ENTERTAINMENT OR POP CULTURE?

- Mentality behind the killer’s motives
- Innocence and immorality resonant in victims
- The viewership: praise and backlash
JUNG’S “SHADOW”

- Robert A. Johnson: “...the refused and unacceptable characteristics...[that] collect in the dark corners of our personality”

- Suppression to achieve societal conformity
MONSTERS OF OUR OWN MAKING?
THE VICTIMS

Carol J. Clover: “Final Girl”

Pat Gill: “…encounters the mutilated bodies of her friends and perceives the full extent of the preceding horror and of her own peril”

Sarah Trencansky: “…the viewer’s identifying connection to the film”
Mark Matlock: “Fear that lingers [from these movies] can leave you uneasy, anxious, and timid. That’s not how God wants you to live.”

“Psychology Today”: University of California-Santa Barbara student experiment
- viewing three violent films over a five-day period
- decreased sympathy toward domestic violence victims

Gregg Easterbrook: “…[M]ost portray carnage from the killer’s point of view…treating death as a moment of festivity for the killer.”
Betsy Streisand: “[W]hen asked flat out if they would promise not to market R-rated films to children under the age of 17, four of the eight studio executives testifying said, flat out, ‘No.’”
Barry S. Sapolsky: “…[T]he number of violent acts against males increased across the 1980s, but tended to decrease for females.”

Valerie Wee: “…appealing to traditional core male audiences while also cultivating a new generation of avid female fans”
REVIEW OF POINTS

- Psychologically-rooted evil
- Characters’ vigilance against, or submission to, death
- Ultimate reaction from both critics and followers of the genre’s subtextual messages
Remember to Always Look Behind You!
WORKS CITED


Images Courtesy of: Compass International Pictures (*Halloween*), Dimension Films (*Scream*), New Line Cinema (*A Nightmare on Elm Street*), Paramount Pictures (*Friday the 13th*), Phoenix Pictures (*Urban Legend*)