

# DOWNLOAD PDF MILLE GENRES: WOMAN AND WOMEN, HORROR FILM AND HORROR FILMS CHUCK ROBINSON

## Chapter 1 : List of science fiction films of the s - Wikipedia

*With the massive box-office success of "Wonder Woman," the hope is that other genres will soon enough take horror's lead and embrace women as protagonists, heroes, and maybe even the.*

From a story by Rock Hawkey. Potem uses a hypnotism machine, bombs and poisoned darts to kill off any intruders to the area. This serial, the first of many by independent producer Katzman, is uninspired and gives no explanation as to why the scientist so despises the Chinese in the first place. From the novel by Edith Maude Hull. A man is haunted by the ghost of his dead Indian wife who has been summoned by his Indian servant when the man marries an English girl. A ghostly woman in black is eventually revealed to be the vengeful twin sister of a murdered woman. An early mystery thriller with Baggot, a master of make-up, portraying all ten characters. Doctor Robert Ordway, Baxter, investigates when an heiress, Foch, suffers from terrifying nightmares and finds that one of her greedy relatives may be trying to drive her insane with hypnotic gas. One of the more effective entries to the ten films based on the CBS. Based on the novel "Therese Raquin" by Emile Zola. Marie-Laurent, Hans Adalbert von Schlettow. The bodies of the living are switched with the bodies of the dead. An executed criminal seems to have returned from the dead when his fingerprints are found at the sites of several murders. A weak Charlie Chan crime thriller. Sadhona Bose, Aroon, Kamla Chatterjee. Features a demon as the God of Destruction. From the novel by H. The queen of a lost tribe is made immortal by a magical flame. James Cruze, Marguerite Snow. The queen of a lost civilisation is made immortal by a magical flame. In Africa, an explorer discovers he is a reincarnation of the lover of a year-old ruler of a lost civilisation. Notable for its lavish designs and crowd scenes, but sadly remains a lost film. Valeska Suratt, Ben L. When the immortal year old Ayesha, Suratt, cruel ruler of a lost civilisation, re-enters a magical flame to become mortal she transforms into an ape. Leander de Cordova; Prod: George Berthold Samuelson; Sc: In Africa, explorer Leo Vincey, Blackwell, discovers that he is the reincarnated lover of a year-old white Queen named Ayesha, Blythe. Van Nest Polglase; Sfx:

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## Chapter 2 : List of zombie films - Wikipedia

*Chuck Robinson Assistant Director, Center for Writing and Communication at University of Memphis Contact me regarding: Becoming a Mentor, Finding a Mentor, and Answering Professional Questions.*

This movie contains many of the elements of a classic Film Noir—a femme fatale, murder, intrigue, stylistic elements such as the rainy exterior shots, nighttime setting, urban location, and details that add a sense of foreboding. The film also departs from some Film Noir traditions. For example, the male lead is not necessarily a disillusioned man or a returning war veteran; Richard Wanley is middle-aged and practical he declines an invitation to a burlesque show and hesitates to get involved with Alice even though he finds her attractive. He might complain about boredom, but the affection he shows to his wife and son in the opening and their prominently displayed photographs indicate he is a dedicated family man. This devotion to family also prevents a love triangle from developing; the male-female relations in the film are situational rather than passionate. The *Woman in the Window* also departs from Film Noir standards with its ending. So, here we arrive at one of the debates among film scholars, critics, and fans: Is Film Noir a genre or a style of filmmaking? Does it have thematic and narrative conventions like Westerns, War, or Horror films? Or, is it a visual style made up of particular camera angles, lighting, and locations? Some suggest it is both a genre and a style. Why should modern filmgoers care about movies that were made nearly 70 years ago? The compelling storytelling is one reason; these films tend to have plot twists and unexpected moments that keep the viewer guessing. Another reason to get familiar with the Film Noir genre is to better enjoy modern films that pay homage to Noir. Lang was severely injured in the war in and spent some of his convalescence writing scenes for a movie. Lang is a master at establishing mood and conveying a sense of growing doom and paranoia. In *The Woman in the Window*, the scenes where Wanley disposes of the body and has several run-ins with possible witnesses along the way heighten the tension and Edward G. His silent film *Metropolis* was the most expensive silent film of The film is an expressionistic science fiction tale of a future torn by class divisions. The film *M* centers on a series of child murders and vigilante justice. Both are visually stunning and images from the films revisit the mind after viewing. Exterior shot—scene taking place outside. Low key lighting—lighting in a film that does not provide total illumination of the subject, adding to the feeling of suspense. Do you think Film Noir is a genre, a style, or both? Why do we, as a culture, have periods were we seem to gravitate toward certain genres? Next week, we will talk about *Inception*.

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## Chapter 3 : Film Noir and The Woman in the Window Â« thefilmprof

*Horror and pornography are the only two genres devoted to what? The objectification of women The satisfaction of men The arousal of bodily stimulation.*

Directed by Savage Steve Holland. Written and directed by Tony Aloupis. Charles, a shy, crippled year-old boy and the year-old hooker who plies her trade near the truck stop where Charles works, discover a renewed sense of possibility as they go on a road trip to photograph lighthouses along the California coast during the s. Directed by Joel Schumacher. Written and directed by Scott Featherstone. Thirteen years after a fatal accident, four former whitewater rafting guides return with their families to revisit the river. Directed by David Mickey Evans. A nostalgic look at a group of boys who spend every possible moment of their summer playing baseball. This film celebrates a simpler lifestyle for kids when all that was needed for a good time was a baseball glove and ball to throw, a pair of chucks to run around in, some friends to hang out with, and a sandlot where they could play the game. Comedy, Family, Coming of Age. PG The Sandlot 2. Ten years later, a new group of kids have moved into the sandlot, including some girls, and a budding young rocket scientist. PG The Sandlot 3: Directed by William Dear. Directed by Sandy Tung. The third film in a trilogy has Marty trying to investigate a crime that his neighbor Judd is suspected of committing. Written and directed by Darren Lynn Bousman. Twisted mastermind Jigsaw is dying of cancer, but before he dies he wants to play a final game with Detective Matthews. Horror, Crime and Mystery. PG School of Life. A hip new teacher makes a big impact on the students and faculty of a middle school. PG The School of Rock. Directed by Richard Linklater. A wannabe rock star, kicked out of his own band, and in desperate need of cash, poses as a substitute teacher at an exclusive private elementary school. When he discovers that his students have musical talent, he turns the class into a rock group to compete in a local battle of the bands. Written and directed by Dan Bellusci. A typical fifties high school romance and competition between guys story combined with an alien invasion and packaged as a musical. What more could you want? Directed by Brian Levant. The story of how Mystery, Inc. Comedy, Family, Fantasy, Mystery. R Scouts Guide to the Zombie Apocalypse. Directed by Christopher Landon. With help from Denise, a beautiful but tough cocktail waitress, the boys must put their scouting skills to the ultimate test to save mankind and earn their zombie-killing badges. Directed by David Grenwalt. A passionate, unsigned love letter sets off an extraordinary chain of events in a suburban town. Comedy, Romance, Sexually Explicit, Teenagers. Directed by John Murlowski. A toy store owner is really a secret agent working for the government. When he gets into some trouble, his son and friends band together to help him out. Written and directed by Rich Christiano. An elderly Christian man imparts Biblical truths to young boys in the summer of PG A Separate Peace. Directed by Larry Peerce. The repercussions of this act bring Gene face to face with his inner nature and its symbolic parallel to men at war. Drama, Coming of Age. NR, would be G Sergeant Pepper. Written and directed by Sandra Nettelbeck. When millionaire Gregor von Gordenthal passes away, he leaves his estate to his faithful dog named Sergeant Pepper, much to the dismay of his adult deadbeat children who try to poison Pepper so that they can acquire his money. Pepper runs away and is adopted by loner 6-year-old Felix Singer, who likes to wear a Tigger costume and can talk to the dog. Felix is part of an eccentric family that includes an older sister totally devoted to sports, a musician mom, and a father who is obsessed with creating wild inventions he hopes will make the family rich. When the Gordenthal children come after Pepper, the kids try to save him from harm and end up in jeopardy themselves. Directed by Linda Feferman. Jeff, Polly, and Natalie are longtime friends with growing up pains. Natalie is just discovering what it is like to have a relationship with a popular high school jock, and Polly flips over a big league ball player who she accidentally meets one afternoon. Directed by Damon Santostefano. A regeneration experiment on a severed arm goes awry, turning the limb into a murderous, reptilian creature. This has severe consequences for the scientist, and his scheming mother, who tries to sell his discovery to neo-Nazis. Directed by Mat Whitecross. A biography of Ian Dury who was stricken with polio at a young age and defied

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expectations by becoming one of the founder of the punk-rock scene in Britain in the s. R Shakes the Clown. Directed by Bobcat Goldthwait. An alcoholic clown is framed for murder by rival clowns. Directed by Robert Iscove. When the girl friend of the campus stud suddenly dumps him, he makes a bet with a friend that he can turn a geeky girl into the prom queen. Comedy, Romance, Coming of Age. Directed by Stanley Kubrick. A family goes to be the caretakers of an isolated mountain resort hotel for the winter where an evil and spiritual presence influences the father into violence, while his psychic son sees horrific forebodings from the past and of the future. Written and directed by Robert Rodriguez. Directed by Robert McGinley. NR, would be R Sick Girl. Written and directed by Eben McGarr. Both her parents are dead, her older brother Rusty is fighting overseas in Iraq, and she has to raise her younger brother Kevin by herself. Moreover, Izzy lets off steam by torturing and killing people. After catching a trio of bullies picking on Kevin in school, Izzy blows a gasket and embarks on a vicious rampage. Horror, Crime Top of Page. Directed by Aaron Norris. A teenager fantasizes that he is the partner of action hero Chuck Norris to escape his real life problems. Directed by Kevin Dowling. Frannie Vaughn, a fun-loving drifter, returns to the North Carolina farm where she grew up and tries to prevent it from being sold by her sister. Directed by Mark Steven Johnson. But soon some cruel twists of fate confound their already difficult lives. Directed by Robert Rodriguez and Frank Miller. A contemporary film-noir, with clever uses of spot color, based on the comic novellas written and illustrated by Frank Miller. PG The Skateboard Kid. Directed by Larry Swerdlove. Lots of great chucks shots in this fantasy about Zack, a teenaged skateboarder who moves from Los Angeles to a small town, where the local skaters treat him with hostility. Directed by Ivan Nagy. A psychopath wields a sickening assortment of blades and cleavers as he stalks hookers for his grotesque mission of murder. But one of his intended victims vows to stop him. Directed by James Isaac. Two packs of werewolves, one that lives to hunt and kill, and one that lives in peace with society by restraining themselves when the urge comes on them. An ancient prophecy is coming true with a red moon, and their fate lies in the hands of a thirteen-year-old boy who each group wants to control. Directed by Tamra Davis. Fourteen year old Sam Callahan is sent to live in Wyoming with his rebellious mother by his tyrannical grandfather, a powerful southern politician. Drama, Romance, Sexually Explicit, Teenagers. Directed by Mike Mitchell. Set in a world where superheroes are commonly known and accepted, young Will, the son of Commander Stronghold and Josie Jetstream, tries to find a balance between being a normal teenager and the expectations that he will be another superhero. NR, would be G Skymaster Der var engang en dreng.

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## Chapter 4 : IMDb - Movies, TV and Celebrities - IMDb

*Being a horror fan and a feminist are not two things that go together easily. Horror films have a documented history of misogyny, oversexualization, and the exploitation of women.*

Horror films have a documented history of misogyny, oversexualization, and the exploitation of women. Rarely are they written with a nuanced understanding of the complex nature of gender and sexuality, or even with particularly well-written characters. But every now and then there will be a gem in the horror genre that nails it: After years of sifting through what modern horror has to offer, I have curated this list of horror films you can enjoy without having to mentally pause being a feminist. Due to the dependency of horror films on their twists I will do my best to avoid spoilers in this piece, but they are possible. I will mark them clearly where applicable. I would also like to mention that I have limited myself to horror films from and after for the purpose of this article, because classic horror truthfully deserves a spotlight of its own. Lastly, I have not labeled these films with any trigger warnings because, due to the very nature of the genre, there will obviously be disturbing themes images in all of them. If you have trauma that is triggered easily, please research beforehand or watch at your own discretion. The aesthetic, the cinematography, the set dressing- all of it is meticulously chosen, and the result is an airtight homage. I would say that the protagonist of House of the Devil, Samantha, is perhaps not as obviously badass as some of the other women on this list. What she lacks in badassery, she makes up in relatability. She is a poor college student who is strapped for cash and doing everything in her power to better her situation. The desperation that is her inevitable downfall is not only understandable, it also makes this movie more frightening as many of us have been there; the haunting implication is that this could have happened to any one of us. Ultimately, when put between a rock and a murdered place, Samantha fights tooth and nail for her life after being compromised and blinded by her desperate need for funds. Florence Cathcart is a professional skeptic and Ghost Hunter in s England, like way before those Roto Rooter guys had a television show. Set at a school in the English countryside, this film is a gorgeously-orchestrated period piece in its own right, with a level of detail to make a set or costume designer drool. The scares are subtle and affective, and as revelations unravel and Florence begins to lose her cool, so will you. Florence is a character with a tragic and rich background, she is vulnerable and intelligent and very well-acted by Rebecca Hall. This movie employs the psychological device of constantly wondering whether the main character is going insane, and that sort of stuff always gets me anxious and flustered without fail. The female protagonist, Claire, is an amateur ghost hunter who has a fascination bordering on obsession with the legend of a woman who was murdered in the hotel. She and her male co-worker are the only two working at the hotel for the entirety of the weekend, and she seizes her final opportunity to try and make contact with the legendary ghost. What I love most about Claire is that she gets over-the-top excited. She is a person who gabs unashamedly about her interests and allows herself to get worked up into a frenzy. This is a trait that I share with Claire, so it definitely endeared me to her. Secondly she is brave, and in fact is far braver than her male counterpart, who supposedly knows more about ghost hunting than she does. When truly creepy supernatural things begin spooking the pair, Claire does not back down and in fact embraces the opportunity to meet the ghost that has been the subject of her obsession for years. Claire is a strong, naturally curious person who also allows herself to be very emotional, and unlike many other horror movies this film does not punish her for allowing her emotions to dictate her behavior. I feel like in a lot of films, women can either be strong or they can be emotional- in The Innkeepers, this is thankfully not the case. It feels more like a tense mystery story as the main character, a devoted mother named Laura, tries to solve the enigmatic death of a little boy. Laura is a character with a heart larger than most; she genuinely cares for the small, troubled ghost boy that needs her help. In combination with the love she has for her son, she is a lead character who is not fearless, but who makes a conscious decision in every breath to ignore her fear and keep moving. I particularly love the end scene of this movie. In fact, the entire point of Cabin in the Woods is that these tropes that we ascribe to are

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not an accurate representation of the complex nature of human beings. Counter to what unimaginative horror films or, indeed, the majority of mass media would have you believe, we cannot be boiled down to one significant character trait- the jock, the slut, the brainiac, etc. Cabin in the Woods provides an explanation for why these tropes are part of our cultural canon, and does so with unparalleled wit and imagination. Dana, the main female protagonist of the film, is a relatable character who you instinctively want to root for. She is set up as the stereotypical female heroine: But as the movie goes on Dana reveals herself to be far more complicated, eventually deciding to get mad AND even after the truth of the bloody turn of their cabin-trip weekend comes forth. As the movie derails exponentially, Dana simply does everything she can to survive, and is forced to rise to the occasion when it comes to literally deciding the fate of humanity. Several years later her young son, Sam, is displaying troubling behavior at home and at school. The adorable doe-eyed boy is obsessed with fighting monsters with machines of his own design, and it is clear that mother and son are constantly teetering on the edge of a nervous breakdown. After Sam finds a mysterious pop-up book about a horrific monster named Mister Babadook, the pair are launched into their own nightmarish encounter with the Babadook in a surreal series of increasingly violent events. This is the first feature film from Australian director Jennifer Kent , and makes me excited and hopeful for a long list of expertly-crafted horror films from her in the future. What I love about the protagonist, Amelia, is that she is a woman who is allowed to be in powerful and vulnerable in the same breath. We can, however, learn to manage it and cope, although sometimes this happens for us after we are forced into the deepest depths of our personal nightmares. So pop yourself some popcorn, turn off the lights, cuddle up with a buddy and prepare to be delightfully scared! Are there any horror films with horrifically terrible female characters? She has degrees in literature and anthropology, and loves to put way too much thought into pop culture and feminism. In her heart, you will find Legos, salsa, and a David Bowie album. On her head, you will never find her natural hair color. If you would like to follow her on Twitter, she is there as rachfab. Follow The Mary Sue.

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## Chapter 5 : The Best Horror Movies of

*Whether literal or figurative, this particular set of teeth conveys the perceived dangers of the female body, reflecting the recurring theme in horror films that women are not what they appear.*

In slasher films, the final girls who survive at the end of the film almost always remain virgins. Those who engage in sexual behavior often die at the hands of the killer. Evidence produced from the Molitor and Sapolsky study on slasher films from 1970 to 1980 shows that "it takes women twice as long to die as men in these films" and "females are shown in terror for obviously longer periods of time than males". One of the studies they conducted is the number of seconds that males and females display fear in these films. If a person watched all 30 films in the Molitor and Sapolsky study, they would see a total of almost five solid hours of women in states of fear and terror. This compares to less than one hour for males. Apparently, the producers were criticized for the depiction of women as victims in slasher films, so they toned down such attacks. Linz and Donnerstein affirm that "across most television and film content females are less often murdered and brutalized than males by a very large margin. Their results showed that the non-surviving females were more frequently sexual than the surviving females and the non-surviving males. Surviving as a female slasher victim was strongly associated with the absence of sexual behavior. In slasher films, the message appears to be that sexual women get killed and only the pure women survive. Slasher films reinforce the idea that female sexuality can be costly. Sexual behavior included female characters shown in undergarments, partially or completely nude, or teasing or enticing male characters in a sensual manner. Couples seen kissing, fondling, or involved in sexual intercourse were also coded as acts of sex. According to Molitor and Sapolski, sexual behavior is considered linked to violence when one of three types of circumstances occurred. A partially nude female was shown being tortured by the central villain. In other cases, violence immediately followed, or interrupted, a sexual act, such as when a couple was shown kissing passionately and the central villain then attacked both or one character. The third type of circumstance consisted of continuous cuts between two scenes, one sexual and one violent. This third type of sex and violence combination occurred to a lesser extent than the other two. Films from the 1970s contained an average of 9. They exist solely to horrify and stimulate, not always respectively, and their ability to do so is the sole measure of their success: It has also shown to lead males to be less disturbed by scenes of extreme violence and degradation directed at women, claims the Molitor and Sapolski article. Studies show that the most popular slasher films of the 1970s are more violent than the most commercially successful slasher films released in the 1980s. Slasher films of the 1970s portray an act of brutal violence an average of once every two and a half minutes. Also, characters are shown in terror an average of three and a half minutes longer in slasher films in the 1970s. These studies have also found desensitization with "carry-over attitude effects" towards victims of violence. These studies have shown, that after viewing slasher films, college male students have less sympathy for rape victims, see them as less injured, and are more likely to endorse the myth that women enjoy rape.

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### Chapter 6 : Classic horror movies: TIG

*The Woman in Black Daniel Radcliffe, Ciarán Hinds, Janet McTeer The Woman in Black is a British horror film directed by James Watkins and written by Jane Goldman, based on Susan Hill's novel of the same name.*

Or, maybe the Mummy, Dr Jekyll or a rampaging ape. These classic movie monsters are obviously male. The same thing goes for more recent horror villains: But there are plenty of female monsters. Often, they follow the type of the dangerous seductress, a femme fatale whose captivating beauty masks their wicked intent. This character features in many genres, but in horror she is especially frightening—she might physically transform into a monstrous creature. Like most horror films, the female monster reflects social anxieties. This can replicate and reiterate problematic—often misogynistic—attitudes about gender and sexuality. But there are also alternate readings of some female monsters. They do offer a character outside of either the helpless, flailing victim or rise-to-the-occasion Final Girl. They also wield power, regardless of the shape that they take. So, with that said, here are 13 types of female monsters, who may look like regular gals but are anything but. There is a predictable cast of recognizable and attractive actors pretending to be under-age who are apparently the only hope for humanity. The core group of stock characters are familiar from any teen film: Instead, everyone who is infested assimilates into the alien hive-mind. Rodriguez wholeheartedly embraces his cinematic precedents here, most obviously *Invasion of the Body Snatchers* which is actually discussed. *Aliens*, *Species*, *Under the Skin 2*. Jacques Tourneur This gorgeous film produced by Val Lewton is about the beautiful Serbian immigrant Irena Simone Simon, who knows that she will transform into a panther if she indulges her passion read: Of course, nobody believes her superstitions, and even when evidence arises, we question her sanity. *Cat People* is all about what happens in the shadows. Coming from the Old World, Irena encourages an exploration of the tension between myth and science, intuition and fact and the supernatural and the real. *Cat Girl 3*. *The Cannibal Frightmare* Director: Pete Walker Dorothy Sheila Keith is unassuming middle-aged woman who has been released from a mental institution, where she pretends she is done with her habit of killing and eating people. Obviously, once released she takes up exactly where she left off. Apparently, this is some sort of genetic trait, because it turns out her daughter, Debbie Kim Butcher, is also a secret cannibal. Walker tries to temper the topic with black humor and a few gory shots, but *Frightmare* is ultimately really bleak. It is a study of family, of dynamics, allegiances and the things that we will do for blood relatives, and, in this case, actual blood. Cannibalism is a popular theme in horror, a stomach-turning taboo used to really shock audiences. Characters such as Dorothy and Debbie are frightening as their activities remain, for a time, invisible. *Karyn Kusama* This film just does not get enough love. Jennifer Megan Fox is your stereotypical sexy cheerleader. When she morphs from high school evil to demonic evil, nobody except her best friend notices because her personality does not change a jot. The demon that took up residence in her recently sacrificed body seems right at home. She seduces and devours her prey with ease and some sharp new teeth. The film relies heavily on the trope of the hot cheerleader, who is killed as would be expected in a slasher only to come back to life to wreak havoc. Characters like Jennifer have their natural attractiveness ramped up, so they can use their looks to lure their prey. Also, the possession of women is interesting as far as the fact that women are ready-made vessels anyway, right? *The Ghost Ringu* Director: Hideo Nakata The image of Sadako crawling towards the screen and out of the television is one of the most memorable and terrifying scenes in a horror film. Technology is central to this film, and the idea of the insidiousness of digital lives is still pertinent today, even if the media seems very out of date. Try finding a working VCR player these days. Sadako is frightening not just for her power to manipulate technology, but in her unbridled rage and indiscriminate vengeance. Terrifying ghost women driven by vengeance appear frequently in J-Horror, like *Ju-On*, *Shutter* and *Carved* But there are notable scary ghosts in English language films that are not remakes, like in *The Innocents* and *The Others*, which are not malevolent. *The Shining*, *Chanthalay 6*. *The Gorgon* The Gorgon Director: Terence Fisher This Hammer film transports its female monster from Greek mythology to a

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German village in , where the gorgon Megaera Prudence Hyman has been literally petrifying unlucky locals with her stone-cold gaze. The mythology here is applied very loosely: Megaera was the name of a Fury, not a Gorgon, and she kills by possessing a living body during a full moon, which just makes no sense. The denouement is really not a big reveal as the vessel Carla Barbara Shelley is the main female character, and has no memory of the evenings of the murders. The figure of Medusa is a familiar character in pop culture—the woman with snakes for hair is a memorable image. But this strange adaptation of Greek myth is unusual in the Hammer collection, a bold but failed attempt at inserting the Gorgon into the horror genre. Clash of the Titans , 7. Roger Corman Despite her success as the founder of a cosmetics company, Janice Susan Cabot is unhappy with the natural aging process. She is so driven by her quest for youth that she designates herself the human test-subject for experiments with royal jelly, which live up to their promise to make her younger science! As a Corman film, The Wasp Woman is predictably B-grade, and the monster costume is atrocious. But it is the narrative that is so interesting—Janice has power in her career, but craves the power of her former beauty. She reflects how society values youth and beauty, and echoes the extremes people go to achieve it. Also, the wasp itself indicates the temperament of women like Janice—unpredictable and armed with a poisonous sting. Andrew Meyer This is, unsurprisingly, a really trashy film. Nurse Lena is bitten by a cobra and becomes a snake-woman, maintaining her youth and beauty with a steady diet of venom and sex. The plot is basically a love triangle between Lena and younger couple Joanna and Duff. Set in the Philippines, Night of the Cobra Woman has very little plot and makes no sense but it is worth watching if you like really bad movies. This idea of woman-as-snake is of course aligned with the figure of the snake-haired gorgon. Cult of the Cobra 9. The Telekinetic Carrie Director: De Palma really makes us feel for her, before he lets her kill most of the cast. Carrie is filled with hormones, rage and, unexpectedly, telekinetic power, which explode into a fiery mess following the infamous pigs blood-drenched prom scene. As her body changes, her powers increase, reflecting the idea that when girls turn into women they become volatile and dangerous. Carrie cannot regulate her emotions—her irrational and violent behavior can be seen as fulfilling male fears of what happens when women are not properly controlled. Or, truer to theme, this is the risk you run when a young woman endures a lifetime of being dominated. Teenage rebellion is a common trope in film, but Carrie stands out as having plenty of repression—physical and social—to rebel against. Firestarter , X-Men franchise The Dangerous Vagina Teeth Director: Mitchell Lichtenstein The Vagina Dentata is not a monster as such, but the presence of it transforms the protagonist Dawn Jess Weixler into a monster. Her hidden teeth seem like a horrific appendage, but when she commits to learning about her body all the bits that are redacted in her school textbooks , she learns to control them. They are, in actuality, an evolutionary tool allowing not just her survival but overwhelming control. Teeth stands out in featuring an actual physical manifestation of what usually appears only as a general motif in film. Think the Kraken in Pirates of the Caribbean: Whether literal or figurative, this particular set of teeth conveys the perceived dangers of the female body, reflecting the recurring theme in horror films that women are not what they appear. In his film, Lichtenstein focuses on the way that knowledge about human biology and sexuality are restricted as a means of control. It is only when Dawn is forced to explore this herself that she gains power, learning to actively use her looks to look after herself and as a means of revenge. Blood Diner What makes these women so compelling is that they do more than simply act as an alluring predator—they have motivations and feelings. When the two meet while she is eating her ice cream, he is so cocky as he flirts, wholly unaware that she actually holds the power in their interaction. Yet, Mae seems to truly fall for Caleb and has to make some weighty choices as a result. She is not the stereotypical vampire, with a hypnotic glare, pale skin or sense of otherness—she seems strongly tied to her human origins. This makes her a character that we can identify with—and want to identify with. She allows us to think about what vampires mean, especially in regard to sexuality and the representation of desire. Daughters of Darkness , The Hunger The Witch Black Sunday Director: Mario Bava There were also too many witches to choose from, a figure who persistently fascinates. Her beauty and power seem unaffected despite the two hundred years that have passed after she was burnt at the stake with a horrific mask fashioned

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with metal spikes affixed to her face. She is also in luck because her physical double is wandering around nearby. Again, this film emphasizes the idea that women are not what they seem—and as horror tropes go, that of the witch embodies this most of all. Witches look like normal women but have a hidden power—in horror movies, this is obviously used for evil, selfish or even no reasons. Even worse, they gang up, amplifying their power within a coven! The idea of women banding together to work as a group?

### Chapter 7 : Horror & Thriller | Kanopy

*Film Noir. Film Noir (literally 'black film or cinema') was coined by French film critics (first by Nino Frank in ) who noticed the trend of 'dark' and downbeat looks and themes in many American crime and detective films released in France after World War II.*

### Chapter 8 : Classic horror movies: SEW

*In one of the most auspicious directorial debuts in movie history, Mario Bava bridged the gap between the gothic horror picture and the European art film with BLACK SUNDAY (aka La maschera del demonio or The Mask of Satan).*

### Chapter 9 : The 13 Female Monsters You'll Meet in a Horror Film :: Movies :: Lists :: Paste

*Women vs. men. Men are often praised and revered for their sexual prowess; however, women are often punished for sexual promiscuity. In slasher films, the final girls who survive at the end of the film almost always remain virgins.*