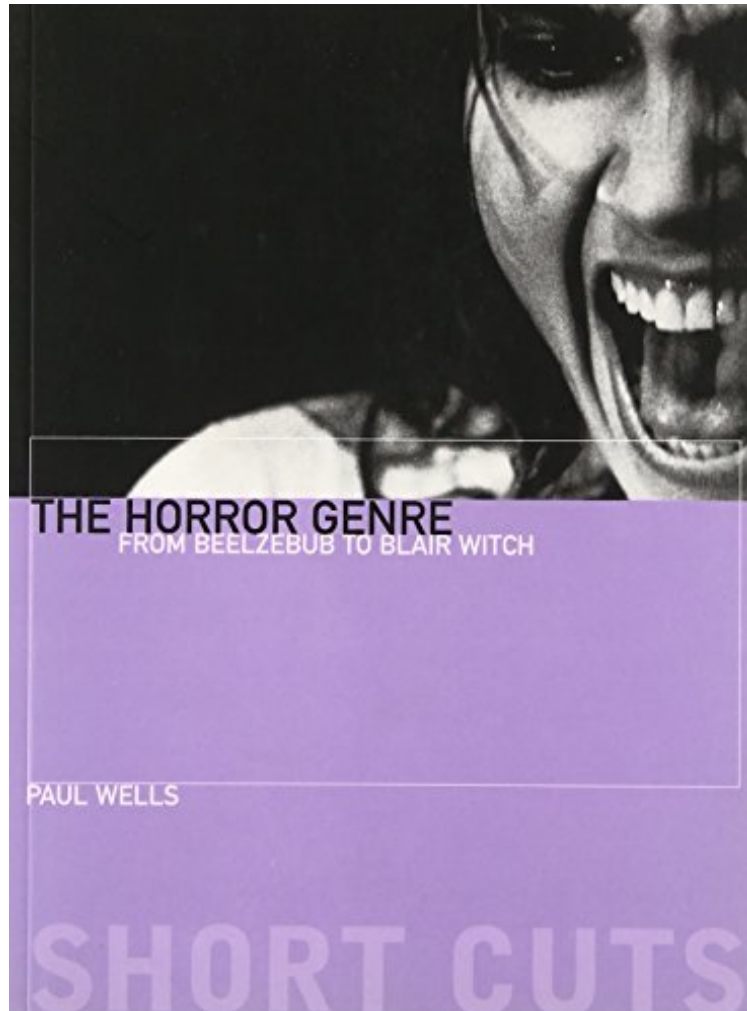


(Mobile ebook) The Horror Genre: From Beelzebub to Blair Witch (Short Cuts)

The Horror Genre: From Beelzebub to Blair Witch (Short Cuts)

Kate Domaille, Paul Wells

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Kate Domaille, Paul Wells : The Horror Genre: From Beelzebub to Blair Witch (Short Cuts) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Horror Genre: From Beelzebub to Blair Witch (Short Cuts):

15 of 23 people found the following review helpful. Not that it's pretentious or anything...By S. M. RobareJust wanted to say that I think this book is great, a pretty in depth look into the genre, specifically when you consider it's only 130 pages. I like that the author address the socio-political influences of the genre, in particular bring up comparisons to Karl Marx's Communist Manifesto and Charles Darwin's theory of natural selection. What I didn't care for is the author's verbose use of language. It reads very slowly, as one practically needs a dictionary to decipher what the author is saying. Just be warned that this is far from light reading on the horror genre.

A comprehensive introduction to the history and key themes of the genre. The main issues and debates raised by horror, and the approaches and theories that have been applied to horror texts are all featured. In addressing the evolution of the horror film in social and historical context, Paul Wells explores how it has reflected and commented upon particular historical periods, and asks how it may respond to the new millennium by citing recent innovations in the genre's development, such as the "urban myth" narrative underpinning *Candyman* and *The Blair Witch Project*. Over 300 films are treated, all of which are featured in the filmography.

A valuable contribution to the body of teaching texts available. . . . A book for all undergraduates starting on the subject. A valuable contribution to the body of teaching texts available.... A book for all undergraduates starting on the subject. (Linda Ruth Williams, University of Southampton)About the AuthorPaul Wells is head of the media portfolio at the University of Teesside, UK. He has written widely on many areas of film studies and is a contributor to *An Introduction to Film Studies*.