Linda Williams, “Film Bodies: Gender, Genre, and Excess”

1. What is the fun of "gross" movies? 2
2. How are pornography, horror and melodrama each considered excessive? 3
3. Why might the designation "gratuitous" itself be considered gratuitous? 3
4. According to Altman how do Hollywood movies create a competing logic, second voice? 3
5. It would not be unreasonable, in fact, to consider all three of these genres under the extended rubric of what and why? 3
6. How does our reaction to body genres manifest itself physically and aurally? 4
7. Which word is used to describe how all bodily genres suggest the rhetoric of violence? 5
8. What marks the physical excess of each film type and is mimicked by the spectator? 5-6
9. What happens to the gender-confused monster at the end of a horror film? 7
10. What can we see in horror films of tortured women? 8
11. Who does the sadomasochistic teen horror kill off? 8
12. What are the different respective perversions of horror, porn and melodrama? 9
13. Pornography is the genre that has seemed to endlessly repeat the fantasies of what? 10
14. Why might the monster’s violent attack on the victims symbolise castration? 11
15. In melodrama, origins are already lost, encounters always take place where and when? 11
16. In literature, according to Moratti, what is the precise moment that makes us cry? 11
17. To dismiss body genres as bad excess is not to address what? 12

Colin Odell, “Introduction: What is Horror?”

18. The horror film is which type of tale presented in a manner to suit our times? 7
19. What is the basic structural premise of the horror film? 7
20. What lies at the core of every horror? 7
21. What are the four categories of monster? 9-10
22. What are the four perspectives deployed by the horror film? 10-11
23. Which type of monster is a piranha? 9-10
24. Which type of monster is Henry? 9-10
25. What can lead to all kinds of evil whether it be accidental or intentional? 10

Wood, “The American Horror Film”

26. What are the functions of basic repression? 198
27. What are the four things repressed in our culture? 198
28. What is the Other? 199
29. What are two ways to deal with the Other? 199
30. What are eight examples of the Other? 199-200
31. What is the otherness of children? 200
32. What is the true subject of horror? 201
33. Where do we encounter the things we repress? 201
34. How have the proletariat been Othered in horror? 201
35. Which domestic animal have women often been associated with? 201
36. What is the general content of the horror film that has long been recognized? 201
37. What are seven types of monstrous elements that illustrate the Other? 201
38. What is the criterion which distinguishes the progressive from conservative horror? 202
39. What is another psychologically interesting aspect of the popularity of horror films? 202
40. What are dreams and when do they become possible? 202
41. To what does Wood compare entertainment? 203
42. Why are fantasies not meaningless? 203
43. What are the conditions under which a dream becomes a nightmare? 203
44. What is the simple and obvious basic formula of horror? 203
45. The monster is the shadow of what? 204
46. In a society built on family / monogamy there will be an enormous surplus of what? 205
47. In Murders in The Rue Morgue, what is the her/o’s, drive? 207
48. What are the 5 recurrent motifs that have dominated the horror film since the sixties? 208