



Slasher Movies

Léo Pomar



Slasher Movies:

Slasher Movies Mark Whitehead, 2000 Packed with facts and opinions crammed with information and including an introductory essay and in depth discussion of all the major films this pocket guide to the world of slasher movies is an essential guide for anyone interested in this most disturbing of film genres Includes a discussion of all the major films and a checklist of stars who got their big break being slashed *Legacy of Blood* Jim Harper, 2004 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 **Horror Films of the 1980s** John Kenneth Muir, 2010-07-28 John Kenneth Muir is back This time the author of the acclaimed *Horror Films of the 1970s* turns his attention to 300 films from the 1980s From horror franchises like *Friday the 13th* and *Hellraiser* to obscurities like *The Children* and *The Boogens* Muir is our informative guide Muir introduces the scope of the decade's horrors and offers a history that draws parallels between current events and the nightmares unfolding on cinema screens Each of the 300 films is discussed with detailed credits a brief synopsis a critical commentary and where applicable notes on the film's legacy beyond the 80s Also included is the author's ranking of the 15 best horror films of the 80s *The Mammoth Book of Slasher Movies* Peter Norman, 2012-10-18 An engrossing A Z of over 60 gory years of slasher and splatter movies from Danny Boyle's *28 Days Later* to Lucio Fulci's *Zombie Flesh Eaters* Here you will find the low down on over 250 movies with entries from 23 different countries The index which includes every movie mentioned in the A Z and accompanying notes runs to 540 movies The book includes the list of video nasties which the UK government attempted to ban [Horror Films](#) James B. Weaver, Ron Tamborini, 2013-11-05 Why do so many of us enjoy being told frightening stories What are some of the consequences that result from such exposure In light of the considerable popularity of horror films over the last three decades these questions have become the focus of growing attention for many scholars However research on audience preferences for and reactions to horror films has been performed eclectically by investigators from varied theoretical and methodological backgrounds As a result the information has not been effectively integrated This volume was written to address this problem and to position the study of audience responses to frightening fiction as a significant research topic *Teen Movies* Timothy Shary, 2005 *Teen Movies American Youth on Screen* is a detailed look at the depiction of teens on film and its impact throughout film's history Timothy Shary looks at the development of the teen movie the rebellion the romance the sex and the horror up to contemporary portrayals of ever changing youth Films studied include *Rebel Without a Cause* 1955 *Splendor in the Grass* 1961 *Carrie* 1976 *The Breakfast Club* 1985 and *American Pie* 1999 *Horror Films of 2000-2009* John Kenneth Muir, 2023-03-22 Horror films have always reflected their audiences fears and anxieties In the United States the 2000s were a decade full of change in response to the 9 11 terrorist attacks the contested presidential election of 2000 and the wars in Iraq and Afghanistan These social and political changes as well as the influences of Japanese horror and New French

extremism had a profound effect on American horror filmmaking during the 2000s This filmography covers more than 300 horror films released in America from 2000 through 2009 including such popular forms as found footage torture porn and remakes Each entry covers a single film and includes credits a synopsis and a lengthy critical commentary The appendices include common horror conventions a performer hall of fame and memorable ad lines [A Very Nervous Person's Guide to Horror Movies](#) Mathias F. Clasen,2021 Why your worst nightmares about watching horror movies are unfounded Films about chainsaw killers demonic possession and ghostly intruders make some of us scream with joy But while horror fans are attracted to movies designed to scare us others shudder already at the thought of the sweat drenched nightmares that terrifying movies often trigger The fear of sleepless nights and the widespread beliefs that horror movies can have negative psychological effects and display immorality make some of us very very nervous about them But should we be concerned In this book horror expert Mathias Clasen delves into the psychological science of horror cinema to bust some of the worst myths and correct the biggest misunderstandings surrounding the genre In short and highly readable chapters peppered with vivid anecdotes and examples he addresses the nervous person s most pressing questions What are the effects of horror films on our mental and physical health Why do they often cause nightmares Aren t horror movies immoral and a bad influence on children and adolescents Shouldn t we be concerned about what the current popularity of horror movies says about society and its values While media psychologists have demonstrated that horror films indeed have the potential to harm us Clasen reveals that the scientific evidence also contains a second story that is often overlooked horror movies can also help us confront and manage fear and often foster prosocial values *Decades of Terror 2019: 1990's Slasher Films* Steve Hutchison,2023-02-24 Steve Hutchison reviews 100 amazing slasher films from the 1990s Each film is analyzed and discussed with a synopsis and a rating The movies are ranked How many have you seen **The Teenage Slasher Movie Book, 2nd Revised and Expanded Edition** J. A. Kerswell,2018-10-09 The Definitive Slasher Movie Reference The slasher movie is the most reviled but successful of horror s subgenres Taking its cue from Hitchcock grind house movies and the gory Italian giallo thrillers of the 1970s slasher movies brought a new high in cinematic violence and suspense to mainstream cinema For six bloody years 1978 1984 the golden age of slashers cinema screens and video stores were stalked by homicidal maniacs with murder and mayhem on their minds The Teenage Slasher Movie Book details the subgenre s surprising beginnings revels in its g l ory days and discusses its recent resurgence Packed with reviews of the best and worst slasher movies and illustrated with an extensive collection of distinctive and often graphic color poster artwork from around the world this book also looks at the political cultural and social influences on the slasher movie and its own effect on other film genres Inside The Teenage Slasher Movie Book 2nd Revised and Expanded Edition Comprehensive guide to one of the most reviled but successful movie subgenres Reviews of every conceivable slasher film of note Updated edition with more movies and more pages Extensively illustrated with distinctive and often graphic color poster artwork from around the world Looks

at the political cultural and social influences on the slasher movie and its own effect on other film genres A must have for horror movie fans

Horror Films FAQ John Kenneth Muir,2013-08-01 Horror Films FAQ explores a century of ghoulish and grand horror cinema gazing at the different characters situations settings and themes featured in the horror film from final girls monstrous bogeymen giant monsters and vampires to the recent torture porn and found footage formats The book remembers the J Horror remake trend of the 2000s and examines the oft repeated slasher format popularized by John Carpenter s Halloween 1978 and Friday the 13th 1980 After an introduction positioning the horror film as an important and moral voice in the national dialogue the book explores the history of horror decade by decade remembering the women s liberation horrors of the 1970s the rubber reality films of the late 1980s the serial killers of the 1990s and the xenophobic terrors of the 9 11 age Horror Films FAQ also asks what it means when animals attack in such films as The Birds 1963 or Jaws 1975 and considers the moral underpinnings of rape and revenge movies such as I Spit on Your Grave 1978 and Irreversible 2002 The book features numerous photographs from the author s extensive personal archive and also catalogs the genre s most prominent directors

The Microgenre Anne H. Stevens,Molly C. O'Donnell,2020-01-23 Everybody knows and maybe even loves a microgenre Plague romances and mommy memoirs Nudie cutie movies Nazi zombies and dinosaur erotica Baby burlesks Minecraft fiction grindcore premature ejaculation poetry microgenres come in all varieties and turn up in every form of media under the sun tailor made for enthusiasts of all walks of life Coming into use in the last decade or so the term microgenre classifies increasingly niche marketed worlds in popular music fiction television and the Internet Netflix has recently highlighted our fascination with the ultra niche genre with hilariously specific classifications independent supernatural dramedy featuring a strong female lead that can sometimes hit a little too close to home Each contribution in this collection introduces readers to a different microgenre drawn from a range of historical periods and from a variety of media The Microgenre presents a previously untreated point of cultural curiosity revealing the profound truth that humanity s desire to classify is often only matched by the unsustainability of the obscure and hyper specific It also affirms in colorful detail what most people suspect but have trouble fathoming in an increasingly homogenized and commercial West that imaginative projects are just that imaginative diverse and sometimes completely and hilariously inexplicable

The Psychology of Moviegoing Ashton D. Trice,Hunter W. Greer,2019-04-11 How do we choose what movies to go see How do we process the sounds and images of those films How do they influence our behaviors attitudes and beliefs after we leave the theater Using psychology theory this book answers these questions while considering the effects of relatively permanent personality variables our changeable moods and the people we are with in such scenarios It also points out areas of the study in which further work is necessary and where new concepts such as awe and aesthetic pleasure may further understanding

American Horror Film Steffen Hantke,2010-09-30 Creatively spent and politically irrelevant the American horror film is a mere ghost of its former self or so goes the old saw from fans and scholars alike Taking on this undeserved reputation the

contributors to this collection provide a comprehensive look at a decade of cinematic production covering a wide variety of material from the last ten years with a clear critical eye Individual essays profile the work of up and coming director Alexandre Aja and reassess William Malone's much maligned *Feardotcom* in the light of the torture debate at the end of President George W Bush's administration Other essays look at the economic social and formal aspects of the genre the globalization of the US film industry the alleged escalation of cinematic violence and the massive commercial popularity of the remake Some essays examine specific subgenres from the teenage horror flick to the serial killer film and the spiritual horror film as well as the continuing relevance of classic directors such as George A Romero David Cronenberg John Landis and Stuart Gordon Essays deliberate on the marketing of nostalgia and its concomitant aesthetic and on the curiously schizophrenic perspective of fans who happen to be scholars as well Taken together the contributors to this collection make a compelling case that American horror cinema is as vital creative and thought provoking as it ever was [Queer Slashers](#)

Peter Marra, 2025-02-04 From Norman Bates dressed as Mother in *Psycho* to the rouged cheeks of Leatherface in *The Texas Chainsaw Massacre* many slasher icons have borne traces of queer and gender nonconforming behavior since the subgenre's very beginning *Queer Slashers* presents the first book length study of how and why the slasher subgenre of horror films appeals to queer audiences In it Peter Marra constructs a reparative history of the slasher that affirms its queer lineage extending back as early as the 1920s It also articulates the queer aspects of the slasher formula that forge an unlikely kinship between queer audiences and these retrograde depictions of queer killers Marra establishes a queer history and function for the slasher analyzing several key contemporary queer slashers that is slashers that are made by queer filmmakers to better understand how queer artists take up the slasher iconography and put it toward modern queer aims Featuring analysis of films such as John Waters's *Serial Mom* *Peaches Christ's All About Evil* and Alain Guiraudie's *Stranger by the Lake* *Queer Slashers* illuminates the queer meanings of slashers their foundations and their future possibilities [Introduction to](#)

[Scream \(franchise\)](#) Gilad James, PhD, 2023-01-04 The *Scream* franchise is a series of horror movies that debuted in 1996 and became a cultural phenomenon The franchise began with the movie *Scream* directed by Wes Craven and written by Kevin Williamson The movie follows high school student Sidney Prescott as she and her friends are hunted by a masked killer known as Ghostface The movie combined elements of slasher films and black comedy to create a unique and self aware horror experience that proved popular with audiences *Scream* was a box office success and spawned three sequels with the latest one being released in 2011 The franchise is well known for its iconic Ghostface character who has become a cultural icon in the horror genre The distinctive mask and voice created a new symbol in popular culture with the Ghostface mask being associated with Halloween costumes and pop culture merchandise The franchise is also notable for its self referential and meta commentary on horror tropes and clichés *Scream* is a franchise that continues to captivate audiences more than twenty years since its inception **La Dolce Morte** Mikel J. Koven, 2006-10-02 With the exception of die hard aficionados of

European or Italian horror cinema most people may not have heard of giallo cinema or have seen many films in this subgenre of horror. Most academic film studies tend to ignore horror cinema in general and the giallo specifically. Critics often deride these films which reveal more about the reviewers own prejudices than any problem with the works themselves. As a counter to such biases Mikel J Koven argues for an alternative approach to studying these films by approaching them as vernacular cinema distinct from popular cinema. According to Koven to look at a film from a vernacular perspective removes the assumptions about what constitutes a good film and how a particular film is in some way artistic. In *La Dolce Morte Vernacular Cinema and the Italian Giallo Film* Koven explores the history and evolution of this aspect of cinema and places these films within the context of Italian popular filmmaking. He addresses various themes motifs and tropes in these films: their use of space, the murders, the role of the detective, the identity of the killer, issues of belief, excess, and the set piece. In addition to being the first academic study of the giallo film in English, this book surveys more than fifty films of this subgenre. In addition to filmmakers like Mario Bava and Dario Argento, Koven also looks at the films of Lucio Fulci, Sergio Martino, Pupi Avati, Umberto Lenzi, and others. In all, the works of twenty-five different filmmakers are considered in this book. Also explored are the inter-relationships between these films: how one influences others, how certain filmmakers take ideas and build off of them, and how those ideas are further transformed by other filmmakers. Koven also explores the impact of the giallo on the later North American slasher genre.

Gender Linda Brannon, 2015-07-22 This bestselling text presents research about gender and helps students think critically about the differences between research findings and gender stereotypes. It examines the biology and social context in which women and men express gendered behaviors. Defining gender as the behaviors and attitudes that relate to but are not entirely congruent with biological sex, the book focuses on research and scholarship to provide the material for a critical review and an overall picture of gender from a psychological perspective. To highlight how research findings can relate to people's lives, the book supplements the review of scholarly research with personal narrative accounts of gender-relevant aspects of people's lives. To emphasize the cross-cultural perspective of gender, the book includes a section on diversity in most chapters but also weaves diversity issues throughout the text. The personal narrative and diversity highlights help to balance the research-based scholarship with the personal experience of gender.

Life Lessons from Slasher Films Jessica Robinson, 2012-06-07 Horror and slasher films are often dismissed for their apparent lack of sophistication and dearth of redeemable values. However, despite criticism from film snobs who turn up their noses and moralists who look down upon the genre, slasher films are more than just movies filled with gory mayhem. Such films can actually serve a purpose and offer their audiences something more than split skulls and severed heads. In *Life Lessons from Slasher Films*, Jessica Robinson looks at representative works that have been scaring audiences for decades, from Alfred Hitchcock's seminal shocker *Psycho* to the cult classic *Black Christmas* and iconic thrillers like *The Texas Chainsaw Massacre*, *Halloween*, *Friday the 13th*, and *Scream*. In this book, Robinson examines common themes that have

emerged in these films their various sequels and countless imitators a maniacal and seemingly indestructible executioner sexual encounters that invariably lead to death increasingly gruesome ways to slaughter helpless victims and a lone female survivor who finds a way to vanquish the killer and looks beyond such tropes for what these films can teach us about life From practical advice listen to your elders to moral platitudes teens never learn each chapter considers a different lesson that these films teach Robinson discusses how the events portrayed in slasher films can resonate with viewers and perhaps offer constructive advice on how to conduct our lives A fun read for fans and scholars alike *Life Lessons from Slasher Films* offers an entertaining and persuasive look at how life can imitate art and what art can say about life

Horror That Haunts Us Karrà Shimabukuro, Wickham Clayton, 2024-02-06 Horror's pleasures fundamentally hinge on looking backward either on destabilising trauma or as a period of comfort and happiness which is undermined by threat However this stretches beyond the scares on our screens to the consumption and criticism of the monsters of our past The horror films of our youth can be locations of psychological and social trauma or the happy place we go back to for comfort when our lives become unsettled *Horror That Haunts Us* Nostalgia Revisionism and Trauma in Contemporary American Horror is a collection of essays that brings together multiple theoretical and critical approaches to consider the way popular horror films from the last fifty years communicate embody and rework our view of the past Whether we look at our current relationship to the scary movies of decades ago as personal or cultural memory the way historical and sociopolitical events and frameworks especially traumas reframe the way we look at our pasts or even the way recent horror films and video games look back at our past and the past of the genre itself through a filter of experience and history this collection will show the close relationship between nostalgia and popular horror These essays also demonstrate a range of unique and diverse points of view from both established and emerging scholars on the subject of horror and the past Edited by seasoned horror experts Karr Shimabukuro and Wickham Clayton *Horror That Haunts Us* is a book with the aim of examining why we return again and again to certain popular horror films either as remakes or reboots or as the basis for pastiche and homage

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Table of Contents Slasher Movies

1. Understanding the eBook Slasher Movies
 - The Rise of Digital Reading Slasher Movies
 - Advantages of eBooks Over Traditional Books
2. Identifying Slasher Movies
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Slasher Movies
 - User-Friendly Interface
4. Exploring eBook Recommendations from Slasher Movies
 - Personalized Recommendations
 - Slasher Movies User Reviews and Ratings
 - Slasher Movies and Bestseller Lists
5. Accessing Slasher Movies Free and Paid eBooks
 - Slasher Movies Public Domain eBooks
 - Slasher Movies eBook Subscription Services
 - Slasher Movies Budget-Friendly Options

6. Navigating Slasher Movies eBook Formats
 - ePub, PDF, MOBI, and More
 - Slasher Movies Compatibility with Devices
 - Slasher Movies Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Slasher Movies
 - Highlighting and Note-Taking Slasher Movies
 - Interactive Elements Slasher Movies
8. Staying Engaged with Slasher Movies
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Slasher Movies
9. Balancing eBooks and Physical Books Slasher Movies
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Slasher Movies
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Slasher Movies
 - Setting Reading Goals Slasher Movies
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Slasher Movies
 - Fact-Checking eBook Content of Slasher Movies
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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sejarah revolusi rusia latar belakang proses tokoh hingga - Jun 03 2023

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