

# Gender and Genre in Contemporary Cinema

View Online



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

<http://www.tandfonline.com/doi/full/10.1080/14680777.2015.1009929>

A world ruled by hilarity: gender and low comedy in the films of Amy Heckerling [in] *Senses of Cinema*. (n.d.). <http://sensesofcinema.com/2002/filmmaker-profiles/heckerling/>  
Abrams, J. J. (2006). *Mission Impossible III*.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/00730A54?bcast=105426600>

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), 159-172.

<https://uea.idm.oclc.org/login?url=http://ejournals.ebsco.com/Issue.asp?IssueID=1614966>

Anders, S., Burns, B., Morris, J., Wahlberg, M., Ferrell, W., & Paramount Home Entertainment (Firm). (2016). *Daddy's home*. Paramount Home Entertainment.

Anderson, E. (2009a). *Inclusive masculinity: the changing nature of masculinities*: Vol. Routledge research in gender and society. Taylor & Francis.

[http://www.UEA.eblib.com/EBLWeb/patron?target=patron&extendedid=P\\_439168\\_0&amp;](http://www.UEA.eblib.com/EBLWeb/patron?target=patron&extendedid=P_439168_0&amp;)

Anderson, E. (2009b). *Inclusive masculinity: the changing nature of masculinities*: Vol. Routledge research in gender and society. Taylor & Francis.

[http://www.UEA.eblib.com/EBLWeb/patron?target=patron&extendedid=P\\_439168\\_0&amp;](http://www.UEA.eblib.com/EBLWeb/patron?target=patron&extendedid=P_439168_0&amp;)

Andrews, M., & Chapman, B. (2012). *Brave*. Disney/Pixar.

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

Apatow, J. (2007a). *Knocked up*. Universal Pictures.

Apatow, J. (2007b). *Knocked up*. Universal Pictures.

Apatow, J. (2007c). *Knocked up*. Universal Pictures.

Apatow, J. (2012a). *This Is 40*.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/05F34BF4?bcast=122012834>

Apatow, J. (2012b). *This Is 40*.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/05F34BF4?bcast=122012834>

Apted, M. (2006). *Enough*. Columbia Tristar.

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

Ayers, Drew. (n.d.). *Bodies, Bullets, and Bad Guys: Elements of the Hardbody Film*. *Film Criticism*, 32(3). <http://search.proquest.com/docview/200940087?pq-origsite=gscholar>

Baker, B. (2006a). *Masculinity in fiction and film: representing men in popular genres, 1945-2000: Vol. Continuum literary studies*. Continuum.

<http://lib.myilibrary.com/browse/open.asp?id=129499&entityid=https://login.uea.ac.uk/entity>

Baker, B. (2006b). *Masculinity in fiction and film: representing men in popular genres, 1945-2000: Vol. Continuum literary studies*. Continuum.

<http://lib.myilibrary.com/browse/open.asp?id=129499&entityid=https://login.uea.ac.uk/entity>

Barreca, R. (1992). *New perspectives on women and comedy: Vol. Studies in gender and culture*. GHordon and Breach.

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

<http://lib.myilibrary.com/browse/open.asp?id=10275&entityid=https://login.uea.ac.uk/entity>

Benshoff, H. M., & Griffin, S. (2009). *America on film: representing race, class, gender, and sexuality at the movies* (2nd ed). Wiley-Blackwell.

<http://www.uea.ebib.com/patron/FullRecord.aspx?p=819377>

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

Bernardi, D. (2008). *The persistence of whiteness: race and contemporary Hollywood cinema*. Routledge. <http://www.loc.gov/catdir/toc/ecip0712/2007008736.html>

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

<https://uea.idm.oclc.org/login?url=http://www.tandfonline.com/openurl/toc/rfms20/14/3>

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

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

Bird, B. (2005). *The Incredibles*. Disney/Pixar.

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

Bont, J. de. (1996). *Twister*.

Bordo, S. (1999a). 'Gentleman or Beast?: The Double Bind of Masculinity' [in] *The male body: a new look at men in public and in private*. In *The male body: a new look at men in public and in private* (1st ed). Farrar, Straus and Giroux.

Bordo, S. (1999b). *Gentleman or Beast? The Double Bind of Masculinity* [in] *The male body: a new look at men in public and in private*. In *The male body: a new look at men in public and in private* (1st ed). Farrar, Straus and Giroux.

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

Bowdre, K. (2009). *Romantic Comedies and the Raced Body* [in] *Falling in love again: romantic comedy in contemporary cinema*. I. B. Tauris.  
<http://lib.myilibrary.com/browse/open.asp?id=261914&entityid=https://login.uea.ac.uk/entity>

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

Bradley, H. (2013). *Gender: Vol. Key concepts series* (2nd ed). Polity.  
<http://lib.myilibrary.com/browse/open.asp?id=478135&entityid=https://login.uea.ac.uk/entity>

Brest, M. (2003). *Gigli*. Columbia Tristar Home Entertainment.

Buck, C., & Lee, J. (2014). *Frozen: Vol. Disney classics*. Disney.

Burger, N. (2014). *Divergent*. Summit Entertainment.

Butler, J. (2006). "Women" as the subject of feminism [in] *Gender trouble: feminism and the subversion of identity*. In *Gender trouble: feminism and the subversion of identity: Vol. Routledge classics*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=344208&entityid=https://login.uea.ac.uk/entity>

Byerly, C. (2012). The geography of women and media scholarship [in] *The handbook of gender, sex, and media*. In *The handbook of gender, sex, and media: Vol. Handbooks in communication and media*. Wiley-Blackwell.  
<http://lib.myilibrary.com/browse/open.asp?id=422805&entityid=https://login.uea.ac.uk/entity>

Cameron, J. (1986). *Aliens*.

Cardoso, P. (2002). *Real women have curves*.

Chapman, R., & Rutherford, J. (1988). *Male order: unwrapping masculinity*. Lawrence & Wishart.

- Chaudhuri, S. (2006a). Feminist film theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed: Vol. Routledge critical thinkers. Routledge.  
<http://uea.ebib.com/patron/FullRecord.aspx?p=274415>
- Chaudhuri, S. (2006b). 'Monstrous-Feminine' [in] Feminist film theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed. In Feminist film theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed: Vol. Routledge critical thinkers. Routledge. <http://UEA.ebib.com/patron/FullRecord.aspx?p=274415>
- Clooney, G. (2005). Good night, and good luck.
- Coen, J., & Coen, E. (2007). No country for old men. Paramount Home Entertainment.
- Coen, J., & Coen, E. (2008). Burn after reading.
- Coen, J., & Coen, E. (2009). A serious man.
- Cohan, S., & Hark, I. R. (1993). Screening the male: exploring masculinities in Hollywood cinema. Routledge. <http://www.uea.ebib.com/patron/FullRecord.aspx?p=179867>
- Colebrook, C. (2004). Irony: Vol. The new critical idiom. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=5123&entityid=https://login.uea.ac.uk/entity>
- Cook, P. (1982). Masculinity in Crisis? *Screen*, 23(3-4), 39-46.  
<https://doi.org/10.1093/screen/23.3-4.39>
- Cook, P. (1998). No Fixed Address: The Women's Picture From Outrage to Blue Steel [in] Contemporary Hollywood cinema. In Contemporary Hollywood cinema. Routledge.
- Cosmatos, G. P. (2008). Rambo: First blood. Optimum Home Entertainment.
- Coulthard, L. (2007). Killing Bill: Rethinking Feminism and Film Violence [in] Interrogating postfeminism: gender and the politics of popular culture. In Interrogating postfeminism: gender and the politics of popular culture: Vol. Console-ing passions: television and cultural power. Duke University Press.  
<http://uea.ebib.com/patron/FullRecord.aspx?p=1170497>
- Creed, Barbara. (n.d.). HORROR AND THE MONSTROUS-FEMININE: AN IMAGINARY ABJECTION. *Screen*; Jan/Feb86, Vol, 27(Issue 1, p44-70, 27p), 44-70.  
<http://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=31426388&authtype=sso&custid=s8993828&site=ehost-live>
- Cuarón, A. (2014). Gravity. Warner Bros. Entertainment Inc.
- Davies, J., Smith, C. R., & British Association for American Studies. (1997). Gender, ethnicity and sexuality in contemporary American film: Vol. BAAS paperbacks. Keele University Press [in association with the British Association for American Studies].
- De Palma, B. (1996). Mission impossible. Paramount Pictures.
- Di Meglio, V. & Inferno Distribution (Firm). (2007). Smother. Optimum Home

Entertainment.

Dieckmann, K. (2010a). *Motherhood*. Metrodome.

Dieckmann, K. (2010b). *Motherhood*. Metrodome.

Dobkin, D. (2005). *Wedding crashers*. New Line Productions.

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

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

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

Dyer, R. (1997). *White*. Routledge.

Dyer, R., & McDonald, P. (1998). 'Stars as Social Phenomenon' [in] *Stars*. In *Stars* (New ed). BFI Pub.

Edwards, T. (2006a). Crisis, what crisis? [in] *Cultures of masculinity*. In *Cultures of masculinity*. Routledge. <http://lib.myilibrary.com/browse/open.asp?id=29157&entityid=https://login.uea.ac.uk/entity>

Edwards, T. (2006b). *Cultures of masculinity*. Routledge. <http://lib.myilibrary.com/browse/open.asp?id=29157&entityid=https://login.uea.ac.uk/entity>

Edwards, T. (2006c). *Cultures of masculinity*. Routledge. <http://lib.myilibrary.com/browse/open.asp?id=29157&entityid=https://login.uea.ac.uk/entity>

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

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

Faludi. (2000). *Stiffed*. Harper.

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

Faludi, S. (2007a). The return of Superman [in] *The terror dream: fear and fantasy in post-9/11 America*. In *The terror dream: fear and fantasy in post-9/11 America* (1st ed, pp. 46–64). Metropolitan Books.

Faludi, S. (2007b). *The terror dream: fear and fantasy in post-9/11 America* (1st ed).

Metropolitan Books.

Farrelly, P., & Farrelly, B. (2011). *Hall Pass*. Warner Home Video.

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

Feig, P. (2011). *Bridesmaids*.

Fincher, D. (1992). *Alien 3*.

Finney, G. (1994). *Look who's laughing: gender and comedy: Vol. Studies in humor and gender*. Gordon and Breach.

Fletcher, A. (2008a). *27 dresses*. 20th Century Fox Home Entertainment.

Fletcher, A. (2008b). *27 dresses*. 20th Century Fox Home Entertainment.

Ford, T. (2009). *A single man*.

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

Forster, M. (2008). *Quantum of solace*.

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

Gaghan, S. (2005). *Syriana*. Warner Bros.

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

Gallagher, M. (2006). *Action figures: men, action films, and contemporary adventure narratives* (1st ed). Palgrave Macmillan.  
<http://lib.myilibrary.com/browse/open.asp?id=136360&entityid=https://login.uea.ac.uk/entity>

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

Genz, S., & Brabon, B. A. (2009). *Postfeminism: cultural texts and theories*. Edinburgh University Press. <http://uea.ebib.com/patron/FullRecord.aspx?p=448738>

Gilbert, J. (1997). *Performing Marginality: Comedy, Identity and Cultural Critique* [in] *Text and Performance Quarterly*. *Text and Performance Quarterly*, 17(4), 317–330.  
<https://uea.idm.oclc.org/login?url=http://www.tandfonline.com/toc/rtpq20/17/4>

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

Gilpatric, K. (2010). *Violent Female Action Characters in Contemporary American Cinema*.

Sex Roles, 62(11-12), 734-746. <https://doi.org/10.1007/s11199-010-9757-7>

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

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

Gluck, W. (2011a). Easy A. Sony Pictures Home Entertainment.

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

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

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.

Gordon, J., & Speck, W. (2011). The switch. Lions Gate Home Entertainment.

Grant, B. K. (Ed.). (2015). Linda Williams, When the Woman Looks [in] The dread of difference: gender and the horror film. In The dread of difference: gender and the horror film: Vol. Texas film studies series (2nd ed). University of Texas Press. <http://ebookcentral.proquest.com/lib/uea/detail.action?docID=3571889>

Greno, N., & Howard, B. (2010). Tangled. Disney DVD.

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

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

Haggis, P. (2004). Crash. Pathé.

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

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

Hamilton, T., Nelken, H., Heder, J., Keaton, D., Daniels, J., Faris, A., Warner Bros. Pictures (1923-1967), & Carr-Sentelli (Firm). (2007). Mama's boy. BAC Video.

Hamri, S. (2006). Something new. Universal.

Hamri, S. (2010). Just Wright.

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

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

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

Harris, K. M. (2006). Boys, boyz, bois: an ethics of Black masculinity in film and popular media: Vol. Studies in African American history and culture. Routledge.

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

- Hart, L. (1994). *Fatal women: lesbian sexuality and the mark of aggression*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=14490&entityid=https://login.uea.ac.uk/entity>
- Heartfield, J. (2002a). There is No Masculinity Crisis [in] *Genders OnLine Journal*. *Genders OnLine Journal - There Is No Masculinity Crisis*, 35.  
[https://web.archive.org/web/20141021210202/http://www.genders.org/g35/g35\\_heartfield.html](https://web.archive.org/web/20141021210202/http://www.genders.org/g35/g35_heartfield.html)
- Heartfield, J. (2002b). There is No Masculinity Crisis [in] *Genders OnLine Journal*. *Genders OnLine Journal - There Is No Masculinity Crisis*, 35.  
[https://web.archive.org/web/20141021210202/http://www.genders.org/g35/g35\\_heartfield.html](https://web.archive.org/web/20141021210202/http://www.genders.org/g35/g35_heartfield.html)
- Herman-Wurmfeld, C. (2003). *Legally blonde 2*. MGM Home Entertainment.
- Hill Collins, P. (2009). *Black feminist thought: knowledge, consciousness, and the politics of empowerment: Vol. Routledge classics ([2nd ed.]*). Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=35502&entityid=https://login.uea.ac.uk/entity>
- Hills, E. (1999). From "figurative males" to action heroines: further thoughts on active women in the cinema. *Screen*, 40(1), 38-50.  
<http://screen.oxfordjournals.org/content/40/1.toc>
- Hobbs, Alex: *Romancing the Crone: Hollywood's Recent Mature Love Stories*. (2013). *Journal of American Culture*, 36(1), 42-51.  
[https://uea.idm.oclc.org/login?url=http://gateway.proquest.com/openurl?ctx\\_ver=Z39.88-2003&xri:pqil:res\\_ver=0.2&res\\_id=xri:lion&rft\\_id=xri:lion:ft:abell:R05097315:0&rft.accountid=10637](https://uea.idm.oclc.org/login?url=http://gateway.proquest.com/openurl?ctx_ver=Z39.88-2003&xri:pqil:res_ver=0.2&res_id=xri:lion&rft_id=xri:lion:ft:abell:R05097315:0&rft.accountid=10637)
- Hogan, P. J. (2005a). *Confessions of a shopaholic*. Touchstone Home Entertainment.
- Hogan, P. J. (2005b). *Confessions of a shopaholic*. Touchstone Home Entertainment.
- Hollinger, K. (2012). 'Feminist Film Studies and Race' [in] *Feminist film studies*. In *Feminist film studies*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=389764&entityid=https://login.uea.ac.uk/entity>
- hooks, bell. (1999). 'The Oppositional Gaze: Black Female Spectators' [in] *Feminist film theory: a reader*. In *Feminist film theory: a reader*. Edinburgh University Press.
- Hooks, B. (1996). Doing it for daddy: black masculinity in the mainstream [in] *Reel to real: race, sex, and class at the movies*. In *Reel to real: race, sex, and class at the movies*. Routledge.
- Hooks, B. (1999). The Oppositional Gaze: Black Female Spectators [in] *Feminist film theory: a reader*. In *Feminist film theory: a reader*. Edinburgh University Press.
- Horeck, T. (2003). *Public rape: representing violation in fiction and film: Vol. Sussex studies in culture and communication*. Routledge.



<http://uea.ebib.com/patron/FullRecord.aspx?p=1144705>

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

Howard, R. (2011). *Dilemma*.

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), 71–86. <https://uea.idm.oclc.org/login?url=http://web.a.ebscohost.com/ehost/detail/detail?vid=4&sid=8caeb0d3-0583-4d03-92ed-11d5227e24a6@sessionmgr4003&hid=4109&bdata=JnNpdGU9ZWZvc3QtbGI2ZQ==#db=a9h&AN=9648771>

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

Inness, S. A. (1999). *Tough girls: women warriors and wonder women in popular culture: Vol. Feminist cultural studies, the media, and political culture*. University of Pennsylvania Press.

Inness, S. A. (2004). *Action chicks: new images of tough women in popular culture (1st ed)*. Palgrave Macmillan. <http://lib.myilibrary.com/browse/open.asp?id=136484&entityid=https://login.uea.ac.uk/entity>

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

Jeffrey A. Brown. (1996). Gender and the Action Heroine: Hardbodies and the 'Point of No Return'. *Cinema Journal*, 35(3), 52–71. [https://uea.idm.oclc.org/login?url=http://www.jstor.org/stable/1225765?seq=1#page\\_scan\\_tab\\_contents](https://uea.idm.oclc.org/login?url=http://www.jstor.org/stable/1225765?seq=1#page_scan_tab_contents)

Jermyn, D. (n.d.). Rereading the Bitches from Hell: A Feminist Appropriation of the Female Psychopath. *Screen*, 37(3), 251–267. <http://screen.oxfordjournals.org/content/37/3.toc>

Jeunet, J.-P. (1997). *Alien resurrection*.

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

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

Jones, K., Cross, S., Hach, H., Murkoff, H. E., Diaz, C., Kendrick, A., Lopez, J., Morrison, M., Banks, E., Quaid, D., Crawford, C., Rock, C., Decker, B., Santoro, R., & Lions Gate Entertainment (Firm). (2012). *What to expect when you're expecting*. Lionsgate Home Entertainment.

Kaklamanidou, B. (2013a). *Genre, gender and the effects of neoliberalism: the new millennium Hollywood rom com: Vol. Popular culture and world politics*. Routledge. <http://lib.myilibrary.com/browse/open.asp?id=459206&entityid=https://login.uea.ac.uk/entity>

Kaklamanidou, B. (2013b). The baby crazed rom-com [in] Genre, gender and the effects of neoliberalism: the new millennium Hollywood rom com. In Genre, gender and the effects of neoliberalism: the new millennium Hollywood rom com: Vol. Popular culture and world politics. Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=459206&entityid=https://login.uea.ac.uk/entity>

Kaplan, E. A. (1997). Looking for the other: feminism, film, and the imperial gaze. Routledge. <http://uea.ebib.com/patron/FullRecord.aspx?p=1024672>

Karlyn, K. R. (1995). The unruly woman: gender and the genres of laughter: Vol. Texas film studies series (1st ed). University of Texas Press.

<http://www.loc.gov/catdir/description/texas041/94013656.html>

Karlyn, K. R. (2011). Unruly girls, unrepentant mothers: redefining feminism on screen (1st ed). University of Texas Press.

<http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=351591&authtype=sso&custid=s8993828&site=ehost-live&scope=site>

Kasdan, J. (2011a). Bad teacher. Sony Pictures Home Entertainment.

Kasdan, J. (2011b). Bad teacher. Sony Pictures Home Entertainment.

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. In The unruly woman: gender and the genres of laughter: Vol. Texas film studies series (1st ed, pp. 25–49). University of Texas Press.

<http://www.loc.gov/catdir/description/texas041/94013656.html>

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

Kimmel, M. S. (2012b). Manhood in America: a cultural history (Third edition). Oxford University Press.

King, G. (2002a). Film comedy. Wallflower.

King, G. (2002b). Regressions and Transgressions [in] Film comedy. In Film comedy. Wallflower.

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

Kirby, P. (2015). The Girl on Fire: The Hunger Games, Feminist Geopolitics and the Contemporary Female Action Hero. *Geopolitics*, 20(2), 460–478.

<https://doi.org/10.1080/14650045.2014.984835>

Kirkland, E. (n.d.). Romantic Comedies and the Construction of Heterosexuality [in] *Scope*. *Scope*. <http://www.nottingham.ac.uk/scope/issues/2007/october-issue-09.aspx>

Kotthoff, H. (2000). Gender and joking: on the complexities of women's image politics in humorous narratives. *Journal of Pragmatics*, 32(1), 55–80.

[https://doi.org/10.1016/S0378-2166\(99\)00031-4](https://doi.org/10.1016/S0378-2166(99)00031-4)

- Kotthoff, H. (2006). Gender and humor: the state of the art. *Journal of Pragmatics*, 38(1), 4–25. <https://doi.org/10.1016/j.pragma.2005.06.003>
- Krutnik, F. (2002). *Hollywood comedians, the film reader: Vol. In focus*. Routledge.
- Kumble, R. (2006). *Just friends*. Momentum Pictures.
- Kusama. (n.d.). *Jennifer's body*.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/017777E1?bcast=123261869>
- Kusama, K. (2000). *Girlfight*. Columbia TriStar Home Entertainment.
- Lauzen, M. (2014). The funny business of being Tina Fey: constructing a (feminist) comedy icon. *Feminist Media Studies*, 14(1), 106–117.  
<https://doi.org/10.1080/14680777.2012.740060>
- Lawrence. (n.d.). *Hunger games: complete 4-film collection*.
- Lehmann, M. & Gold Circle Films. (2007). *Because I said so*. Entertainment in Video.
- Leiner, D. (2000). *Dude, Where's My Car?* Twentieth Century Fox.
- Leonard, D. J. (2006). *Screens fade to black: contemporary African American cinema*. Praeger Publishers.
- Levy, S. (2010). *Date night (Extended ed)*. Twentieth Century Fox Home Entertainment.
- Lichtenfeld, E. (2004). *Action speaks louder: violence, spectacle, and the American action movie*. Praeger.
- Liddi-Brown, A. (2009). *Princess protection programme*. Disney DVD.
- Lima, K. (2008). *Enchanted*.
- Liman, D. (1996). *Swingers*.
- Liman, D. (2005). *Mr & Mrs Smith*. Film4.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/02F3DA70?bcast=122879028>
- Lloyd, P., Universal Pictures Corporation, & Universal Pictures (UK). (2008). *Mamma mia!* Universal Pictures (UK).
- Luketic, R. (2002). *Legally blonde*. MGM Home Entertainment.
- Luketic, R. (2005). *Monster-in-Law*. Entertainment in Video.
- Lyne, A. (2002). *Fatal attraction*. Paramount Home Entertainment.
- 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*. In *Feminism at the movies: understanding gender in contemporary popular cinema*. Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>

Mangold, J. (2003). *Kate & Leopold*. Miramax.

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

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

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

McG. (2001). *Charlie's angels* ([Widescreen ed.]). Columbia TriStar Home Entertainment.

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

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

<http://lib.myilibrary.com/browse/open.asp?id=496970&entityid=https://login.uea.ac.uk/entity>

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

<http://lib.myilibrary.com/browse/open.asp?id=496970&entityid=https://login.uea.ac.uk/entity>

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

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

Meyers, N. (2001). *What women want*. Icon Home Entertainment.

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

Meyers, N. (2007). *The holiday*. Universal.

Meyers, N. (2009). *It's complicated*.

Milestone, K., & Meyer, A. (2012). *Gender and popular culture*. Polity.

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

Miller, T., & Miller, T. (2005b). *Making sense of motherhood: a narrative approach*. Cambridge University Press.

Minaya, M. (2010). *Actresses fight ageism in entertainment* [in] *Digital Spy*.  
<http://www.digitalspy.com/movies/news/a222599/actresses-fight-ageism-in-entertainment/>

- Modleski, T. (1991a). *Feminism without women: culture and criticism in a postfeminist age*. Routledge.
- Modleski, T. (1991b). *Feminism without women: culture and criticism in a postfeminist age*. Routledge.
- Modleski, T. (1999). *Cinema and the Dark Continent: Race and Gender in Popular Film* [in] *Feminist film theory: a reader*. Edinburgh University Press.
- Moore, J. (n.d.). *Die hard: 1-5 legacy collection*.
- Morel, P. (2008). *Taken*.
- Mortimer, C. (2010). *Romantic comedy: Vol. Routledge film guidebooks*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=258635&entityid=https://login.uea.ac.uk/entity>
- Mottola, G. (2007). *Superbad*. Sony Pictures Home Entertainment.
- Neale, S. (1983). *Masculinity as Spectacle*. *Screen*, 24(6), 2–17.  
<https://doi.org/10.1093/screen/24.6.2>
- Negra, D. (2009). *What a girl wants: fantasizing the reclamation of self in postfeminism*. Routledge.  
[http://www.uea.eblib.com/EBLWeb/patron?target=patron&extendedid=P\\_432807\\_0&](http://www.uea.eblib.com/EBLWeb/patron?target=patron&extendedid=P_432807_0&)
- Neroni, H. (2005). *The violent woman: femininity, narrative, and violence in contemporary American cinema: Vol. SUNY series in feminist criticism and theory*. State University of New York Press.
- Nolan, C. (2010). *Inception*. Distributed by Warner Home Video.
- Nussbaum, J. (2008). *Sydney White*. Universal Pictures.
- O'Day, M. (2004). Chapter 12 : *Beauty in Motion: Gender, Spectacle and Action Babe Cinema* [in] *Action and adventure cinema*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=10275&entityid=https://login.uea.ac.uk/entity>
- O'Haver, T. (2004). *Ella enchanted*. Miramax.
- Orr, M. (2007). *Kristeva and the trans-missions of the intertext : signs, mothers and speaking in tongues* [in] *Third wave feminism: a critical exploration*. In *Third wave feminism: a critical exploration (Expanded 2nd ed)*. Palgrave Macmillan.
- Pfeil, F. (1995a). *White guys: studies in postmodern domination and difference: Vol. The Haymarket series*. Verso.
- Pfeil, F. (1995b). *White guys: studies in postmodern domination and difference: Vol. The Haymarket series*. Verso.

Pitof. (2005). *Catwoman*. Warner Home Video.

Pomerance, M., & Gateward, F. K. (2004). *Where the boys are: cinemas of masculinity and youth: Vol. Contemporary approaches to film and television series*. Wayne State University Press.

Poul, A. (2011a). *The back-up plan*. Sony Pictures Home Entertainment.

Poul, A. (2011b). *The back-up plan*. Sony Pictures Home Entertainment.

Powrie, P., Davies, A., & Babington, B. (2004a). *The trouble with men: masculinities in European and Hollywood cinema*. Wallflower.

Powrie, P., Davies, A., & Babington, B. (2004b). *The trouble with men: masculinities in European and Hollywood cinema*. Wallflower.

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

Purse, L. (2011). *Contemporary action cinema*. Edinburgh University Press.

Radner, H. (2011). *Something's Gotta Give (2003): Nancy Meyers, Neo-Feminist Auteur [in] Neo-feminist cinema: girly films, chick flicks and consumer culture*. In *Neo-feminist cinema: girly films, chick flicks and consumer culture*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=304494&entityid=https://login.uea.ac.uk/entity>

Radner, H., & 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*. In *Feminism at the movies: understanding gender in contemporary popular cinema*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>

Rahman, M., & Jackson, S. (2010a). *Gender and sexuality: sociological approaches*. Polity.

Rahman, M., & Jackson, S. (2010b). *Gender and sexuality: sociological approaches*. Polity.

Rahman, M., & Jackson, S. (2010c). *Gender and sexuality: sociological approaches*. Polity.

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

Read, J. (2000). *The new avengers: feminism, femininity, and the rape-revenge cycle: Vol. Inside popular film*. Manchester University Press.

Redfern, C., & Aune, K. (2010). *Reclaiming the F word: the new feminist movement*. Zed Books.  
<http://lib.myilibrary.com/browse/open.asp?id=273866&entityid=https://login.uea.ac.uk/entity>

- Reitman, I. (2011). *No Strings Attached*. Paramount Home Entertainment.
- Reitman, J. (2008a). *Juno*. 20th Century Fox Home Entertainment.
- Reitman, J. (2008b). *Juno*. 20th Century Fox Home Entertainment.
- Richardson, M. (2004). Where can the others meet? Gender, race and film comedy. [http://sensesofcinema.com/2004/comedy-and-perception/where\\_can\\_others\\_meet/](http://sensesofcinema.com/2004/comedy-and-perception/where_can_others_meet/)
- Roach, J. (2010). *Dinner for schmucks*.
- Rosman, M., & Santostefano, D. (2012). *A Cinderella story: [and] Another Cinderella story; [and] A Cinderella story : once upon a song*. Warner Home Video.
- Ross, G. (2012). *The Hunger Games*.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/02E3193E?bcast=123285655>
- 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*. In *The handbook of gender, sex, and media: Vol. Handbooks in communication and media*. Wiley-Blackwell.  
<http://lib.myilibrary.com/browse/open.asp?id=422805&entityid=https://login.uea.ac.uk/entity>
- Rubinfeld, M. D., & Rubinfeld, M. D. (2001). *Bound to bond: gender, genre, and the Hollywood romantic comedy*. Praeger.
- Schaap, R. (2011). *No Country for Old Women: Gendering Cinema in Conglomerate Hollywood* [in] *Feminism at the movies: understanding gender in contemporary popular cinema*. In *Feminism at the movies: understanding gender in contemporary popular cinema*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>
- 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*. In *Super bitches and action babes: the female hero in popular cinema, 1970-2006*. McFarland & Co.  
<http://uea.ebib.com/patron/FullRecord.aspx?p=1771629>
- Schumacher, J. (1993). *Falling down: a tale of urban reality*. Warner Home Video.
- Sconce, J. (2006). *Smart Cinema* [in] *Contemporary American cinema*. In *Contemporary American cinema*. Open University Press.  
<http://www.uea.ebib.com/patron/FullRecord.aspx?p=295533>
- Scott, R. (1979). *Alien*. Twentieth Century Fox Home Entertainment.
- Scott, R. (2004). *Thelma & Louise*. MGM Home Entertainment.
- Scott, R., Cameron, J., Fincher, D., & Jeunet, J.-P. (2010). *Alien quadrilogy*. Twentieth Century Fox Home Entertainment.

- Segal, L. (1999). *Why feminism?: gender, psychology, politics: Vol. Gender and culture*. Columbia University Press.
- Shankman, A. (2003). *Bringing down the house*. Touchstone Home Video.
- Shapiro, L. (2009a). *Labor pains*. Momentum Pictures.
- Shapiro, L. (2009b). *Labor pains*. Momentum Pictures.
- Shiftman, L., & Lemish, D. (2012). Virtually blonde : blonde jokes in the global age and post-feminist discourse [in] *The handbook of gender, sex, and media*. In *The handbook of gender, sex, and media: Vol. Handbooks in communication and media*. Wiley-Blackwell. <http://lib.myilibrary.com/browse/open.asp?id=422805&entityid=https://login.uea.ac.uk/entity>
- Shyamalan, M. N. (2002). *Signs*. Buena Vista Home Entertainment, Inc.
- Singh, A. (2008). Scarlett Johansson: Women actresses are victims of Hollywood ageism - Telegraph. <http://www.telegraph.co.uk/news/celebritynews/2547469/Scarlett-Johansson-Women-actresses-are-victims-of-Hollywood-ageism.html>
- Siri, F. E. (2005). *Hostage*. <https://learningonscreen.ac.uk/ondemand/index.php/prog/00588617?bcast=114808689>
- Slade, D. (2005). *Hard Candy*. <https://learningonscreen.ac.uk/ondemand/index.php/prog/012804D0?bcast=111954177>
- Soderbergh, S. (1998). *Out of Sight*. <https://learningonscreen.ac.uk/ondemand/index.php/prog/004BD3E0?bcast=116810639>
- Spielberg, S. (2005). *War of the worlds*. Paramount Pictures.
- 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*. In *Feminism at the movies: understanding gender in contemporary popular cinema*. Routledge. <http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>
- Stallone, S. (2006). *Rocky Balboa*.
- Stasia, C. L. (2007). "My Guns are in the Fendi!" The postfeminist Female Action Hero [in] *Third wave feminism: a critical exploration*. In *Third wave feminism: a critical exploration (Expanded 2nd ed)*. Palgrave Macmillan.
- 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*, 144–153. [http://freireproject.org/wp-content/journals/sprinkle/Sprinkle\\_vol3.pdf](http://freireproject.org/wp-content/journals/sprinkle/Sprinkle_vol3.pdf)
- Stone, A. (2007). *An introduction to feminist philosophy*. Polity.



- Stone, A. (2012). *Feminism, psychoanalysis, and maternal subjectivity: Vol.* Routledge studies in contemporary philosophy. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=346198&entityid=https://login.uea.ac.uk/entity>
- Stone, O. (2010). *Wall Street*. Twentieth Century Fox Home Entertainment.
- Story, T. (2004). *Taxi*. 20th Century Fox.
- Stott, A. (2005). *Comedy: Vol. The new critical idiom*. Routledge.
- 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*. In *Feminism at the movies: understanding gender in contemporary popular cinema*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>
- Stromberg, R. (2004). *Maleficent*. Walt Disney Studios Home Entertainment Z1A BUA0218201. <http://copac.jisc.ac.uk/search?title=maleficent&rn=4>
- Stromberg, R. (2014). *Maleficent: Vol. Disney DVD*. Disney.
- Stuller, J. K. (2010). *Ink-stained amazons and cinematic warriors: superwomen in modern mythology*. I. B. Tauris.  
<http://lib.myilibrary.com/browse/open.asp?id=288131&entityid=https://login.uea.ac.uk/entity>
- Tally, M. (2008). *Something's gotta give : Hollywood, female sexuality, and the older bird chick flick* [in] *Chick flicks: contemporary women at the movies*. In *Chick flicks: contemporary women at the movies*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=125986&entityid=https://login.uea.ac.uk/entity>
- Tarantino, Q. (2004a). *Kill Bill: Volume 1*. Buena Vista Home Entertainment.
- Tarantino, Q. (2004b). *Kill Bill: Volume 2*. Buena Vista Home Entertainment.
- Tasker, Y. (1993a). *Dumb Movies for Dumb People* [in] *Screening the male: exploring masculinities in Hollywood cinema*. In *Screening the male: exploring masculinities in Hollywood cinema*. Routledge.  
<http://www.uea.ebib.com/patron/FullRecord.aspx?p=179867>
- Tasker, Y. (1993b). *Spectacular bodies: gender, genre, and the action cinema: Vol. Comedia*. Routledge. <http://www.uea.ebib.com/patron/FullRecord.aspx?p=179873>
- Tasker, Y. (2004). *Action and adventure cinema*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=10275&entityid=https://login.uea.ac.uk/entity>
- Tasker, Y. (2006a). Chapter 21 - *Fantasizing Gender and Race: Women in Contemporary US Action* [in] *Contemporary American cinema*. In *Contemporary American cinema* (pp.

410–428). Open University Press.

<http://www.uea.eblib.com/patron/FullRecord.aspx?p=295533>

Tasker, Y. (2006b). *Fantasizing Gender and Race: Women in Contemporary US Action* [in] *Contemporary American cinema*. Open University Press. <http://www.uea.eblib.com/patron/FullRecord.aspx?p=295533>

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

Tasker, Y. (2010). *Vision and Visibility: Women Filmmakers, Contemporary Authorship and Feminist Film Studies* [in] *Reclaiming the archive: feminism and film history*. In *Reclaiming the archive: feminism and film history: Vol. Contemporary approaches to film and television series*. Wayne State University Press.

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*. In *Feminism at the movies: understanding gender in contemporary popular cinema*. Routledge. <http://lib.myilibrary.com/Open.aspx?id=344197&src=0>

Tasker, Y., & Negra, D. (2007a). *Bridget Jones and the new gender regime* [in] *Interrogating postfeminism: gender and the politics of popular culture*. In *Interrogating postfeminism: gender and the politics of popular culture: Vol. Console-ing passions: television and cultural power*. Duke University Press. <http://UEA.eblib.com/patron/FullRecord.aspx?p=1170497>

Tasker, Y., & Negra, D. (2007b). *Interrogating postfeminism: gender and the politics of popular culture: Vol. Console-ing passions: television and cultural power*. Duke University Press. <http://uea.eblib.com/patron/FullRecord.aspx?p=1170497>

Taylor, J. S., Layne, L. L., & Wozniak, D. F. (2004). *Consuming motherhood*. Rutgers University Press.

Taylor, T. & Dreamworks Pictures. (2011). *The help*. Dreamworks II Distribution.

Tennant, A. (2005). *Hitch*. Sony Pictures Home Entertainment.

'The more you look, the less you really know': the redemption of white masculinity in contemporary American and French cinema. (2008a). *Cinema Journal*, XLVII(3), 29–47. <https://uea.idm.oclc.org/login?url=http://fiac.chadwyck.com/fulltext/indexFullText.do?id=004/0349097&area=index&fromToC=yes&jid=006/0000069>

'The more you look, the less you really know': the redemption of white masculinity in contemporary American and French cinema. (2008b). *Cinema Journal*, XLVII(3), 29–47. <https://uea.idm.oclc.org/login?url=http://fiac.chadwyck.com/fulltext/indexFullText.do?id=004/0349097&area=index&fromToC=yes&jid=006/0000069>

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

Thornham, S. (2007). 'Narrating Femininity' [in] *Women, feminism and media*. In *Women, feminism and media: Vol. Media topics*. Edinburgh University Press.

<http://ebookcentral.proquest.com/lib/uea/detail.action?docID=1962331>

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

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

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

Tyler, I., Coleman, R., & Ferreday, D. (2008). *Commentary and criticism*. *Feminist Media Studies*, 8(1), 85–99. <https://doi.org/10.1080/14680770801899226>

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

Wain, D. (2008). *Role Models*. Universal Pictures UK.

Walby, S. (2011a). *Chapter 8: Alternative Futures* [in] *The future of feminism*. In *The future of feminism*. Polity. <http://ebookcentral.proquest.com/lib/uea/detail.action?docID=1175963>

Walby, S. (2011b). *The future of feminism*. Polity. <http://ebookcentral.proquest.com/lib/uea/detail.action?docID=1175963>

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

Wang, W. (2002). *Maid in Manhattan*. Columbia.

Warner, H. (2013). *A New Feminist Revolution in Hollywood Comedy'?: Postfeminist Discourses and the Critical Reception of Bridesmaids* [in] *Postfeminism and contemporary Hollywood cinema*. In J. Gwynne & N. Müller (Eds.), *Postfeminism and contemporary Hollywood cinema* (pp. 222–237). Palgrave Macmillan. <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=622495&authtype=sso&custid=s8993828&site=ehost-live&scope=site>

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

Waters, M. S. (2003). *Freaky Friday*. Disney DVD.

Waters, M. S. (2004). *Mean girls* (Special collector's ed). Paramount.

Wearing, S. (2007). *Subjects of rejuvenation: Aging in Postfeminist Culture* [in] *Interrogating postfeminism: gender and the politics of popular culture*. In *Interrogating postfeminism: gender and the politics of popular culture: Vol. Console-ing passions : television and cultural power*. Duke University Press. <http://uea.ebib.com/patron/FullRecord.aspx?p=1170497>

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

- Weitz, P. (1999). *American pie*. Columbia Tristar Home Video.
- Weitz, P. (2013a). *Admission*. Universal.
- Weitz, P. (2013b). *Admission*. Universal.
- Wells, J. (2010). *The company men*.
- Wells, J. (2013). *August: Osage County*.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/068B75AE?bcast=123137895>
- West, S. (2001). *Lara Croft, tomb raider*. Paramount.
- Westfeldt, J. (2012a). *Friends with kids*. Lionsgate Home Entertainment.
- Westfeldt, J. (2012b). *Friends with kids*. Lionsgate Home Entertainment.
- Whelehan, I. (2000). *Overloaded: popular culture and the future of feminism*. Women's Press.
- Whelehan, I. (2010). Not to be Looked at: Older Women in Recent British Cinema [in] *British women's cinema*. In *British women's cinema: Vol. British popular cinema*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=231531&entityid=https://login.uea.ac.uk/entity>
- White, R. (2013). Women are angry! : Lizzie and Sarah as feminist critique. *Feminist Media Studies*, 13(3), 415-426. <https://doi.org/10.1080/14680777.2011.651732>
- Williams, L. (1999). *Film Bodies: Gender, Genre and Excess* [in] *Feminist film theory: a reader*. In *Feminist film theory: a reader*. Edinburgh University Press.
- Williams, L. R. (2004). Ready for Action: G.I. Jane, Demi Moore's Body and the Female Combat Movie [in] *Action and adventure cinema*. In *Action and adventure cinema*. Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=10275&entityid=https://login.uea.ac.uk/entity>
- Willis, S. (1997). *High contrast: race and gender in contemporary Hollywood film*. Duke University Press.
- Winch, A. (2012). We can have it all: the girlfriend flick. *Feminist Media Studies*, 12(1), 69-82. <https://doi.org/10.1080/14680777.2011.558349>
- Winick, G. (2004a). *13 going on 30*. Columbia.
- Winick, G. (2004b). *13 going on 30*. Columbia.
- Winick, G. (2009a). *Bride Wars*. 20th Century Fox.
- Winick, G. (2009b). *Bride Wars*. 20th Century Fox.

Wiseman, L. (2007). Die hard 4.0.

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

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

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

Woo, J. (2000). Mission: Impossible II.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/001266DC?bcast=122248021>

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

Woodward, K. M. (1991). Aging and its discontents: Freud and other fictions: Vol. Theories of contemporary culture. Indiana University Press.

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

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

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

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

<http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>

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