

Questions	<p>What is “the monster” in <i>Videodrome</i>? How does the film use narrative and visual elements to represent the monster and its effects?</p>	<p>Dr. Bean discussed how <i>Videodrome</i> collapses binaries our culture considers fixed, most notably that between reality and representation. How does the film destabilize gender boundaries via its narrative and visuals? What are the effects of such deconstruction?</p>	<p>In what ways are sexuality and/or gender part of the source of horror in <i>Videodrome</i>? How does the film associate horror with sexuality and/or gender on both narrative and visual levels?</p>
Hallucinations Begin	<p>Videotape is monster: visuals show tape swelling menacingly</p> <p>Concept of Reality breakdown is monster: Max not sure whether he hit woman or not, or whether woman is Nicki or secretary</p>	<p>Rash on stomach (later) looks feminine (gives monster access to man)</p> <p>Max loses control, becomes more feminine, destabilizes masculine power; he can't stop watching Videodrome and thus succumbs to temptation/desire (more access into his victimhood)</p>	<p>Max hitting secretary points to traditional treatment of woman</p> <p>Tape morphing seems almost seductive, tape heaving and stretching and curving, seems feminine (breasts)</p>
Nicki's Lips			<p>Videodrome is enticing Max through the use of sexuality</p> <p>The lips are meant to resemble a woman as the face of the video</p> <p>Visuals of pulsating TV, sexual noises (“I want you Max”), Max feeling the TV like a woman, petting it</p> <p>Right before that, Nikki was dressed up in black and choking O’Blivion; the contrast in behavior shows that she (and hence Videodrome) is deceiving Max and has multiple personalities</p> <p>Max was originally freaked out, but the sexual got to him and changed him</p> <p>He was already hypnotized, but he was being controlled within that hallucination by sexual desires</p> <p>Max inserts himself into the TV, which symbolizes a women which represents sex</p> <p>The TV screen moves outward the more he comes closer; arousal?</p>

Topics	Monster	Gender Binary Collapse	Gender and Sexuality
Slit Appears		<p>Slit' in Max's stomach vagina-like; gun is phallic symbol</p> <p>Visually, gender boundary broken because men are not supposed to have slits like that anywhere on their bodies</p> <p>Bodies not supposed to spontaneously grow gaps like that; definitely not supposed to be able to stick something as big as a gun into bodies</p> <p>Is also abnormal how quickly and easily the slit closes up</p>	
Max's Hallucinations Recorded	<p>Monster: The video or in the particular scene it could be a hallucination videorecorder. Videodrome itself could be the monster. Or it could even be the strange creepy guy or at least be a part of it. The hallucination videorecorder is a visual representation of the monster in itself. The narrative element supports this because of the creepy guy calling him as it foresaw him to hallucinate. The hallucinations themselves can be considered the monster since at this point you don't exactly know his vision of the truth. The videorecorder could be a visual representation of that hallucinatory monster. The monster itself could be the ideology of sexual experience as it attacks the normality of sex. Visually represented by the whip and Max actually enjoying inflicting pain on these women.</p>		<p>Sexuality and gender are crucial parts of the film due to how sexuality or normal sexual actions are blurred. Horror is associated with sexuality in the sense that sex is taken to this extreme of hitting and violence to gain this sexual pleasure from the opposite sex. Within the scene this is visually depicted by Nicki, who is literally the representation of sex. The whip is this weapon or object used to attack the tradition of sex when it changes to him hitting the TV, it represents this idea that Max is attacking this sexual media or that he is enjoying doing what is represented what television shows.</p>

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Max "Opens"	<p>The monster is Max, Harlan, and Barry.</p> <p>Narratively, Harlan and Barry are the monsters because of the threatening dialogue they use; however, they are soon killed by Max, making them not candidates for the monster role.</p> <p>Visually, Max is the monster because of the gash in his stomach; however, Max is the representation of a VCR, which plays a video that is breathing. Therefore, video becomes the monster.</p>		
Gun Melds to Max's Hand	<p>Max becomes a monster for videodrome. In this scene, hand melding to gun symbolizes his attachment to violence.</p> <p>Gun intruding into body symbolizes Videodrome's power over Max's body. The true monster has control over Max and can mold him to violence.</p> <p>Visual grotesqueness related to the creation of a monster—an explicit representation of Max's change into a monster controlled by Videodrome</p> <p>Possession of the body by media, something produced by society. In past films, it was possession by the devil or disease, something past humanity.</p>	<p>Re-attains his weapon from inside his body—another blur between reality and representation—the representation of reality on television affects the body of Max, he thrusts his gun inside himself, the supposed representation meets with reality. Max's body itself is a merging of two worlds and two different states of consciousness.</p>	

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Max Kills Barry	<p>The Monster: Media and the corruption on our reality. While Barry seems to be in the villain part of this scene, the ambiguity of the scene makes it seem like perhaps the way that Max's mind has been corrupted by Videodrome makes it so that he is imagining the whole Spectacular Optical conspiracy. The visual arrangement of the scene makes it so that the relationship between reality and hallucination is very blurred. The eyeglasses and the quotes about eyes by Medici focus our attention on seeing, there is a large audience who reacts to what Max does, and there doesn't seem to be any signs that he is hallucinating besides the obvious cinematic effects of his weapon on Barry and the way that he is torn apart in a very visceral yet unrealistic way.</p>		
Conclusion		<p>Reality and representation is so deconstructed that reality mimics the representation when it should be the other way around</p> <p>Once again, the discussion between the TV screen (Nicki) and Max</p> <p>Usually the male has the dominant, leading role; however in this scene, Nicki demonstrates to Max how he can kill himself, thus blurring the gender boundary</p> <p>Max commits suicide which can be seen as a sign of weakness-further displaying his masculine role as more of a feminine one</p> <p>As the TV is brought closer, the image can be interpreted as real, there is no pixilation that would result from the screen.</p>	