

Tufts University

Game of Titles:

A Theoretical Approach for Title Sequences in the Age of
Complex TV

Amanda Rose

FMS 94-08: Television in the Age of Change

Professor Tasha Oren

December 19, 2017

Introduction

The television title sequence is the raised curtain before the show, the dimming of the lights before the film, the tuning of the instruments before the concert begins. We clap on cue to the theme song of *Friends*; we scroll through the map of Westeros before *Game of Thrones*; we settle into the neo-noir aesthetic of Marvel's *Jessica Jones*. The title sequence is the prelude for the audience, a transition from the real world into the logistic, aesthetic, and tonal world of the text.

Many television scholars grant title sequences a status as a distinct form, contextualizing them within a plethora of concepts and specific lenses. Jonathan Gray places title sequences in the context of Genette's ideas on paratexts; Monika Bednarek surveys 50 different title sequences and integrates social semiotics into her analysis; Annette Davidson studies audience viewing behaviors for title sequences; Stacey Abbott takes a genre-specific approach for the openings of horror shows; and Cory Barker and John Ellis explore network and cable's relationship with title cards and narration time. These scholars pull from studies on the opening sequences of films, sociological concepts, audience behavior studies, and marketing strategies. Yet, for all the theoretical attention paid to the title sequence, no scholar has yet to integrate these multiple angles of analysis into one comprehensive title sequence theory.

The purpose of this paper is to propose such a theory: an inclusive and universally-applicable taxonomy of the television title sequence. I will break down the title sequence into its three main components (length, location, and visuals and imagery) which will provide the insight necessary to decode its fourth (paratextual function). These components result from an extensive compilation of observations and theories from multiple television scholars, as well as my own analysis. Their

combination provides a detailed insight into the artistic and industrial influences behind the creation of title sequences and how the manifestation of each component contributes to serving its intended paratextual functions. In doing this, I hope to further the legitimization of title sequences as an art form and as a crucial component of watching and understanding television by giving a systemic framework for analysis and discussion. To further contextualize my exploration of title sequences, I will also provide a brief history of their evolution through the history of television and reflect on their unique place in the age of time-shifting and streaming devices.

The Evolution of the Title Sequence

When reviewing the history of television and its industrial and artistic developments, media scholars label three distinct eras as TV1 (1950s-1980s), TV2 (1980s-2000s), and TV3 (2000s-present). These periods are defined by shifts in the television market in terms of how shows are created, distributed, and consumed (Oren). As the medium of television developed and matured in form and content, title sequences developed along with them.

At first, title sequences were much like the shows they accompanied: short, informative, generic platforms for product placements, stuffed between commercials and filled with enough exposition to understand the show they preceded. This type of television morphed into a more complex form in the Network Era (TV1), a time when the television market was dominated by three media conglomerates: NBC, CBS, and ABC. With the sudden expansion of available television content and tight broadcast schedules, title sequences became a useful means of interrupting the “broadcast flow” to separate the start of one show from the end of another. In the 1970s, theme songs

became an integral part of introducing shows, and title sequences began taking more risks visually to capture the attention of their audiences (Ingram).

The mid-1990s (towards the end of TV2) signaled a significant shift in title sequence design because of two simultaneous developments. The availability of new design technology such as the Adobe Creative Suite opened a new realm of visual possibilities for moving images, and the marked shift away from episodic television towards serial narration freed title sequences from explaining the full premise of a show at the start of each installment (“Opening Credits”). These newfound aesthetic capabilities and expressive autonomies permitted title sequences to indulge in contextualization over synops in innovative and tonally interesting ways (Westmore).

Throughout the next two decades, television creators allowed title sequence designers to pursue creative avenues to introduce their stories. Some began incorporating influences from outside the television world (*Fresh Prince of Bel-Air*’s music video aesthetic) or inverting the tradition of overt exposition through ambiguity (Tony’s long drive at the start of *The Sopranos*). They significantly increased in length, stretching anywhere from a seven second title card to a minute and a half. HBO especially encouraged title sequence developers to explore with new techniques and abstract interpretations as a marker of production quality, securing themselves as a pioneer of “prestige television” with such dynamic and innovative sequences as *The Newsroom*, *True Blood*, *Game of Thrones*, and *True Detective* (“Opening Credits”). Both network and cable followed suit, and as streaming services began to offer original programming, they also paid attention to the conventions and aesthetics of their title sequences. As technological breakthroughs, production demands, and aesthetic

innovations continue to influence the creation of modern television, so will they impact title sequence design.

Functions of the Title Sequence

The purpose of the title sequence is to “seduce, prepare, and inform” the viewer of what’s to come (Coulthard). Its most basic definition is a series of moving images which, at minimum, communicate the show’s title. Typically located towards the beginning of an episode, the sequence signals the start of a new program, especially important for network programs striving to break the “broadcast flow” in medias res (Gray 75) and grab the viewer’s attention (Bednarek 37). As Lisa Coulthard underscores, familiarity breeds enjoyment: in even the most serial of television shows, title sequences provide continuity and enforce the ritual nature of television-watching (Coulthard). The title sequence typifies the show’s characters, themes, aesthetic, or mood, branding the show and predicting its genre, which writers can either affirm or contradict as the series develops (Bednarek 37).

As a moving image intended for consumption, aesthetics play a crucial role in the existence of the title sequence. However, as Genette expresses, “the main issue...is not to ‘look nice’ around the text but rather to ensure for the text a destiny consistent with the author’s purpose” (Genette 407). How does the title sequence achieve this “destiny” for its parent text? In dissecting the title sequence into its various parts, analyzing the choices behind each part, and then evaluating the sequence in a holistic manner, television scholars and passionate viewers can better understand how title sequences advance their intended goals in relation to their parent text.

What follows is a four-part taxonomy for decoding the components that make up a title sequence. I will discuss each part of my taxonomy in depth and list examples which illustrate my point. Although I will point to the sequences that best illustrate each part of the taxonomy, I want to emphasize that for a given title sequence, all parts of the theory are at work, and it is only when all four factors are considered together that a title sequence may be fully understood. Therefore, in the fourth and final part of my theory, I will put this holistic approach into practice by analyzing four title sequences in greater depth: *Game of Thrones*, *The West Wing*, *House of Cards*, and *American Horror Story: Murder House*.

Part One: Length

The length of the title sequence is flexible, ranging anywhere from a five-second title card to a two-minute miniature film. Content creator Lewis McGregor relates the length of a television titles sequence to the screen time of its parent text. If a feature film dedicates roughly 1.9% of its two-hour screen time to an opening sequence, then the title sequence of an hour-long television episode should last no longer than 7.2 seconds (“Title Sequences”). However, in a survey of 50 contemporary title sequences, Bednarek computes an average duration of 34 seconds per sequence: thus, title sequences that stretch beyond this average must contribute something substantial to the quality of the series to have merit (Bednarek). The decision to include a longer or a shorter sequence does not appear to correlate with the show’s distributor, nor the costs involved in making it: both network and cable feature high-end shows across a variety of genres, some with brief openings (Fox’s *24*; HBO’s *Veep*; Netflix’s *13 Reasons Why*) and others

with extensive leading sequences (ABC's *Twin Peaks*; Showtime's *Dexter*; Netflix's *House of Cards*).

A lengthy opening sequence may reflect a desire to position the show as high-quality entertainment or an effort to impose a specific interpretation of its meaning. An elaborate sequence suggests that considerable time, money, and creative efforts were expended to produce it, approaching the production levels and corresponding prestige status of a feature film ("Opening Credits").¹ A longer title sequence also provides enough time to develop a "proper interpretation" of the show's themes and intentions to the viewer through specific details or a miniature storyline, indicating the "correct" way to consume and engage with the series (Gray 74).

A shorter title sequence often results from thematic intentions or production necessities. For networks who must adhere to strict broadcast schedules, sacrificing a long, elaborate sequence for a striking title card means freeing up extra time to develop the narrative each week (Barker 44, Ellis).² On the other hand, in contrast to lengthy sequences with specific tonal expressions, short title sequences deliberately withhold information about the characters or plot and refuse to pin down a moral or thematic center (ABC's *Lost*; NBC's *Heroes*) (Gray 74). This thematic or moral ambiguity serves to both draw the viewer in and encourage them to come to their own conclusions. Both

¹ The development of elaborate title sequences is a trademark of HBO, who strove to assert itself as the leader of the prestige television era by outsourcing many of their title sequence designs to separate production companies so they have the attention and resources needed for an independent production.

² On Twitter, Shonda Rhimes cited this as the reason for cutting down the 30-second opening sequence of *Grey's Anatomy* after the first few episodes, although the sequence made a return several seasons later to celebrate the show's 300th episode ("Grey's Anatomy").

industrial constraints and thematic interests influence the length of a given title sequence and nod to proper consumption practices for viewers.

Part Two: Location

The title sequence is commonly referred to as the “opening sequence” for a reason: in most television shows, it appears within the first several minutes of screen time. The variations on where exactly the sequence is placed depend mainly upon the narrative structure and flow of the episode and the show’s creative decisions regarding temporality. While an in-depth discussion of time and plot is beyond the scope of this paper, I will explore common locations for title sequences and provide insights as to why these decisions are made in the context of ritual television watching.

Episodes that commence with the title sequence often prioritize interruption of the broadcast flow, signaling the start of a new program and preparing the viewer to transition out of the previous show’s context and into a new one. Others delay the title sequence so that it follows a short scene, known as the “cold open.” The content preceding the title sequence provides immediate entertainment and plot development to hook the viewer with speedy sitcom laughs (NBC’s *Friends*; Netflix’s *One Day at a Time*), narrative enigmas (AMC and FX’s *Breaking Bad*; NBC’s *House*), or a recap sequence to contextualize new developments (CBS’ *NCIS*; HBO’s *Game of Thrones*). Regular use of the cold open format in a series creates expectations for dedicated viewers, since they come to expect the recipe of “cold open + title sequence + main narrative,” thus becoming a ritual part of their television experience. A sudden displacement of the title sequence therefore startles the viewer, and this break in the norm is a signal of significant developments or unconventionality.

Some title sequences do not appear until significantly later into the episode, where either broadcast flow interruption is less of a priority for the show or the arc of the episode does not allow for the early disruption of a title card or sequence (ABC's *Alias*; Netflix's *Master of None*). An extension of the cold open format, these shows emphasize the importance of the narrative over the name. For CBS, displacing the title sequence for *The Good Wife* allowed viewers such as NPR's David Bianculli to be

caught by surprise because by that time, I'm so involved with the plot I forget that the credits haven't run yet. But when they arrive with flair and a bit of dramatic punctuation, they always remind me, week in and week out, that I'm watching one of TV's best dramas (Bianculli).

This legal drama's spinoff, *The Good Fight*, also includes a locationally unconventional title sequence, appearing almost halfway through the episode and signaling the show's intent to explore thematically progressive and political themes (Upadhyaya). The location of the title sequence reflects narrative and production interests and underscores the importance of ritual in the process of television watching.

Part Three: Visuals and Imagery

This third part of my taxonomy focuses exclusively on the visual components of title sequences which, due to recent developments in technology, are nearly limitless. From computer-generated graphics to archival footage to any combination imaginable, title sequences encompass a broad range of moving images, and like their parent texts they are carefully constructed with intention in each frame. In her study on title sequences, Bednarek employs a multimodal analysis based in social semiotics to break down the meanings behind title sequence images. The theory separates the intentions behind the images in terms of the presented participants, the actions they undertake,

their circumstances, and how their relationships to each other, the audience, and the course of the narrative are expressed in such concentrated timeframe (Bednarek 40). In lieu of an in-depth visual analysis of title sequences in terms of the cinematographic choices which communicate these relationships, I shall instead focus on the types of images and subjects that title sequences often feature, and the way that these decisions impact the consumption of the television show.

Due to the standardization of exhaustive closing credits at the end of an episode, opening credits have become non-compulsory for title sequences. Thus, the decision to include them and the extent to which they are included speaks to the intended perception of who the show's creators are. When a title sequence ends with a prominently placed creator or executive producer credit, the show signals an attempt to elevate itself and its showrunner to a cult status (The WB's *Buffy the Vampire Slayer*; HBO's *The Newsroom*; Hulu's *The Mindy Project*). When a show's creator wants to underscore the contributions of its actors, or gain a ratings boost from their celebrity image and the parasocial relationships they are bound to foster with viewers, they utilize a "personal credit shot" to link the actor's name closely with the series (CBS' *The Crazy Ones*; NBC's *The West Wing*; HBO's *Sex and the City*) (Bednarek). The presence and number of credits in a title sequence is typically linked to its length as well. By including the names of the people who created the world and narrative of the show, most of whom viewers will never see or interact with, title sequences straddle the diegetic and non-diegetic world, forcing viewers to acknowledge its manufactured quality just as they invest their real time and emotions into the show and its characters (Abbott 113).

The prominent inclusion of characters and scenes in a title sequence introduces and communicates the importance of setting, plot, and character dynamics to the

understanding of the show. It encourages a suspension of disbelief in asking the audience to buy into the world of the character as their given reality, even when it is drastically different from our own. The number of characters and the amount of time granted to them in the title sequence indicates whether the show features an ensemble cast (ABC's *Modern Family*; Fox and Netflix's *Arrested Development*) or focuses on a main character (Showtime's *Dexter*; HBO's *The Sopranos*), setting up expectations for the viewer to either identify with one of many or formulate an opinion on the center character.

Other types of sequences exclude their characters altogether, opting for animated sequences (CBS' *Star Trek: Discovery*; AMC's *Mad Men*), B-roll (HBO's *Deadwood*), abstract shots (HBO's *True Blood*), or a combination (NBC's *House*) for a more atmospheric approach in communicating the show's premise and themes. They can be long and elaborately shot, like the detailed, ever-shifting map appearing at the start of each *Game of Thrones* episode, or they can build upon the simplicity of the title card with typography and short animations, such as the Stephen King-esque glowing red letters for Netflix's *Stranger Things* or the computerized and shattered sequence for Channel 4's *Black Mirror*. The exclusion of specific scenes and characters also gives title sequences the lifespan to encompass a growing narrative ("The Art").³

A title sequence may also choose to either use or integrate found footage. Such shots are not explicitly manufactured for the show, but draw from personal stories or historical events. These types of sequences serve to ground the parent text in a historical

³ Few modern title sequences, however, are entirely static; several evolve to accommodate for their parent text's narrative developments (HBO's *Game of Thrones*; Netflix's *BoJack Horseman*) while others change on a seasonal basis to keep the attention of their viewers or to update personal credit shots for aging actors.

reality (official photographs and references to Russian-American conflicts in FX's *The Americans*) or other media texts (clips from *The Queen* (1968), a film about a drag queen in the sequence for Amazon's *Transparent*), and require dedicated viewers to pay attention to the historical and cultural references, apply outside knowledge or actively seek it out to better understand the parent text (Vider).

Why would a television show choose to either shoot additional footage and compile it themselves, or out-source the title sequence to a production company when they can use their own shots from the show? Like unconventional sequence lengths and locations, these abstract arthouse pieces indicate a high quality of production and an interest in thematic and aesthetic risk-taking (Bednarek). Due to their lack of narrative specificity, they read as complementary tone poems to their parent texts, providing an insight into the mood and premises of the show without revealing much information ("Opening Credits"). An opening sequence that contrasts its parent text adds intrigue and another layer of interpretation for the viewer to puzzle through as well ("The Art"). With so many visuals to choose from, the creators of television shows and their title sequences explicitly choose the images and aesthetics that best express their intent, classified most succinctly in terms of paratextual functions.

Part Four: Paratextual Functions through Case Studies

Beyond relaying the title of the show and its central creators, the title sequence's other elements are chosen based on how the show's creators require the sequence to serve its parent text. For, as Genette notes, the title sequence "is always subordinate to 'its' text, and this functionality determines the essence of its appeal and its existence" (Genette 12). A given sequence may fulfil more than one paratextual function at once,

and the most complex ones often do. As part of my exploration of the three umbrellas of title sequence functions (expositional, tonal, promotional), I will use the previous three prongs of my theory to analyze an example or dichotomy that illustrates my ideas.

Expositional (HBO's *Game of Thrones*): Some shows, especially fantasy and historical realism series, deal with expansive story worlds and a wide breadth of names and knowledge that confuse even the most dedicated of viewers. Thus, title sequences serve as a complementary viewer's guide, offering an expositional orientation and repetition of names to facilitate comprehensive consumption of the show. *Game of Thrones* is a notable example, whose dynamic title sequence won a Primetime Emmy Award for Outstanding Title Design in its first season ("Title Sequence." *Game of Thrones*). As with many other HBO shows, its title sequence is long (90 seconds) and demonstrably high in production value, with intricate computer-generated animations of cities and locations that change to accommodate the settings and seasons featured in each episode.

The title sequences follow certain rules, adhering to a design bible much like a television show. They must remain under 90 seconds, feature no more than six locations, and allow capital cities to visually represent entire regions (Houghton). Every sequence opens with a glowing astrolabe etched with scenes from the folklore of Westeros: its inclusion at the very top of the episode underscores the importance of these backstories to the events and character dynamics of the show. The camera then roams freely from city to city across a concave map of Westeros and Essos, the two continents in the world of *Game of Thrones*. Clear labels accompany the regions, and distinctive house crests adorn the whirring cityscapes to remind the viewer of which family controls what part of their world at any given time. Finally, the astrolabe returns,

flashing the title of the show before cutting to black to display the writer and director credits.

According to an interview with Angus Wall, the creative director of *Elastic* (the production studio responsible for creating these and many other title sequences such as HBO's *Westworld* and Netflix's *The Crown*), showrunners Dan Weiss and David Benioff wanted a title sequence that would help viewers orient themselves geographically in the world of *Game of Thrones*, and thus the concept behind the dynamic map was born (Wall). However, the title sequence also serves as a meta-commentary on the series; for all the conquests and sacrifices that the characters make to gain power and control over land and each other, their efforts and infighting are futile against the test of time (or, the existential threat of the White Walkers) (Houghton). Title sequences like *Game of Thrones* provide crucial supplementary exposition and narrative information that enhances the viewer's experience and understanding of the show and demonstrates a considerable effort on the part of HBO and its creators to cater to the comprehension and expectations of its audience.

Tonal (Netflix's *House of Cards* and NBC's *The West Wing*): The title sequence can also function to "warm up" the viewer by creating genre-based and tonal expectations through images and sound. It prepares the viewer to enter the world of a series and makes subtle commentary on the themes and viewpoints of the characters themselves. Juxtaposing the title sequences of two modern political dramas, *The West Wing* and *House of Cards*, brings out the effect of this tone-setting function.

The West Wing's 50-second title sequence is a series of personal credit shots superimposed over the image of a billowing American flag with noble, patriotic music in the background. The use of slow-motion, subtle Ken Burns effect, and black and white

photography elevates the images of the cast to the level of a historical documentary. The focus on characters in the title sequence reflects the values of the television show, which espouses the importance of friendship and community to survive hardships and achieve success. The American symbols and grand music emphasize that this political drama is one that celebrates the work of those who serve the nation in Washington, DC. The sequence's final credit identifies Aaron Sorkin as the show's creator, solidifying his status as an auteur through this acclaimed NBC series.

House of Cards, while also a political drama, signals to its viewers through its high-quality, minute and a half title sequence that it plans to explore much darker and more cynical themes. While neither Frank Underwood nor any other characters are featured in personal credit shots, the extreme low-angle shots and time lapses of the most famous landmarks in Washington DC demonstrate the ambitious politician's mastery over his surroundings and the convoluted morality he employs to gain and maintain it. The action never stops from day to night, rain or shine, as the camera passes over statues and dumping grounds, drawing a contrast between the politically elite and those who are tarnished and disposed of in their wake (Barker 45). These images, set to the tune of tonally unresolved string instruments and blaring trumpets, prepare the viewer to witness the dark side of political power and the spiraling corruption of public figures. While both dramas follow politicians and their staff in Washington DC, their title sequences indicate their larger aesthetics and themes and draw the viewer into their specific story worlds.

Promotional (FX's *American Horror Story*): Previous television scholars such as Jonathan Gray argue that the title sequence functions like a trailer, using images, sounds, and editing to brand the show through messaging and entice the viewer to

watch the full product that follows (Ellis). Several title sequences, however, function as an actual teaser for their parent text and are released as a promotional sequence before the premier of the show itself. The potential goals behind this marketing strategy are all encapsulated by the decisions behind the early release of the title sequence for *American Horror Story: Murder House*. Launched online before the series premiere in 2011, the minute-long sequence features a montage of black and white photos of children and babies (previous tenants of the house who now haunt it), body parts in jars, and skeletons tucked in corners (Woodall. Much like a long-awaited trailer, the title sequence both generated speculation about the advancement of the horror genre through television and quelled concerns of how the creators of *Glee* would fare in such a starkly different genre (Abbott 118). Whether they precede their parent text by several days or several seconds, title sequences fulfil a promotional function by tapping into the emotional and intellectual curiosities of the viewer and inviting them to watch the full episode, season, and series.

The Fate of Title Sequences in the Era of Time-Shifting

Today, title sequences are caught in a duality of innovation. Just as they have reached their apparent peak on network, cable, and streaming in terms of complex aesthetics and creative approaches, time-shifting capabilities and binge-watching habits allow and encourage viewers to skip title sequences altogether with the click of a button (The Atlantic). Omitting the title sequence from one's regular viewing habits is logical in the interests of saving time and avoiding redundancy (Barker) and certainly facilitates a more seamless binge-watching experience for consuming serial narratives (McNutt).

However, there are several reasons why the title sequence is not and should not be skipped. According to Davidson's conclusions from her focus group study of consumers of serial television, the yearn for familiarity and the catchiness of the music are large factors in cementing a positive relationship with the title sequence. Furthermore, Davidson notes that a large factor in most participants' decision to watch or skip a sequence is whether they "consider it a vital part of the show that follows, or extraneous, supplementary, an element that may be skipped to get to the action/content more quickly" (Davidson 14). Thus, if the creators of title sequences want their work to be watched and appreciated in the contemporary age of time-shifting in television, they must cement the paratextual functions described above and ensure that the sequence enhances and is crucial to the full enjoyment of the parent text.

Conclusion and Topics to Explore

Television title sequences are integral parts to the consumption and understanding of contemporary series, and thus they merit a theory of their own. By analyzing a sequence in terms of its length, location, visuals and imagery and using these components to determine its paratextual functions, television scholars and enthusiasts alike can have a theoretical framework for comparing and discussing title sequences on concrete levels. Each part of my proposed taxonomy also speaks to a larger tension that has always been present in the televisual form: artistic ambitions and the constraints of the industry's demands on scheduling and audience engagement. While "time is money," title sequences spend both well, and they enhance television's claim as a legitimate art form and provide deeper thematic and aesthetic perspectives to a complex narrative.

There are several related topics that, while beyond the scope of this paper, should be explored with further research and analysis to add to the scholarly discourse on title sequences. Music is a crucial component to the title sequence, and while I was unable to fit sound into my taxonomy, one could spend an entire piece focusing on the relationship between sound and image in sequences, the decision to use a distinctive theme song as a trademark or employ a different song for each episode, songs that contrast or match the tone of a show, and the way that music factors into a viewer's decision to skip or watch a sequence. Furthermore, certain combinations within the components I used in my theory would frequently occur, in a phenomenon Bednarek calls "clustering," and further observation is necessary to decode why these pairings exist (Bednarek). One could also take a closer look at title sequences by genre or distributor, or focus on those that evolve over the course of a season or series, and how they influence the viewer's overall experience and understanding of a televisual narrative.

References

Abbott, Stacey. "I Want to Do Bad Things with You': The Television Horror Title Sequence." *Popular Media Cultures: Fans, Audiences, and Paratexts*, edited by Lincoln Geraghty, Palgrave Macmillan, 2015, pp. 110-26, connect.xfinity.com/appsuite/api/mail/paratext%20and%20credit%20sequence.pdf?action=attachment&folder=default%20FINBOX&id=177015&attachment=2&user=2&context=5292045&decrypt=&sequence=1&delivery=view. Accessed 19 Dec. 2017.

- Barker, Cory. "Terms of Excess." *The Age of Netflix: Critical Essays on Streaming Media, Digital Delivery and Instant Access*, by Cory Barker and Myc Wiatrowski, McFarland, 2017, pp. 41-43. *Google Books*, books.google.com/books?id=WqYyDwAAQBAJ&pg=PT60&lpg=PT60&dq=scholar+tv+title+sequences&source=bl&ots=Moy-naIt0x&sig=-eKeFxlrtvj2llwsBc-ZviXbi4&hl=en&sa=X&ved=oahUKEwj6hOmU4tLXAhVM64MKHbvGAKsQ6AEIUjAH#v=snippet&q=opening%20sequence&f=false. Accessed 19 Dec. 2017.
- Bednarek, Monika. "‘And They All Look Just the Same’? A Quantitative Survey of Television Title Sequences." *SAGE Publications*, vol. 13, no. 2, 24 Apr. 2014, pp. 125-45, doi:10.1177/1470357213507509. Accessed 19 Dec. 2017.
- Bednarek, Monika. "The Television Title Sequence: A Visual Analysis of Flight of the Concorde." *Critical Multimodal Studies of Popular Discourse*, edited by Emilia Djonov and Sumin Zhao, Routledge, 2013, pp. 36-54. 16 vols. *Google Books*, books.google.com/books?hl=en&lr=&id=jU_7AAAAQBAJ&oi=fnd&pg=PA36&dq=television+title+sequence&ots=zMyyidt7y2&sig=Ma4sWEbIWkPryLoUtmQoprKwDY#v=onepage&q=television%20title%20sequence&f=false. Accessed 19 Dec. 2017.
- Benioff, David, and D. B. Weiss. *Game of Thrones*. HBO, 2011-present.
- Bianculli, David, producer. "'Madame Secretary' Pales in Comparison to 'The Good Wife' Listen· 7:32 Queue Download Embed Transcript Facebook Twitter Flipboard Email." *Fresh Air*, NPR, 18 Sept. 2014, www.npr.org/2014/09/18/349607883/new-show-madam-secretary-suffers-in-comparison-with-the-good-wife. Accessed 19 Dec. 2017.

- Bogost, Ian. "Netflix's 'Skip Intro' Button Makes TV Ever More like an App." *The Atlantic*, 31 Oct. 2017,
www.theatlantic.com/technology/archive/2017/10/netflixs-skip-intro-button-makes-tv-ever-more-like-an-app/544427/. Accessed 19 Dec. 2017.
- Charisma, James. "The 75 Best TV Title Sequences of All Time." *Paste*, Paste Media Group, 4 Jan. 2017, www.pastemagazine.com/articles/2017/01/the-75-best-tv-title-sequences-of-all-time.html. Accessed 19 Dec. 2017.
- Coulthard, Lisa. "Familiarity Breeds Desire: Seriality and the Televisual Title Sequence." *Flow*, 2 July 2010, www.flowjournal.org/2010/07/familiarity-breeds-desire/. Accessed 19 Dec. 2017.
- Davidson, Annette. "The show starts here: viewers' interactions with recent television serials' main title sequences." *SoundEffects – An Interdisciplinary Journal of Sound and Sound Experience* [Online]. 3.1-2 (2013): 6-22. Web. 19 Dec. 2017
- Ellis, John. *Visible Fictions: Cinema: Television: Video*. 2nd ed., Routledge, 1992.
Google Books,
books.google.com/books?hl=en&lr=&id=oT2IAgAAQBAJ&oi=fnd&pg=PP1&dq=john+ellis+television+title+sequence&ots=3HRdTsOmMZ&sig=pDSZIjfJYi4bphuKstXPox33xuA#v=onepage&q=john%20ellis%20television%20title%20sequence&f=false. Accessed 19 Dec. 2017
- Ellis, John. "Whatever Happened to the Title Sequence?" *CST Online*, 1 Apr. 2011,
cstonline.net/whatever-happened-to-the-title-sequence-by-john-ellis/.
 Accessed 19 Dec. 2017.
- Genette, Gerard. *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin, Cambridge UP, 1997. 20 vols.

Gray, Jonathan Alan. *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*. New York City, NYU Press, 2010. *ACLS Humanities E-Book*, quod-lib-umich-edu.ezproxy.library.tufts.edu/cgi/t/text/pageviewer-idx?c=acls;cc=acls;idno=heb31973.0001.001;node=heb31973.0001.001%3A6;view=image;seq=64;size=100;page=root. Accessed 19 Dec. 2017.

"Grey's Anatomy and Private Practice Wiki:FAQ." *Grey's Anatomy Universe Wiki*, Fandom, greysanatomy.wikia.com/wiki/Grey%27s_Anatomy_and_Private_Practice_Wiki:FAQ. Accessed 19 Dec. 2017.

Houghton, David. "The Evolution of Game of Thrones' Title Sequence - from Basic Map, to a Deceptively Deep Part of the Show's Journey." *Games Radar*, edited by Daniel Dawkins, Future Publishing Limited Quay House, 25 Aug. 2017, www.gamesradar.com/the-evolution-of-game-of-thrones-title-sequence-from-basic-map-to-a-deceptively-deep-part-of-the-shows-journey/. Accessed 19 Dec. 2017.

House of Cards. Created by Beau Willimon, Netflix, 2013-present.

Ingram, Katie. "A Brief History of TV Shows' Opening Credit Sequences." *The Week*, 7 July 2017, theweek.com/articles/632836/brief-history-tv-shows-opening-credit-sequences. Accessed 19 Dec. 2017.

McNutt, Myles. "'Skip Intro': Netflix Could've Saved TV Title Sequences, but Now It's Killing Them." *The A.V. Club*, edited by Laura M. Browning and A. A. Dowd, Onion, 17 Sept. 2017, www.avclub.com/skip-intro-netflix-could-ve-saved-tv-title-sequences-1802926420. Accessed 19 Dec. 2017.

Murphy, Ryan, and Brad Falchuk. *American Horror Story: Murder House*. FX, 2011.

"Opening Credits: How TV's Title Sequences Grew up." *Youtube*, uploaded by WIRED, 23 Mar. 2017, www.youtube.com/watch?v=rdtmaqVvWlA. Accessed 19 Dec. 2017.

Oren, Tasha. Lecture. Tufts University, 5 Sept. 2017, Medford, MA.

Richardson, Lance. "In the Age of Streaming TV, Who Needs Title Sequences?" *The Verge*, edited by Nilay Patel, Vox Media, 5 July 2017, www.theverge.com/2017/7/5/15886698/tv-title-sequence-history-sopranos-american-gods-netflix-skip. Accessed 19 Dec. 2017.

"The Art of Film and TV Title Design." *PBS*, uploaded by Off Book, WGBH, 18 Apr. 2012, www.pbs.org/video/-book-book-art-film-and-tv-title-design/. Accessed 19 Dec. 2017.

The West Wing. Created by Aaron Sorkin, NBC, 1999-2006.

"Title Sequences--The Theory Behind Them and How to Make Your Own." *Indie Tips*, uploaded by Lewis McGregor, 26 May 2016, www.indietips.com/title-sequences-the-theory-behind-them-and-how-to-make-your-own/. Accessed 19 Dec. 2017.

"Title Sequence." *TV Tropes*, 6 May 2015. tvtropes.org/pmwiki/pmwiki.php/Main/TitleSequence. Accessed 19 Dec. 2017.

"Title Sequence." *Game of Thrones Wiki*, Fandom, gameofthrones.wikia.com/wiki/Title_sequence. Accessed 19 Dec. 2017.

Upadhyaya, Kayla Kumari. "The Good Fight Blows up Familiar in Inaugural Episode." *The A.V. Club*, Onion, 19 Feb. 2017, tv.avclub.com/the-good-fight-blows-up-the-familiar-in-inaugural-episo-1798190604. Accessed 19 Dec. 2017.

- Vider, Stephen. "Why Is an Obscure 1968 Documentary in the Opening Credits of Transparent?" *Outward*, Slate, 23 Oct. 2014, www.slate.com/blogs/outward/2014/10/23/transparent_s_opening_credits_are_a_lesson_in_the_history_of_gender.html. Accessed 19 Dec. 2017.
- Wall, Angus. "Game of Thrones." Interview by Ian Albinson. *Art of the Title*, by Will Perkins, edited by Alexander Ulloa and Angel Tagudin, Art of the Title, 2011. *Art of the Title*, www.artofthetitle.com/title/game-of-thrones/. Accessed 19 Dec. 2017.
- Westmore, Garry. "The Art and Evolution of TV Title Sequences." *Australian Centre for the Moving Image*, Creative Victoria, 13 Sept. 2016, 2015.acmi.net.au/acmi-channel/2016/the-art-and-evolution-of-tv-title-sequences/. Accessed 19 Dec. 2017.
- Woodall, Alexis Martin, and Kyle Cooper. "American Horror Story: 7 Seasons of Title Design." Interview by Alexandra West. *Art of the Title*, by Will Perkins, Art of the Title, 2017. *Art of the Title*, www.artofthetitle.com/feature/american-horror-story-7-seasons-of-title/. Accessed 19 Dec. 2017.