

HA3465 Seriality

View Online



1

Barefoot G. The Serial and the Cliffhanger: Definitions and Origins: Chapter. In: The lost jungle: cliffhanger action and Hollywood serials of the 1930s and 1940s. Exeter: : University of Exeter Press 2016. 11-39.

2

Eco U. Interpreting Serials: Chapter. In: The limits of interpretation. Bloomington, Ind: : Indiana University Press 1990. 83-100.

3

Eco U. The Myth of Superman, Chapter. In: The role of the reader: explorations in the semiotics of texts. London: : Indiana U.P. 1979. 107-24.

4

Hagedorn R. Doubtless to be Continued: A Brief History of Serial Narrative: Chapter. In: To be continued: soap operas around the world. London: : Routledge 1995. 27-48.http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665573550002746&institutionId=2746&customerId=2745

5

Poot LT. On Cliffhangers. Narrative 2016;**24**:50-67. doi:10.1353/nar.2016.0001

6

Chadwick J, White S, Davies A, et al. First episode. Bleak House. 2006.

7

Geraghty C. The Continuous Serial: A Definition. Coronation Street. 1981;:9-26.<https://core.ac.uk/download/files/42/1393833.pdf>

8

Giddings R. Soft Soaping Dickens: Andres Davies, BBC-1 and 'Bleak House'.
http://charlesdickenspage.com/Soft_Soaping_Dickens.html

9

Dickens Journals Online. <http://www.djo.org.uk/>

10

Giddings R, Selby K. The classic serial on television and radio. Basingstoke: : Palgrave 2001.

11

Dickens C. Bleak house. London: : Electric Book Co 2001.
<http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10015080>

12

Hayward J. Introduction: Chapter. In: Consuming pleasures: active audiences and serial fictions from Dickens to the soap opera. Lexington, Ky: : University Press of Kentucky 1997.
1-20.http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665538550002746&institutionId=2746&customerId=2745

13

Geraghty C. Bleak house. London: : BFI 2012.

14

Geraghty C. Women and soap opera: a study of prime time soaps. Oxford: : Polity Press 1990.

15

Law G. Serializing fiction in the Victorian press. Basingstoke: : Palgrave 2000.

16

Moffat S. 'A Scandal in Belgravia'. Sherlock: Series 1-3. ;2.

17

Ed Wiltse. 'So Constant an Expectation': Sherlock Holmes and Seriality. Narrative 1998;6 :105-22.http://www.jstor.org/stable/20107142?seq=1#page_scan_tab_contents

18

Mayer R. Serial Fu Manchu: the Chinese supervillain and the spread of Yellow Peril ideology . Philadelphia, Pa: : Temple University Press 2013.

19

Stein LE, Busse K. Sherlock and Transmedia Fandom: Essays on the BBC Series. Jefferson: : McFarland & Company, Inc., Publishers 2012.
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664613360002746&institutionId=2746&customerId=2745

20

Lynnette R. Porter. Sherlock Holmes for the 21st century. Jefferson, N.C: : McFarland & Company, Inc., Publishers 2012.
<http://ezproxy.lib.le.ac.uk/login?url=http://leicester.ebib.com/patron/FullRecord.aspx?p=995801>

21

Holmes S. Adventure of Sherlock Holmes. Delhi: : Global Media 2006.
<https://ebookcentral-proquest-com.ezproxy3.lib.le.ac.uk/lib/leicester/detail.action?docID=3011077>

22

Ritchie G, Downey R, Law J, et al. Sherlock Holmes. 2010.

23

Lanfield S, Greene R, Rathbone B, et al. The hound of the Baskervilles. 2005;**Sherlock Holmes : the definitive collection.**

24

Daniels L. Empire: Season 1 [DVD]. 2015.

25

Newman MZ. 'From Beats to Arcs: Towards a Poetics of Television Narrative'. Published Online First: 2006.http://muse.jhu.edu.ezproxy3.lib.le.ac.uk/journals/the_velvet_light_trap/v058/58.1newman.html

26

Booth P. 'Memories, Temporalities, Fictions: Temporal displacement in Contemporary Television'. Published Online First: 2011.<http://tvn.sagepub.com.ezproxy3.lib.le.ac.uk/content/12/4/370>

27

Geraghty C. 'Aesthetics and quality in popular television drama' International Journal of Cultural Studies 6,. 2003;:25-45.<http://ics.sagepub.com.ezproxy4.lib.le.ac.uk/content/6/1/25.full.pdf+html>

28

Mittell J. Genre and television: from cop shows to cartoons in American culture. New York: : Routledge 2004.

<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=200862>

29

Mittell J. 'Previously On: Prime Time Serials and the Mechanics of Memory'. Published Online First:

2009.<https://justtv.wordpress.com/2009/07/03/previously-on-prime-time-serials-and-the-mechanics-of-memory/>

30

Creeber G. "'Taking our personal lives seriously": intimacy, continuity and memory in the television drama serial'. Published Online First:

2001.<http://mcs.sagepub.com.ezproxy3.lib.le.ac.uk/content/23/4/439>

31

Johnson C. 'Tele-branding in TVIII: the network as brand and the programme as brand'. Published Online First:

2007.<http://www.tandfonline.com.ezproxy3.lib.le.ac.uk/doi/pdf/10.1080/17400300601140126>

32

Corner J. 'Narrative' in Critical ideas in television studies. Oxford: : Oxford University Press 1998.

33

Creeber G. 'Analysing Television: Issues and Methods in Textual Analysis' in Tele-visions: an introduction to studying television. London: : BFI 2006.

34

Reiner J, Chandler K, Britton C, et al. Friday night lights: Season 1. 2012.

35

Campion J. Top of the Lake. 2013.<http://www.moviemail.com/film/dvd/Top-of-the-Lake/>

36

Hills M. 'From the box in the corner to the box set on the shelf': TVIII and the cultural/textual valorisations of the DVD'. Published Online First: 2007.<http://www.tandfonline.com.ezproxy3.lib.le.ac.uk/doi/pdf/10.1080/17400300601140167>

37

Hills M. 'Television Aesthetics: A Pre-structuralist Danger?' Published Online First: 2011.<http://www.eupublishing.com/doi/pdfplus/10.3366/jbctv.2011.0008>

38

Spigel L, Olsson J. Television After TV: Essays on a Medium in Transition. Duke University Press. 2004. <http://site.ebrary.com/lib/leicester/detail.action?docID=10207685>

39

Kompare D. 'Publishing flow: DVD box sets and the reconception of television'. Published Online First: 2006.<http://tvn.sagepub.com.ezproxy3.lib.le.ac.uk/content/7/4/335>

40

Holdsworth A. 'Televisual Memory'. Screen (London) 2010; **Vol.51 (2)**
[.http://ezproxy.lib.le.ac.uk/login?url=https://academic.oup.com/screen/article/51/2/129/1684514](http://ezproxy.lib.le.ac.uk/login?url=https://academic.oup.com/screen/article/51/2/129/1684514)

41

Kackman M. 'Quality Television, Melodrama, and Cultural Complexity'. Published Online First: 2008.<http://flowtv.org/?p=2101>

42

Mittell J. 'Authorship, intentionality and intelligent design'. Published Online First: 2009.<http://justtv.wordpress.com/2009/03/26/authorship-and-intentionality/#more-334>

43

Walters J. 'Repeat Viewings: Television Analysis in the DVD Age'. In: Bennett J, ed. Film and Television After DVD. Routledge 2008.

44

Jacobs J. 'Issues of Judgement and Value in Television Studies' International Journal of Cultural Studies. 2001;:427-47.<http://ics.sagepub.com.ezproxy4.lib.le.ac.uk/content/4/4/427.full.pdf+html>

45

Simon D, West D, Doman J. The Target, pilot episode of The wire: Season one. The wire: Season one: Listen carefully. 2005.

46

Mittell J. The Wire, Serial Storytelling and Procedural Logic: Chapter. In: Third person: authoring and exploring vast narratives. Cambridge, Mass: : MIT Press 2009. 429-37.

47

Kelleter F. Serial agencies: The wire and its readers. Winchester: : Zero Books 2014.

48

Mittell J. Complex TV: the poetics of contemporary television storytelling. New York: : New York University Press 2015.
<http://ezproxy.lib.le.ac.uk/login?url=http://leicester.ebib.com/patron/FullRecord.aspx?p=1991882>

49

Kennedy L, Shapiro S. *The wire: race, class, and genre*. Ann Arbor, Mich: : University of Michigan Press 2012.

50

Potter T, Marshall CW. *The wire: urban decay and American television*. New York: : Continuum 2009. <http://site.ebrary.com/lib/leicester/Doc?id=10427308>

51

Turnbull S. *The TV crime drama*. Edinburgh: : Edinburgh University Press 2014.

52

Whitfield J. *Beginnings and Endings in Films, Film and Film Studies*. University of Warwick, 13 June 2008. *Screen* 2008;**49**:471–6. doi:10.1093/screen/hjn069

53

Williams L. *On the Wire*. Durham: : Duke University Press 2014. <http://ezproxy.lib.le.ac.uk/login?url=http://lib.myilibrary.com?id=634245>

54

Corkin S. *Connecting The wire: race, space, and postindustrial Baltimore*. First edition. Austin: : University of Texas Press 2017.

55

Simon D, West D, Doman J. *The wire: Season two: A new case begins*. 2004.

56

Simon D, West D, Doman J. *The wire: Season three*. 2005.

57

Simon D, West D, Doman J. The wire: Season four. 2005.

58

Simon D, West D, Doman J. The wire: Season five: Read between the lines. 2005.

59

Feuillade L, Mathé É, Musidora. Les vampires: Disc 1: Episodes 1-5. ;**Artificial eye**.

60

Marks M, Simmon S, National Film Preservation Foundation (United States). The Hazards of Helen, #26: Audio-visual document. More treasures from American film archives 1894-1931: Program 1 / [curated by Scott Simmon, music curated by Martin Marks]. 2004.

61

Singer B. Power and Peril in the Serial-Queen Melodrama: Chapter. In: Melodrama and modernity: early sensational cinema and its contexts. New York: : Columbia University Press 2001. 221–62.

62

Gardner J. Serial Pleasures, 1907-1938' Chapter. In: Projections: comics and the history of twenty-first-century storytelling. Stanford, Calif: : Stanford University Press 2012. 29–67. http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665221460002746&institutionId=2746&customerId=2745

63

Dahlquist M. Exporting Perilous Pauline: Pearl White and the serial film craze. Urbana, Ill: : University of Illinois Press 2013. <http://site.ebrary.com/lib/leicester/Doc?id=10722961>

64

Stamp S. Movie-struck girls: women and motion picture culture after the nickelodeon.

Princeton, N.J.: : Princeton University Press 2000.

65

Canjels R. Distributing silent film serials: local practices, changing forms, cultural transformation. London: : Routledge 2010.

66

Lambert, Josh. "Wait for the Next Pictures": Intertextuality and Cliffhanger Continuity in Early Cinema and Comic Strips. *Cinema Journal*; Winter 2009;**48**:3-25.
doi:10.1353/cj.0.0076

67

Singer B. Serials, Chapter. In: *The Oxford history of world cinema*. Oxford: : Oxford University Press 1996.
105-11.http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665538530002746&institutionId=2746&customerId=2745

68

Bordwell D. Feuillade, or Storytelling: Chapter. In: *Figures traced in light: on cinematic staging*. Berkeley: : University of California Press 2005. 43-82.

69

Brasch I, Mayer R. Modernity management: 1920s cinema, mass culture and the film serial. *Screen* 2016;**57**:302-15. doi:10.1093/screen/hjw031

70

Butler KJ. Irma Vep: Vamp in the City: Mapping the Criminal Feminine in Early French Serials: Chapter. In: *A feminist reader in early cinema*. Durham, N.C.: : Duke University Press 2002. 195-220.

71

Callahan V. *Zones of anxiety: movement, Musidora, and the crime serials of Louis Feuillade*. Detroit, Mich.: : Wayne State University Press 2005.
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664737070002746&institutionId=2746&customerId=2745

72

Marlow-Mann A. *British Series and Serials in the Silent Era: Chapter*. In: *Young and innocent?: the cinema in Britain, 1896-1930*. Exeter: : University of Exeter Press 2002. 147-61.

73

Stamp S. *An Awful Struggle Between Love and Ambition: Serial Heroines, Serial Stars and Their Female Fans: Chapter*. In: *The silent cinema reader*. London: : Routledge 2004. 210-25.

74

White P, Gasnier LJ, MacKenzie D. *The perils of Pauline*. 1914.

75

Vincent J. *A Woman in Grey*. 1919.

76

Feuillade L, Breon E, Navarre R, et al. *Fantômas*. ;**Artificial eye**.

77

Eason B, Brower O, Autry G, et al. *The phantom empire*. 2935.

78

Higgins S. *The Inevitability of Chance: Time in the Sound Serial: Chapter*. In: *Media of Serial Narrative*. Ohio State University Press 2017. 93-107.
<https://ebookcentral-proquest-com.ezproxy4.lib.le.ac.uk/lib/leicester/detail.action?>

docID=4854569

79

Telotte JP. A Charming Interlude: Of Serials and Hollow Men, Chapter. In: Replications: a robotic history of the science fiction film. Urbana, Ill: : University of Illinois Press 1995. 91-110.

80

Kinnard R, Crnkovich T, Vitone RJ. The Flash Gordon serials, 1936-1940: a heavily illustrated guide. Jefferson, N.C.: : McFarland 2011.

81

Barefoot G. Who Watched that Masked Man? Hollywood's Serial Audiences in the 1930s. Historical Journal of Film, Radio and Television 2011;**31**:167-90.
doi:10.1080/01439685.2011.572604

82

Kuhn A. Jam Jars and Cliffhangers: Chapter. In: An everyday magic: cinema and cultural memory. London: : I.B. Tauris 2002. 38-65.

83

Hurst RM. Republic Studios: between poverty row and the majors. Updated ed. Lanham, Md: : Scarecrow Press 2007.

84

Higgins S. Seriality's Ludic Promise: Film Serials and the Pre-History of Digital Gaming. Eludamos Journal for Computer Game Culture 2014;**8**
.http://www.eludamos.org/index.php/eludamos/article/viewArticle/vol8no1-7

85

Higgins S. Matinee Melodrama. New Brunswick, NJ: : Rutgers University Press 2016.

<http://web.b.ebscohost.com/ehost/detail/detail?vid=0&sid=f5e891e2-df1e-4fcc-b00d-bfcfb20c48a8%40sessionmgr101&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#AN=1163236&db=nlebk>

86

Higgins S. Suspenseful Situations: Melodramatic Narrative and the Contemporary Action Film. *Cinema Journal* 2007;**47**:74–96. doi:10.1353/cj.2008.0010

87

Mayer G. *Encyclopedia of american film serials*. Jefferson, North Carolina: : McFarland & Company, Inc., Publishers 2017.

<http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4801111>

88

Tuska J. *The vanishing legion: a history of Mascot Pictures, 1927-1935*. Jefferson, N.C.: : McFarland 2000.

89

Barefoot G. *The lost jungle: cliffhanger action and Hollywood serials of the 1930s and 1940s*. Exeter: : University of Exeter Press 2016.

90

Beebe F, Goodkind SA, Crabbe B. *Buck Rogers*. 2003.

91

Stephani F, Crabbe B, Rogers J, et al. *Flash Gordon*. 1999;**Flash Gordon**.

92

Beebe F, Crabbe B, Rogers J, et al. *Flash Gordon's trip to Mars*. 2000;**Flash Gordon**.

93

Beebe F, Taylor R, Crabbe B, et al. Flash Gordon conquers the universe. 2000;**Flash Gordon**

94

Brower O, Eason B, Kane J, et al. The science fiction cliffhanger collection. 2006.

95

Schaeffer A, McGowan JP. The Hurricane Express, The John Wayne cliffhanger collection. The John Wayne cliffhanger collection. 1932.

96

Lugosi B, Herman A, Clark C. The whispering shadow. 2004;**Classic movie serials**.

97

English J, Witney W, Hadley R. Zorro's fighting legion. 2004.

98

Douglas B. Bill Douglas Trilogy [DVD Blu-ray].

99

Perkins, Claire D, Verevis, Constantine D, SpringerLink (Online service). Film Trilogies: New Critical Approaches. London: : Palgrave Macmillan UK 2012.

http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=4393835600002746&institutionId=2746&customerId=2745

100

Kate Webb. Bill Douglas among the Philestines: From the Trilogy to Comrades. Cinéaste 2012;**37**:28–32.http://www.jstor.org/stable/41691154?seq=1#page_scan_tab_contents

101

Guy Barefoot. Autobiography and the autobiographical in the Bill Douglas trilogy.
 Author(s):Guy BarefootDocument types:CommentaryDocument features:References,
 PhotographsPublication title:Biography Honolulu: Winter 2006 Vol 29, Iss 1;
 pg 14, 18 pgsSource type:Periodical Text Word Count6448 2006;**29**
[.https://literature.proquest.com/searchFulltext.do?id=R03843266&divLevel=0&q=3001292647300&trailId=15CCAFEECC7&area=abell&forward=critical_ft](https://literature.proquest.com/searchFulltext.do?id=R03843266&divLevel=0&q=3001292647300&trailId=15CCAFEECC7&area=abell&forward=critical_ft)

102

Bill Douglas: a lanternist's account. London: : BFI in association with the Scottish Film Council 1993.

103

Kuhn A. Memory texts and memory work: Performances of memory in and with visual media. *Memory Studies* 2010;**3**:298–313. doi:10.1177/1750698010370034

104

Perkins Claire. Remaking and the Film Trilogy: Whit Stillman's Authorial Triptych. *The Velvet Light Trap* 2008;**61**:14–25. doi:10.1353/vlt.2008.0010

105

Bruzzi S. Seven up. London: : BFI 2007.

106

Kies

lowski K, Binoche J. *Trois couleurs: bleu* = . ;**Artificial eye**.

107

Bannerjee K, Bannerjee K, Ray S. *Pather panchali* =: Song of the road. ;**Apu trilogy**.

108

Fabrizi A, Rossellini R. Roma, citta aperta =: Rome, open city. 2005;**Roberto Rossellini's war trilogy.**

109

Jackson P, Tolkien JRR, Walsh F, et al. The lord of the rings: the fellowship of the ring. 2002.

110

Linklater R, Arquette P, Coltrane E, et al. Boyhood. 2014.

111

Truffaut F, Léaud J-P, Maurier C, et al. Les quatre cents coups =: The 400 blows. 2006;**François Truffaut-the films.**

112

Miller T. Deadpool [DVD] [2016]. 2016.

113

Jenkins H. Searching for the Origami Unicorn: The Matrix and Transmedia Storytelling: Chapter. In: Convergence culture: where old and new media collide. New York: : New York University Press 2006. 95-134.

114

Brooker W. Hunting the Dark Knight: twenty-first century Batman. London: : I.B. Tauris 2012.

http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664375810002746&institutionId=2746&customerId=2745

115

Beaty B. The Blockbuster Superhero: Chapter. In: Lucia CAB, Grundmann R, Simon A, eds. American film history: selected readings, 1960 to the present. Hoboken, New Jersey: : Wiley Blackwell 2016. 423-37. http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665537880002746&institutionId=2746&customerId=2745

116

Gordon I, Jancovich M, McAllister MP. Film and Comic Books. Jackson: : University Press of Mississippi 2007. <http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=840334>

117

Kallay J. Narrative Architecture: Databases, Labyrinths and Stories That Won't End: Chapter. In: Gaming film: How games are reshaping contemporary cinema. Basingstoke: : Palgrave Macmillan 2013. 32-65. http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665936340002746&institutionId=2746&customerId=2745

118

Gray RJ, Kaklamanidou B. The 21st Century Superhero: Essays on Gender, Genre and Globalization in Film. Jefferson: : McFarland & Company, Inc., Publishers 2011. <https://ebookcentral-proquest-com.ezproxy3.lib.le.ac.uk/lib/leicester/detail.action?docID=768108>

119

Scolari CA, Bertetti P, Freeman M, et al. Transmedia Archaeology: Storytelling in the Borderlines of Science Fiction, Comics and Pulp Magazines. London: : Palgrave Macmillan UK 2014. <http://dx.doi.org/10.1057/9781137434371>

120

Flanagan M, Livingstone A, McKenny M. The Marvel Studios phenomenon: inside a transmedia universe. New York: : Bloomsbury Academic 2016. <http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4460222>

121

Wolf MJP. World-Building in Watchmen. *Cinema Journal* 2017;**56**:119–25.
doi:10.1353/cj.2017.0006

122

Nolan C. *The Dark Knight Trilogy*.

123

Favreau J, Downey R, Howard T, et al. *Iron Man*. 2008.

124

Whedon J, Downey R, Evans C, et al. *Avengers assemble*. 2012.

125

Denson S. »To be continued...«: Seriality and Serialization in Interdisciplinary Perspective [What Happens Next: The Mechanics of Serialization. Graduate Conference at the University of Amsterdam, March 25–26, 2011.]. *JLTONline Conference Proceedings* Published Online First: 2011.
<http://www.jltonline.de/index.php/conferences/article/view/346/1004>

126

Allen R, Berg T van den. *Serialization in popular culture*. London: : Routledge 2014.

127

Creeber G. *Serial television: big drama on the small screen*. London: : BFI Publishing 2004.

128

Reimer M, Ali N, England D, et al., editors. *Seriality and texts for young people: the compulsion to repeat*. Houndmills, Basingstoke, Hampshire: : Palgrave Macmillan 2014.

<http://ezproxy.lib.le.ac.uk/login?url=http://lib.mylibrary.com?id=727927>

129

Literatur in Wissenschaft und Unterricht. 2014;**47**.

130

Kelleter F. Media of Serial Narrative. Ohio State University Press 2017.

<http://ebookcentral.proquest.com.ezproxy4.lib.le.ac.uk/lib/leicester/detail.action?docID=4854569>

131

The Velvet Light Trap-Number 79, Spring 2017.

http://librarysearch.le.ac.uk/44UOLE_VU1:default_scope:44UOLE_ALMA51125487220002746

132

Palmer B, Klein AA. Cycles, Sequels, Spin-offs, Remakes, and Reboots Multiplicities in Film and Television. University of Texas Press 2016.

http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664737140002746&institutionId=2746&customerId=2745