

Reference:

About Rotten Tomatoes. (n.d.). Retrieved from

<https://www.rottentomatoes.com/about/>

Alt, Eric. (2014). Why Marvel Works: A Scholarly Investigation. Retrieved November 19, 2017, from <https://amp.fastcompany.com/3036710/why-marvel-works-a-scholarly-investigation>

Armon, Rony. (2016). Experts positions and scientific context: Storying research in the news media. *Discourse & Communication*, 10(1), 3-21. DOI: 10.1177/1750481315600303

Basuroy, S., Chatterjee, S., & Ravid, S. A. (2003). How Critical Are Critical Reviews? The Box Office Effects of Film Critics, Film Stars, and Budgets. *Journal of Marketing*, 67(4), 103-117. Retrieved from <http://eds.b.ebscohost.libproxy.unh.edu/>

Boggs, J., & Petrie, D. (1991). *The Art of Watching Film*. Mountain View, CA: Mayfield Publishing Company.

Chakravarty, A., Liu, Y., & Mazumdar, T. (2010). The Differential Effect of Online Word-of-Mouth and Critics' Reviews on Pre-release Movie Evaluation. *Journal of Interactive Marketing*, 5(4), 401-425. Retrieved from <http://sciencedirect.com.libproxy.unh.edu/>

Child, Ben. (2017, April 25). Avengers dissemble: is Marvel's cinematic universe set for a reboot? *The Guardian*, Retrieved from <http://www.theguardian.com>

Child, Ben. (2017, September 5). Not so super: why Hollywood's cinematic universe are on the way out. *The Guardian*, Retrieved from <http://www.theguardian.com>

Berlatsky, Noah. (2016, March 22). Why is the Marvel Cinematic Universe so darb? *The Guardian*, Retrieved from <http://www.theguardian.com>

Bordwell & Thompson. (2004). *Film Art: An Introduction*. New York: MacGraw-Hill.

Brody, Richard. (n.d.). "Iron Man 3": A Shell of Himself. *The New Yorker*, Retrieved from <http://www.thenewyorker.com>

Brody, Richard. (2017, July 13). "Spiderman: Homecoming" Hedges Its Bets. *The New Yorker*, Retrieved from <http://www.thenewyorker.com>

- Brundige, A. (2015). The Rise of Marvel and DC's Transmedia Superheroes: Comic Book Adaptations, Fanboy Auteurs, and Guiding Fan Reception. *Electronic Thesis and Dissertation Repository*. 3104. Retrieved from <http://ir.lib.uwo.ca/etd/3104>
- Cremins, Brian. (2013). "What Manner of Man Is He?": Humor and Masculinity Identity in Captain Marvel's World War II Adventures. *Studies in American Humor*, 3(27), 33-62. Retrieved from <http://www.jstor.org/stable/23823979>
- Critics Criteria. (n.d.). Retrieved from https://www.rottentomatoes.com/help_desk/critics/
- Dargis, Manohla. (2013, May 2). Bang Boom: Terrorism as a Game. *The New York Times*, Retrieved from <http://www.nytimes.com>
- Dargis, Manohla. (2015, April 30). Avengers: Age of Ultron' Gets the Superband back together. *The New York Times*, Retrieved from <http://www.nytimes.com>
- Dargis, Manohla. (2017, June 29). Spider-Man (Again) and All That Sticky Kid Stuff. *The New York Times*, Retrieved from <http://www.nytimes.com>
- Diedrick, A. (2016, March 21). 4 Major Differences Between Marvel and DC. Retrieved from <http://uproxx.com/movies/differences-between-marvel-and-dc/>
- Film Review. (n.d.). Retrieved from <http://twp.duke.edu>
- Halliday, M. A. K. (2004). *An Introduction to Functional Grammar*. London: Arnold.
- Harre, R. (2015). Positioning Theory. *The International Encyclopedia of Language and Social Interaction*, 120-125. DOI: 10.1002/9781118611463
- Johnson, Derek. (2012). Cinematic Destiny: Marvel Studios and the Trade Stories of Individual Convergence. *Cinema Journal*, 52(1), 1-24. Retrieved from <http://www.jstor.org/stable/23360278>
- Keller, Margit & Halkier, Bente. (2014). Positioning consumption: A practice theoretical approach to contested consumption and media discourse. *Marketing Theory*, 14(1), 35-51. DOI: 10.1177/1470593113506246
- Keller, Kevin Lane & Kotler, Philip. (2012). *Marketing Management*. New Jersey: Pearson.
- Lane, Anthoy. (2012, May 14). Double Live: "The Avengers" and "Headhunters". *The New Yorker*, Retrieved from <http://www.thenewyorker.com>

Lane, Anthoy. (2015, May 4). Fighting On: “Avengers: Age of Ultron” and “Far from Madding crowd”. *The New Yorker*, Retrieved from <http://www.thenewyorker.com>

Lane, Anthoy. (2016, May 16). Transformers: “The Lobster” and “Captain America: Civil War”. *The New Yorker*, Retrieved from <http://www.thenewyorker.com>

Lock, A., & Strong, T. (2012). *Discursive Perspectives in Therapeutic Practice* (pp. 45-54). United Kingdom: Oxford University Press.

Martin, J. R., & White, P. R. R. (2005). *The Language of Evaluation: Appraisal in English*. New York: Palgrave Macmillan.

Marvel Cinematic Universe. (n.d.). Retrieved from https://www.rottentomatoes.com/franchise/marvel_cinematic_universe/

Marvel Cinematic Universe: Total Grosses. (2017). Retrieved from <http://www.boxofficemojo.com/franchises/chart/?view=main&id=avengers.htm&sort=opengross&order=DESC&p=.htm>

Munoz-Gonzalez, Rodrogo. (2017). Masked Thinkers? Politics and Ideology in the Contemporary Superhero Films. *An International Journal of Pure Communication Inquiry*, 5(1), 65-79. DOI: 10.17646/KOME.2017.14

Pentheny, Jacob R. (2015). The Influence of Movie Review on Consumers. *Honors Theses and Capstones*. 265. Retrieved from <http://scholars.unh.edu/honors/265>

Scott, A. O. (2012, May 3). Superheroes, Super Battles, Super Egos. *The New York Times*, Retrieved from <http://www.nytimes.com>

Scott, A. O. (2016, May 5). In ‘Captain America: Civil War,’ Super-Bro Against Super-Bro. *The New York Times*, Retrieved from <http://www.nytimes.com>

Tyson, Lois. (2006). Reader-Response Criticism. In *Critical Theory Today* (pp. 169-187). New York: Routledge.

Verboord, Marc. (2014). The impact of peer-produced criticism on cultural evaluation: A multilevel analysis of discourse employment in online and offline film review. *New Media & Society*, 16(6), 921-940. DOI: 10.1177/1461444813495164