

Kendall R. Phillips

PROJECTED FEARS

*Horror Films and
American Culture*



Projected Fears Horror Films And American Culture

Scott A. Lukas, John Marmysz



Projected Fears Horror Films And American Culture:

Projected Fears Kendall R. Phillips, 2025-10-16 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 thirteen 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

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Fear, Cultural Anxiety, and Transformation Scott A. Lukas, John Marmysz, 2010-06-22 This collection was inspired by the observation that film remakes offer us the opportunity to revisit important issues stories themes and topics in a manner that is especially relevant and meaningful to contemporary audiences Like mythic stories that are told again and again in differing ways film remakes present us with updated perspectives on timeless ideas While some remakes succeed and others fail aesthetically they always say something about the culture in which and for which they are produced

Contributors explore the ways in which the fears of death loss of self and bodily violence have been expressed and then reinterpreted in such films and remakes as *Invasion of the Body Snatchers* *Night of the Living Dead* and *Dawn of the Dead*. Films such as *Rollerball* *The Ring* *The Grudge* *The Great Yokai Wars* and *Insomnia* are discussed as well because of their ability to give voice to collective anxieties concerning cultural change nihilism and globalization. While opening on a note that emphasizes the compulsion of filmmakers to revisit issues concerning fear and anxiety this collection ends by using films like *Solaris* *King Kong* *Star Trek* *Doom* and *Van Helsing* to suggest that repeated confrontation with these issues allows the opportunity for creative and positive transformation.

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.

Film Appreciation through Genres Michael Patrick Gillespie, 2019-01-28 Our love of films often leads us to discuss them in enthusiastic if not necessarily sophisticated conversations. Many moviegoers want a better understanding so that they might better articulate their experiences. This midpoint between theorizing and plot summary is not difficult to achieve. Since their introduction just before the turn of the 20th century the vast majority of narrative films have followed the same structure now known as Classic Hollywood Cinema. This book examines what classic means particularly in Westerns gangster films film noir horror science fiction slapstick comedy and screwball comedy romance. The reader is introduced to concepts of film theory which leads to a better and deeper appreciation of the movies. A 20 page comprehensive industry glossary of film terms is included for easy reference.

Monsters in the Classroom Adam Golub, Heather Richardson Hayton, 2017-03-03 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

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

Focus On: 100 Most Popular New Line Cinema Films Wikipedia contributors, **Alterities in Asia** Leong Yew, 2010-11-18 This book investigates the politics of identity in Asia and explores how different groups of people inside and outside Asia have attempted to relate to the alterity of the places and cultures in the region through various modes literary and filmic representation scholarly knowledge and so on and at different points in time Although coming from different perspectives like literary criticism film studies geography cultural history and political science the contributors collectively argue that Asian otherness is more than the dialectical interplay between the Western self and one of its many others and more than just the Orientalist discourse writ large Rather they demonstrate the existence of multiple levels of inter Asian and intercultural contact and consciousness that both subvert as much as they consolidate the dominant Western Core Asian periphery framework that structures what the mainstream assumes to be knowledge of Asia With chapters covering a wealth of topics from Korea and its Cold War history to Australia's Asian identity crisis this book will be of huge interest to anyone interested in critical Asian studies Asian ethnicity postcolonialism and Asia cultural studies Leong Yew is an Assistant Professor in the University Scholars Programme National University of Singapore He is the author of The Disjunctive Empire of International Relations 2003

Sleepy Hollow as American Myth Steve A. Wiggins, 2025-07-17 Set near Tarrytown

New York Washington Irving's short story *The Legend of Sleepy Hollow* has become mythic in American culture. Its repeated reconceptions range from written works such as Christopher Golden and Ford Lytle Gilmore's *Horseman* (2005) and Austin Dragon's *Hunt for the Foul Murderer of Ichabod Crane* (2015) to film and TV adaptations such as Etienne Arnaud's *The Legend of Sleepy Hollow* (1912), Edward D. Venturini's *The Headless Horseman* (1922), Disney's *The Adventures of Ichabod and Mr. Toad* (1949), Tim Burton's *Sleepy Hollow* (1999), and Fox Television's *Sleepy Hollow* (2013–17) that combined Sleepy Hollow's Ichabod Crane with Irving's other creation Rip Van Winkle. This book explores the tale's host of afterlives, tracing its path from a gothic comic story of Crane's encounter with the ominous Headless Horseman to Halloween and horror icon and cultural landmark for generations.

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