

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”. (P1)
- (2.) “[...]90% of the study’s participants (more than 150 students at Michigan and Wisconsin) reported a media fright reaction from childhood or adolescence. Moreover, about 26% still experience a residual anxiety today”. (P1)

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)
- (2.) “In recent research, the NFA has been applied to predict selective exposure to emotional media experiences. In a study of Maio and Esses (2001) participants read descriptions of films that included information about how interesting, happy, and sad each film was supposed to be and rated their willingness to see the film. These authors found that the willingness to watch emotional films (willingness to see happy and sad films minus willingness to see films that were neither happy nor sad) was higher for individuals with a strong NFA.” (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).”

- (2.) “In a classic study on gender differences in the social context of horror movie watching, Zillmann, Weaver, Mundorf, and Aust (1986) determined that teenage boys enjoyed a horror film significantly more when the female companion they were sitting next to expressed fright, whereas teenage girls enjoyed the film more when the male companion with whom they were paired showed a sense of mastery and control. These observations have given rise to the gender role socialization or snuggle theory in which horror films are viewed as a vehicle by which adolescents demonstrate gender role congruent behavior: mastery and fearlessness in boys and dependency and fearfulness in girls (Zillmann & Gibson, 1996).”

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 investigate 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.”
- (2.) “Around the scene 7, the intensity respiration began to increase by comparing to prior to the scene 7. The increase continues to the end of the scene 8, and sometimes the rapid changes of the intensity were observed. “

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.”
- (2.) “Horror movies affect mental health if it is assumed that real things can happen in the same way, so the movies with a tag that are extracted from real stories are more dangerous for the psychological health of young minds. Sometime young brain may ballpark figure the risk of damage and experience factual 'fear' while watching horror movies when this comes about; one can notice that the immature youngsters fit tightly to a parent and weep, it is for sure that there is an exceptionally real chance of harm.”

6.) Nummenmaa, L. (2021, March 4). Psychology and neurobiology of horror movies. <https://doi.org/10.31234/osf.io/b8tqs>

- (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 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.”
- (2.) “Fear is a protective mechanism that acts as “survival intelligence” in the brain, mind, and body. It has a strong and distinct evolutionary function as a response to acute threats to physical and psychological well-being. Fear is often equated with the subjective experience or feeling of dread. However, fear is a complex phenomenon that prepares the individual to meet the survival challenges by automatically adjusting cardiovascular, skeletomuscular and endocrine functions alongside actual behaviour and psychological processes including attention and memory 1,2. This complex cascade of changes has one goal: to recruit physical and psychological resources for avoiding the danger in the first place by freezing and remaining hidden when the predator is still far away, or initiating fight-or-flight response when the threat is already imminent.”

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.) “*Poltergeist* caused trouble before its release; the film’s innovative use of sound intensified scary moments beyond what the Classification and Ratings Administration (CARA) committee felt was appropriate for young children. *Poltergeist* thus received an R classification—for terror—which was quickly and successfully appealed to a PG on the grounds of the film being family-friendly (Vaughn 114). Free from restrictions, *Poltergeist* went on to become a box office triumph, now remembered as a classic.”

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).”

- (2.) “To this end, some authors have argued that “horror is primarily a sound-based medium” (Kawin, 2012): The creaking door, the scream, the shriek of an owl, the hiss of a cat, the squelching of a head as it meets a sledgehammer, the ringing of a phone, the bang of a falling object, and the crack of a branch in an otherwise quiet forest at night are all auditory devices deigned to make viewers and listeners afraid and to create suspense.”

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 3 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.”
- (2.) “It may be that horror movies provide psychic relief on this level because this invitation to lapse into simplicity, irrationality, and even outright madness is extended so rarely. We are told we may allow our emotions a free rein . . . or no rein at all.”

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].
- (2.) “All experiments were performed in a secluded room between 2 and 4 PM. Participants were sequentially allocated to watch 24 min (beginning of fragment at 34 min. and 56 s.) of the horror movie *Grave Encounters II* (Twin Engine Films; Pink Buffalo Films, Canada 2012) [13], and 24 min of the episode “Mystic Mountain” by *The joy of painting with Bob Ross* (2015) [14].”

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.”
- (2.) “We agree with the adaptive logic proposed by Pinker. In the case of horror media, we argue that the attraction of horror is explicable in terms of an evolved pleasure response to threat simulations. Horror media tend to imaginatively transport consumers into fictional universes that brim with danger, e.g. in the form of simulated monsters or fictional villains. Through such imaginative absorption, people get to experience strong, predominantly negative emotions within a safe context. This experience, which serves as a way of preparing for real-world threat situations, may be biologically adaptive in terms of improving the odds of survival in a potentially hostile world (Clasen, 2017).”

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.”
- (2.) “Tamborini (1996) proposed a model of how individual differences in empathy are related to people’s emotional responses to horror, although his model is relevant to any media presentation in which characters are threatened or victimized. He contended that cognitive components of empathy precede affective components, which directly impact on viewers’ emotional reactions. The more the viewers tend to emotionally respond to or share the responses of others, the more negative affect they should experience while viewing horrifying presentations. Tamborini speculated that viewers who are highly empathic should dislike horror films as a result of their strong negative reactions to the pain and suffering of others.”