Gender and Genre in Contemporary Cinema



[1]

A world ruled by hilarity: gender and low comedy in the films of Amy Heckerling [in] Senses of Cinema: http://sensesofcinema.com/2002/filmmaker-profiles/heckerling/.

[2]

Abrams, J.J. 2006. Mission Impossible III.

[3]

Actresses fight ageism in entertainment [in] Digital Spy: 2010. http://www.digitalspy.com/movies/news/a222599/actresses-fight-ageism-in-entertainment/

[4]

Alberti, J. 2013. "I Love You, Man": Bromances, the Construction of Masculinity, and the Continuing Evolution of the Romantic Comedy. Quarterly Review of Film and Video. 30, 2 (2013), 159–172.

[5]

Anders, S. et al. 2016. Daddy's home. Paramount Home Entertainment.

[6]

Anderson, E. 2009. Inclusive masculinity: the changing nature of masculinities. Taylor & Francis.

[7]

Anderson, E. 2009. Inclusive masculinity: the changing nature of masculinities. Taylor & Francis.

[8]

Andrews, M. and Chapman, B. 2012. Brave. Disney/Pixar.

[9]

Apatow, J. 2007. Knocked up. Universal Pictures.

[10]

Apatow, J. 2007. Knocked up. Universal Pictures.

[11]

Apatow, J. 2007. Knocked up. Universal Pictures.

[12]

Apatow, J. 2005. The 40 year old virgin. Universal Pictures.

[13]

Apatow, J. 2012. This Is 40.

[14]

Apatow, J. 2012. This Is 40.

[15]

Apted, M. 2006. Enough. Columbia Tristar.

[16]

Arroyo, J. 1999. Action/spectacle cinema: a Sight and sound reader. British Film Institute.

[17]

Ayers, Drew Bodies, Bullets, and Bad Guys: Elements of the Hardbody Film. Film Criticism. 32, 3.

[18]

Baker, B. 2006. Masculinity in fiction and film: representing men in popular genres, 1945-2000. Continuum.

[19]

Baker, B. 2006. Masculinity in fiction and film: representing men in popular genres, 1945-2000. Continuum.

[20]

Barreca, R. 1992. New perspectives on women and comedy. GHordon and Breach.

[21]

Beltran, M. 2004. Mas Macha: The New Latina American Action Hero [in] Action and adventure cinema. Action and adventure cinema. Routledge.

[22]

Benshoff, H.M. and Griffin, S. 2009. America on film: representing race, class, gender, and sexuality at the movies. Wiley-Blackwell.

[23]

Berlanti, G. 2011. Life as we know it. Warner Home Entertainment.

[24]

Bernardi, D. 2008. The persistence of whiteness: race and contemporary Hollywood cinema. Routledge.

[25]

Berridge, S. and Boyle, K. 2012. I love you man: Gendered narratives of friendship in contemporary Hollywood comedies. Feminist Media Studies. 14, 3 (2012), 353–368.

[26]

Bezucha, T. 2008. The family stone. Twentieth Century Fox Home Entertainment.

[27]

Billig, M. and Nottingham Trent University. TCS Centre 2005. Laughter and ridicule: towards a social critique of laughter. Sage in association with Theory, Culture & Society, Nottingham Trent University.

[28]

Bird, B. 2011. Mission impossible - Ghost Protocol. Paramount Pictures.

[29]

Bird, B. 2005. The Incredibles. Disney/Pixar.

[30]

Bont, J. de 1996. Twister.

[31]

Bordo, S. 1999. 'Gentleman or Beast?: The Double Bind of Masculinity' [in] The male body: a new look at men in public and in private. Farrar, Straus and Giroux.

[32]

Bordo, S. 1999. Gentleman or Beast? The Double Bind of Masculinity [in] The male body: a new look at men in public and in private. The male body: a new look at men in public and in private. Farrar, Straus and Giroux.

[33]

Bore, I.-L.K. 2010. (Un)funny women: TV comedy audiences and the gendering of humour. European Journal of Cultural Studies. 13, (2010). DOI:https://doi.org/10.1177/1367549409352272.

[34]

Bowdre, K. 2009. Romantic Comedies and the Raced Body [in] Falling in love again: romantic comedy in contemporary cinema. Falling in love again: romantic comedy in contemporary cinema. I. B. Tauris.

[35]

Boyle, K. and Berridge, S. 2014. I love you, man. Feminist Media Studies. 14, 3 (2014), 353–368. DOI:https://doi.org/10.1080/14680777.2012.740494.

[36]

Bradley, H. 2013. Gender. Polity.

[37]

Brest, M. 2003. Gigli. Columbia Tristar Home Entertainment.

[38]

Buck, C. and Lee, J. 2014. Frozen. Disney.

[39]

Burger, N. 2014. Divergent. Summit Entertainment.

[40]

Butler, J. 2006. "Women" as the subject of feminism [in] Gender trouble: feminism and the subversion of identity. Gender trouble: feminism and the subversion of identity. Routledge.

[41]

Byerly, C. 2012. The geography of women and media scholarship [in] The handbook of gender, sex, and media. The handbook of gender, sex, and media. Wiley-Blackwell.

[42]

Cameron, J. 1986. Aliens.

[43]

Cardoso, P. 2002. Real women have curves.

[44]

Chapman, R. and Rutherford, J. 1988. Male order: unwrapping masculinity. Lawrence & Wishart.

[45]

Chaudhuri, S. 2006. Feminist film theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed. Routledge.

[46]

Chaudhuri, S. 2006. 'Monstrous-Feminine' [in] Feminist film theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed. Feminist film theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed. Routledge.

[47]

Clooney, G. 2005. Good night, and good luck.

[48]

Coen, J. and Coen, E. 2009. A serious man.

[49]

Coen, J. and Coen, E. 2008. Burn after reading.

[50]

Coen, J. and Coen, E. 2007. No country for old men. Paramount Home Entertainment.

[51]

Cohan, S. and Hark, I.R. 1993. Screening the male: exploring masculinities in Hollywood cinema. Routledge.

[52]

Colebrook, C. 2004. Irony. Routledge.

[53]

Cook, P. 1982. Masculinity in Crisis? Screen. 23, 3-4 (1982), 39-46. DOI:https://doi.org/10.1093/screen/23.3-4.39.

[54]

Cook, P. 1998. No Fixed Address: The Women's Picture From Outrage to Blue Steel [in] Contemporary Hollywood cinema. Contemporary Hollywood cinema. Routledge.

[55]

Cosmatos, G.P. 2008. Rambo: First blood. Optimum Home Entertainment.

[56]

Coulthard, L. 2007. Killing Bill: Rethinking Feminism and Film Violence [in] Interrogating postfeminism: gender and the politics of popular culture. Interrogating postfeminism: gender and the politics of popular culture. Duke University Press.

[57]

Creed, Barbara HORROR AND THE MONSTROUS-FEMININE: AN IMAGINARY ABJECTION. Screen; Jan/Feb86, Vol. 27, Issue 1, p44-70, 27p, 44-70.

[58]

Cuarón, A. 2014. Gravity. Warner Bros. Entertainment Inc.

[59]

Davies, J. et al. 1997. Gender, ethnicity and sexuality in contemporary American film. Keele University Press [in association with the British Association for American Studies].

[60]

De Palma, B. 1996. Mission impossible. Paramount Pictures.

[61]

Di Meglio, V. and Inferno Distribution (Firm) 2007. Smother. Optimum Home Entertainment.

[62]

Dieckmann, K. 2010. Motherhood. Metrodome.

[63]

Dieckmann, K. 2010. Motherhood. Metrodome.

[64]

Dobkin, D. 2005. Wedding crashers. New Line Productions.

[65]

Douglas, S.J. and Michaels, M.W. 2004. The mommy myth: the idealization of motherhood and how it has undermined women. Free Press.

[66]

Dubrofsky, R.E. and Ryalls, E.D. 2014.: Performing Not-performing to Authenticate Femininity and Whiteness. Critical Studies in Media Communication. 31, 5 (Oct. 2014), 395–409. DOI:https://doi.org/10.1080/15295036.2013.874038.

[67]

Ducat, S. 2004. The wimp factor: gender gaps, holy wars, and the politics of anxious masculinity. Beacon Press.

[68]

Dyer, R. 1997. White. Routledge.

[69]

Dyer, R. and McDonald, P. 1998. 'Stars as Social Phenomenon' [in] Stars. BFI Pub.

[70]

Edwards, T. 2006. Crisis, what crisis? [in] Cultures of masculinity. Cultures of masculinity. Routledge.

[71]

Edwards, T. 2006. Cultures of masculinity. Routledge.

[72]

Edwards, T. 2006. Cultures of masculinity. Routledge.

[73]

Emmerich, R. 1996. Independence day. Twentieth Century Fox Home Entertainment.

[74]

Emmerich, R. 2004. The day after tomorrow. Twentieth Century Fox Home Entertainment.

[75]

Faludi 2000. Stiffed. Harper.

[76]

Faludi, S. 2007. The return of Superman [in] The terror dream: fear and fantasy in post-9/11 America. The terror dream: fear and fantasy in post-9/11 America. Metropolitan Books. 46–64.

[77]

Faludi, S. 1999. The son, the moon, and the stars: The promise of postwar manhood [in] Stiffed: the betrayal of modern man. Stiffed: the betrayal of modern man. Chatto & Windus. 3-47.

[78]

Faludi, S. 2007. The terror dream: fear and fantasy in post-9/11 America. Metropolitan Books.

[79]

Farrelly, P. and Farrelly, B. 2011. Hall Pass. Warner Home Video.

[80]

Feasey, R. 2012. From happy homemaker to desperate housewives: motherhood and popular television. Anthem.

[81]

Feig, P. 2011. Bridesmaids.

[82]

Fincher, D. 1992. Alien 3.

[83]

Finney, G. 1994. Look who's laughing: gender and comedy. Gordon and Breach.

[84]

Fletcher, A. 2008. 27 dresses. 20th Century Fox Home Entertainment.

[85]

Fletcher, A. 2008. 27 dresses. 20th Century Fox Home Entertainment.

[86]

Ford, T. 2009. A single man.

[87]

Forster, M. 2001. Monster's ball. Entertainment in Video.

[88]

Forster, M. 2008. Quantum of solace.

[89]

Friedman, L.D. 1991. Unspeakable images: ethnicity and the American cinema. University of Illinois Press.

[90]

Gaghan, S. 2005. Syriana. Warner Bros.

[91]

Gaines, J. 1999. White Privilege and Looking Relations: Race and Gender in Feminist Film Theory [in] Feminist film theory: a reader. Feminist film theory: a reader. Edinburgh University Press.

[92]

Gallagher, M. 2006. Action figures: men, action films, and contemporary adventure narratives. Palgrave Macmillan.

[93]

Garrett, R. 2007. Postmodern chick flicks: the return of the woman's film. Palgrave Macmillan.

[94]

Genz, S. and Brabon, B.A. 2009. Postfeminism: cultural texts and theories. Edinburgh University Press.

[95]

Gilbert, J. 1997. Performing Marginality: Comedy, Identity and Cutural Critique [in] Text and Performance Quarterly. Text and Performance Quarterly. 17, 4 (1997), 317–330.

[96]

Gill, R. 2016. Post-postfeminism?: new feminist visibilities in postfeminist times. Feminist Media Studies. 16, 4 (Jul. 2016), 610–630. DOI:https://doi.org/10.1080/14680777.2016.1193293.

[97]

Gilpatric, K. 2010. Violent Female Action Characters in Contemporary American Cinema. Sex Roles. 62, 11–12 (2010), 734–746. DOI:https://doi.org/10.1007/s11199-010-9757-7.

[98]

Gilroy, T. 2007. Michael Clayton. Twentieth Century Fox Home Entertainment LLC.

[99]

Ginneken, J. van 2007. Screening difference: how Hollywood's blockbuster films imagine race, ethnicity, and culture. Rowman & Littlefield.

[100]

Gluck, W. 2011. Easy A. Sony Pictures Home Entertainment.

[101]

Gluck, W. 2011. Friends with benefits. Sony Pictures Home Entertainment.

[102]

Goldwyn, T. 2006. The Last Kiss. Momentum.

[103]

Goodwill, J. 2011. The new female action hero: an analysis of female masculinity in the new female action hero in recent films and television shows. Brave New World Publishing.

[104]

Gordon, J. and Speck, W. 2011. The switch. Lions Gate Home Entertainment.

[105]

Grant, B.K. ed. 2015. Linda Williams, When the Woman Looks [in] The dread of difference: gender and the horror film. The dread of difference: gender and the horror film. University of Texas Press.

[106]

Greno, N. and Howard, B. 2010. Tangled. Disney DVD.

[107]

Greven, D. 2009. Manhood in Hollywood from Bush to Bush. University of Texas Press.

[108]

Greven, D. 2009. Manhood in Hollywood from Bush to Bush. University of Texas Press.

[109]

Haggis, P. 2004. Crash. Pathé.

[110]

Hall, A.C. and Bishop, M. 2009. Mommy angst: motherhood in American popular culture. Praeger.

[111]

Hamburg, J. 2009. I love you man. Paramount Home Entertainment.

[112]

Hamilton, T. et al. 2007. Mama's boy. BAC Video.

[113]

Hamri, S. 2010. Just Wright.

[114]

Hamri, S. 2006. Something new. Universal.

[115]

Hanson, C. 2005. In her shoes. Twentieth Century Fox Home Entertainment.

[116]

Hanson, C. 2005. In her shoes. Twentieth Century Fox Home Entertainment.

[117]

Harlin, R. 2004. The long kiss goodnight. Entertainment in Video.

[118]

Harris, K.M. 2006. Boys, boyz, bois: an ethics of Black masculinity in film and popular

media. Routledge.

[119]

Harron, M. 2000. American psycho. Entertainment in Video.

[120]

Hart, L. 1994. Fatal women: lesbian sexuality and the mark of aggression. Routledge.

[121]

Heartfield, J. 2002. There is No Masculinity Crisis [in] Genders OnLine Journal. Genders OnLine Journal - There is No Masculinity Crisis. 35 (2002).

[122]

Heartfield, J. 2002. There is No Masculinity Crisis [in] Genders OnLine Journal. Genders OnLine Journal - There is No Masculinity Crisis. 35 (2002).

[123]

Herman-Wurmfeld, C. 2003. Legally blonde 2. MGM Home Entertainment.

[124]

Hill Collins, P. 2009. Black feminist thought: knowledge, consciousness, and the politics of empowerment. Routledge.

[125]

Hills, E. 1999. From "figurative males" to action heroines: further thoughts on active women in the cinema. Screen. 40, 1 (1999), 38–50.

[126]

Hogan, P.J. 2005. Confessions of a shopaholic. Touchstone Home Entertainment.

[127]

Hogan, P.J. 2005. Confessions of a shopaholic. Touchstone Home Entertainment.

[128]

Hollinger, K. 2012. 'Feminist Film Studies and Race' [in] Feminist film studies. Feminist film studies. Routledge.

[129]

hooks, bell 1999. 'The Oppositional Gaze: Black Female Spectators' [in] Feminist film theory: a reader. Edinburgh University Press.

[130]

Hooks, B. 1996. Doing it for daddy: black masculinity in the mainstream [in] Reel to real: race, sex, and class at the movies. Reel to real: race, sex, and class at the movies. Routledge.

[131]

Hooks, B. 1999. The Oppositional Gaze: Black Female Spectators [in] Feminist film theory: a reader. Feminist film theory: a reader. Edinburgh University Press.

[132]

Horeck, T. 2003. Public rape: representing violation in fiction and film. Routledge.

[133]

Horton, A. 1991. Comedy/cinema/theory. University of California Press.

[134]

Howard, R. 2011. Dilemma.

[135]

Hunter, L. 2003. The Celluloid Cubicle: Regressive Constructions of Masculinity in 1990s Office Movies [in] Journal of American Culture. Journal of American Culture. 26, 1 (2003), 71–86.

[136]

Hutcheon, L. 1994. Irony's edge: the theory and politics of irony. Routledge.

[137]

Inness, S.A. 2004. Action chicks: new images of tough women in popular culture. Palgrave Macmillan.

[138]

Inness, S.A. 1999. Tough girls: women warriors and wonder women in popular culture. University of Pennsylvania Press.

[139]

Jeffords, S. 1993. Hard bodies: Hollywood masculinity in the Reagan era. Rutgers University Press.

[140]

Jeffrey A. Brown 1996. Gender and the Action Heroine: Hardbodies and the 'Point of No Return'. Cinema Journal. 35, 3 (1996), 52–71.

[141]

Jermyn, D. Rereading the Bitches from Hell: A Feminist Appropriation of the Female Psychopath. Screen. 37, 3, 251–267.

[142]

Jeunet, J.-P. 1997. Alien resurrection.

[143]

Jones, K. et al. 2012. What to expect when you're expecting. Lionsgate Home Entertainment.

[144]

Jones, K. 2012. What to expect when you're expecting. Lionsgate Home Entertainment.

[145]

Jones, K. 2012. What to expect when you're expecting. Lionsgate Home Entertainment.

[146]

Kaklamanidou, B. 2013. Genre, gender and the effects of neoliberalism: the new millennium Hollywood rom com. Routledge.

[147]

Kaklamanidou, B. 2013. The baby crazed rom-com [in] Genre, gender and the effects of neoliberalism: the new millennium Hollywood rom com. Genre, gender and the effects of neoliberalism: the new millennium Hollywood rom com. Routledge.

[148]

Kaplan, E.A. 1997. Looking for the other: feminism, film, and the imperial gaze. Routledge.

[149]

Karlyn, K.R. 1995. The unruly woman: gender and the genres of laughter. University of Texas Press.

[150]

Karlyn, K.R. 2011. Unruly girls, unrepentant mothers: redefining feminism on screen. University of Texas Press.

[151]

Kasdan, J. 2011. Bad teacher. Sony Pictures Home Entertainment.

[152]

Kasdan, J. 2011. Bad teacher. Sony Pictures Home Entertainment.

[153]

Kathleen, R. 1995. Pig ladies, big ladies, and ladies with big mouths: Feminism and the carnivalesque [in] The unruly woman: gender and the genres of laughter. The unruly woman: gender and the genres of laughter. University of Texas Press. 25–49.

[154]

Kimmel, M.S. 2012. Manhood in America: a cultural history. Oxford University Press.

[155]

Kimmel, M.S. 2012. Manhood in America: a cultural history. Oxford University Press.

[156]

King, G. 2002. Film comedy. Wallflower.

[157]

King, G. 2002. Regressions and Transgressions [in] Film comedy. Film comedy. Wallflower.

[158]

King, M.P. 2008. Sex and the city: the movie. New Line Cinema.

[159]

Kirby, P. 2015. The Girl on Fire: The Hunger Games, Feminist Geopolitics and the Contemporary Female Action Hero. Geopolitics. 20, 2 (Apr. 2015), 460–478. DOI:https://doi.org/10.1080/14650045.2014.984835.

[160]

Kirkland, E. Romantic Comedies and the Construction of Heterosexuality [in] Scope. Scope.

[161]

Kotthoff, H. 2006. Gender and humor: the state of the art. Journal of Pragmatics. 38, 1 (2006), 4–25. DOI:https://doi.org/10.1016/j.pragma.2005.06.003.

[162]

Kotthoff, H. 2000. Gender and joking: on the complexities of women's image politics in humorous narratives. Journal of Pragmatics. 32, 1 (2000), 55–80. DOI:https://doi.org/10.1016/S0378-2166(99)00031-4.

[163]

Krutnik, F. 2002. Hollywood comedians, the film reader. Routledge.

[164]

Kumble, R. 2006. Just friends. Momentum Pictures.

[165]

Kusama Jennifer's body.

[166]

Kusama, K. 2000. Girlfight. Columbia TriStar Home Entertainment.

[167]

Lauzen, M. 2014. The funny business of being Tina Fey: constructing a (feminist) comedy icon. Feminist Media Studies. 14, 1 (2014), 106–117. DOI:https://doi.org/10.1080/14680777.2012.740060.

[168]

Lawrence Hunger games: complete 4-film collection.

[169]

Lehmann, M. and Gold Circle Films 2007. Because I said so. Entertainment in Video.

[170]

Leiner, D. 2000. Dude, Where's My Car? Twentieth Century Fox.

[171]

Leonard, D.J. 2006. Screens fade to black: contemporary African American cinema. Praeger Publishers.

[172]

Levy, S. 2010. Date night. Twentieth Century Fox Home Entertainment.

[173]

Lichtenfeld, E. 2004. Action speaks louder: violence, spectacle, and the American action movie. Praeger.

[174]

Liddi-Brown, A. 2009. Princess protection programme. Disney DVD.

[175]

Lima, K. 2008. Enchanted.

[176]

Liman, D. 2005. Mr & Mrs Smith. Film4.

[177]

Liman, D. 1996. Swingers.

[178]

Lloyd, P. et al. 2008. Mamma mia! Universal Pictures (UK).

[179]

Luketic, R. 2002. Legally blonde. MGM Home Entertainment.

[180]

Luketic, R. 2005. Monster-in-Law. Entertainment in Video.

[181]

Lyne, A. 2002. Fatal attraction. Paramount Home Entertainment.

[182]

Maher, J. 2011. Eggs in many baskets: Juno (2007), Baby Mama (2008), and the new intimacies of reproduction [in] Feminism at the movies: understanding gender in contemporary popular cinema. Feminism at the movies: understanding gender in contemporary popular cinema. Routledge.

[183]

Mangold, J. 2003. Kate & Leopold. Miramax.

[184]

Marshall, G. 2005. Princess diaries 2: royal engagement. Walt Disney Home Video.

[185]

Marshall, G. 2002. The princess diaries. Walt Disney Home Video.

[186]

Matthews, N. 2000. Comic politics: gender in Hollywood comedy after the new right. Manchester University Press.

[187]

McG 2001. Charlie's angels. Columbia TriStar Home Entertainment.

[188]

McQuarrie, C. 2015. Mission impossible - Rogue Nation. Paramount Pictures.

[189]

McRobbie, A. 2009. Post-feminism and popular culture: Bridget Jones [in] The aftermath of feminism: gender, culture and social change. The aftermath of feminism: gender, culture and social change. SAGE.

[190]

McRobbie, A. 2009. The aftermath of feminism: gender, culture and social change. SAGE.

[191]

Mendible, M. 2007. From bananas to buttocks: the Latina body in popular film and culture. University of Texas Press.

[192]

Meyers, N. 2009. It's complicated.

[193]

Meyers, N. 2004. Something's gotta give. Warner Home Video.

[194]

Meyers, N. 2007. The holiday. Universal.

[195]

Meyers, N. 1998. The parent trap. Walt Disney Home Video.

[196]

Meyers, N. 2001. What women want. Icon Home Entertainment.

[197]

Milestone, K. and Meyer, A. 2012. Gender and popular culture. Polity.

[198]

Miller, T. and Miller, T. 2005. Cultural Scripts [in] Making sense of motherhood: a narrative approach. Making sense of motherhood: a narrative approach. Cambridge University Press.

[199]

Miller, T. and Miller, T. 2005. Making sense of motherhood: a narrative approach. Cambridge University Press.

[200]

Modleski, T. 1999. Cinema and the Dark Continent: Race and Gender in Popular Film [in] Feminist film theory: a reader. Feminist film theory: a reader. Edinburgh University Press.

[201]

Modleski, T. 1991. Feminism without women: culture and criticism in a postfeminist age. Routledge.

[202]

Modleski, T. 1991. Feminism without women: culture and criticism in a postfeminist age. Routledge.

[203]

Moore, J. Die hard: 1-5 legacy collection.

[204]

Morel, P. 2008. Taken.

[205]

Mortimer, C. 2010. Romantic comedy. Routledge.

[206]

Mottola, G. 2007. Superbad. Sony Pictures Home Entertainment.

[207]

Neale, S. 1983. Masculinity as Spectacle. Screen. 24, 6 (1983), 2–17. DOI:https://doi.org/10.1093/screen/24.6.2.

[208]

Negra, D. 2009. What a girl wants: fantasizing the reclamation of self in postfeminism. Routledge.

[209]

Neroni, H. 2005. The violent woman: femininity, narrative, and violence in contemporary American cinema. State University of New York Press.

[210]

Nolan, C. 2010. Inception. Distributed by Warner Home Video.

[211]

Nussbaum, J. 2008. Sydney White. Universal Pictures.

[212]

O'Day, M. 2004. Chapter 12: Beauty in Motion: Gender, Spectacle and Action Babe Cinema [in] Action and adventure cinema. Action and adventure cinema. Routledge.

[213]

O'Haver, T. 2004. Ella enchanted. Miramax.

[214]

Orr, M. 2007. Kristeva and the trans-missions of the intertext: signs, mothers and speaking in tongues [in] Third wave feminism: a critical exploration. Third wave feminism: a critical exploration. Palgrave Macmillan.

[215]

Pfeil, F. 1995. White guys: studies in postmodern domination and difference. Verso.

[216]

Pfeil, F. 1995. White guys: studies in postmodern domination and difference. Verso.

[217]

Pitof 2005. Catwoman. Warner Home Video.

[218]

Pomerance, M. and Gateward, F.K. 2004. Where the boys are: cinemas of masculinity and youth. Wayne State University Press.

[219]

Poul, A. 2011. The back-up plan. Sony Pictures Home Entertainment.

[220]

Poul, A. 2011. The back-up plan. Sony Pictures Home Entertainment.

[221]

Powrie, P. et al. 2004. The trouble with men: masculinities in European and Hollywood cinema. Wallflower.

[222]

Powrie, P. et al. 2004. The trouble with men: masculinities in European and Hollywood cinema. Wallflower.

[223]

Prince-Bythewood, G. 2000. Love & basketball. Entertainment in Video.

[224]

Purse, L. 2011. Contemporary action cinema. Edinburgh University Press.

[225]

Radner, H. 2011. Something's Gotta Give (2003): Nancy Meyers, Neo-Feminist Auteur [in] Neo-feminist cinema: girly films, chick flicks and consumer culture. Neo-feminist cinema: girly films, chick flicks and consumer culture. Routledge.

[226]

Radner, H. and Stringer, R. 2011. Introduction: "Re-Vision?": feminist film criticism in the twenty-first century [in] Feminism at the movies: understanding gender in contemporary popular cinema. Feminism at the movies: understanding gender in contemporary popular cinema. Routledge.

[227]

Rahman, M. and Jackson, S. 2010. Gender and sexuality: sociological approaches. Polity.

[228]

Rahman, M. and Jackson, S. 2010. Gender and sexuality: sociological approaches. Polity.

[229]

Rahman, M. and Jackson, S. 2010. Gender and sexuality: sociological approaches. Polity.

[230]

Ramsay, L. 2012. We need to talk about Kevin. Artificial Eye.

[231]

Read, J. 2000. The new avengers: feminism, femininity, and the rape-revenge cycle. Manchester University Press.

[232]

Redfern, C. and Aune, K. 2010. Reclaiming the F word: the new feminist movement. Zed Books.

[233]

Reitman, I. 2011. No Strings Attached. Paramount Home Entertainment.

[234]

Reitman, J. 2008. Juno. 20th Century Fox Home Entertainment.

[235]

Reitman, J. 2008. Juno. 20th Century Fox Home Entertainment.

[236]

Roach, J. 2010. Dinner for schmucks.

[237]

Rosman, M. and Santostefano, D. 2012. A Cinderella story: [and] Another Cinderella story;

[and] A Cinderella story: once upon a song. Warner Home Video.

[238]

Ross, G. 2012. The Hunger Games.

[239]

Ross, K. 2012. Save the Cheerleader, Save the Male: Resurgent Protective Paternalism in Popular Film and Television After 9/11 [in] The handbook of gender, sex, and media. The handbook of gender, sex, and media. Wiley-Blackwell.

[240]

Rubinfeld, M.D. and Rubinfield, M.D. 2001. Bound to bond: gender, genre, and the Hollywood romantic comedy. Praeger.

[241]

Scarlett Johansson: Women actresses are victims of Hollywood ageism - Telegraph: 2008. http://www.telegraph.co.uk/news/celebritynews/2547469/Scarlett-Johansson-Women-actresses-are-victims-of-Hollywood-ageism.html.

[242]

Schaap, R. 2011. No Country for Old Women: Gendering Cinema in Conglomerate Hollywood [in] Feminism at the movies: understanding gender in contemporary popular cinema. Feminism at the movies: understanding gender in contemporary popular cinema. Routledge.

[243]

Schubart, R. 2007. High Trash Heroines: Lara, Beatrix and Three Angels [in] Super bitches and action babes: the female hero in popular cinema, 1970-2006. Super bitches and action babes: the female hero in popular cinema, 1970-2006. McFarland & Co.

[244]

Schumacher, J. 1993. Falling down: a tale of urban reality. Warner Home Video.

[245]

Sconce, J. 2006. Smart Cinema [in] Contemporary American cinema. Contemporary American cinema. Open University Press.

[246]

Scott, R. 1979. Alien. Twentieth Century Fox Home Entertainment.

[247]

Scott, R. et al. 2010. Alien quadrilogy. Twentieth Century Fox Home Entertainment.

[248]

Scott, R. 2004. Thelma & Louise. MGM Home Entertainment.

[249]

Segal, L. 1999. Why feminism?: gender, psychology, politics. Columbia University Press.

[250]

Shankman, A. 2003. Bringing down the house. Touchstone Home Video.

[251]

Shapiro, L. 2009. Labor pains. Momentum Pictures.

[252]

Shapiro, L. 2009. Labor pains. Momentum Pictures.

[253]

Shiftman, L. and Lemish, D. 2012. Virtually blonde: blonde jokes in the global age and post-feminist discourse [in] The handbook of gender, sex, and media. The handbook of gender, sex, and media. Wiley-Blackwell.

[254]

Shyamalan, M.N. 2002. Signs. Buena Vista Home Entertainment, Inc.

[255]

Siri, F.E. 2005. Hostage.

[256]

Slade, D. 2005. Hard Candy.

[257]

Soderbergh, S. 1998. Out of Sight.

[258]

Spielberg, S. 2005. War of the worlds. Paramount Pictures.

[259]

Staiger, J. 2011. The First Bond Who Bleeds, Literally and Metaphorically: Gendered Spectatorship for "Pretty Boy" Action Movies [in] Feminism at the movies: understanding gender in contemporary popular cinema. Feminism at the movies: understanding gender in contemporary popular cinema. Routledge.

[260]

Stallone, S. 2006. Rocky Balboa.

[261]

Stasia, C.L. 2007. "My Guns are in the Fendi!" The postfeminist Female Action Hero [in] Third wave feminism: a critical exploration. Third wave feminism: a critical exploration. Palgrave Macmillan.

[262]

Stern, M. 2010. Dudes, Bros, Boyfriends and Bugarrones: Redistributing the Stigma of Same-Sex Desire [in] Sprinkle: A Journal of Sexual Diversity Studies. Sprinkle: A Journal of Sexual Diversity Studies. (2010), 144–153.

[263]

Stone, A. 2007. An introduction to feminist philosophy. Polity.

[264]

Stone, A. 2012. Feminism, psychoanalysis, and maternal subjectivity. Routledge.

[265]

Stone, O. 2010. Wall Street. Twentieth Century Fox Home Entertainment.

[266]

Story, T. 2004. Taxi. 20th Century Fox.

[267]

Stott, A. 2005. Comedy. Routledge.

[268]

Stringer, R. 2011. From Victim to Vigilante: Gender, Violence and Revenge in The Brave One (2007) and Hard Candy (2005) [in] Feminism at the movies: understanding gender in

contemporary popular cinema. Feminism at the movies: understanding gender in contemporary popular cinema. Routledge.

[269]

Stromberg, R. 2004. Maleficent. Walt Disney Studios Home Entertainment Z1A BUA0218201.

[270]

Stromberg, R. 2014. Maleficent. Disney.

[271]

Stuller, J.K. 2010. Ink-stained amazons and cinematic warriors: superwomen in modern mythology. I. B. Tauris.

[272]

Tally, M. 2008. Something's gotta give: Hollywood, female sexuality, and the older bird chick flick [in] Chick flicks: contemporary women at the movies. Chick flicks: contemporary women at the movies. Routledge.

[273]

Tarantino, Q. 2004. Kill Bill: Volume 1. Buena Vista Home Entertainment.

[274]

Tarantino, Q. 2004. Kill Bill: Volume 2. Buena Vista Home Entertainment.

[275]

Tasker, Y. 2004. Action and adventure cinema. Routledge.

[276]

Tasker, Y. 2006. Chapter 21 - Fantasizing Gender and Race: Women in Contemporary US Action [in] Contemporary American cinema. Contemporary American cinema. Open University Press. 410–428.

[277]

Tasker, Y. 1993. Dumb Movies for Dumb People [in] Screening the male: exploring masculinities in Hollywood cinema. Screening the male: exploring masculinities in Hollywood cinema. Routledge.

[278]

Tasker, Y. 2011. Enchanted (2007) by postfeminism: gender, irony and the new romantic comedy [in] Feminism at the movies: understanding gender in contemporary popular cinema. Feminism at the movies: understanding gender in contemporary popular cinema. Routledge.

[279]

Tasker, Y. 2006. Fantasizing Gender and Race: Women in Contemporary US Action [in] Contemporary American cinema. Contemporary American cinema. Open University Press.

[280]

Tasker, Y. 1993. Spectacular bodies: gender, genre, and the action cinema. Routledge.

[281]

Tasker, Y. 2007. Violence, Duty and Choice: the Military Woman in Contemporary Hollywood Cinema [in] Women willing to fight: the fighting woman in film. Women willing to fight: the fighting woman in film. Cambridge Scholars Pub. 78–94.

[282]

Tasker, Y. 2010. Vision and Visibility: Women Filmmakers, Contemporary Authorship and Feminist Film Studies [in] Reclaiming the archive: feminism and film history. Reclaiming the archive: feminism and film history. Wayne State University Press.

[283]

Tasker, Y. and Negra, D. 2007. Bridget Jones and the new gender regime [in] Interrogating postfeminism: gender and the politics of popular culture. Interrogating postfeminism: gender and the politics of popular culture. Duke University Press.

[284]

Tasker, Y. and Negra, D. 2007. Interrogating postfeminism: gender and the politics of popular culture. Duke University Press.

[285]

Taylor, J.S. et al. 2004. Consuming motherhood. Rutgers University Press.

[286]

Taylor, T. and Dreamworks Pictures 2011. The help. Dreamworks II Distribution.

[287]

Tennant, A. 2005. Hitch. Sony Pictures Home Entertainment.

[288]

Thomas, B. 2007. John Tucker must die. Twentieth Century Fox Home Entertainment.

[289]

Thornham, S. 2007. 'Narrating Femininity' [in] Women, feminism and media. Edinburgh University Press.

[290]

Thornham, S. 2012. What if I had been the hero?: investigating women's cinema. Palgrave Macmillan on behalf of the British Film Institute.

[291]

Thurber, R.M. 2005. Dodgeball: grab life by the balls. 20th Century Fox Home Entertainment.

[292]

Troyer, J. and Marchiselli, C. 2002. Slack, Slacker, Slackest: Homosocial Bomding in Contemporary Dude Cinema [in] The trouble with men: masculinities in European and Hollywood cinema. The trouble with men: masculinities in European and Hollywood cinema. Wallflower.

[293]

Tyler, I. et al. 2008. Commentary and criticism. Feminist Media Studies. 8, 1 (2008), 85–99. DOI:https://doi.org/10.1080/14680770801899226.

[294]

Vares, T. 2002. Framing 'Killer Women' Films: Audience Use of Genre. Feminist Media Studies. 2, 2 (2002), 213–229. DOI:https://doi.org/10.1080/14680770220150872.

[295]

Wain, D. 2008. Role Models. Universal Pictures UK.

[296]

Walby, S. 2011. Chapter 8: Alternative Futures [in] The future of feminism. The future of feminism. Polity.

[297]

Walby, S. 2011. The future of feminism. Polity.

[298]

Walter, N. 2011. Living dolls: the return of sexism. Virago.

[299]

Wang, W. 2002. Maid in Manhattan. Columbia.

[300]

Warner, H. 2013. A New Feminist Revolution in Hollywood Comedy'?:Postfeminist Discourses and the Critical Reception of Bridesmaids [in] Postfeminism and contemporary Hollywood cinema. Postfeminism and contemporary Hollywood cinema. J. Gwynne and N. Müller, eds. Palgrave Macmillan. 222–237.

[301]

Warner, J. 2006. Perfect madness: motherhood in the age of anxiety. Vermilion.

[302]

Waters, M.S. 2003. Freaky Friday. Disney DVD.

[303]

Waters, M.S. 2004. Mean girls. Paramount.

[304]

Wearing, S. 2007. Subjects of rejuvenation: Aging in Postfeminist Culture [in] Interrogating postfeminism: gender and the politics of popular culture. Interrogating postfeminism: gender and the politics of popular culture. Duke University Press.

[305]

Weiland, P. 2008. Made of honour. Sony Pictures Home Entertainment.

[306]

Weitz, P. 2013. Admission. Universal.

[307]

Weitz, P. 2013. Admission. Universal.

[308]

Weitz, P. 1999. American pie. Columbia Tristar Home Video.

[309]

Wells, J. 2013. August: Osage County.

[310]

Wells, J. 2010. The company men.

[311]

West, S. 2001. Lara Croft, tomb raider. Paramount.

[312]

Westfeldt, J. 2012. Friends with kids. Lionsgate Home Entertainment.

[313]

Westfeldt, J. 2012. Friends with kids. Lionsgate Home Entertainment.

[314]

Whelehan, I. 2010. Not to be Looked at: Older Women in Recent British Cinema [in] British women's cinema. British women's cinema. Routledge.

[315]

Whelehan, I. 2000. Overloaded: popular culture and the future of feminism. Women's Press.

[316]

Where can the others meet? Gender, race and film comedy: 2004. http://sensesofcinema.com/2004/comedy-and-perception/where_can_others_meet/.

[317]

White, R. 2013. Women are angry!: Lizzie and Sarah as feminist critique. Feminist Media Studies. 13, 3 (2013), 415–426. DOI:https://doi.org/10.1080/14680777.2011.651732.

[318]

Williams, L. 1999. Film Bodies: Gender, Genre and Excess [in] Feminist film theory: a reader. Feminist film theory: a reader. Edinburgh University Press.

[319]

Williams, L.R. 2004. Ready for Action: G.I. Jane, Demi Moore's Body and the Female Combat Movie [in] Action and adventure cinema. Action and adventure cinema. Routledge.

[320]

Willis, S. 1997. High contrast: race and gender in contemporary Hollywood film. Duke University Press.

[321]

Winch, A. 2012. We can have it all: the girlfriend flick. Feminist Media Studies. 12, 1 (2012), 69–82. DOI:https://doi.org/10.1080/14680777.2011.558349.

[322]

Winick, G. 2004. 13 going on 30. Columbia.

[323]

Winick, G. 2004. 13 going on 30. Columbia.

[324]

Winick, G. 2009. Bride Wars. 20th Century Fox.

[325]

Winick, G. 2009. Bride Wars. 20th Century Fox.

[326]

Wiseman, L. 2007. Die hard 4.0.

[327]

Wolf, F. 2009. House bunny. Sony Pictures Home Entertainment.

[328]

Wolf, N. 1991. The beauty myth: how images of beauty are used against women. Vintage.

[329]

Wolf, N. and Wolf, N. 1991. The beauty myth: how images of beauty are used against women. Vintage.

[330]

Woo, J. 2000. Mission: Impossible II.

[331]

Woodruff, B. 2005. Beauty shop. Metro-Goldwyn-Mayer.

[332]

Woodward, K.M. 1991. Aging and its discontents: Freud and other fictions. Indiana University Press.

[333]

Wu, A. 2004. Saving face. Sony Pictures.

[334]

Zackham, J. 2013. The big wedding. Lionsgate Home Entertainment UK.

[335]

Zemeckis, R. 2008. Beowulf. Warner Home Video.

[336]

Ziarek, E.P. 2011. Kinship and Racist Violence in Gina Prince-Blythewood's The Secret Life of Bees (2008 [in] Feminism at the movies: understanding gender in contemporary popular cinema. Feminism at the movies: understanding gender in contemporary popular cinema. Routledge.

[337]

Zwick, J. 2002. My big fat Greek wedding. Entertainment in Video.

[338]

A Maternal Heart: Angelina Jolie, choices of maternity, and hegemonic femininity in People magazine: Feminist Media Studies: Vol 15, No 4.

[339]

2013. Hobbs, Alex: Romancing the Crone: Hollywood's Recent Mature Love Stories. Journal of American Culture. 36, 1 (Mar. 2013), 42–51.

[340]

2008. 'The more you look, the less you really know': the redemption of white masculinity in contemporary American and French cinema. Cinema Journal. XLVII, 3 (2008), 29–47.

[341]

2008. 'The more you look, the less you really know': the redemption of white masculinity in contemporary American and French cinema. Cinema Journal. XLVII, 3 (2008), 29–47.