightfest-2015>.

Boluk, Stephanie, and Wylie Lenz. *Generation Zombie: Essays on the Living Dead in Modern Culture*. McFarland, 2011, <https://go.exlibris.link/3VcXILDm>.

Bosma, Peter. *Film Programming: Curating for Cinemas, Festivals, Archives*. Wallflower, an imprint of Columbia University Press, 2015, <https://go.exlibris.link/dz6Jxw9l>.

Boss, P. 'Vile Bodies and Bad Medicine'. *Screen*, vol. 27, no. 1, 1986, pp. 14-25, <https://doi.org/10.1093/screen/27.1.14>.

Botting, Fred. *Gothic*. Routledge, 1996.

Brown, Simon, and Stacy Abbott. 'The Art of Splatter: Dexter, CSI, Bones and Body Horror'. *Dexter: Investigating Cutting Edge Television*, vol. *Investigating cult TV.*, I. B. Tauris, 2010, pp. 205-20.

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

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

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

Carpenter, John, Debra Hill, et al. *Halloween*. videorecording, BBC1, 1979.

Carpenter, John, David Foster, et al. *The Thing*. Universal Pictures, 1982, <https://learningonscreen.ac.uk/ondemand/index.php/prog/00005ABF?bcast=95561559>.

Carroll, Noel. 'Why Horror?' *The Philosophy of Horror or Paradoxes of the Heart*, Routledge, 1990, pp. 158-95.

Ceyton, Kristina, et al. *The Babadook*. Icon Film Distribution.

Chibnall, Steve, and Julian Petley. *British Horror Cinema*. Routledge, 2002.

---. *British Horror Cinema*. Routledge, 2002.

Christie, Deborah, and Sarah Juliet Lauro. *Better off Dead: The Evolution of the Zombie as Post-Human*. 1st ed, Fordham University Press, 2011, https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwfV3bSgMxEB16eRfKi pWq-wPVNckZjdQhFZdRQSpCvpWsrIUeEtZuxT_3pkQFXT0NZcJSYZMzmTmBICz43T460wQNI UuR3yb4Q1bCKeV4N5I6UtUGWYJNxaP8vYhv3vJpy24bpxMFGZp3byqP1eRMXVZz9f64zXE76 x1RR-Ox7QrQkXEGEuPR0zRn9VtaAuFkKw7Hj9PJ996JjLEGCzNAh1kbMoiGU_TNfjxorn_KTik94 RRN-m4joao6EHXUXbCFrTcYhsGo3ddvZ1PQkpOcu99colbNjoJpTuQFFdPFzfDKGgWPTWzkmd nUiE-5LvQQfTv9iDxxhhi5EmFsYjFrJYq55x54-RpiealD_0_xez_U3cAG4wi-YM3YQCdVvW7w2Z uR3HJvgBgVHfd.

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

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

Crane, Jonathan Lake. *Terror and Everyday Life: Singular Moments in the History of the Horror Film*. Sage Publications, 1994, <https://go.exlibris.link/h6Zk07Vv>.

---. *Terror and Everyday Life: Singular Moments in the History of the Horror Film*. Sage Publications, 1994, <https://go.exlibris.link/h6Zk07Vv>.

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

Creed, B. 'Horror and the Monstrous-Feminine: An Imaginary Abjection'. *Screen*, vol. 27, no. 1, 1986, pp. 44-71, <https://doi.org/10.1093/screen/27.1.44>.

Creed, Barbara. *Phallic Panic: Film, Horror and the Primal Uncanny*. Melbourne University Press, 2005.

---. *The Monstrous Feminine: Film, Feminism, Psychoanalysis*. Routledge, 1993, <https://go.exlibris.link/470q8WS7>.

Curran, James, and Vincent Porter. *British Cinema History*. Weidenfeld and Nicolson, 1983.

Dante, Joe, et al. *The Hole*. videorecording, Film4, 2013, <https://learningonscreen.ac.uk/ondemand/index.php/prog/025D7277?bcast=121917926>.

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, 1984, pp. 29-40, http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1225123?seq=1#page_scan_tab_contents.

Dika, Vera. *Games of Terror: Halloween, Friday the 13th, and the Films of the Stalker Cycle*. Fairleigh Dickinson University Press, 1990.

Dixon, Wheeler W. *A History of Horror*. Rutgers University Press, 2010, http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2963660.

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

Donald, James. *Fantasy and the Cinema*. British Film Institute, 1989.

Dyer, R. 'White'. *Screen*, vol. 29, no. 4, 1988, pp. 44-65, <https://doi.org/10.1093/screen/29.4.44>.

Eco, Umberto. *Six Walks in the Fictional Woods*. Harvard University Press, 1995.

---. *The Role of the Reader: Explorations in the Semiotics of Texts*. Indiana University Press,

1979.

Eggers, Robert, et al. *The Witch: A New England Folktale*. Witch Movie, 2015.

Ellis, Kate Ferguson. *The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology*. University of Illinois Press, 1989.

Elsaesser, Thomas. 'Film Festival Networks: The New Topographies of Cinema in Europe'. *The Film Festival Reader*, St Andrews Film Studies, 2013, pp. 69–96, <https://0-www-degruyter-com.pugwash.lib.warwick.ac.uk/view/book/9789048505173/10.1515/9789048505173-005.xml>.

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, <http://ojs.meccsa.org.uk/index.php/netknow/article/view/313/147>.

Fischer, Alex. *Sustainable Projections: Concepts in Film Festival Management*. St Andrews Film Studies, 2013.

Fleenor, Juliann E. *The Female Gothic*. Eden Press, 1983.

Forshaw, Barry. *British Gothic Cinema*. Palgrave Macmillan, 2013, <https://go.exlibris.link/xfscgBK1>.

Freud, Sigmund. *The Uncanny*. <http://web.mit.edu/allanmc/www/freud1.pdf>.

Gallafent, E. 'Black Satin: Fantasy, Murder and the Couple in "*Gaslight*" and "*Rebecca*"'. *Screen*, vol. 29, no. 3, 1988, pp. 84–105, <https://doi.org/10.1093/screen/29.3.84>.

Gledhill, C. 'The Horror Film'. *The Cinema Book*, 2nd ed, British Film Institute, 1999, pp. 194–204.

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

Goldberg, Ruth. 'Demons in the Family: Tracking the Japanese "Uncanny Mother" Film from *A Page of Madness* to *Ringu*'. *Planks of Reason: Essays on the Horror Film*, Rev. ed, Scarecrow Press, 2004, pp. 370–86, <https://contentstore.cla.co.uk/secure/link?id=44d3a41b-5920-e711-80c9-005056af4099>.

Grant, Barry Keith. *The Dread of Difference: Gender and the Horror Film*. University of Texas Press, 1996.

---. *The Dread of Difference: Gender and the Horror Film*. University of Texas Press, 1996. Grant, Barry Keith, and Christopher Sharrett. *Planks of Reason: Essays on the Horror Film*. Rev. ed, Scarecrow Press, 2004.

Halberstam, J. 'Bodies That Splatter: Queers and Chainsaws'. *Skin Shows: Gothic Horror and the Technology of Monsters*, Duke University Press, 1995, pp. 138–60, http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2748427.

Hammond, Michael, and Lucy Mazdon. *The Contemporary Television Series*. Edinburgh

University Press, 2005.

---. *The Contemporary Television Series*. Edinburgh University Press, 2005, <https://go.exlibris.link/8yfbzK0D>.

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

Hark, Ina Rae. *Exhibition: The Film Reader*. Routledge, 2002.

Hayward, Philip, editor. *Terror Tracks: Music, Sound and Horror Cinema*. Equinox, 2009.

Helen, H. 'Reviewing the Female Gothic Heroine: Agency, Identification and Feminist Film Criticism'. *Hollywood Heroines: Women in Film Noir and the Female Gothic Film*, I. B. Tauris, 2007, pp. 33–62, <https://contentstore.cla.co.uk/secure/link?id=d32206bf-9a43-e611-80bd-0cc47a6bddeb>.

Heller, Tamar. *Dead Secrets: Wilkie Collins and the Female Gothic*. Yale University Press, 1992.

Hills, M. 'TV Horror'. *The Pleasures of Horror*, Continuum, 2005, pp. 111–28.

Hills, Matt. 'TV Horror'. *The Pleasures of Horror*, Continuum, 2005, pp. 111–28.

Hollinger, Karen. 'The Female Oedipal Drama of Rebecca from Novel to Film'. *Quarterly Review of Film and Video*, vol. 14, no. 4, 1993, pp. 17–30, <https://doi.org/10.1080/10509209309361414>.

Hooper, Tobe, et al. *The Texas Chainsaw Massacre*. Original uncut version, videorecording, Universal Pictures (UK), 1974.

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

Hughes, William, et al. *The Encyclopedia of the Gothic*. Wiley-Blackwell, 2013.

Humm, Peter, et al. *Popular Fictions: Essays in Literature and History*. Methuen, 1986, <https://go.exlibris.link/3j3pRTHt>.

Hunt, Leon. 'Necromancy in the UK: Witchcraft & the Occult in British Horror'. *British Horror Cinema*, vol. *British popular cinema*, Routledge, 2002, pp. 82–98, <https://contentstore.cla.co.uk/secure/link?id=376238c4-5720-e711-80c9-005056af4099>.

---, editors. *Screening the Undead: Vampires and Zombies in Film and Television*. I.B. Tauris, 2014.

Hutchings, P. 'Horror and the Family'. *Hammer and beyond: The British Horror Film*, Manchester University Press, 1993, pp. 159–85.

Iordanova, Dina. *Film Festival Yearbook 1: The Festival Circuit*. Edited by Dina Iordanova and Ragan Rhyne, vol. *Film festival yearbook*, St. Andrews Film Studies in collaboration with College Gate Press, 2009.

---. *The Film Festival Reader*. St Andrews Film Studies, 2013.

Iordanova, Dina, and Ruby Cheung. *Film Festival Yearbook 2: Film Festivals and Imagined Communities*. Edited by Dina Iordanova and Ruby Chong, vol. *Film festival yearbook*, St Andrews Film Studies, 2010.

---. *Film Festivals and East Asia*. Edited by Dina Iordanova and Ruby Cheung, vol. *Film festival Yearbook 3: Film Festivals and East Asia*, St Andrews Film Studies, 2011.

---, editors. *Film Festivals and East Asia*. St Andrews Film Studies, 2011.

Iordanova, Dina, and Leshu Torchin. *Film Festival Yearbook 4: Film Festivals and Activism*. Edited by Dina Iordanova and Leshu Torchin, vol. *Film festival yearbook*, St Andrews Film Studies, 2012.

Iordanova, Dina, and Stefanie Van de Peer, editors. *Film Festivals and the Middle East*. St Andrews Film Studies, 2014.

Jancovich, Mark. *Horror: The Film Reader*. Routledge, 2002.

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, 2000, pp. 14-29, http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1213717?seq=1#page_scan_tab_contents.

Johnston, Derek. *Haunted Seasons: Television Ghost Stories for Christmas and Horror for Halloween*. Palgrave Macmillan, 2015, <https://go.exlibris.link/6FBKxTtT>.

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

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

Jowett, L. 'TV as Horror'. *TV Horror: Investigating the Dark Side of the Small Screen*, vol. *Investigating cult TV.*, I.B. Tauris, 2013, pp. 179-200, <https://contentstore.cla.co.uk/secure/link?id=a7fb10af-a343-e611-80bd-0cc47a6bddeb>.

Jowett, Lorna. 'TV as Horror'. *TV Horror: Investigating the Dark Side of the Small Screen*, vol. *Investigating cult TV.*, I.B. Tauris, 2013, pp. 179-200.

---. 'TV as Horror'. *TV Horror: Investigating the Dark Side of the Small Screen*, vol. *Investigating cult TV.*, I.B. Tauris, 2013, pp. 179-200.

Jungerkes, Sven, and Christiane Wienand. 'A Past That Refuses to Die: Nazi Zombie Film and the Legacy of Occupation'. *Nazisploitation!: The Nazi Image in Low-Brow Cinema and Culture*, edited by Daniel H. Magilow et al., Continuum, 2012, pp. 238-57, <https://contentstore.cla.co.uk/secure/link?id=ecb221c3-a343-e611-80bd-0cc47a6bddeb>.

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

King, Stephen. *Danse Macabre*. Gallery Books trade pbk. ed, Gallery, 2010.

---. *Danse Macabre*. Gallery Books trade pbk. ed, Gallery, 2010.

Kovacs, Lee. *The Haunted Screen: Ghosts in Literature and Film*. McFarland & Co, 2005.

Kracauer, S. 'Procession of Tyrants'. *From Caligari to Hitler: A Psychological History of the German Film*, Rev. and Expanded ed, Princeton University Press, 2004, pp. 77-87.

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

Kristeva, Julia. 'Approaching Abjection'. *The Oxford Literary Review*, vol. 5, 1982.

Leach, Jim. *British Film*. Cambridge University Press, 2004,
<https://go.exlibris.link/02xVf8WL>.

Leggott, James. *Contemporary British Cinema: From Heritage to Horror*. Wallflower, 2008.

Lennard, Dominic. *Bad Seeds and Holy Terrors: The Child Villains of Horror Film*. State University of New York Press, 2014,
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, Catherine. 'The Children's Horror Film: Characterizing an "Impossible" Subgenre'. *The Velvet Light Trap*, vol. 78, no. 1, 2016, pp. 22-37,
<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/628733>.

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

Lury, Karen. *The Child in Film: Tears, Fears and Fairytales*. I.B. Tauris, 2010.

MacCabe, Colin. *High Theory/Low Culture: Analysing Popular Television and Film*. Manchester University Press, 1986.

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

---. *Abject Terrors: Surveying the Modern and Postmodern Horror Film*. Peter Lang, 2005.

Marlow-Mann, Alex, editor. *Archival Film Festivals*. St Andrews Film Studies, 2013.

Mathijs, Ernest. *The Cinema of David Cronenberg: From Baron of Blood to Cultural Hero*. Wallflower, 2008.

McIntosh, Shawn, and Marc Leverette. *Zombie Culture: Autopsies of the Living Dead*. Scarecrow Press, 2008.

McRoy, Jay. *Japanese Horror Cinema*. Edinburgh University Press, 2005.

---. *Nightmare Japan: Contemporary Japanese Horror Cinema*. Rodopi, 2008,

<https://go.exlibris.link/G794cJwN>.

Milbank, A. 'Female Gothic'. *The Handbook to Gothic Literature*, Macmillan, 1998, pp. 53-57.

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

Miles, Robert. 'Introduction to Special Number: Female Gothic'. *Women's Writing*, vol. 1, no. 2, 1994, pp. 131-42, <https://doi.org/10.1080/0969908940010201>.

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

Moreman, Christopher M., and Cory Rushton. *Race, Oppression and the Zombie: Essays on Cross-Cultural Appropriations of the Caribbean Tradition*. McFarland, 2011.

---. *Zombies Are Us: Essays on the Humanity of the Walking Dead*. McFarland, 2011.

Murphy, Robert and British Film Institute. *Sixties British Cinema*. British Film Institute, 1992, <https://go.exlibris.link/LXpjj0KQ>.

---. *The British Cinema Book*. 3rd ed, BFI, 2009, <https://go.exlibris.link/tMbvpRrv>.

Murphy, Ryan, et al. *American Horror Story: The Complete First Season*. 20th Century Fox Home Entertainment, 2012.

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

Newman, Kim and British Film Institute. *The BFI Companion to Horror*. Cassell, 1996.

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

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

Nowell, Richard. *Blood Money: A History of the First Teen Slasher Film Cycle*. electronic resource, Continuum, 2011,
<http://ebookcentral.proquest.com/lib/warw/detail.action?docID=634569>.

Odell, Colin, and Michelle Le Blanc. *Horror Films*. Kamera, 2007.

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

Peacock, Steven. 'Two Kingdoms Two Kings'. *Critical Studies in Television: The International Journal of Television Studies*, vol. 4, no. 2, 2009, pp. 24-36,
<https://doi.org/10.7227/CST.4.2.4>.

Pinedo, Isabel Cristina. *Recreational Terror: Women and the Pleasures of Horror Film Viewing*. State University of New York Press, 1997.

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

---. *A New Heritage of Horror: The English Gothic Cinema*. [New ed.], I.B. Tauris, 2008.

Porton, Richard. *Dekalog: 03: On Film Festivals*. Wallflower, 2009.

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

Propp, V. I. [A], and Louis A. WagneM. *Morphology of the Folktale*. 2nd ed, vol. American Folklore Society bibliographical and special series, University of Texas Press, 1968.

Punter, David. *A Companion to the Gothic*. Blackwell Publishers, 2000.

Reilly, Kelly, et al. *Eden Lake*. ITV4, 2008,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/01268C4D?bcast=120784128>.

Remember Me. BBC1 London,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/083487E3?bcast=114574508>.

---. BBC1 London,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/083E226E?bcast=114616461>.

---. BBC1 London,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/084457F0?bcast=114657181>.

Reynolds, Kimberley, et al. *Frightening Fiction*. Continuum, 2001,
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3021318.

Rose, James. *Beyond Hammer: British Horror Cinema since 1970*. Auteur, 2009.

---. *Beyond Hammer: British Horror Cinema since 1970*. Auteur, 2009.

Ruoff, Jeffrey. *Coming Soon to a Festival Near You: Programming Film Festivals*. Edited by Jeffrey Ruoff, St Andrews Film Studies, 2012.

Sargeant, Jack, and Stephanie Watson. *Lost Highways: An Illustrated History of Road Movies*. Creation, 1999.

Sasdy, Peter, et al. *Taste the Blood of Dracula*. Widescreen ed, Warner Home Video, 1970.

Schneider, Steven Jay. *Horror Film and Psychoanalysis: Freud's Worst Nightmare*. Cambridge University Press, 2004,
https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwfV3dS8MwED-0e_HNT5yb0nfp7HdTGMi2LEMEqr6Ntluc6JrITrmn-9dmm6tol-_JhzN5cjdJblfADy3Z1u_1oQw5X5GZHQc_QOaiDP3cHXG6IjIzixWjzckj-HtA7t7YZMtw5BtNfkg8B9f1_xzoS7vrLmk18Z1zZVK4hci7dHREI3XljjOKuza9WNMyIqDwfNkWfMaj36Z2Zq1pSSaQkuPAIXMihEIhIFBVAEHQ5ZNC7m7LYj

QhjXwKZBydDUspl2YSml-n0ogq2GS2cDYP6zjUnKFIXC3wlq-r09diQF7NLxvdFUISEo9NW-Z7E
 NLUAnFAeyl_BCM5O1jeQsX_SWX79fjQspCmnP8ZqLCzbIKjGtqlP6V6nQMZnLzNBpbWvpUbzJ
 NU3T0DEf17Z2AkRe5OAXT9WYZd0WGMrvOfuoxN4oZ8e0FMWokC9vQ_IPM2T9tHdgr78_QR
 kgXjC-5EuebAV_ouf4BAxKbjg.

Scott, Niall. *Monsters and the Monstrous: Myths and Metaphors of Enduring Evil*. Rodopi, 2007,
<https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtlz0EUrE8ySEk2SQYfRjQLrB2ASMUwzBpbOwNaFRbJhiiX48ga3YDOvIAufCltAjgZX2NYY8lwhdJmiHqyshM-IlicWIUOXWupBtgHYp4CLZINgM8UIWDAzm1gCO2Ssjo7hgU4oTUh2kNbM5GykusRNkIE1FbTBQIiBKTVPMIEH6aaCShEGdZvcxKJsO19Qqw3YMFMA9vMVgE00hVyQQBGwl26jD1YgyqDg5hri7KELtSEeOgwTnwSsWC0szIDVoxgDC7BrnyrBoGCabGaYkmgCawyTExSUywtEo2SLC2TTRNB59SlmJpLMijC3BwPjHbQWH5iXirQsngjQ9CRnsC-FICNJE6rpPDISTNwQcYpQcMJMgwsJUWlqbLwgjGDhhqQ9vEM9PcDAN-nh00>.

---. *Monsters and the Monstrous: Myths and Metaphors of Enduring Evil*. Rodopi, 2007,
<https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtlz0EUrE8ySEk2SQYfRjQLrB2ASMUwzBpbOwNaFRbJhiiX48ga3YDOvIAufCltAjgZX2NYY8lwhdJmiHqyshM-IlicWIUOXWupBtgHYp4CLZINgM8UIWDAzm1gCO2Ssjo7hgU4oTUh2kNbM5GykusRNkIE1FbTBQIiBKTVPMIEH6aaCShEGdZvcxKJsO19Qqw3YMFMA9vMVgE00hVyQQBGwl26jD1YgyqDg5hri7KELtSEeOgwTnwSsWC0szIDVoxgDC7BrnyrBoGCabGaYkmgCawyTExSUywtEo2SLC2TTRNB59SlmJpLMijC3BwPjHbQWH5iXirQsngjQ9CRnsC-FICNJE6rpPDISTNwQcYpQcMJMgwsJUWlqbLwgjGDhhqQ9vEM9PcDAN-nh00>.

Selznick, David O., et al. *Rebecca*. videorecording, BBC2, 2008.

Shail, Robert. *Seventies British Cinema*. Palgrave Macmillan, 2008.

Short, Sue. *Misfit Sisters: Screen Horror as Female Rites of Passage*. Palgrave Macmillan, 2006, http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2520086.

---. *Misfit Sisters: Screen Horror as Female Rites of Passage*. Palgrave Macmillan, 2006, <https://go.exlibris.link/DPFrSMt3>.

Siddique, Sophia, and Raphael Raphael, editors. *Transnational Horror Cinema: Bodies of Excess and the Global Grotesque*. Palgrave Macmillan, 2016.

Simon, Adam. *The American Nightmare*. videorecording, FilmFour, 2002.

Simpson, M. J. *Urban Terrors: New British Horror Cinema, 1997-2008*.

Skal, David J. *The Monster Show: A Cultural History of Horror*. Revised edition, Faber and Faber, 2001.

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

Spigel, Lynn, and Denise Mann. *Private Screenings: Television and the Female Consumer*. University of Minnesota Press, 1992, <https://go.exlibris.link/nnNtKGh1>.

Spooner, Catherine, and Emma McEvoy. *The Routledge Companion to Gothic*. Routledge, 2007, <https://go.exlibris.link/Pff4rYGF>.

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

Stratton, J. 'Zombie Trouble: Zombie Texts, Bare Life and Displaced People'. *European Journal of Cultural Studies*, vol. 14, no. 3, 2011, pp. 265–81, <https://doi.org/10.1177/1367549411400103>.

Tangherlini, Timothy R. *Ghost in the Machine: Supernatural Threat and the State in Lars von Trier's Riget*. 2001, http://0-literature.proquest.com.pugwash.lib.warwick.ac.uk/searchFulltext.do?id=R01620147&divLevel=0&area=abell&forward=critref_ft.

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

Taylor, Jenny Bourne. *The Cambridge Companion to Wilkie Collins*. Cambridge University Press, 2006, <https://go.exlibris.link/0zBysvPN>.

The Babadook (2014). FilmFour, <https://learningonscreen.ac.uk/ondemand/index.php/prog/083C1235?bcast=122959503>.

Thornham, Sue. *Feminist Film Theory: A Reader*. Edinburgh University Press, 1999.

Tudor, A. 'Cinema and Society: Film Movements'. *Image and Influence: Studies in the Sociology of Film*, Allen and Unwin, 1974, pp. 152–79, <https://contentstore.cla.co.uk/secure/link?id=6684dccc-db43-e611-80bd-0cc47a6bddeb>.

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

---. 'Unruly Bodies, Unquiet Minds'. *Body & Society*, vol. 1, no. 1, 1995, pp. 25–41, <https://doi.org/10.1177/1357034X95001001003>.

---. 'Why Horror? The Peculiar Pleasures of a Popular Genre'. *Cultural Studies*, vol. 11, no. 3, 1997, pp. 443–63, <https://doi.org/10.1080/095023897335691>.

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

Valck, Marijke de. *Film Festivals: From European Geopolitics to Global Cinephilia*. Amsterdam University Press, 2007, https://warwick.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwnZ1dS8MwFIYPc7vxzk_UqewPdKZJmtPBEEQsU7zxcg-FdSZYERLdJ1f_vOemYH5feBJJQSk9L8r6n5DkASg5F9mdNwJmMufFS08odl1oCKX2nAi2VWoXlmlYLqwdzcl7dP5V0H5O9MxnBpydun__ote4As-7AQjEYwZOgVQ8Q2oGcUjth_XeD1Os3CEgFLruYwYpIJ2wVsuTvrftmiN0I5JN7s9zjXQOIb_9hwqi3oBT6FsA2dsNiBbvX8Ot-F_nhum5dz7gwqpmPQV_I-PkuDezCtrh4vj9mqeEFmcxJNOqMmoHfRyYDKezGzw mEcuegNypCrwhvaKQpEwVuwMnqGwpKdpPkYpSrUPnQXy0U4gEHhAwnlqHTUubZobCmil22BLggnrT4Ekx6kfmsJFjUzpVexrdsZim0tRU1BrVNQ6xTUo_9e2IfNNgnKuYpj6H40n-GEj0U1XCD-NL0jaqf55AvZCJFo.

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

Walker, J. 'Heartless Hoodies'. *Contemporary British Horror Cinema: Industry, Genre and Society*, Edinburgh University Press, 2016, pp. 85–108,
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3021554.

Walker, J. 'Low Budgets, No Budgets, and Digital-Video Nasties: Recent British Horror and Informal Distribution'. *Merchants of Menace: The Business of Horror Cinema*, edited by Richard Nowell, Bloomsbury, an imprint of Bloomsbury Publishing Inc, 2014, pp. 215–28,
<https://contentstore.cla.co.uk/secure/link?id=c5951dff-de43-e611-80bd-0cc47a6bddeb>.

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

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

---. *American Horrors: Essays on the Modern American Horror Film*. University of Illinois Press, 1987.

---. *American Horrors: Essays on the Modern American Horror Film*. University of Illinois Press, 1987.

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

Warner, Marina. *No Go the Bogeyman: Scaring, Lulling, and Making Mock*. Chatto & Windus, 1998.

Wee, Valerie. *Japanese Horror Films and Their American Remakes: Translating Fear, Adapting Culture*. Routledge/Taylor & Francis Group, 2014,
<https://go.exlibris.link/JNIPdmqk>.

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

Wells, Paul. *The Horror Genre: From Beezlebub to Blair Witch*. Wallflower, 2000.

Whale, James, et al. *Frankenstein*. videorecording, Universal Studios (UK), 1931,
<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.warwick.ac.uk%2Fidp%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F000791DC%3Fbcast%3D132984342>.

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

Wheatley, Helen. *Gothic Television*. Manchester University Press, 2006.

---. *Gothic Television*. Manchester University Press, 2006.

---. *Spectacular Television: Exploring Televisual Pleasure*. I.B. Tauris, 2016,

<https://go.exlibris.link/qkX3ZThD>.

---. 'Uncanny Children, Haunted Houses, Hidden Rooms: Children's Gothic Televisio...' Visual Culture in Britain, vol. 13, no. 3, 2012, pp. 383-97, <http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&db=aft&AN=83380745&site=ehost-live>.

Wide Angle.

Williams, Linda. *Hard Core: Power, Pleasure, and the 'Frenzy of the Visible'*. Expanded pbk. ed, University of California Press, 1999, <http://0-hdl.handle.net.pugwash.lib.warwick.ac.uk/2027/heh.08072.0001.001>.

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

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

Wood, Robin. 'Normality and Monsters: The Films of Larry Cohen and George Romero'. *Hollywood from Vietnam to Reagan*, Columbia University Press, 1986, pp. 95-134.

Worland, Rick. *The Horror Film: An Introduction*. Blackwell Pub, 2007.