FI325: Horror and the Gothic in Film and Television



1.
Whale, J., Karloff, B. & Shelley, M. W. Frankenstein. (1931).
2.
Murphy, R. et al. American Horror Story: The Complete First Season. (2012).
3.
Carroll, N. Why Horror? in The philosophy of horror or paradoxes of the heart 158–195 (Routledge, 1990).
4.
Gledhill, C. The Horror Film. in The cinema book 194-204 (British Film Institute, 1999).
5.
Hills, M. TV Horror. in The pleasures of horror 111-128 (Continuum, 2005).
6.
Dixon, W. W. A History of Horror. (Rutgers University Press, 2010).

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

8.

Reading American horror story: essays on the television franchise. (McFarland & Company, Inc., Publishers, 2017).

9.

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

10.

King, S. Danse Macabre. (Gallery, 2010).

11.

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

12

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

13.

Humm, P., Stigant, P. & Widdowson, P. Popular Fictions: Essays in Literature and History. vol. New accents (Methuen, 1986).

14.

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

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

16.

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

17.

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

18.

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

19.

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

20.

Reilly, K. et al. Eden Lake. (2008).

21.

Sasdy, P. et al. Taste the Blood of Dracula. (1970).

22.

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

Walker, J. Heartless Hoodies. in Contemporary British horror cinema: industry, genre and society 85–108 (Edinburgh University Press, 2016).

24.

Blake, L. The wounds of nations: horror cinema, historical trauma and national identity. (Manchester University Press, 2008).

25.

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

26.

Murphy, R. & British Film Institute. The British cinema book. (BFI, 2009).

27.

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

28.

Wide Angle.

29.

Donald, J. Fantasy and the Cinema. (British Film Institute, 1989).

30.

Forshaw, B. British Gothic Cinema. vol. Palgrave gothic series (Palgrave Macmillan, 2013).

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

32.

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

33.

Kracauer, S. Procession of Tyrants. in From Caligari to Hitler: a psychological history of the German film 77–87 (Princeton University Press, 2004).

34.

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

35.

Crane, J. L. Terror and Everyday Life: Singular Moments in the History of the Horror Film. (Sage Publications, 1994).

36.

Leach, J. British Film. vol. National film traditions (Cambridge University Press, 2004).

37.

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

38.

Lennard, D. Bad Seeds and Holy Terrors: The Child Villains of Horror Film. vol. SUNY series, horizons of cinema (State University of New York Press, 2014).

Murphy, R. & British Film Institute. Sixties British Cinema. (British Film Institute, 1992).

40.

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

41.

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

42.

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

43.

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

44.

Curran, J. & Porter, V. British Cinema History. (Weidenfeld and Nicolson, 1983).

45.

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

46.

Bell, E. & Mitchell, N. Britain. vol. Directory of world cinema (Intellect, 2012).

47.

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

48.

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

49.

Skal, D. J. The Monster Show: A Cultural History of Horror. (Faber and Faber, 2001).

50.

Tudor, A. Image and influence: studies in the sociology of film. (Allen and Unwin, 1974).

51.

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

52.

Tudor, A. Why Horror? The Peculiar Pleasures of a Popular Genre. Cultural Studies **11**, 443–463 (1997).

53.

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

54.

Tyler, I. Revolting Subjects: Social Abjection and Resistance in Neoliberal Britain. (Zed Books Ltd, 2013).

55.

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

56.

Walden, V. G. Studying Hammer horror. vol. Studying films (Auteur, 2016).

57.

A Wilderness of Horrors? British Horror Cinema in the New Millennium'. Journal of British Cinema and Television **9**, (2012).

58.

Selznick, D. O. et al. Rebecca. (2008).

59.

Nakata, H., Ichise, T., Kuroki, H., Kadokawa Shoten, & Tartan Video (Firm). Dark water. (2007).

60.

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

61.

Milbank, A. Female Gothic. in The Handbook to Gothic literature 53-57 (Macmillan, 1998).

62.

Arnold, S. Maternal horror film: melodrama and motherhood. (Palgrave Macmillan, 2013).

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

64.

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

65.

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

66.

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

67.

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

68.

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

69.

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

70.

Gallafent, E. Black Satin: Fantasy, Murder and the Couple in 'Gaslight' and 'Rebecca'. Screen **29**, 84–105 (1988).

Hanson, H. Hollywood Heroines: Women in Film Noir and the Female Gothic Film. (I. B. Tauris, 2007).

72.

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

73.

Hollinger, K. The Female Oedipal Drama of Rebecca from Novel to Film. Quarterly Review of Film and Video **14**, 17–30 (1993).

74.

Hopkins, L. Screening the gothic. (University of Texas Press, 2005).

75.

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

76.

Spigel, L. & Mann, D. Private Screenings: Television and the Female Consumer. vol. A Camera obscura book (University of Minnesota Press, 1992).

77.

Taylor, J. B. The Cambridge companion to Wilkie Collins. (Cambridge University Press, 2006).

78.

Milbank, A. Daughters of the House: Modes of the Gothic in Victorian Fiction. (Macmillan, 1992).

Miles, R. Introduction to Special Number: Female Gothic. Women's Writing $\mathbf{1}$, 131–142 (1994).

80.

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

81.

Wide Angle.

82.

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

83.

Fleenor, J. E. The Female Gothic. (Eden Press, 1983).

84.

Journal of Neo-Victorian Studies. http://www.neovictorianstudies.com/.

85.

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 **23**, 29–40 (1984).

86.

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

Balmain, C. Introduction to Japanese horror film. (Edinburgh University Press, 2008).

88.

Bingham, A. Contemporary Japanese cinema since Hana-bi. vol. Traditions in world cinema (Edinburgh University Press, 2015).

89.

Grant, B. K. & Sharrett, C. Planks of reason: essays on the horror film. (Scarecrow Press, 2004).

90.

Jack Hunter. Eros In Hell.

91.

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

92.

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

93.

McRoy, J. Nightmare Japan: contemporary Japanese horror cinema. vol. Contemporary cinema (Rodopi, 2008).

94.

Wee, V. Japanese horror films and their American remakes: translating fear, adapting culture. vol. Routledge advances in film studies (Routledge/Taylor & Francis Group, 2014).

95.
Palin, Michael. Remember Me. [DVD] [2014].
96.
Remember Me.
97.
Remember Me.
98.
Remember Me.
99.
Ceyton, K. et al. The Babadook.
100.
The Babadook (2014).
101.
Freud, S. The Uncanny.
102.
Wheatley, H. Showing Less, Suggesting More: the Ghost Story On British Television. in Gothic television 26–56 (Manchester University Press, 2006).

Quigley, Paula. When good mothers go bad: genre and gender in The Babadook. (2016).

104.

Emotions in contemporary TV series. (Palgrave Macmillan, 2016).

105.

Buerger, S. The beak that grips: maternal indifference, ambivalence and the abject in. Studies in Australasian Cinema 11, 33–44 (2017).

106.

Aviva Briefel. What Some Ghosts Don't Know: Spectral Incognizance and the Horror Film. Narrative **17**, 95–110 (2009).

107.

Aviva Briefel. Parenting through Horror: Reassurance in Jennifer Kent's The Babadook. Camera Obscura: Feminism, Culture, and Media Studies **32**, 1–27 (2017).

108.

Creeber, G. Serial Television: Big Drama on the Small Screen. (BFI, 2004).

109.

Johnston, D. Haunted seasons: television ghost stories for Christmas and horror for Halloween. vol. The Palgrave gothic series (Palgrave Macmillan, 2015).

110.

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

Peacock, S. Two Kingdoms Two Kings. Critical Studies in Television: The International Journal of Television Studies **4**, 24–36 (2009).

112.

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

113.

Risker, P. Confronting Uncertainty: Jennifer Kent Discusses. Quarterly Review of Film and Video **34**, 13–17 (2017).

114.

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

115.

Spooner, C. & McEvoy, E. The Routledge Companion to Gothic. (Routledge, 2007).

116.

Spadoni, R. Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre. (University of California Press, 2007).

117.

Tangherlini, T. R. Ghost in the Machine: Supernatural Threat and the State in Lars von Trier's Riget. (2001).

118.

A Girl Walks Home Alone at Night (2014).

Amirpour, A. L. et al. A girl walks home alone at night. (2015).

120.

Abdi, S. & Calafell, B. M. Queer utopias and a (Feminist) Iranian vampire: a critical analysis of resistive monstrosity.

121.

Elsaesser, T. Film festival networks: the new topographies of cinema in Europe. in The film festival reader 69–96 (St Andrews Film Studies, 2013).

122.

Hills, M. Attending horror film festivals and conventions: liveness, subcultural capital and "flesh-and-blood genre communities. Horror zone: the cultural experience of contemporary horror cinema 87–101 (2010).

123.

Vivar, R. A film bacchanal: Playfulness and audience sovereignty in San Sebastian Horror and Fantasy Film Festival'. Participations **13**, (2016).

124.

Bitel, A. The Best of FrightFest 2015. Sight and Sound September 30, 2015,.

125.

Bosma, P. Film programming: curating for cinemas, festivals, archives. vol. Short cuts series (Wallflower, an imprint of Columbia University Press, 2015).

126.

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

127.

Valck, M. de. Film Festivals: From European Geopolitics to Global Cinephilia. vol. Film culture in transition (Amsterdam University Press, 2007).

128.

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

129.

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

130.

Joan Hawkins. Sleaze Mania, Euro-Trash, and High Art: The Place of European Art Films in American Low Culture. Film Quarterly **53**, 14–29 (2000).

131.

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

132.

lordanova, D. Film Festival Yearbook 1:The Festival Circuit. vol. Film festival yearbook (St. Andrews Film Studies in collaboration with College Gate Press, 2009).

133.

lordanova, D. & Cheung, R. Film Festival Yearbook 2: Film Festivals and Imagined Communities. vol. Film festival yearbook (St Andrews Film Studies, 2010).

Film festivals and East Asia. vol. Film festival yearbook (St Andrews Film Studies, 2011).

135.

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

136.

Archival film festivals. vol. Film festival yearbook (St Andrews Film Studies, 2013).

137.

Film festivals and the Middle East. vol. Film festival yearbook (St Andrews Film Studies, 2014).

138.

Terror tracks: music, sound and horror cinema. vol. Genre, music and sound (Equinox, 2009).

139.

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

140.

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

141.

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

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

143.

Carpenter, J. et al. The Thing. (1982).

144.

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

145.

Kristeva, J. Approaching Abjection. The Oxford literary review 5, (1982).

146.

Boss, P. Vile Bodies and Bad Medicine. Screen 27, 14-25 (1986).

147.

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

148.

Creed, B. Horror and the Monstrous-Feminine: An Imaginary Abjection. Screen **27**, 44–71 (1986).

149.

Creed, B. The Monstrous Feminine: Film, Feminism, Psychoanalysis. vol. Popular fiction series (Routledge, 1993).

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

151.

Creed, B. Phallic Panic: Film, Horror and the Primal Uncanny. (Melbourne University Press, 2005).

152.

Mysterious Bodies.

http://intensitiescultmedia.com/2012/12/11/intensities-the-journal-of-cult-media-4-mysterio us-bodies/ (2007).

153.

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

154.

Hills, M. TV Horror. in The Pleasures of Horror 111-128 (Continuum, 2005).

155.

King, S. Danse Macabre. (Gallery, 2010).

156.

Crane, J. L. Terror and Everyday Life: Singular Moments in the History of the Horror Film. (Sage Publications, 1994).

157.

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

Kackman, M. Flow TV: Television in the Age of Media Convergence. (Routledge, 2011).

159.

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

160.

Wheatley, H. Spectacular television: exploring televisual pleasure. (I.B. Tauris, 2016).

161.

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

162.

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

163.

Carpenter, J. et al. Halloween. (1979).

164.

Hooper, T. et al. The Texas Chainsaw Massacre. (1974).

165.

Carol J. Clover. Her Body, Himself: Gender in the Slasher Film. Representations 187–228 (1987).

Halberstam, J. Bodies that splatter: queers and chainsaws. in Skin shows: gothic horror and the technology of monsters 138–160 (Duke University Press, 1995).

167.

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

168.

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

169.

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

170.

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

171.

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

172.

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

173.

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

174.

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

175.

Pinedo, I. C. 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, 1997).

176.

Grant, B. K. & Sharrett, C. Planks of reason: essays on the horror film. (Scarecrow Press, 2004).

177.

Short, S. Misfit Sisters: Screen Horror as Female Rites of Passage. (Palgrave Macmillan, 2006).

178.

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

179.

Simon, A. The American Nightmare. (2002).

180.

Night of the Living Dead (1968).

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

182.

Emotions in contemporary TV series. (Palgrave Macmillan, 2016).

183.

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

184.

Abbott, S. Undead apocalypse: vampires and zombies in the twenty-first century. (Edinburgh Univiversity Press, 2016).

185.

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

186.

Boluk, S. & Lenz, W. Generation zombie: essays on the living dead in modern culture. (McFarland, 2011).

187.

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

188.

Allan Cameron. Zombie Media: Transmission, Reproduction, and the Digital Dead. Cinema Journal **52**, 66–89 (2012).

Christie, D. & Lauro, S. J. Better off Dead: The Evolution of the Zombie as Post-Human. (Fordham University Press, 2011).

190.

Dyer, R. White. Screen 29, 44-65 (1988).

191.

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

192.

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

193.

Screening the Undead: Vampires and Zombies in Film and Television. (I.B. Tauris, 2014).

194.

Jungerkes, S. & Wienand, C. 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 (eds. Magilow, D. H., Bridges, E. & Vander Lugt, K. T.) 238–257 (Continuum, 2012).

195.

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

196.

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

197.

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

198.

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

199.

Stratton, J. Zombie Trouble: Zombie Texts, Bare Life and Displaced People. European Journal of Cultural Studies **14**, 265–281 (2011).

200.

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

201.

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

202.

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

203.

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

Walker, J. Low Budgets, No Budgets, and Digital-video Nasties: Recent British Horror and Informal Distribution. in Merchants of menace: the business of horror cinema (ed. Nowell, R.) 215–228 (Bloomsbury, an imprint of Bloomsbury Publishing Inc, 2014).

205.

Transnational horror cinema: bodies of excess and the global grotesque. (Palgrave Macmillan, 2016).

206.

Eggers, Robert, 1983- screenwriter, film director. The witch: a New England folktale / A24; written & directed by Robert Eggers; Parts & Labor, RT Features, Rooks Nest Entertainment, Maiden Voyage Pictures, Mott Street Pictures present; in association with Code Red Productions, Scythia Films, Pulse Films, Special Projects; produced by Jay Van Hoy, Lars Knudsen; produced by Jodi Redmond, Daniel Bekerman; produced by Rodrigo Teixeira.