

GENRE: HORROR FILMS

TARGET AUDIENCE:

<http://www.bbfcc.co.uk/education-resources/student-guide/issues-introduction/horror>

<http://www.valmorgan.co.nz/audiences/profiles/horror-movies/>

<http://www.filmsite.org/horrorfilms.html>

<http://media.edusites.co.uk/article/horror-genre-codes-conventions>

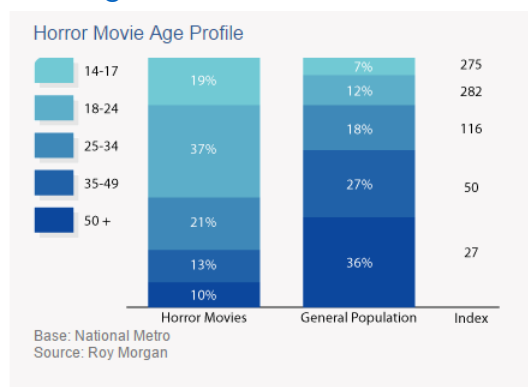
<https://saraeveninga2media.files.wordpress.com/2012/10/audience-research.png>

http://etd.lsu.edu/docs/available/etd-04092009-105427/unrestricted/Brewer_thesis.pdf.pdf

<http://rkmediab.blogspot.co.uk/2013/01/representation-of-men-and-women-in.html>

<http://thehorror2010.blogspot.co.uk/2010/01/how-horror-films-have-changed-and.html>

<https://shannoncotton2.wordpress.com/2012/11/26/research-conventions-of-the-horror-genre/>



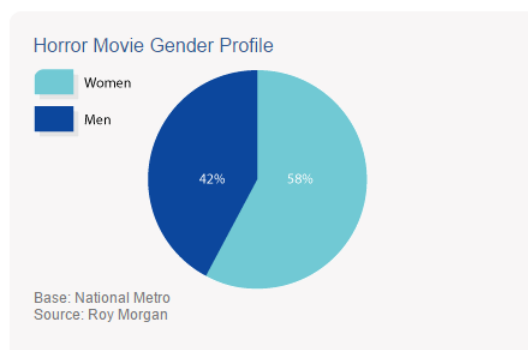
- Horror films tend to attract a slightly younger audience, predominantly under 25s. It is said that roughly 42% of horror audiences are women, with 58% being men. Horror films tend to intertwine with thrillers in the way that viewers seek out a certain thrill/scare by diving into a world which isn't their own. Younger audiences tend to be more prone to seeking out this feeling, hence why horrors don't necessarily appeal to elders.

- The general intention for a horror film is for the audience to feel scared and feel a sense of panic. These films aim to portray our worst fears in order for us to believe in the story and the horror involved.

Horror Sub Genres

Horror can be split into sub genres:

- The Monster Scare
- Psychological Thrillers
- Slasher Pics



- Zombie Films
- Codes and conventions:

- 15 or 18 Certification (promises of pleasure) – debates on passive consumption: Uses and Gratifications (active audiences) theory can apply: Extensive use of Narrative enigmas: Exploration of Narrative Themes: Slow pace of Editing, builds tension. Long takes: Predictable narrative content (follows format): Clear binary oppositions e.g. good v evil: Use of low key lighting: Use of CGI, FX: High production values but many low budget horror films: Dominant, hegemonic representation of gender: The Female Victim: Extensive use of close up: Incidental non-diegetic sound: Distorted diegetic sound: Extensive use of narrative off-screen space: Young/teenage characters: Use of hand-held camera: audience identification/realism: Point of view shots: Low angle shots

The portrayal of men & women:

Full breakdown by demographics and market segments (1 of 2)

	Total GB into film	Gender by age				Parents		Social class			
		Male <35	Male 35+	Female <35	Female 35+	Yes	No	AB	C1	C2	DE
Base	1,978	312	629	346	691	664	1314	605	473	281	619
Comedy	64%	53%	63%	78%	62%	66%	63%	67%	65%	65%	60%
Adventure	60%	56%	73%	60%	50%	61%	59%	60%	60%	63%	59%
Drama	55%	19%	54%	56%	70%	43%	61%	61%	52%	51%	54%
Thriller/Suspense	53%	36%	57%	45%	60%	42%	59%	52%	54%	56%	53%
Action (including martial arts)	50%	57%	62%	52%	35%	52%	49%	42%	52%	54%	51%
Science Fiction/Futuristic	44%	35%	58%	35%	39%	42%	45%	41%	47%	46%	44%
Romantic Comedy	37%	16%	24%	61%	47%	41%	35%	41%	39%	36%	34%
Family	37%	22%	25%	53%	47%	48%	32%	32%	39%	43%	37%
Fantasy	37%	32%	41%	43%	31%	37%	36%	32%	41%	46%	34%
Horror	32%	36%	33%	44%	22%	32%	31%	24%	32%	43%	32%
Documentary	2%										
Animation for kids	29%	26%	20%	48%	29%	40%	23%	29%	32%	36%	25%
War	29%	24%	53%	9%	16%	21%	32%	26%	29%	26%	31%
Period Drama	29%	6%	22%	22%	48%	16%	35%	33%	27%	22%	29%
Animation for adults	28%	47%	27%	33%	19%	29%	27%	29%	36%	31%	23%
Disaster	28%	25%	30%	28%	26%	28%	28%	21%	29%	40%	27%
Musical	26%	10%	21%	32%	36%	23%	28%	27%	26%	20%	28%
Romance	26%	13%	12%	43%	35%	26%	25%	27%	27%	25%	24%
Biographical dramas	22%	13%	22%	14%	30%	13%	27%	29%	21%	18%	21%
Western	19%	12%	36%	4%	12%	12%	22%	17%	18%	20%	20%
Sport	15%	22%	22%	8%	8%	15%	15%	16%	17%	16%	12%
Teenage Comedy	15%	22%	9%	38%	5%	21%	11%	9%	14%	23%	15%
Kids (non animation)	12%	8%	7%	26%	13%	23%	7%	11%	13%	15%	12%
Film noir	10%	9%	13%	7%	9%	6%	12%	15%	10%	5%	8%
World cinema (non English-language)	8%	5%	8%	9%	7%	3%	10%	11%	9%	4%	6%
Bollywood	4%	7%	2%	9%	3%	6%	3%	4%	8%	2%	3%
Nollywood	1%	2%	<1%	3%	2%	1%	1%	<1%	1%	<1%	2%

“In a study of horror films and female stereotyped behavior, Zillmann and Weaver (1996) established that “girls and female adolescents [in horror films] who are witnessed displaying fearfulness and protective need in the face of terror on the screen are more favorably evaluated by male and female peers and non-peers than their counterparts who are witnessed displaying no distress” (p. 87). This display of fear is merely one example of feminine stereotyping in that viewers expect that females will remain afraid and helpless.”

In contrast men are portrayed as strong and heroic characters that always triumph over the evil. However, these representations came from when women had less rights and men dominated. Due to the rise in feminism and cultural as well as society changes, these roles and representations have been somewhat altered. For example, women are seen to outsmart killers and solve the mystery; this is seen in 'Scream' when female character Sidney overpowers the killer. Following this, some movies have strayed away from the whole idea of representation completely, and focus more on men and women working together to escape from the killer or death; this is seen in the 'Saw' movies.”

How horrors have changed over time:

- 1930s: horrors were based on literature and films such as Dracula and Frankenstein were made
- 1950s-60s – alien and monster films were created to take away some of the nations fears during the cold war, by allowing human kind to seem in control and as wanting and achieving peace allowing them to escape from the realities of fear of nuclear attack. During this era movies such as Godzilla and Them! were produced.
- 1970s: realism was introduced to the genre. More relatable films generated more fright during this time. Films such as the legendary Psycho and Halloween were created.
- 1980s: in the 80s slashers were the most popular of horror films such as Nightmare on Elm Street. Also special effects were used more and more during this decade creating monsters as the villains resulting in films such as An American Werewolf in London and The Thing.
- 1990s: psychological thrillers are introduced and fear of the unknown is used widely. Films such as the Blair Witch Project, which was the first of its kind and changed the horror genre completely, introducing a completely unique style. Also films such as se7en had a lot of religious connotations, the victims having to pay for their sins.
- 2000's – religious connotations followed into the noughties, with films such as Saw being made. Also predictions for world chaos and destructions such as The Day After Tomorrow and 1012, as well as inescapable and unprovoked deaths such as in the Final Destination. More recently films such as Paranormal Activity and The Orphan have reintroduced psychological horrors.

TYPICAL NARRATIVE STRUCTURE:

There are many narrative conventions to follow in a horror film, the first one being the extensive use of narrative enigmas. These unexplained events and occurrences work best in paranormal and psychological horrors as they leave the audience feeling puzzled and confused but make them want to seek out the answer to the unexplained. These sorts of narratives involve the audience and encourage them to be an active audience. Clear binary oppositions are also used to seal the narrative. The most common one in a horror film would be good vs evil. Finally the use of a three act narrative structure in horror films is usually prominent, which makes the narrative structure appear fairly predictable. The three act structure is very similar to Todorov's equilibrium theory. The first stage in the three act structure is setup, here the main characters are introduced and the dramatic premise and dramatic situation are introduced. The second part is confrontation, this is where the main drama happens and the obstacles to the main characters are introduced. The third and final stage is resolution, here the story wraps up, evil is fought off and the equilibrium is restored.

Box Office Performance for Horror Movies in 2014

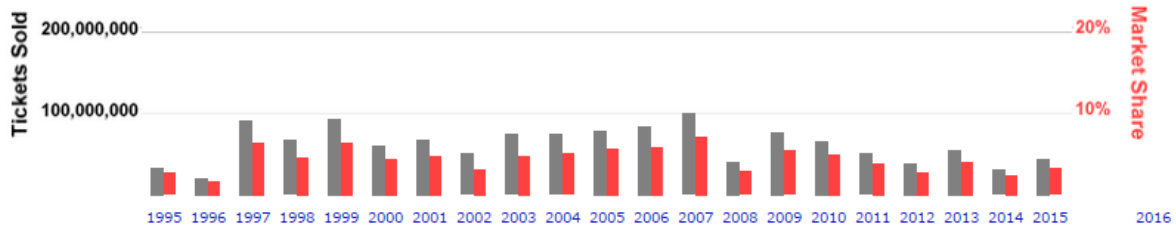
Summary for all Years

[← Previous Year](#)

Rank	Movie	Release Date	Theatrical Distributor	MPAA Rating	2014 Gross	Tickets Sold
1	Annabelle	10/3/2014	Warner Bros.	R	\$84,273,813	10,315,032
2	Ouija	10/24/2014	Universal	PG-13	\$50,856,010	6,224,725
3	Deliver Us from Evil	7/2/2014	Sony Pictures	R	\$30,577,122	3,742,609
4	Oculus	4/11/2014	Relativity	R	\$27,695,246	3,389,870
5	Devil's Due	1/17/2014	20th Century Fox	R	\$15,821,461	1,936,531
6	The Woman in Black 2: Angel of Death	1/2/2015	Relativity	PG-13	\$15,027,415	1,839,340
7	Paranormal Activity: The Marked Ones	1/3/2014	Paramount Pictures	R	\$14,118,761	1,728,122
8	The Quiet Ones	4/25/2014	Lionsgate	PG-13	\$8,509,867	1,041,599
9	The Pyramid	12/5/2014	20th Century Fox	R	\$2,706,405	331,261
10	Tusk	9/19/2014	A24	R	\$1,821,983	223,008
11	The Remaining	9/5/2014	Sony Pictures	PG-13	\$1,169,603	143,158
12	Saw	10/29/2004	Lionsgate	R	\$815,324	99,794
13	The Babadook	11/28/2014	IFC Midnight	Not Rated	\$742,092	90,831
14	Mo jing	4/18/2014	China Lion Film Distribution	Not Rated	\$172,010	21,053
15	Horns	10/31/2014	RADIUS-TWC	R	\$164,480	20,132
16	A Girl Walks Home Alone at Night	11/21/2014	Kino Lorber	Not Rated	\$158,707	19,425
17	Afflicted	4/4/2014	CBS Films	R	\$121,179	14,832
18	Gojira	5/7/2004	Rialto Pictures	Not Rated	\$78,869	9,653
19	Honeymoon	9/12/2014	Magnolia Pictures	R	\$9,318	1,140
20	The Sacrament	6/6/2014	Magnolia Pictures	R	\$9,221	1,128
21	13 Sins	4/18/2014	RADIUS-TWC	R	\$9,134	1,117
22	Come Back to Me	7/25/2014	Freestyle Releasing	R	\$7,744	947
23	The ABC's of Death 2	10/31/2014	Magnet Pictures	Not Rated	\$7,171	877
24	Stage Fright	5/9/2014	Magnolia Pictures	R	\$7,078	866
25	Almost Human	2/21/2014	IFC Films	Not Rated	\$5,710	698
26	Tore tanz!	6/27/2014	Drafthouse Films	Not Rated	\$4,871	596
27	Exists	10/24/2014	Lionsgate	R	\$3,650	446
28	V/H/S: Viral	11/21/2014	Magnolia Pictures	R	\$2,756	337
29	Ahi va el diablo	12/13/2013	Magnolia Pictures	R	\$1,263	154
30	[REC] 4: Apocalypse	1/2/2015	Magnolia Pictures	R	\$708	86
Total Gross of All Movies					\$254,898,971	
Total Tickets Sold						31,199,367

Box Office History for Horror Movies

Ticket Sales and Market Share by Year



Year by Year Market Share

Year	Movies in Release	Market Share	Gross	Tickets Sold	Inflation-Adjusted Gross	Top-Grossing Movie	Gross that Year
1995	16	2.78%	\$147,196,046	33,838,170	\$267,998,306	Tales from the Crypt: Demon Knight	\$20,943,520
1996	8	1.70%	\$94,800,900	21,448,169	\$169,869,498	From Dusk Till Dawn	\$25,728,961
1997	11	6.54%	\$425,388,665	92,677,269	\$734,003,970	Scream 2	\$85,492,042
1998	15	4.69%	\$317,637,319	67,726,507	\$536,393,935	Halloween: H2O	\$55,004,135
1999	15	6.54%	\$477,074,576	93,912,317	\$743,785,551	The Blair Witch Project	\$140,530,114
2000	12	4.45%	\$332,969,478	61,775,414	\$489,261,279	Scream 3	\$89,138,076
2001	15	4.81%	\$391,028,174	69,086,250	\$547,163,100	Hannibal	\$165,091,986
2002	11	3.23%	\$296,701,842	51,067,443	\$404,454,149	The Ring	\$126,761,025
2003	15	4.82%	\$450,388,704	74,691,329	\$591,555,326	Freddy vs. Jason	\$82,490,748
2004	20	5.10%	\$464,766,650	74,841,650	\$592,745,868	The Grudge	\$110,175,871
2005	29	5.73%	\$512,090,674	79,889,342	\$632,723,589	Saw II	\$87,025,093
2006	29	5.98%	\$553,293,454	84,472,284	\$669,020,489	Saw III	\$80,238,724
2007	31	7.16%	\$689,177,574	100,171,155	\$793,355,548	I am Legend	\$206,129,574
2008	25	2.96%	\$294,256,854	40,982,851	\$324,584,180	Saw V	\$56,746,769
2009	24	5.49%	\$584,639,025	77,951,871	\$617,378,818	Paranormal Activity	\$107,854,596
2010	22	5.06%	\$530,182,894	67,196,804	\$532,198,688	Paranormal Activity 2	\$84,660,648
2011	27	3.98%	\$404,134,707	50,962,750	\$403,624,980	Paranormal Activity 3	\$103,993,239
2012	33	2.79%	\$308,877,039	38,803,633	\$307,324,773	Paranormal Activity 4	\$53,900,335
2013	29	4.12%	\$448,516,063	55,168,012	\$436,930,655	The Conjuring	\$137,400,141
2014	30	2.46%	\$254,898,971	31,199,367	\$247,098,987	Annabelle	\$84,273,813
2015	24	3.32%	\$374,243,647	44,712,493	\$354,122,945	Goosebumps	\$79,370,088

