

Gender and Genre in Contemporary Cinema

[View Online](#)

-
1.
Lima K. Enchanted. 2008.

 2.
McRobbie A. 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 [Internet]. London: SAGE; 2009. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=496970&entityid=https://login.uea.ac.uk/entity>

 3.
Tasker Y. 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 [Internet]. Oxon: Routledge; 2011. Available from:
<http://lib.myilibrary.com/Open.aspx?id=344197&src=0>

 4.
Gill R. Post-postfeminism?: new feminist visibilities in postfeminist times. *Feminist Media Studies*. 2016 Jul 3;16(4):610-630.

 5.
Byerly C. The geography of women and media scholarship [in] The handbook of gender, sex, and media. The handbook of gender, sex, and media [Internet]. Chichester: Wiley-Blackwell; 2012. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=422805&entityid=https://login.uea.ac.uk/entity>

ity

6.

Genz S, Brabon BA. Postfeminism: cultural texts and theories [Internet]. Edinburgh: Edinburgh University Press; 2009. Available from:
<http://uea.eblib.com/patron/FullRecord.aspx?p=448738>

7.

McRobbie A. The aftermath of feminism: gender, culture and social change [Internet]. London: SAGE; 2009. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=496970&entityid=https://login.uea.ac.uk/entity>

8.

Tasker Y, Negra D. 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 [Internet]. Durham, N.C.: Duke University Press; 2007. Available from: <http://UEA.eblib.com/patron/FullRecord.aspx?p=1170497>

9.

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

10.

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

11.

Negra D. What a girl wants: fantasizing the reclamation of self in postfeminism [Internet]. Abingdon: Routledge; 2009. Available from:
http://www.uea.eblib.com/EBLWeb/patron?target=patron&extendedid=P_432807_0&

12.

Radner H, Stringer R. 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 [Internet]. Oxon: Routledge; 2011. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>

13.

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

14.

Redfern C, Aune K. Reclaiming the F word: the new feminist movement [Internet]. London: Zed Books; 2010. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=273866&entityid=https://login.uea.ac.uk/entity>

15.

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

16.

Shiftman L, Lemish D. 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 [Internet]. Chichester: Wiley-Blackwell; 2012. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=422805&entityid=https://login.uea.ac.uk/entity>

17.

Stone A. An introduction to feminist philosophy. Cambridge: Polity; 2007.

18.

Tasker Y, Negra D. Interrogating postfeminism: gender and the politics of popular culture [Internet]. Durham, N.C.: Duke University Press; 2007. Available from:

<http://uea.eblib.com/patron/FullRecord.aspx?p=1170497>

19.

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

20.

Walby S. *The future of feminism* [Internet]. Cambridge: Polity; 2011. Available from: <http://ebookcentral.proquest.com/lib/uea/detail.action?docID=1175963>

21.

Walter N. *Living dolls: the return of sexism*. London: Virago; 2011.

22.

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

23.

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

24.

Fletcher A. *27 dresses*. [London?]: 20th Century Fox Home Entertainment; 2008.

25.

Winick G. *13 going on 30*. [s.l.]: Columbia; 2004.

26.

Mangold J. Kate & Leopold. [s.l.]: Miramax; 2003.

27.

Liddi-Brown A. Princess protection programme. [s.l.]: Disney DVD; 2009.

28.

Rosman M, Santostefano D. A Cinderella story: [and] Another Cinderella story; [and] A Cinderella story : once upon a song. Burbank, Ca: Warner Home Video; 2012.

29.

Marshall G. The princess diaries. [s.l.]: Walt Disney Home Video; 2002.

30.

Marshall G. Princess diaries 2: royal engagement. [s.l.]: Walt Disney Home Video; 2005.

31.

Buck C, Lee J. Frozen. [Place of publication not identified]: Disney; 2014.

32.

O'Haver T. Ella enchanted. [s.l.]: Miramax; 2004.

33.

Winick G. Bride Wars. [s.l.]: 20th Century Fox; 2009.

34.

Weiland P. Made of honour. [s.l.]: Sony Pictures Home Entertainment; 2008.

35.

Greno N, Howard B. Tangled. [s.l.]: Disney DVD; 2010.

36.

Andrews M, Chapman B. Brave. [s.l.]: Disney/Pixar; 2012.

37.

Waters MS. Freaky Friday. [s.l.]: Disney DVD; 2003.

38.

Hogan PJ. Confessions of a shopaholic. [s.l.]: Touchstone Home Entertainment; 2005.

39.

Hanson C. In her shoes. [s.l.]: Twentieth Century Fox Home Entertainment; 2005.

40.

Stromberg R. Maleficent [Internet]. Walt Disney Studios Home Entertainment Z1A BUA0218201; 2004. Available from: <http://copac.jisc.ac.uk/search?title=maleficent&rn=4>

41.

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

42.

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

New York: Routledge; 2006. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=344208&entityid=https://login.uea.ac.uk/entity>

43.

Kaklamanidou B. 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* [Internet]. London: Routledge; 2013. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=459206&entityid=https://login.uea.ac.uk/entity>

44.

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

45.

Bradley H. Gender [Internet]. 2nd ed. Cambridge: Polity; 2013. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=478135&entityid=https://login.uea.ac.uk/entity>

46.

Hill Collins P. Black feminist thought: knowledge, consciousness, and the politics of empowerment [Internet]. [2nd ed.]. New York: Routledge; 2009. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=35502&entityid=https://login.uea.ac.uk/entity>

47.

Douglas SJ, Michaels MW. *The mommy myth: the idealization of motherhood and how it has undermined women*. New York, N.Y.: Free Press; 2004.

48.

Feesey R. From happy homemaker to desperate housewives: motherhood and popular

television. London: Anthem; 2012.

49.

Hall AC, Bishop M. Mommy angst: motherhood in American popular culture. Santa Barbara, Calif: Praeger; 2009.

50.

Maher J. 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 [Internet]. Oxon: Routledge; 2011. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>

51.

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

52.

Orr M. 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. Expanded 2nd ed. Basingstoke: Palgrave Macmillan; 2007.

53.

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

54.

Stone A. Feminism, psychoanalysis, and maternal subjectivity [Internet]. New York: Routledge; 2012. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=346198&entityid=https://login.uea.ac.uk/entity>

55.

Taylor JS, Layne LL, Wozniak DF. *Consuming motherhood*. New Brunswick, N.J.: Rutgers University Press; 2004.

56.

Warner J. *Perfect madness: motherhood in the age of anxiety*. London: Vermilion; 2006.

57.

Shapiro L. *Labor pains*. [S.I.]: Momentum Pictures; 2009.

58.

Weitz P. *Admission*. [S.I.]: Universal; 2013.

59.

Poul A. *The back-up plan*. [S.I.]: Sony Pictures Home Entertainment; 2011.

60.

Gordon J, Speck W. *The switch*. [S.I.]: Lions Gate Home Entertainment; 2011.

61.

Apatow J. *Knocked up*. [s.l.]: Universal Pictures; 2007.

62.

Jones K. *What to expect when you're expecting*. [S.I.]: Lionsgate Home Entertainment; 2012.

63.

Cuarón A. Gravity. [Place of publication not identified]: Warner Bros. Entertainment Inc; 2014.

64.

Westfeldt J. Friends with kids. [S.I.]: Lionsgate Home Entertainment; 2012.

65.

Levy S. Date night. Extended ed. [S.I.]: Twentieth Century Fox Home Entertainment; 2010.

66.

Bird B. The Incredibles. [s.l.]: Disney/Pixar; 2005.

67.

Dieckmann K. Motherhood. [S.I.]: Metrodome; 2010.

68.

Reitman J. Juno. [S.I.]: 20th Century Fox Home Entertainment; 2008.

69.

Berlanti G. Life as we know it. [S.I.]: Warner Home Entertainment; 2011.

70.

Ramsay L. We need to talk about Kevin. [London]: Artificial Eye; 2012.

71.

Apatow J. This Is 40 [Internet]. 2012. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/05F34BF4?bcast=122012834>

72.

Lawrence. Hunger games: complete 4-film collection.

73.

O'Day M. Chapter 12 : Beauty in Motion: Gender, Spectacle and Action Babe Cinema [in] Action and adventure cinema. Action and adventure cinema [Internet]. London: Routledge; 2004. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=10275&entityid=https://login.uea.ac.uk/entity>

74.

Dubrofsky RE, Ryalls ED. : Performing Not-performing to Authenticate Femininity and Whiteness. Critical Studies in Media Communication. 2014 Oct 20;31(5):395-409.

75.

Kirby P. The Girl on Fire: The Hunger Games, Feminist Geopolitics and the Contemporary Female Action Hero. Geopolitics. 2015 Apr 3;20(2):460-478.

76.

Gilpatrick K. Violent Female Action Characters in Contemporary American Cinema. Sex Roles. 2010;62(11-12):734-746.

77.

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

78.

Jeffrey A. Brown. Gender and the Action Heroine: Hardbodies and the 'Point of No Return'. Cinema Journal [Internet]. 1996;35(3):52-71. Available from:

https://uea.idm.oclc.org/login?url=http://www.jstor.org/stable/1225765?seq=1#page_scan_tab_contents

79.

Chaudhuri S. Feminist film theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed [Internet]. London: Routledge; 2006. Available from: <http://uea.eblib.com/patron/FullRecord.aspx?p=274415>

80.

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

81.

Coulthard L. 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 [Internet]. Durham, N.C.: Duke University Press; 2007. Available from: <http://uea.eblib.com/patron/FullRecord.aspx?p=1170497>

82.

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

83.

Hart L. Fatal women: lesbian sexuality and the mark of aggression [Internet]. London: Routledge; 1994. Available from: <http://lib.myilibrary.com/browse/open.asp?id=14490&entityid=https://login.uea.ac.uk/entity>

84.

Hills E. From "figurative males" to action heroines: further thoughts on active women in the cinema. Screen [Internet]. 1999;40(1):38-50. Available from: <http://screen.oxfordjournals.org/content/40/1.toc>

85.

Horeck T. Public rape: representing violation in fiction and film [Internet]. London: Routledge; 2003. Available from: <http://uea.eblib.com/patron/FullRecord.aspx?p=1144705>

86.

Inness SA. Tough girls: women warriors and wonder women in popular culture. Philadelphia, Pa: University of Pennsylvania Press; 1999.

87.

Inness SA. Action chicks: new images of tough women in popular culture [Internet]. 1st ed. Basingstoke: Palgrave Macmillan; 2004. Available from: <http://lib.myilibrary.com/browse/open.asp?id=136484&entityid=https://login.uea.ac.uk/entity>

88.

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

89.

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

90.

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

91.

Purse L. Contemporary action cinema. Edinburgh: Edinburgh University Press; 2011.

92.

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

93.

Stasia CL. "My Guns are in the Fendi!" *The postfeminist Female Action Hero* [in] *Third wave feminism: a critical exploration*. *Third wave feminism: a critical exploration*. Expanded 2nd ed. Basingstoke: Palgrave Macmillan; 2007.

94.

Schubart R. *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* [Internet]. Jefferson, N.C.: McFarland & Co; 2007. Available from: <http://uea.eblib.com/patron/FullRecord.aspx?p=1771629>

95.

Stringer R. *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* [Internet]. Oxon: Routledge; 2011. Available from: <http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>

96.

Stuller JK. *Ink-stained amazons and cinematic warriors: superwomen in modern mythology* [Internet]. London: I. B. Tauris; 2010. Available from: <http://lib.myilibrary.com/browse/open.asp?id=288131&entityid=https://login.uea.ac.uk/entity>

97.

Tasker Y. *Spectacular bodies: gender, genre, and the action cinema* [Internet]. London: Routledge; 1993. Available from: <http://www.uea.eblib.com/patron/FullRecord.aspx?p=179873>

98.

Tasker Y. Action and adventure cinema [Internet]. London: Routledge; 2004. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=10275&entityid=https://login.uea.ac.uk/entity>

99.

Tasker Y. Chapter 21 - Fantasizing Gender and Race: Women in Contemporary US Action [in] Contemporary American cinema. Contemporary American cinema [Internet]. London: Open University Press; 2006. p. 410–428. Available from:
<http://www.uea.eblib.com/patron/FullRecord.aspx?p=295533>

100.

Tasker Y. 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. Newcastle: Cambridge Scholars Pub; 2007. p. 78–94.

101.

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

102.

Williams LR. Ready for Action: G.I. Jane, Demi Moore's Body and the Female Combat Movie [in] Action and adventure cinema. Action and adventure cinema [Internet]. London: Routledge; 2004. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=10275&entityid=https://login.uea.ac.uk/entity>

103.

Vares T. Framing 'Killer Women' Films: Audience Use of Genre. *Feminist Media Studies*. 2002;2(2):213–229.

104.

Tarantino Q. Kill Bill: Volume 1. [s.l.]: Buena Vista Home Entertainment; 2004.

105.

Tarantino Q. Kill Bill: Volume 2. [s.l.]: Buena Vista Home Entertainment; 2004.

106.

McG. Charlie's angels. [Widescreen ed.]. London: Columbia TriStar Home Entertainment; 2001.

107.

West S. Lara Croft, tomb raider. [s.l.]: Paramount; 2001.

108.

Zemeckis R. Beowulf. [s.l.]: Warner Home Video; 2008.

109.

Liman D. Mr & Mrs Smith [Internet]. Film4; 2005. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/02F3DA70?bcast=122879028>

110.

Pitof. Catwoman. [s.l.]: Warner Home Video; 2005.

111.

Harlin R. The long kiss goodnight. [s.l.]: Entertainment in Video; 2004.

112.

Soderbergh S. Out of Sight [Internet]. 1998. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/004BD3E0?bcast=116810639>

113.

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

114.

Cameron J. Aliens. 1986.

115.

Fincher D. Alien 3. 1992.

116.

Jeunet JP. Alien resurrection. 1997.

117.

Scott R, Cameron J, Fincher D, Jeunet JP. Alien quadrilogy. [S.l.]: Twentieth Century Fox Home Entertainment; 2010.

118.

Apted M. Enough. [s.l.]: Columbia Tristar; 2006.

119.

Lyne A. Fatal attraction. [s.l.]: Paramount Home Entertainment; 2002.

120.

Scott R. Thelma & Louise. [s.l.]: MGM Home Entertainment; 2004.

121.

Slade D. Hard Candy [Internet]. 2005. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/012804D0?bcast=111954177>

122.

Ross G. The Hunger Games [Internet]. 2012. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/02E3193E?bcast=123285655>

123.

Burger N. Divergent. Santa Monica, California: Summit Entertainment; 2014.

124.

Feig P. Bridesmaids. 2011.

125.

Kathleen R. 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 [Internet]. 1st ed. Austin, Tex: University of Texas Press; 1995. p. 25–49. Available from:
<http://www.loc.gov/catdir/description/texas041/94013656.html>

126.

Winch A. We can have it all: the girlfriend flick. Feminist Media Studies. 2012;12(1):69–82.

127.

Warner H. A New Feminist Revolution in Hollywood Comedy': Postfeminist Discourses and the Critical Reception of Bridesmaids [in] Postfeminism and contemporary Hollywood cinema. In: Gwynne J, Müller N, editors. Postfeminism and contemporary Hollywood

cinema [Internet]. New York: Palgrave Macmillan; 2013. p. 222–237. Available from: <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=622495&authtype=sso&custid=s8993828&site=ehost-live&scope=site>

128.

Barreca R. New perspectives on women and comedy. Philadelphia: Gordon and Breach; 1992.

129.

Boyle K, Berridge S. I love you, man. *Feminist Media Studies*. 2014;14(3):353–368.

130.

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

131.

Bore ILK. (Un)funny women: TV comedy audiences and the gendering of humour. *European Journal of Cultural Studies* [Internet]. 2010;13. Available from: <https://uea.idm.oclc.org/login?url=http://ecs.sagepub.com/content/13/2.toc>

132.

King G. Film comedy. London: Wallflower; 2002.

133.

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

134.

Kotthoff H. Gender and humor: the state of the art. *Journal of Pragmatics*. 2006;38(1):4–25.

135.

Lauzen M. The funny business of being Tina Fey: constructing a (feminist) comedy icon. *Feminist Media Studies*. 2014;14(1):106–117.

136.

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

137.

Mortimer C. *Romantic comedy* [Internet]. London: Routledge; 2010. Available from: <http://lib.myilibrary.com/browse/open.asp?id=258635&entityid=https://login.uea.ac.uk/entity>

138.

Richardson M. Where can the others meet? Gender, race and film comedy [Internet]. 2004. Available from: http://sensesofcinema.com/2004/comedy-and-perception/where_can_others_meet/

139.

Karlyn KR. *The unruly woman: gender and the genres of laughter* [Internet]. 1st ed. Austin, Tex: University of Texas Press; 1995. Available from: <http://www.loc.gov/catdir/description/texas041/94013656.html>

140.

Karlyn KR. *Unruly girls, unrepentant mothers: redefining feminism on screen* [Internet]. 1st ed. Austin: University of Texas Press; 2011. Available from: <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=351591&authtype=sso&custid=s8993828&site=ehost-live&scope=site>

141.

Rubinfeld MD, Rubinfield MD. Bound to bond: gender, genre, and the Hollywood romantic

comedy. Westport, Conn: Praeger; 2001.

142.

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

143.

White R. Women are angry! : Lizzie and Sarah as feminist critique. Feminist Media Studies. 2013;13(3):415–426.

144.

Tyler I, Coleman R, Ferreday D. Commentary and criticism. Feminist Media Studies. 2008;8(1):85–99.

145.

Gluck W. Easy A. London: Sony Pictures Home Entertainment; 2011.

146.

Kasdan J. Bad teacher. [Place of publication not identified]: Sony Pictures Home Entertainment; 2011.

147.

Wolf F. House bunny. [S.I.]: Sony Pictures Home Entertainment; 2009.

148.

Waters MS. Mean girls. Special collector's ed. [S.I.]: Paramount; 2004.

149.

Herman-Wurmfeld C. *Legally blonde 2.* [London?]: MGM Home Entertainment; 2003.

150.

Luketic R. *Legally blonde.* [London?]: MGM Home Entertainment; 2002.

151.

Reitman J. *Juno.* [S.I.]: 20th Century Fox Home Entertainment; 2008.

152.

Westfeldt J. *Friends with kids.* [S.I.]: Lionsgate Home Entertainment; 2012.

153.

Jones K. *What to expect when you're expecting.* [S.I.]: Lionsgate Home Entertainment; 2012.

154.

Apatow J. *Knocked up.* [s.l.]: Universal Pictures; 2007.

155.

Dieckmann K. *Motherhood.* [S.I.]: Metrodome; 2010.

156.

Poul A. *The back-up plan.* [S.I.]: Sony Pictures Home Entertainment; 2011.

157.

Weitz P. *Admission.* [S.I.]: Universal; 2013.

158.

Shapiro L. Labor pains. [S.I.]: Momentum Pictures; 2009.

159.

Winick G. Bride Wars. [s.l.]: 20th Century Fox; 2009.

160.

Winick G. 13 going on 30. [s.l.]: Columbia; 2004.

161.

Fletcher A. 27 dresses. [London?]: 20th Century Fox Home Entertainment; 2008.

162.

Hogan PJ. Confessions of a shopaholic. [s.l.]: Touchstone Home Entertainment; 2005.

163.

Hanson C. In her shoes. [s.l.]: Twentieth Century Fox Home Entertainment; 2005.

164.

Thomas B. John Tucker must die. [S.I.]: Twentieth Century Fox Home Entertainment; 2007.

165.

Nussbaum J. Sydney White. [S.I.]: Universal Pictures; 2008.

166.

Kumble R. Just friends. [S.I.]: Momentum Pictures; 2006.

167.

Kusama. Jennifer's body [Internet]. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/017777E1?bcast=123261869>

168.

Chaudhuri S. '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 [Internet]. London: Routledge; 2006. Available from: <http://UEA.eblib.com/patron/FullRecord.aspx?p=274415>

169.

Creed, Barbara. HORROR AND THE MONSTROUS-FEMININE: AN IMAGINARY ABJECTION. Screen; Jan/Feb86, Vol [Internet]. 27(Issue 1, p44-70, 27p):44-70. Available from: <http://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=31426388&authtype=sso&custid=s8993828&site=ehost-live>

170.

Grant BK, editor. 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 [Internet]. 2nd ed. Austin: University of Texas Press; 2015. Available from: <http://ebookcentral.proquest.com/lib/uea/detail.action?docID=3571889>

171.

Stromberg R. Maleficent. [Place of publication not identified]: Disney; 2014.

172.

Dyer R, McDonald P. 'Stars as Social Phenomenon' [in] Stars. New ed. Stars. London: BFI Pub; 1998.

173.

A Maternal Heart: Angelina Jolie, choices of maternity, and hegemonic femininity in People magazine: Feminist Media Studies: Vol 15, No 4. Available from:
<http://www.tandfonline.com/doi/full/10.1080/14680777.2015.1009929>

174.

Thornham S. 'Narrating Femininity' [in] Women, feminism and media [Internet]. Women, feminism and media. Edinburgh: Edinburgh University Press; 2007. Available from:
<http://ebookcentral.proquest.com/lib/uea/detail.action?docID=1962331>

175.

Hamri S. Just Wright. 2010.

176.

Bowdre K. 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 [Internet]. London: I. B. Tauris; 2009. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=261914&entityid=https://login.uea.ac.uk/entity>

177.

Hollinger K. 'Feminist Film Studies and Race' [in] Feminist film studies. Feminist film studies [Internet]. Routledge; 2012. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=389764&entityid=https://login.uea.ac.uk/entity>

178.

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

179.

Benshoff HM, Griffin S. America on film: representing race, class, gender, and sexuality at the movies [Internet]. 2nd ed. Malden, MA, USA: Wiley-Blackwell; 2009. Available from:
<http://www.uea.eblib.com/patron/FullRecord.aspx?p=819377>

180.

Beltran M. *Mas Macha: The New Latina American Action Hero [in] Action and adventure cinema. Action and adventure cinema [Internet]*. London: Routledge; 2004. Available from: <http://lib.myilibrary.com/browse/open.asp?id=10275&entityid=https://login.uea.ac.uk/entity>

181.

Bernardi D. *The persistence of whiteness: race and contemporary Hollywood cinema [Internet]*. Abingdon: Routledge; 2008. Available from: <http://www.loc.gov/catdir/toc/ecip0712/2007008736.html>

182.

Davies J, Smith CR, British Association for American Studies. *Gender, ethnicity and sexuality in contemporary American film*. Keele: Keele University Press [in association with the British Association for American Studies]; 1997.

183.

Dyer R. *White*. London: Routledge; 1997.

184.

Friedman LD. *Unspeakable images: ethnicity and the American cinema*. Urbana: University of Illinois Press; 1991.

185.

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

186.

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

187.

Kaplan EA. Looking for the other: feminism, film, and the imperial gaze [Internet]. New York: Routledge; 1997. Available from:
<http://uea.eblib.com/patron/FullRecord.aspx?p=1024672>

188.

Leonard DJ. Screens fade to black: contemporary African American cinema. Westport, CT: Praeger Publishers; 2006.

189.

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

190.

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

191.

Ziarek EP. 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 [Internet]. Oxon: Routledge; 2011. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>

192.

Tasker Y. Fantasizing Gender and Race: Women in Contemporary US Action [in] Contemporary American cinema. Contemporary American cinema [Internet]. London: Open University Press; 2006. Available from:
<http://www.uea.eblib.com/patron/FullRecord.aspx?p=295533>

193.

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

194.

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

195.

Shankman A. Bringing down the house. [s.l.]: Touchstone Home Video; 2003.

196.

Brest M. Gigli. [S.l.]: Columbia Tristar Home Entertainment; 2003.

197.

Forster M. Monster's ball. [s.l.]: Entertainment in Video; 2001.

198.

Haggis P. Crash. [s.l.]: Pathé; 2004.

199.

Zwick J. My big fat Greek wedding. [s.l.]: Entertainment in Video; 2002.

200.

Wu A. Saving face. London: Sony Pictures; 2004.

201.

Hamri S. Something new. [s.l.]: Universal; 2006.

202.

Story T. Taxi. [s.l.]: 20th Century Fox; 2004.

203.

Woodruff B. Beauty shop. [s.l.]: Metro-Goldwyn-Mayer; 2005.

204.

Wang W. Maid in Manhattan. [s.l.]: Columbia; 2002.

205.

Taylor T, Dreamworks Pictures. The help. [S.I.]: Dreamworks II Distribution; 2011.

206.

Prince-Bythewood G. Love & basketball. [S.I.]: Entertainment in Video; 2000.

207.

Cardoso P. Real women have curves. [s.l.]; 2002.

208.

Kusama K. Girlfight. [s.l.]: Columbia TriStar Home Entertainment; 2000.

209.

Meyers N. It's complicated. 2009.

210.

Radner H. 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 [Internet]. New York: Routledge; 2011. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=304494&entityid=https://login.uea.ac.uk/entity>

211.

Wearing S. 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 [Internet]. Durham, N.C.: Duke University Press; 2007. Available from: <http://uea.eblib.com/patron/FullRecord.aspx?p=1170497>

212.

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

213.

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

214.

Kaklamanidou B. Genre, gender and the effects of neoliberalism: the new millennium Hollywood rom com [Internet]. London: Routledge; 2013. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=459206&entityid=https://login.uea.ac.uk/entity>

215.

Minaya M. Actresses fight ageism in entertainment [in] Digital Spy [Internet]. 2010. Available from:
<http://www.digitalspy.com/movies/news/a222599/actresses-fight-ageism-in-entertainment/>

216.

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

217.

Schaap R. 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 [Internet]. Oxon: Routledge; 2011. Available from: <http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>

218.

Singh A. Scarlett Johansson: Women actresses are victims of Hollywood ageism - Telegraph [Internet]. 2008. Available from: <http://www.telegraph.co.uk/news/celebritynews/2547469/Scarlett-Johansson-Women-actresses-are-victims-of-Hollywood-ageism.html>

219.

Tally M. 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 [Internet]. New York: Routledge; 2008. Available from: <http://lib.myilibrary.com/browse/open.asp?id=125986&entityid=https://login.uea.ac.uk/entity>

220.

Tasker Y. 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. Detroit, Mich: Wayne State University Press; 2010.

221.

Whelehan I. Not to be Looked at: Older Women in Recent British Cinema [in] British women's cinema. British women's cinema [Internet]. London: Routledge; 2010. Available from:

<http://lib.myilibrary.com/browse/open.asp?id=231531&entityid=https://login.uea.ac.uk/entity>

222.

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

223.

Woodward KM. *Aging and its discontents: Freud and other fictions*. Bloomington: Indiana University Press; 1991.

224.

King MP. *Sex and the city: the movie*. [s.l.]: New Line Cinema; 2008.

225.

Meyers N. *Something's gotta give*. [s.l.]: Warner Home Video; 2004.

226.

Lloyd P, Universal Pictures Corporation, Universal Pictures (UK). *Mamma mia!* [S.l.]: Universal Pictures (UK); 2008.

227.

Luketic R. *Monster-in-Law*. [s.l.]: Entertainment in Video; 2005.

228.

Meyers N. *The holiday*. [s.l.]: Universal; 2007.

229.

Meyers N. *The parent trap*. [S.I.]: Walt Disney Home Video; 1998.

230.

Meyers N. *What women want*. [s.l.]: Icon Home Entertainment; 2001.

231.

Bezucha T. *The family stone*. [S.I.]: Twentieth Century Fox Home Entertainment; 2008.

232.

Di Meglio V, Inferno Distribution (Firm). *Smother*. [S.I.]: Optimum Home Entertainment; 2007.

233.

Lehmann M, Gold Circle Films. *Because I said so*. [S.I.]: Entertainment in Video; 2007.

234.

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

235.

Zackham J. *The big wedding*. [S.I.]: Lionsgate Home Entertainment UK; 2013.

236.

Apatow J. *This Is 40* [Internet]. 2012. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/05F34BF4?bcast=122012834>

237.

Wells J. *August: Osage County* [Internet]. 2013. Available from:

<https://learningonscreen.ac.uk/ondemand/index.php/prog/068B75AE?bcast=123137895>

238.

Hamburg J. I love you man. [s.l.]: Paramount Home Entertainment; 2009.

239.

Alberti J. "I Love You, Man": Bromances, the Construction of Masculinity, and the Continuing Evolution of the Romantic Comedy. *Quarterly Review of Film and Video* [Internet]. 2013;30(2):159–172. Available from:
<https://uea.idm.oclc.org/login?url=http://ejournals.ebsco.com/Issue.asp?IssueID=1614966>

240.

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

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

241.

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

242.

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

243.

Bordo S. 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*. 1st ed. New York: Farrar, Straus and Giroux; 1999.

244.

Colebrook C. Irony [Internet]. London: Routledge; 2004. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=5123&entityid=https://login.uea.ac.uk/entity>

245.

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

246.

Horton A. Comedy/cinema/theory. Berkeley: University of California Press; 1991.

247.

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

248.

King G. Regressions and Transgressions [in] Film comedy. Film comedy. London: Wallflower; 2002.

249.

Kirkland E. Romantic Comedies and the Construction of Heterosexuality [in] Scope. Scope [Internet]. Available from:
<http://www.nottingham.ac.uk/scope/issues/2007/october-issue-09.aspx>

250.

Krutnik F. Hollywood comedians, the film reader. London: Routledge; 2002.

251.

Stern M. 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 [Internet]. 2010;144–153. Available from: http://freireproject.org/wp-content/journals/sprinkle/Sprinkle_vol3.pdf

252.

Stott A. Comedy. New York: Routledge; 2005.

253.

Troyer J, Marchiselli C. 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. London: Wallflower; 2002.

254.

Dobkin D. Wedding crashers. [London?]: New Line Productions; 2005.

255.

Thurber RM. Dodgeball: grab life by the balls. [s.l.]: 20th Century Fox Home Entertainment; 2005.

256.

Farrelly P, Farrelly B. Hall Pass. [s.l.]: Warner Home Video; 2011.

257.

Weitz P. American pie. [s.l.]: Columbia Tristar Home Video; 1999.

258.

Tennant A. Hitch. [s.l.]: Sony Pictures Home Entertainment; 2005.

259.

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

260.

Mottola G. *Superbad*. [London?]: Sony Pictures Home Entertainment; 2007.

261.

Goldwyn T. *The Last Kiss*. [s.l.]: Momentum; 2006.

262.

Gluck W. *Friends with benefits*. London: Sony Pictures Home Entertainment; 2011.

263.

Reitman I. *No Strings Attached*. Paramount Home Entertainment; 2011.

264.

Howard R. *Dilemma*. 2011.

265.

Kasdan J. *Bad teacher*. Sony Pictures Home Entertainment; 2011.

266.

Roach J. *Dinner for schmucks*. 2010.

267.

Apatow J. *The 40 year old virgin*. [s.l.]: Universal Pictures; 2005.

268.

Apatow J. Knocked up. [s.l.]: Universal Pictures; 2007.

269.

Wain D. Role Models. [UK]: Universal Pictures UK; 2008.

270.

Liman D. Swingers. 1996.

271.

Anders S, Burns B, Morris J, Wahlberg M, Ferrell W, Paramount Home Entertainment (Firm). Daddy's home. [s.l.]: Paramount Home Entertainment; 2016.

272.

Faludi S. 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. London: Chatto & Windus; 1999. p. 3-47.

273.

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

274.

Edwards T. Crisis, what crisis? [in] Cultures of masculinity. Cultures of masculinity [Internet]. London: Routledge; 2006. Available from: <http://lib.myilibrary.com/browse/open.asp?id=29157&entityid=https://login.uea.ac.uk/entity>

275.

Anderson E. Inclusive masculinity: the changing nature of masculinities [Internet]. Hoboken: Taylor & Francis; 2009. Available from:
http://www.UEA.eblib.com/EBLWeb/patron?target=patron&extendedid=P_439168_0&

276.

Baker B. Masculinity in fiction and film: representing men in popular genres, 1945-2000 [Internet]. London: Continuum; 2006. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=129499&entityid=https://login.uea.ac.uk/entity>

277.

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

278.

Cohan S, Hark IR. Screening the male: exploring masculinities in Hollywood cinema [Internet]. London: Routledge; 1993. Available from:
<http://www.uea.eblib.com/patron/FullRecord.aspx?p=179867>

279.

Cook P. Masculinity in Crisis? *Screen*. 1982;23(3-4):39-46.

280.

Edwards T. Cultures of masculinity [Internet]. London: Routledge; 2006. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=29157&entityid=https://login.uea.ac.uk/entity>

281.

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

282.

Greven D. Manhood in Hollywood from Bush to Bush. Austin, Tex: University of Texas Press; 2009.

283.

Heartfield J. There is No Masculinity Crisis [in] Genders OnLine Journal. Genders OnLine Journal - There is No Masculinity Crisis [Internet]. 2002;(35). Available from: https://web.archive.org/web/20141021210202/http://www.genders.org/g35/g35_heartfield.html

284.

Hunter L. The Celluloid Cubicle: Regressive Constructions of Masculinity in 1990s Office Movies [in] Journal of American Culture. Journal of American Culture [Internet]. 2003;26(1):71–86. Available from: <https://uea.idm.oclc.org/login?url=http://web.a.ebscohost.com/ehost/detail/detail?vid=4&sid=8cae0d3-0583-4d03-92ed-11d5227e24a6@sessionmgr4003&hid=4109&bdata=JnNpdGU9ZWhvc3QtbGI2ZQ==#db=a9h&AN=9648771>

285.

Kimmel MS. Manhood in America: a cultural history. Third edition. New York: Oxford University Press; 2012.

286.

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

287.

Powrie P, Davies A, Babington B. The trouble with men: masculinities in European and Hollywood cinema. London: Wallflower; 2004.

288.

Sconce J. Smart Cinema [in] Contemporary American cinema. Contemporary American cinema [Internet]. London: Open University Press; 2006. Available from: <http://www.uea.eblib.com/patron/FullRecord.aspx?p=295533>

289.

Staiger J. 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 [Internet]. Oxon: Routledge; 2011. Available from: <http://lib.myilibrary.com/browse/open.asp?id=344197&entityid=https://login.uea.ac.uk/entity>

290.

Stone O. Wall Street. [s.l.]: Twentieth Century Fox Home Entertainment; 2010.

291.

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

292.

Gaghan S. Syriana. Warner Bros; 2005.

293.

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

294.

Schumacher J. Falling down: a tale of urban reality. [s.l.]: Warner Home Video; 1993.

295.

Ford T. A single man. 2009.

296.

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

297.

Forster M. Quantum of solace. 2008.

298.

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

299.

Coen J, Coen E. No country for old men. [S.I.]: Paramount Home Entertainment; 2007.

300.

Wells J. The company men. 2010.

301.

Wiseman L. Die hard 4.0. 2007.

302.

Faludi S. 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. 1st ed. New York: Metropolitan Books; 2007. p. 46-64.

303.

Ross K. 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 [Internet]. Chichester: Wiley-Blackwell; 2012. Available from: <http://lib.myilibrary.com/browse/open.asp?id=422805&entityid=https://login.uea.ac.uk/entity>

304.

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

305.

Anderson E. Inclusive masculinity: the changing nature of masculinities [Internet]. Hoboken: Taylor & Francis; 2009. Available from:
http://www.UEA.eblib.com/EBLWeb/patron?target=patron&extendedid=P_439168_0&

306.

Baker B. Masculinity in fiction and film: representing men in popular genres, 1945-2000 [Internet]. London: Continuum; 2006. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=129499&entityid=https://login.uea.ac.uk/entity>

307.

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

308.

Edwards T. Cultures of masculinity [Internet]. London: Routledge; 2006. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=29157&entityid=https://login.uea.ac.uk/entity>

309.

Faludi S. The terror dream: fear and fantasy in post-9/11 America. 1st ed. New York: Metropolitan Books; 2007.

310.

Faludi. *Stiffed*. Harper; 2000.

311.

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

312.

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

313.

Greven D. *Manhood in Hollywood from Bush to Bush*. Austin, Tex: University of Texas Press; 2009.

314.

Harris KM. *Boys, boyz, bois: an ethics of Black masculinity in film and popular media*. New York: Routledge; 2006.

315.

Heartfield J. There is No Masculinity Crisis [in] *Genders OnLine Journal*. *Genders OnLine Journal - There is No Masculinity Crisis* [Internet]. 2002;(35). Available from: https://web.archive.org/web/20141021210202/http://www.genders.org/g35/g35_heartfield.html

316.

Hooks B. *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*. New York: Routledge; 1996.

317.

Jeffords S. Hard bodies: Hollywood masculinity in the Reagan era. New Brunswick, N.J.: Rutgers University Press; 1993.

318.

Kimmel MS. Manhood in America: a cultural history. Third edition. New York: Oxford University Press; 2012.

319.

Neale S. Masculinity as Spectacle. *Screen*. 1983;24(6):2-17.

320.

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

321.

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

322.

Powrie P, Davies A, Babington B. The trouble with men: masculinities in European and Hollywood cinema. London: Wallflower; 2004.

323.

Tasker Y. Dumb Movies for Dumb People [in] Screening the male: exploring masculinities in Hollywood cinema. Screening the male: exploring masculinities in Hollywood cinema [Internet]. London: Routledge; 1993. Available from:
<http://www.uea.eblib.com/patron/FullRecord.aspx?p=179867>

324.

Harron M. American psycho. [s.l.]: Entertainment in Video; 2000.

325.

Stallone S. Rocky Balboa. 2006.

326.

Cosmatos GP. Rambo: First blood. [s.l.]: Optimum Home Entertainment; 2008.

327.

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

328.

Nolan C. Inception. [London]: Distributed by Warner Home Video; 2010.

329.

Spielberg S. War of the worlds. [s.l.]: Paramount Pictures; 2005.

330.

Bont J de. Twister. 1996.

331.

Shyamalan MN. Signs. Buena Vista Home Entertainment, Inc; 2002.

332.

Emmerich R. Independence day. [S.I.]: Twentieth Century Fox Home Entertainment; 1996.

333.

De Palma B. Mission impossible. [s.l.]: Paramount Pictures; 1996.

334.

Woo J. Mission: Impossible II [Internet]. 2000. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001266DC?bcast=122248021>

335.

Abrams JJ. Mission Impossible III [Internet]. 2006. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00730A54?bcast=105426600>

336.

Bird B. Mission impossible - Ghost Protocol. [s.l.]: Paramount Pictures; 2011.

337.

McQuarrie C. Mission impossible - Rogue Nation. [s.l.]: Paramount Pictures; 2015.

338.

Emmerich R. The day after tomorrow. [s.l.]: Twentieth Century Fox Home Entertainment; 2004.

339.

Morel P. Taken. 2008.

340.

Siri FE. Hostage [Internet]. 2005. Available from:

<https://learningonscreen.ac.uk/ondemand/index.php/prog/00588617?bcast=114808689>

341.

Walby S. Chapter 8: Alternative Futures [in] The future of feminism. The future of feminism [Internet]. Cambridge: Polity; 2011. Available from:
<http://ebookcentral.proquest.com/lib/uea/detail.action?docID=1175963>