

Primary Sources

1.) Horror movies, TV shows can have long-lasting effects. (1999). In *Media Report to Women* (Vol. 27, Issue 2, p. 8–). Communication Research Associates, Inc.

<https://www-proquest-com.ezproxy.oswego.edu/docview/210159445?pq-origsite=primo>

- (1.) “While the short-term effects of watching horror movies or other films and television programs with disturbing content are well documented among children and teens, a new University of Michigan study shows that long term effects can actually linger into adulthood”.

2.) Bartsch, A., Appel, M., & Storch, D. (2010). Predicting Emotions and Meta-Emotions at the Movies: The Role of the Need for Affect in Audiences’ Experience of Horror and Drama. *Communication Research*, 37(2), 167–190.

<https://doi.org/10.1177/0093650209356441>

- (1.) “The NFA is defined as the “general motivation of people to approach or avoid situations and activities that are emotion inducing for themselves and others” (Maio & Esses, 2001, p. 585). The authors’ conceptualization of affect is broad and includes moods, emotions, preferences, and related evaluations. It is assumed that individuals with a strong NFA are motivated to approach affect-laden situations, and appreciate the experience of emotions, whereas individuals who are low in NFA tend to avoid and dismiss emotional experiences. Thus, the NFA recommends itself as a predictor of individuals’ motivation to engage in emotional media experiences, including those that are negative or ambivalent. (P4)

3.) Walters, G. (2004). Understanding the Popular Appeal of Horror Cinema: An Integrated-Interactive Model. *Journal of Media Psychology*.

- (1.) “Both Freud and Jung offered explanations for the popularity of horror fiction. To Freud (1919/1955) horror was a manifestation of the “uncanny,” reoccurring thoughts and feelings that have been repressed by the ego but which seem vaguely familiar to the individual. Jung (1934/1968), on the other hand, argued that horror gained its popularity from the fact that it touched on important archetypes or primordial images that he said resided in the collective unconscious. Jungians contend that Analytic concepts like the shadow, mother, and anima/animus archetypes can be found in many works of horror fiction (Iaccino, 1994).”

4.) Fukumoto, M., Tsukino, Y. (2015). Relationship of Terror Feelings and Physiological Response During Watching Horror Movie. *IFIP International Conference on Computer Information Systems and Industrial Management*. Springer, 500-507.

- (1.) “This study aims to investigate the relationship of terror feeling and physiological indices. An experiment is conducted to investigated the relationship, and a Japanese horror movie is selected as a stimulus that affecting the subjects

terror. Respiration, electrocardiogram, and skin conductance were measured as the physiological indices.”

5.) Sultana, I., et al. (2021). Effects of Horror Movies on Psychological Health of Youth. *Global Mass Communication Review* ,VI(I),1-11.

- (1.) “It is observed that watching Horror Movies cause long-lasting effects on young kids like nervousness, escapism, fascination, Nightmares. (NIMH: USA, 2005). Young people know that horror movies or characters of those movies do not exist in reality, but it is observed that youth are afraid of these movies.”

6.) Nummenmaa, L. (2021, March 4). Psychology and neurobiology of horror movies. <https://doi.org/10.31234/osf.io/b8tgs>

- (1.) “Some fears are nearly universal and thus powerful themes for horror movies. Fears of injury and illness as well as those pertaining to termination of social relationships are the most common ones in the general population. Similar fears are also sources of common clinical phobias, suggesting that that humans are genetically predisposed to fear specific life-threatening conditions and events. Survey data also show that scariest horror movies deal with this kind of universal themes.”

Secondary Sources

1.) Antunes, F. (2017). Rethinking PG-13: Ratings and the Boundaries of Childhood and Horror. *Journal of Film and Video*, 69(1), 27–43. <https://doi.org/10.5406/jfilmvideo.69.1.0027>

- (1.) “Vaughn does subtly hint at why PG-13 may be important on its own: the violence and horror in Spielberg’s family films such as *Poltergeist* (1982, dir. Tobe Hooper) and *Indiana Jones and the Temple of Doom* (1984, dir. Steven Spielberg), which were awarded the PG rating with minor struggle; the films were key to the creation of PG-13 (Vaughn 114–15) and prompted debates around the distinction “between teenagers and preteens” (Vaughn 117).”

2.) Martin G. N. (2019). (Why) Do You Like Scary Movies? A Review of the Empirical Research on Psychological Responses to Horror Films. *Frontiers in psychology*, 10, 2298. <https://doi.org/10.3389/fpsyg.2019.02298>

- (1.) “Given the longevity of horror as a genre and its history in cinema, what is it that draws people to this particular genre and how does the genre create the psychological effects that it does? The study of individuals’ response to horror can be illuminating for several reasons. It may help us understand why people are attracted to a very commercially successful genre of film making but one which is seen as very distinctive and highly specialized. It may also help us to explain why some material that is perceived as being unpleasant and disgusting is appealing to some people more than it is to others. The study of horror film may also help us understand how emotions are generated and processed and may help us understand elements of fear (and the attraction of fear).”

3.) King, S. (1981). Why we crave horror movies. *Playboy*, pp. 152-154, 237-246.

- (1.) “When we pay our four or five bucks and seat ourselves at tenth-row 2 center in a theater showing a horror movie, we are daring the nightmare. Why? Some of the reasons are simple and obvious. To show that we can, that we are not afraid, that we can ride this roller coaster. Which is not to say that a really good horror movie may not surprise a scream out of us at some point, the way we may scream when a roller coaster twists through a complete 360 or plows through a lake at the bottom of the drop. And horror movies, like roller coasters, have always been the special province of the young; by the time one turns forty or fifty, one’s appetite for double twists or 360-degree loops may be considerably depleted.”

4.) van Diemen, J. J. et al. (2019). The viewing of a “Bloodcurdling” horror movie increases platelet reactivity: A randomized cross-over study in healthy volunteers. *Thrombosis Research*, 182, 27–32. <https://doi.org/10.1016/j.thromres.2019.07.028>

- (1.) “The viewing of a horror movie has been proven to induce a [physiological stress](#) response [9]. Consequently, the viewing of a horror movie can be used to simulate psychological stress in a research setting. Interestingly, a recent study demonstrated an increase in [factor VIII](#) after watching a horror movie, suggesting an effect of acute fear on the [coagulation system](#) [10]. However, primary [hemostasis](#) is thought to play a more prominent role in the etiology of CVE than secondary hemostasis [11].

5.) Clasen, et, al. (2018). Horror, Personality, and Threat Simulation: A Survey on the Psychology of Scary Media. *Evolutionary Behavioral Sciences*. 14. 10.1037/ebs0000152.

- (1.) “If we want to understand the appeal of horror, it is reasonable to ask who enjoys the genre. Despite some early studies into the personality characteristics of horror consumers (reviewed in Hoffner & Levine, 2005)—mainly focusing on thrill-seeking, age, and gender differences in response—the personality profile of horror fans has not yet been adequately investigated. Nobody has rigorously investigated horror media consumption from the perspective of Big-Five personality traits, and researchers have neglected to integrate their findings within the powerfully explanatory matrix of evolutionary social science.”

6.) Hoffner, A. C. & Levine, J. K. (2004). Enjoyment of Mediated Fright and Violence: A Meta-Analysis. *MEDIA PSYCHOLOGY*, 7, 207–237.

- (1.) “A common element in horror films and other genres that feature threatening situations or events is suspense, which arouses fear in audience members about potentially disturbing outcomes (e.g., Mikos, 1996). One explanation for why people enjoy such presentations relies on the conversion of negative affect to euphoria following a satisfying resolution to a threat. According to Zillmann (1996), suspenseful drama, in which liked characters experience or are threatened with victimization, arouses dysphoric emotional reactions or empathic distress.”