

**Swearwolves and Werewolves:
Mockumentary, Masculinity and Mundane Monsters**

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'Found footage' films have enjoyed some success in recent years, with horror offerings such as *Paranormal Activity* and *[REC]* establishing themselves as ongoing franchises. Pseudo-documentary also has a lineage in horror TV, certainly from 1992 when the now-notorious *Ghostwatch* was broadcast on BBC1, and horror TV series have often adopted this style for one-off episodes or specials (e.g. *Buffy*, *Supernatural*, *Psychoville*). The 'raw' style of observational documentary/ reality formats has obvious advantages in terms of budget, and keys into debates about what is/is not seen in visual horror, about how the genre seeks to engage its audience, and the ways it can portray the eruption of the fantastic into the mundane. This kind of visual horror capitalises on the pervasiveness of digital recording technologies, offering new perspectives on horror tropes such as ghosts, zombies and vampires. The werewolf story, with its spectacular transformations and often conflicted characters, might seem a natural for this 'uncut' format, yet there are still relatively few examples. This paper will analyse one cinematic and one televisual version of the werewolf that use the characteristic features of pseudo-documentary to rather different effect, staging an exploration of masculinity via horror's clash of the mundane and the fantastic. The first is a 2012 episode of US series *Supernatural*, 'Bitten' (8.4), which contrasts the show's previous uses of the reality TV format by offering a serious first-person perspective that shifts attention away from the two male protagonists. The second is the recent comedy-horror mockumentary *What We Do in the Shadows* (2014), that offers an intimate look at the everyday 'lives' of four male vampires sharing a house and then gradually introduces a local pack of werewolves into its bromance.

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