

Kendall R. Phillips

PROJECTED FEARS

*Horror Films and
American Culture*



Projected Fears Horror Films And American Culture

Kendall R. Phillips



Projected Fears Horror Films And American Culture:

Projected Fears Kendall R. Phillips, 2005-11-13 A revised and expanded edition of this popular book that traces the cultural history of the American horror film by focusing on individual films that helped to define or redefine the genre from Dracula 1931 to Get Out 2017 This book examines 13 films that redefined the notion of cinematic horror and influenced the films that followed Dracula 1931 The Thing 1951 Psycho 1960 Night of the Living Dead 1968 The Exorcist 1973 The Texas Chainsaw Massacre 1974 Halloween 1978 The Silence of the Lambs 1991 Scream 1996 The Sixth Sense 1999 The Blair Witch Project 1999 Saw 2004 and Get Out 2017 Carefully situating each film in relation to the history of the genre and the cultural contexts in which it emerged the book explains why certain horror films create a connection with a wide audience Since the publication of the first edition in 2005 the horror genre has become even more culturally prominent and commercially successful The genre has also shown rapid development and several prominent trends have emerged in the 21st century This edition includes two additional chapters that focus on Saw 2004 and Get Out 2017 as James Wan's Saw helped to launch a highly successful franchise as well as the subgenre of torture porn while Jordan Peele's Get Out inaugurated a broader cultural conversation about the power of horror narratives to interrogate systems of ideology and oppression

Projected Fears Kendall R. Phillips, 2005 Projected Fears examines ten key horror films in an attempt to answer the question of why they remain such a powerful force in American culture

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Projected Fears Kendall R. Phillips, 2005-04-30 Projected Fears examines ten key horror films in an attempt to answer the question of why they remain such a powerful force in American culture

American Horror Film Steffen Hantke, 2010-09-30 Creatively spent and politically irrelevant the American horror film is a mere ghost of its former self or so goes the old saw from fans and scholars

alike Taking on this undeserved reputation the contributors to this collection provide a comprehensive look at a decade of cinematic production covering a wide variety of material from the last ten years with a clear critical eye Individual essays profile the work of up and coming director Alexandre Aja and reassess William Malone s much maligned FearDotCom in the light of the torture debate at the end of President George W Bush s administration Other essays look at the economic social and formal aspects of the genre the globalization of the US film industry the alleged escalation of cinematic violence and the massive commercial popularity of the remake Some essays examine specific subgenres from the teenage horror flick to the serial killer film and the spiritual horror film as well as the continuing relevance of classic directors such as George A Romero David Cronenberg John Landis and Stuart Gordon Essays deliberate on the marketing of nostalgia and its concomitant aesthetic and on the curiously schizophrenic perspective of fans who happen to be scholars as well Taken together the contributors to this collection make a compelling case that American horror cinema is as vital creative and thought provoking as it ever was

The Turn to Gruesomeness in American Horror Films, 1931-1936 Jon

Towlson,2016-09-12 Critics have traditionally characterized classic horror by its use of shadow and suggestion Yet the graphic nature of early 1930s films only came to light in the home video DVD era Along with gangster movies and sex pictures horror films drew audiences during the Great Depression with sensational content Exploiting a loophole in the Hays Code which made no provision for on screen gruesomeness studios produced remarkably explicit films that were recut when the Code was more rigidly enforced from 1934 This led to a modern misperception that classic horror was intended to be safe and reassuring to audiences The author examines the 1931 to 1936 happy ending horror in relation to industry practices and censorship Early works like Murders in the Rue Morgue 1932 and The Raven 1935 may be more akin to The Texas Chain Saw Massacre 1974 and Hostel 2005 than many critics believe

Little Horrors T.S. Kord,2016-07-25 Zombies werewolves and chainsaw wielding maniacs are tried and true staples of horror films But none can match the visceral dread evoked by a child with an innocent face and a diabolical stare Cinema s evil children attack our cherished ideas of innocence and our innocent bystander status as the audience A good horror film is a scary ride a devil child movie is a guilt trip This book examines 24 international films with discussions of another 100 that in effect indict viewers for crimes of child abuse and abandonment greed social and ecological negligence and political and war crimes and for persistent denial of responsibility for them all For 75 years evil children have ritually rebuked audiences and in playing on our guilt established a horror subgenre that might be described as a blood spattered rampage on an ethical mission

Paranormal Nation Marc E. Fitch,2013-03-21 This thought provoking study of paranormal phenomena traces the impact of supernatural beliefs on popular culture and conversely examines the influence of new communication technologies on research being conducted in the field Did you know that interest in UFO research increased during the 1960s as a result of the Kennedy assassination Or that America experienced a Satanic Panic in the 1980s that culminated with the longest most expensive court trial in American history

This book reviews the history economy and community of paranormal research in this country and considers the deeper meaning behind the philosophies and theories surrounding the industry Paranormal Nation Why America Needs Ghosts UFOs and Bigfoot explores the events that have defined paranormal belief systems today From the birth of religious doctrine to European witch hunts to the increasing popularity of the supernatural in American television programming the author examines the past and present conditions that have fueled interest in the unexplained and considers what this trend means for modern day America

Cannibalism in Literature and Film J. Brown, 2012-11-14 A comprehensive study of cannibalism in literature and film spanning colonial fiction Gothic texts and contemporary American horror Amidst the sharp teeth and horrific appetite of the cannibal this book examines real fears of over consumerism and consumption that trouble an ever growing modern world

Monsters in the Classroom Adam Golub, Heather Richardson Hayton, 2017-06-09 Exploring the pedagogical power of the monstrous this collection of new essays describes innovative teaching strategies that use our cultural fascination with monsters to enhance learning in high school and college courses The contributors discuss the implications of inviting fearsome creatures into the classroom showing how they work to create compelling narratives and provide students a framework for analyzing history culture and everyday life Essays explore ways of using the monstrous to teach literature film philosophy theater art history religion foreign language and other subjects Some sample syllabi assignments and class materials are provided

The Emotional Life of Postmodern Film Pansy Duncan, 2015-11-19 Emotion and Postmodernism is it possible to imagine an odder couple stranger bedfellows less bad company The Emotional Life of Postmodern Film brings this unlikely pair into sustained dialogue arguing that the interdisciplinary body of scholarship currently emerging under the rubric of affect theory may be unexpectedly enriched by an encounter with the field that has become its critical other Across a series of radical re appraisals of canonical postmodern texts from Fredric Jameson s Postmodernism to David Cronenberg s Crash Duncan shows that the same postmodern archive that has proven resistant to strongly subject based and object oriented emotions like anger and sadness proves all too congenial to a series of idiosyncratic borderline emotions from knowingness fascination and bewilderment to boredom and euphoria The analysis of these emotions in turn promises to shake up scholarly consensus on two key counts On the one hand it will restructure our sense of the place and role of emotion in a critical enterprise that has long cast it as the stodgy subjective sister of a supposedly more critically interesting and politically productive affect On the other it will transform our perception of postmodernism as a now historical aesthetic and theoretical moment teaching us to acknowledge more explicitly and to name more clearly the emotional life that energizes it

Demons in the USA Michael E. Heyes, 2024-09-24 Demons in the USA argues that the discourse on the demonic that developed in the nineteenth century continues to exert a powerful hold over the American spiritual imagination The book begins by tracing the conservative Christian encounter with Spiritualism in the nineteenth century and the mode of thinking about the demonic which developed As Spiritualism s core principles

reappeared in the New Age Christian interlocutors once more drew on this anti Spiritualist paradigm to condemn the movement This condemnation is absorbed by and amplified through the film *The Exorcist* The author considers how the success of the film disseminates the anti Spiritualist paradigm in surprising ways entangling it with entertainment science and politics such that it influences psychology the Satanic Panic of the 1980s and the contemporary QAnon movement This entanglement points to the broader argument of the work While we may wish to think of a film as entertainment and thus having no bearing on reality or demonic material as religious and thus exempt from categories like politics or science the truth is that categories are not so easily separated The author contends that the need to enforce the boundaries of such categories and the failure to do so is a hallmark of the intellectual construct of modernity and that those who believe in demons in the contemporary United States are surprisingly modern in their views The book grounds the importance of media to the twentieth and twenty first century religious experience arguing that the United States of today would not be possible without *The Exorcist* and its products *Demons in the USA* will be of particular interest to scholars dealing with religion in America those with a focus on religion and film or those involved with contemporary demonology [A Critical Companion to Wes Craven](#) John Darowski, Fernando Gabriel Pagnoni Berns, 2023-08-08 In *A Critical Companion to Wes Craven* contributors use a variety of theoretical frameworks to analyze distinct areas of Craven's work including ecology auteurism philosophy queer studies and trauma This book covers both the successes and failures contained in Craven's extensive filmography ultimately revealing a variegated portrait of his career Scholars of film studies horror and ecology will find this book particularly interesting *The American Midwest in Film and Literature* Adam R. Ochonicky, 2021-12-22 A critical overview of the evolution contestation and fragmentation of the Midwest's symbolic and often contradictory meanings in American culture How do works from film and literature *Sister Carrie* *Native Son* *Meet Me in St Louis* *Halloween* and *A History of Violence* for example imagine reify and reproduce Midwestern identity And what are the repercussions of such regional narratives and images circulating in American culture In *The American Midwest in Film and Literature* *Nostalgia* *Violence* and *Regionalism* Adam R Ochonicky provides a critical overview of the evolution contestation and fragmentation of the Midwest's symbolic and often contradictory meanings Using the frontier writings of Frederick Jackson Turner as a starting point this book establishes a succession of Midwestern filmic and literary texts stretching from the late 19th century through the beginning of the 21st century and argues that the manifold properties of nostalgia have continually transformed popular understandings and ideological uses of the Midwest's place identity Ochonicky identifies three primary modes of nostalgia at play across a set of textual objects the projection of nostalgia onto physical landscapes and into the cultural sphere nostalgic spatiality nostalgia as a cultural force that regulates behaviors identities and appearances nostalgic violence and the progressive potential of nostalgia to generate an acknowledgment and possible rectification of ways in which the flawed past negatively affects the present nostalgic atonement While developing these new conceptions of nostalgia Ochonicky reveals

how an under examined area of regional study has received critical attention throughout the histories of American film and literature as well as in related materials and discourses From the closing of the Western frontier to the polarized political and cultural climate of the 21st century this book demonstrates how film and literature have been and continue to be vital forums for illuminating the complex interplay of regionalism and nostalgia Ochonicky presents an important reading of how nostalgia shapes the Midwest in the American imagination as a place of identity and violence Past and present slip in this compelling and well researched approach to the workings of contemporary culture Vera Dika author of *Recycled Culture in Contemporary Art and Film The Use of Nostalgia* By centering the concept of region Adam Ochonicky provides an insightful and refreshing reading of American popular culture In texts ranging from Richard Wright s *Native Son* to John Carpenter s *Halloween* Ochonicky demonstrates the complex terrain of the Midwest in our cultural imaginary and the diverse memories and meanings we project upon it Kendall R Phillips author of *A Place of Darkness The Rhetoric of Horror in Early American Cinema* Syracuse University

The Walking Dead Live! Philip L. Simpson, Marcus Mallard, 2016-07-05 In 2010 *The Walking Dead* premiered on AMC and has since become the most watched scripted program in the history of basic cable Based on the graphic novel series by Robert Kirkman *The Walking Dead* provides a stark metaphoric preview of what the end of civilization might look like the collapse of infrastructure and central government savage tribal anarchy and purposeless hordes of the wandering wounded While the representation of zombies has been a staple of the horror genre for more than half a century the unprecedented popularity of *The Walking Dead* reflects an increased identification with uncertain times In *The Walking Dead Live Essays on the Television Show* Philip L Simpson and Marcus Mallard have compiled essays that examine the show as a cultural text Contributors to this volume consider how the show engages with our own social practices from theology and leadership to gender race and politics as well as how the show reflects matters of masculinity memory and survivor s guilt As a product of anxious times *The Walking Dead* gives the audience an idea of what the future may hold and what popular interest in the zombie genre means Providing insight into the broader significance of the zombie apocalypse story *The Walking Dead Live* will be of interest to scholars of sociology cultural history and television as well as to fans of the show

The Routledge Companion to Cult Cinema Ernest Mathijs, Jamie Sexton, 2019-11-22 *The Routledge Companion to Cult Cinema* offers an overview of the field of cult cinema films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules offend and challenge understandings of achievement some are so bad they re good others so good they remain inaccessible Cult cinema is no longer only comprised of the midnight movie or the extreme genre film Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty first century Sections are introduced with the major theoretical frameworks philosophical inspirations and methodologies for studying cult films with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large Case studies include the worst films ever exploitation

films genre cinema multiple media formats cult cinema is expressed through issues of cultural national and gender representations elements of the production culture of cult cinema and throughout aspects of the aesthetics of cult cinema its genre style look impact and ability to yank viewers out of their comfort zones The Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia continental Europe the Middle East and Latin America making it an innovative and important resource for researchers and students alike

Duck and Cover Melvin E. Matthews, Jr., 2011-11-08 During the 1950s and early 1960s school air raid drills bomb shelters and unnerving civil defense films served as constant reminders of the looming threat of nuclear war Throughout America a widespread civil defense effort used town meetings public school educational programs and the mass media television radio and especially motion pictures to mobilize every citizen for a protracted Cold War This volume explores how American popular culture has portrayed civil defense from mid twentieth century to the immediate post September 11 era With analysis of everything from early government propaganda films and 1950s science fiction films to Happy Days the Reagan era TV movie The Day After and the small screen nostalgia trend after 9 11 it shows how popular culture reflects American fears and the hope of preparedness

Scream Steven West, 2019-03-19 Wes Craven's Scream 1996 emerged at the point where the early eighties American slasher cycle had effectively morphed into the post Fatal Attraction trend for Hollywood thrillers that incorporated key slasher movie tropes Scream emerged as a spiritual successor to Wes Craven's unpopular but critically praised previous film New Nightmare 1994 which evolved from his frustration at having lost creative control over his most popular creation Freddy Krueger and rebirthed the character in a postmodern context Scream appropriates many of the concepts conceits and in jokes inherent in New Nightmare albeit in a much more commercial context that did not alienate teenage audiences who were not around to see the movies that were being referenced This Devil's Advocate offers a full exploration of Scream including its structure its many reference points such as the prominent use of Halloween as a kind of sacred text its marketing the new thriller from Wes Craven not a horror film and legacy for horror cinema in the new millennium

Roman Catholicism in Fantastic Film Regina Hansen, 2011-08-31 The intersection of religious practice and theatricality has long been a subject of interest to scholars This collection of twenty two critical essays addresses the relationship between Roman Catholicism and films of the fantastic which includes the genres of fantasy horror science fiction and the supernatural The collection covers a range of North American and European films from Dracula and other vampire movies to Miracle at Fatima The Exorcist Danny Boyle's Millions The Others Maurice Pialat's Sous le Soleil de Satan the movies of Terry Gilliam and George Romero's zombie series Collectively these essays reveal the durability and thematic versatility of what the authors term the Catholic fantastic

Abstinence Cinema Casey Ryan Kelly, 2016-03-08 From the perspective of cultural conservatives Hollywood movies are cesspools of vice exposing impressionable viewers to pernicious sexually permissive messages Offering a groundbreaking study of Hollywood films

produced since 2000 *Abstinence Cinema* comes to a very different conclusion finding echoes of the evangelical movement's abstinence only rhetoric in everything from *Easy A* to *Taken* Casey Ryan Kelly tracks the surprising sex negative turn that Hollywood films have taken associating premarital sex with shame and degradation while romanticizing traditional nuclear families courtship rituals and gender roles As he demonstrates these movies are particularly disempowering for young women concocting plots in which the decision to refrain from sex until marriage is the young woman's primary source of agency and arbiter of moral worth Locating these regressive sexual politics not only in expected sites like the *Twilight* films but surprising ones like the raunchy comedies of Judd Apatow Kelly makes a compelling case that Hollywood films have taken a significant step backward in recent years *Abstinence Cinema* offers close readings of movies from a wide spectrum of genres and it puts these films into conversation with rhetoric that has emerged in other arenas of American culture Challenging assumptions that we are living in a more liberated era the book sounds a warning bell about the powerful cultural forces that seek to demonize sexuality and curtail female sexual agency

Unveiling the Power of Verbal Artistry: An Emotional Sojourn through **Projected Fears Horror Films And American Culture**

In a world inundated with monitors and the cacophony of instantaneous interaction, the profound energy and mental resonance of verbal artistry frequently diminish in to obscurity, eclipsed by the constant barrage of sound and distractions. Yet, located within the lyrical pages of **Projected Fears Horror Films And American Culture**, a charming work of fictional elegance that pulses with organic thoughts, lies an unique journey waiting to be embarked upon. Penned by a virtuoso wordsmith, that enchanting opus guides visitors on an emotional odyssey, delicately exposing the latent potential and profound impact embedded within the complex web of language. Within the heart-wrenching expanse of the evocative examination, we will embark upon an introspective exploration of the book is key themes, dissect its interesting publishing type, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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Table of Contents Projected Fears Horror Films And American Culture

1. Understanding the eBook Projected Fears Horror Films And American Culture
 - The Rise of Digital Reading Projected Fears Horror Films And American Culture
 - Advantages of eBooks Over Traditional Books
2. Identifying Projected Fears Horror Films And American Culture
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Projected Fears Horror Films And American Culture
 - User-Friendly Interface
4. Exploring eBook Recommendations from Projected Fears Horror Films And American Culture

- Personalized Recommendations
 - Projected Fears Horror Films And American Culture User Reviews and Ratings
 - Projected Fears Horror Films And American Culture and Bestseller Lists
5. Accessing Projected Fears Horror Films And American Culture Free and Paid eBooks
 - Projected Fears Horror Films And American Culture Public Domain eBooks
 - Projected Fears Horror Films And American Culture eBook Subscription Services
 - Projected Fears Horror Films And American Culture Budget-Friendly Options
 6. Navigating Projected Fears Horror Films And American Culture eBook Formats
 - ePub, PDF, MOBI, and More
 - Projected Fears Horror Films And American Culture Compatibility with Devices
 - Projected Fears Horror Films And American Culture Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Projected Fears Horror Films And American Culture
 - Highlighting and Note-Taking Projected Fears Horror Films And American Culture
 - Interactive Elements Projected Fears Horror Films And American Culture
 8. Staying Engaged with Projected Fears Horror Films And American Culture
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Projected Fears Horror Films And American Culture
 9. Balancing eBooks and Physical Books Projected Fears Horror Films And American Culture
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Projected Fears Horror Films And American Culture
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Projected Fears Horror Films And American Culture
 - Setting Reading Goals Projected Fears Horror Films And American Culture
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Projected Fears Horror Films And American Culture

- Fact-Checking eBook Content of Projected Fears Horror Films And American Culture
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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