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# Anatomy Of The Slasher Film A Theoretical Analysis

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Decades of Terror 2019: 1980's Slasher Films

The Teenage Slasher Movie Book, 2nd Revised and Expanded Edition

Legacy of Blood

Writing the Horror Movie

Going to Pieces

Anatomy of the Slasher Film

Anatomy of the Crash

Masks in Horror Cinema

The Teenage Slasher Movie Book, 2nd Revised and Expanded Edition

The Horror of It All

The Horror Film

How To Write A Horror Movie

Slasher Films

The Anatomy of Fear

Blood Money

Blumhouse Productions  
Decades of Terror 2019: 1990's Slasher Films  
Anatomy of the Slasher Film  
SEE! HEAR! CUT! KILL!  
Horror Film Aesthetics  
Body Genre  
Terror and Everyday Life  
The Mammoth Book of Slasher Movies  
Style and Form in the Hollywood Slasher Film  
Horror Films FAQ  
Horror Film  
The Book of Horror  
Misogyny, Misandry, and Misanthropy  
Recovering 1940s Horror Cinema  
White Zombie  
The Art of Horror  
Men, Women, and Chain Saws  
The Slasher Movie Book  
Labors of Fear  
Attack of the New B Movies

Recreational Terror  
Sleaze Artists  
Dreadful Pleasures  
Style and Form in the Hollywood Slasher Film  
The Netflix Vision of Horror

*Anatomy Of  
The Slasher  
Film A  
Theoretical  
Analysis*

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**CABRERA KERR**

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Decades of Terror 2019:  
1980's Slasher Films

McFarland

Combining in-depth  
analysis with over 200  
film reviews, 'Legacy of  
Blood' is a comprehensive  
examination of the

slasher movie and its  
conventions to date, from  
'Halloween' to 'Scream'  
and beyond.

*The Teenage Slasher  
Movie Book, 2nd Revised  
and Expanded Edition*  
Quarto Publishing Group  
USA

"A comprehensive look at  
the slasher movie sub-  
genre, its highs and lows,  
its origins, and how it has  
adapted to survive

despite critical attacks"--  
Legacy of Blood Applause  
Books

The 1940s is a lost  
decade in horror cinema,  
undervalued and written  
out of most horror  
scholarship. This book  
deconstructs persistent  
scholarly discourse by re-  
evaluating the historical,  
political, economic, and  
cultural factors of 1940s  
horror cinema to recover

a decade of horror.

*Writing the Horror Movie*  
Robinson

This richly informed study analyzes how various cinematic tools and techniques have been used to create horror on screen--the aesthetic elements, sometimes not consciously noticed, that help to unnerve, frighten, shock or entertain an audience. The first two chapters define the genre and describe the use of pragmatic aesthetics (when filmmakers put technical and budgetary compromises to artistic

effect). Subsequent chapters cover mise-en-scene, framing, photography, lighting, editing and sound, and a final chapter is devoted to the aesthetic appeals of horror cinema. Instructors considering this book for use in a course may request an examination copy here.

*Going to Pieces* University of Texas Press

The slasher film genre got its start in the early 1960s when acclaimed filmmakers such as Alfred Hitchcock and Michael Powell made provocative

mainstream film such as *Psycho* and *Peeping Tom*, but it is most associated with the late 1970s and the releases of *Halloween* and *Friday the 13th*. They have been frightening and thrilling audiences ever since with their bloody scenes and crazed killers. Over 250 slasher films are presented in this work. Entries provide major cast and production credits, a plot synopsis, and a short critique; interesting production notes are often provided. Some of the films covered include *Alice*, *Sweet Alice*,

American Psycho, The Burning, Cherry Falls, Curtains, Deep Red, Frenzy, Hide and Go Shriek, Maniac, Prom Night, Scream, Sleepaway Camp, Slumber Party Massacre, and The Texas Chain Saw Massacre. Filmographies are provided for slasher directors, actors, writers, and composers. Anatomy of the Slasher Film McFarland Dreadful Pleasures offers a lively look at those stories that make our hair stand on end--their persistence in our culture,

their manifestations in art, and our need for the frissons they provide. James Twitchell traces our fascination with horror from the cave paintings at Lascaux to the "slasher" movies today. Twitchell finds that three particular stories have had a special resonance in our culture: the bloodsucker (Dracula), the deformed creature (Frankenstein), and the transformation monster (The Wolfman, Dr. Jekyll and Mr. Hyde). Why have these stories persisted to the point of becoming mythic and to the

exclusion of others? Whatever happened to the Phantom of the Opera or the Hunchback of Notre Dame or the Creature from the Black Lagoon? Using a psychoanalytic approach, Twitchell argues that the stories we seek out and preserve are th ones that carry certain information as well as horror. These myths, he contends, warn their adolescent audiences of the dangers of careless sexual behavior: they seem to say--subliminally--that sex itself is not horrible, but sex with

certain people is. Whether discussing the engravings of William Hogarth or The Texas Chainsaw Massacre, Twitchell is consistently insightful, provocative, and entertaining. Film buffs and scholars literary critics and devotees of the Gothic novel will all welcome this study. About the Author: James B. Twitchell is Professor of English at the University of Florida, Gainesville. His previous books include *The Living Dead: The Vampire in Romantic Literature* and *Romantic*

*Horizons: Aspects of the Sublime in English Poetry and Painting.*  
Anatomy of the Crash  
 McFarland  
 Style and Form in the Hollywood Slasher Film fills a broad scholastic gap by analysing the elements of narrative and stylistic construction of films in the slasher subgenre of horror that have been produced and/or distributed in the Hollywood studio system from its initial boom in the late 1970s to the present.  
**Masks in Horror Cinema** Tales of Terror

THE ART OF HORROR: AN ILLUSTRATED HISTORY  
The Teenage Slasher Movie Book, 2nd Revised and Expanded Edition Fox Chapel Publishing  
 How to Write a Horror Movie is a close look at an always-popular (but often disrespected) genre. It focuses on the screenplay and acts as a guide to bringing scary ideas to cinematic life using examples from great (and some not-so-great) horror movies. Author Neal Bell examines how the basic tools of the scriptwriter's trade - including

structure, dialogue, humor, mood, characters, and pace – can work together to embody personal fears that will resonate strongly on screen. Screenplay examples include classic works such as 1943's *I Walked With A Zombie* and recent terrifying films that have given the genre renewed attention like writer/director Jordan Peele's critically acclaimed and financially successful *Get Out*. Since fear is universal, the book considers films from around the world

including the 'found-footage' [REC] from Spain (2007), the Swedish vampire movie, *Let The Right One In* (2008) and the Persian-language film *Under The Shadow* (2016). The book provides insights into the economics of horror-movie making, and the possible future of this versatile genre. It is the ideal text for screenwriting students exploring genre and horror, and aspiring scriptwriters who have an interest in horror screenplays.

*The Horror of It All* Univ. Press of Mississippi Sean S. Cunningham and Victor Miller's *Friday the 13th* franchise is one of the most successful horror film franchises in history. To date, it includes twelve movies, a television show, comic books, and video games, among other media. In *SEE! HEAR! CUT! KILL! Experiencing "Friday the 13th,"* Wickham Clayton explores several aspects of the films including how the technical aspects relate to the audience, their influence on filmmaking,

and the cultural impact of the franchise. Clayton looks at how perspective is established and communicated within the Friday the 13th films, which is central to the way the audience experiences and responds emotionally to these movies. Then he considers how each sequel gives viewers, whether longtime fans or new audiences, a “way in” to the continuous story that runs through the series. Clayton also argues that the series has not developed in isolation.

These films relate to contemporary slasher films, the modern horror genre, and critically successful Hollywood films in general. They reflect popular trends of film style and often act as key examples in the genre and beyond.

### **The Horror Film**

McFarland  
During in-depth conversations with 21 horror and science-fiction film writers and directors, filmmakers Chris and Kathleen Vander Kaay find answers to this question, along with the inside story

on the inspiration, creation, and behind-the-scenes experiences of box office blockbusters. Horror movies have a shady reputation because of their flaws and eccentricities. Horror wants us to laugh when we're uncomfortable, keep looking when we want to turn away, and live with a total lack of happy endings. Perhaps that's why we respect these films as a subculture. And because no one expects horror films to toe the line, they get to flirt with madness



and imperfection while making the most interesting, controversial observations. That's why this book exists. Part of the subject matter in horror films is blunt and graphic and doesn't need further illumination. Other parts are brave, transgressive, explorative, and restless. While exploring these themes with 21 artists, the Vander Kaays uncover a surprisingly honest appraisal of the human psyche.

[How To Write A Horror Movie](#) SAGE

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1989. [Slasher Films](#) Oxford University Press, USA

The Great Crash of 2020 was not caused by a virus. It was precipitated by the virus, and made worse by the crazed decision of governments around the world to shut down business and travel. But it was caused by economic fragility. The purpose of this collection is to highlight the important work of contemporary Austrian economists on the modern financial system. Although the mainstream financial press has been crediting American, European, and Chinese policymakers

with upholding the global economy in the aftermath of 2008, Austrians have long been warning that these very same actions have only set the world up for a larger disaster. Promises in 2008 of the ease of normalizing monetary policy—such as by reducing balance sheets and phasing out market intervention—have been proven to be lies, just as Austrians warned. Authors Include: Ryan McMaken, Daniel Lacalle, Brendan Brown, Thorsten Polleit, Alasdair Macleod, Philipp

Bagus, Ronald-Peter Stöferle, Mark J. Valek, Arkadiusz Sieroń, Ronald-Peter Stöferle, Jeff Deist, Joseph T. Salerno, and Claudio Grass. *The Anatomy of Fear* Springer  
Packed with reviews of the best (and worst) slasher movies and illustrated with a collection of distinctive and often graphic poster artwork from around the world, this book looks at the political, cultural, and social influences on the slasher movie and its effect.

Blood Money Lexington Books  
The term "slasher film" was common parlance by the mid-1980s but the horror subgenre it describes was at least a decade old by then--formerly referred to as "stalker," "psycho" or "slice-'em-up." Examining 74 movies--from *The Texas Chainsaw Massacre* (1974) to *Texas Chainsaw 3D* (2013)--the author identifies the characteristic elements of the subgenre while tracing changes in narrative patterns over

the decades. The slasher canon is divided into three eras: the classical (1974-1993), the self-referential (1994-2000) and the neoslasher cycle (2000-2013).

### **Blumhouse Productions**

#### Tales of Terror

Examines the 1932 horror film starring Bela Lugosi. Includes: influences on the script eg zombies in literature, the making of the film, profiles of the cast and crew, the laserdisc/DVD restorations, plus reviews and articles taken from magazines of the 1930s

eg Variety. There is also a detailed bibliography with lists of the sources used for each chapter.

Decades of Terror 2019: 1990's Slasher Films Univ of California Press  
 DIVCollection of essays on the impact that non-mainstream and middlebrow film genres have had on popular culture--including sexploitation, horror, cult, XXX, and indie films./div  
Anatomy of the Slasher Film CompanionHouse Books

Scholars have consistently applied psychoanalytic

models to representations of gender in early teen slasher films such as *Black Christmas* (1974), *Halloween* (1978) and *Friday the 13th* (1980) in order to claim that these were formulaic, excessively violent exploitation films, fashioned to satisfy the misogynist fantasies of teenage boys and grind house patrons. However, by examining the commercial logic, strategies and objectives of the American and Canadian independents that produced the films

and the companies that distributed them in the US, *Blood Money* demonstrates that filmmakers and marketers actually went to extraordinary lengths to make early teen slashers attractive to female youth, to minimize displays of violence, gore and suffering and to invite comparisons to a wide range of post-classical Hollywood's biggest hits; including *Love Story* (1970), *The Exorcist* (1973), *Saturday Night Fever* (1977), *Grease* and *Animal House* (both

1978). *Blood Money* is a remarkable piece of scholarship that highlights the many forces that helped establish the teen slasher as a key component of the North American film industry's repertoire of youth-market product.

SEE! HEAR! CUT! KILL!  
Bloomsbury Publishing  
USA

Since the emergence of on-demand streaming platforms, television as a storytelling medium has drastically changed. The lines between TV and cinema are blurred.

Traditionally, television relied on narrative forms and genres that were highly formulaic, striving to tease the viewer onward with a series of cliffhangers while still maintaining viewer comprehension. Now, on platforms such as Netflix, the lack of commercial breaks and the practice of "binge-watching" have led to a new type of television flow that urges viewers to see and consume a series as a whole and not as a fragmented narrative. This book examines the structuring methods of 13

Netflix original horror series, including Chilling Adventures of Sabrina, Stranger Things, Hemlock Grove, The Haunting of Hill House, and Santa Clarita Diet. Although these shows use television as the medium

of storytelling, they are structured according to the classical rules of film. **Horror Film Aesthetics** Norlightspress.com Packed with slasher movie reviews and illustrated with an extensive collection of distinctive and often graphic color

poster artwork, The Teenage Slasher Movie Book, 2nd Revised and Expanded Edition also looks at the political, cultural, and social influences on the slasher movie and its own effect on other film genres.

Best Sellers - Books :

- [To Kill A Mockingbird](#)
- [The Ballad Of Songbirds And Snakes \(a Hunger Games Novel\) \(the Hunger Games\)](#)
- [Twisted Love \(twisted, 1\) By Ana Huang](#)
- [I Love You To The Moon And Back](#)
- [Stone Maidens](#)
- [Dark Future: Uncovering The Great Reset's Terrifying Next Phase \(the Great Reset Series\)](#)
- [The Housemaid's Secret: A Totally Gripping Psychological Thriller With A Shocking](#)

Twist

- Verity
- Leigh Howard And The Ghosts Of Simmons-pierce Manor
- Kindergarten, Here I Come!