

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* vol. *Exeter Studies in Film History* 11–39 (University of Exeter Press, 2016).

2.
Eco, U. Interpreting Serials: Chapter. in *The limits of interpretation* vol. *Advances in semiotics* 83–100 (Indiana University Press, 1990).

3.
Eco, U. The Myth of Superman, Chapter. in *The role of the reader: explorations in the semiotics of texts* vol. *Advances in semiotics* 107–124 (Indiana U.P., 1979).

4.
Hagedorn, R. Doubtless to be Continued: A Brief History of Serial Narrative: Chapter. in *To be continued: soap operas around the world* 27–48 (Routledge, 1995).

5.
Poot, L. T. On Cliffhangers. *Narrative* **24**, 50–67 (2016).

6.
Chadwick, J. et al. First episode. *Bleak House* (2006).

7.

Geraghty, C. *The Continuous Serial: A Definition*. Coronation Street 9-26 (1981).

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*. (Palgrave, 2001).

11.

Dickens, C. *Bleak house*. (Electric Book Co, 2001).

12.

Hayward, J. Introduction: Chapter. in *Consuming pleasures: active audiences and serial fictions from Dickens to the soap opera 1-20* (University Press of Kentucky, 1997).

13.

Geraghty, C. *Bleak house*. vol. *BFI TV classics* (BFI, 2012).

14.

Geraghty, C. *Women and soap opera: a study of prime time soaps*. (Polity Press, 1990).

15.

Law, G. Serializing fiction in the Victorian press. (Palgrave, 2000).

16.

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

17.

Ed Wiltse. 'So Constant an Expectation': Sherlock Holmes and Seriality. Narrative **6**, 105-122 (1998).

18.

Mayer, R. Serial Fu Manchu: the Chinese supervillain and the spread of Yellow Peril ideology. vol. Asian American History and Culture (Temple University Press, 2013).

19.

Stein, L. E. & Busse, K. Sherlock and Transmedia Fandom: Essays on the BBC Series. (McFarland & Company, Inc., Publishers, 2012).

20.

Lynnette R. Porter. Sherlock Holmes for the 21st century. (McFarland & Company, Inc., Publishers, 2012).

21.

Holmes, S. Adventure of Sherlock Holmes. (Global Media, 2006).

22.

Ritchie, G. et al. Sherlock Holmes. (2010).

23.

Lanfield, S. et al. *The hound of the Baskervilles*. vol. *Sherlock Holmes : the definitive collection* (2005).

24.

Daniels, L. *Empire: Season 1* [DVD]. (2015).

25.

Newman, M. Z. 'From Beats to Arcs: Towards a Poetics of Television Narrative'. (2006).

26.

Booth, P. 'Memories, Temporalities, Fictions: Temporal displacement in Contemporary Television'. (2011).

27.

Geraghty, C. 'Aesthetics and quality in popular television drama' *International Journal of Cultural Studies* 6,. 25-45 (2003).

28.

Mittell, J. *Genre and television: from cop shows to cartoons in American culture*. (Routledge, 2004).

29.

Mittell, J. 'Previously On: Prime Time Serials and the Mechanics of Memory'. (2009).

30.

Creeber, G. "'Taking our personal lives seriously": intimacy, continuity and memory in the television drama serial'. (2001).

31.

Johnson, C. 'Tele-branding in TVIII: the network as brand and the programme as brand'. (2007).

32.

Corner, J. 'Narrative' in Critical ideas in television studies. in vol. Oxford television studies (Oxford University Press, 1998).

33.

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

34.

Reiner, J. et al. Friday night lights: Season 1. (2012).

35.

Campion, J. Top of the Lake. (2013).

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'. (2007).

37.

Hills, M. 'Television Aesthetics: A Pre-structuralist Danger?' (2011).

38.

Spigel, L. & Olsson, J. Television After TV: Essays on a Medium in Transition. (Duke University Press., 2004).

39.

Kompare, D. 'Publishing flow: DVD box sets and the reconception of television'. (2006).

40.

Holdsworth, A. 'Televisual Memory'. *Screen* (London) **Vol.51 (2)**, (2010).

41.

Kackman, M. 'Quality Television, Melodrama, and Cultural Complexity'. (2008).

42.

Mittell, J. 'Authorship, intentionality and intelligent design'. (2009).

43.

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

44.

Jacobs, J. 'Issues of Judgement and Value in Television Studies' *International Journal of Cultural Studies*. 427-447

<http://ics.sagepub.com.ezproxy4.lib.le.ac.uk/content/4/4/427.full.pdf+html> (2001).

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* 429-437 (MIT Press, 2009).

47.

Kelleter, F. Serial agencies: The wire and its readers. (Zero Books, 2014).

48.

Mittell, J. Complex TV: the poetics of contemporary television storytelling. (New York University Press, 2015).

49.

Kennedy, L. & Shapiro, S. The wire: race, class, and genre. vol. Class : culture (University of Michigan Press, 2012).

50.

Potter, T. & Marshall, C. W. The wire: urban decay and American television. (Continuum, 2009).

51.

Turnbull, S. The TV crime drama. (Edinburgh University Press, 2014).

52.

Whitfield, J. Beginnings and Endings in Films, Film and Film Studies. University of Warwick, 13 June 2008. Screen **49**, 471-476 (2008).

53.

Williams, L. On the Wire. (Duke University Press, 2014).

54.

Corkin, S. Connecting The wire: race, space, and postindustrial Baltimore. vol. Texas film and media studies series (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. vol. 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 vol. Film and culture 221–262 (Columbia University Press, 2001).

62.

Gardner, J. Serial Pleasures, 1907-1938' Chapter. in Projections: comics and the history of twenty-first-century storytelling vol. Post 45 29–67 (Stanford University Press, 2012).

63.

Dahlquist, M. Exporting Perilous Pauline: Pearl White and the serial film craze. vol. Women and film history international (University of Illinois Press, 2013).

64.

Stamp, S. Movie-struck girls: women and motion picture culture after the nickelodeon. (Princeton University Press, 2000).

65.

Canjels, R. Distributing silent film serials: local practices, changing forms, cultural transformation. vol. Routledge advances in film studies (Routledge, 2010).

66.

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

67.

Singer, B. Serials, Chapter. in *The Oxford history of world cinema* 105-111 (Oxford University Press, 1996).

68.

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

69.

Brasch, I. & Mayer, R. Modernity management: 1920s cinema, mass culture and the film serial. *Screen* **57**, 302-315 (2016).

70.

Butler, K. J. *Irma Vep: Vamp in the City: Mapping the Criminal Feminine in Early French*

Serials: Chapter. in *A feminist reader in early cinema* vol. *Camera obscura* book 195–220 (Duke University Press, 2002).

71.

Callahan, V. *Zones of anxiety: movement, Musidora, and the crime serials of Louis Feuillade*. vol. *Contemporary approaches to film and television series* (Wayne State University Press, 2005).

72.

Marlow-Mann, A. *British Series and Serials in the Silent Era: Chapter*. in *Young and innocent?: the cinema in Britain, 1896-1930* vol. *Exeter studies in film history* 147–161 (University of Exeter Press, 2002).

73.

Stamp, S. *An Awful Struggle Between Love and Ambition: Serial Heroines, Serial Stars and Their Female Fans: Chapter*. in *The silent cinema reader* 210–225 (Routledge, 2004).

74.

White, P., Gasnier, L. J. & MacKenzie, D. *The perils of Pauline*. (1914).

75.

Vincent, J. *A Woman in Grey*. (1919).

76.

Feuillade, L., Breon, E., Navarre, R., Allain, M. & Souvestre, P. *Fantômas*. vol. *Artificial eye*.

77.

Eason, B., Brower, O., Autry, G. & Darro, F. *The phantom empire*. (2935).

78.

Higgins, S. The Inevitability of Chance: Time in the Sound Serial: Chapter. in *Media of Serial Narrative* 93–107 (Ohio State University Press, 2017).

79.

Telotte, J. P. A Charming Interlude: Of Serials and Hollow Men, Chapter. in *Replications: a robotic history of the science fiction film* 91–110 (University of Illinois Press, 1995).

80.

Kinnard, R., Crnkovich, T. & Vitone, R. J. *The Flash Gordon serials, 1936-1940: a heavily illustrated guide.* (McFarland, 2011).

81.

Barefoot, G. Who Watched that Masked Man? Hollywood's Serial Audiences in the 1930S. *Historical Journal of Film, Radio and Television* **31**, 167–190 (2011).

82.

Kuhn, A. Jam Jars and Cliffhangers: Chapter. in *An everyday magic: cinema and cultural memory vol. Cinema and society* 38–65 (I.B. Tauris, 2002).

83.

Hurst, R. M. *Republic Studios: between poverty row and the majors.* (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* **8**, (2014).

85.

Higgins, S. *Matinee Melodrama.* (Rutgers University Press, 2016).

86.

Higgins, S. Suspenseful Situations: Melodramatic Narrative and the Contemporary Action Film. *Cinema Journal* **47**, 74–96 (2007).

87.

Mayer, G. *Encyclopedia of american film serials*. (McFarland & Company, Inc., Publishers, 2017).

88.

Tuska, J. *The vanishing legion: a history of Mascot Pictures, 1927-1935*. vol. *McFarland classics* (McFarland, 2000).

89.

Barefoot, G. *The lost jungle: cliffhanger action and Hollywood serials of the 1930s and 1940s*. vol. *Exeter Studies in Film History* (University of Exeter Press, 2016).

90.

Beebe, F., Goodkind, S. A. & Crabbe, B. *Buck Rogers*. (2003).

91.

Stephani, F., Crabbe, B., Rogers, J. & Middleton, C. *Flash Gordon*. vol. *Flash Gordon* (1999).

92.

Beebe, F., Crabbe, B., Rogers, J. & Middleton, C. *Flash Gordon's trip to Mars*. vol. *Flash Gordon* (2000).

93.

Beebe, F., Taylor, R., Crabbe, B., Hughes, C. & Middleton, C. Flash Gordon conquers the universe. vol. Flash Gordon (2000).

94.

Brower, O. et al. The science fiction cliffhanger collection. (2006).

95.

Schaeffer, A. & McGowan, J. P. The Hurricane Express, The John Wayne cliffhanger collection. The John Wayne cliffhanger collection (1932).

96.

Lugosi, B., Herman, A. & Clark, C. The whispering shadow. vol. Classic movie serials (2004).

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. (Palgrave Macmillan UK, 2012).

100.

Kate Webb. Bill Douglas among the Philestines: From the Trilogy to Comrades. Cinéaste **37**, 28-32 (2012).

101.

Guy Barefoot. Autobiography and the autobiographical in the Bill Douglas trilogy. Author(s):Guy Barefoot Document types:Commentary Document features:References, Photographs Publication title:Biography. Honolulu: Winter 2006. Vol. 29, Iss. 1; pg. 14, 18 pgs Source type:Periodical Text Word Count6448 **29**, (2006).

102.

Bill Douglas: a lanternist's account. (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* **3**, 298–313 (2010).

104.

Perkins, Claire. Remaking and the Film Trilogy: Whit Stillman's Authorial Triptych. *The Velvet Light Trap* **61**, 14–25 (2008).

105.

Bruzzi, S. Seven up. vol. BFI tv classics (BFI, 2007).

106.

Kies

owski, K. & Binoche, J. Trois couleurs: bleu =. vol. Artificial eye.

107.

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

108.

Fabrizi, A. & Rossellini, R. Roma, citta aperta =: Rome, open city. vol. Roberto Rossellini's

war trilogy (2005).

109.

Jackson, P. et al. The lord of the rings: the fellowship of the ring. (2002).

110.

Linklater, R., Arquette, P., Coltrane, E., Linklater, L. & Hawke, E. Boyhood. (2014).

111.

Truffaut, F., Léaud, J.-P., Maurier, C. &
Re

my, A. Les quatre cents coups =: The 400 blows. vol. François Truffaut-the films (2006).

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 95-134 (New York University Press, 2006).

114.

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

115.

Beatty, B. The Blockbuster Superhero: Chapter. in American film history: selected readings, 1960 to the present (eds. Lucia, C. A. B., Grundmann, R. & Simon, A.) 423-437 (Wiley Blackwell, 2016).

116.

Gordon, I., Jancovich, M. & McAllister, M. P. *Film and Comic Books*. (University Press of Mississippi, 2007).

117.

Kallay, J. *Narrative Architecture: Databases, Labyrinths and Stories That Won't End*: Chapter. in *Gaming film: How games are reshaping contemporary cinema* 32-65 (Palgrave Macmillan, 2013).

118.

Gray, R. J. & Kaklamanidou, B. *The 21st Century Superhero: Essays on Gender, Genre and Globalization in Film*. (McFarland & Company, Inc., Publishers, 2011).

119.

Scolari, C. A., Bertetti, P., Freeman, M., & SpringerLink (Online service). *Transmedia Archaeology: Storytelling in the Borderlines of Science Fiction, Comics and Pulp Magazines*. (Palgrave Macmillan UK, 2014).

120.

Flanagan, M., Livingstone, A. & McKenny, M. *The Marvel Studios phenomenon: inside a transmedia universe*. (Bloomsbury Academic, 2016).

121.

Wolf, M. J. P. *World-Building in Watchmen*. *Cinema Journal* **56**, 119-125 (2017).

122.

Nolan, C. *The Dark Knight Trilogy*.

123.

Favreau, J., Downey, R., Howard, T., Bridges, J. & Paltrow, G. Iron Man. (2008).

124.

Whedon, J. 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 (2011).

126.

Allen, R. & Berg, T. van den. Serialization in popular culture. vol. Routledge research in cultural and media studies (Routledge, 2014).

127.

Creeber, G. Serial television: big drama on the small screen. (BFI Publishing, 2004).

128.

Seriality and texts for young people: the compulsion to repeat. vol. Critical approaches to children's literature (Palgrave Macmillan, 2014).

129.

Literatur in Wissenschaft und Unterricht. **47**, (2014).

130.

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

131.

The Velvet Light Trap-Number 79, Spring 2017.

132.

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