

Working Girls Gender And Sexuality In Popular Cinema

Working Girls Yvonne Tasker 2002-09-11 How has the new Hollywood' responded to the new woman'? Working Girls investigates contemporary cinema's ambivalent and complex relationship with gender and sexual identities in the wake of feminism. Tasker addresses the versions of the working woman offered by contemporary Hollywood: spunky' heroines of action movies such as *True Lies* and *The Long Kiss Goodnight* ; female cops and FBI agents, in *The Silence of the Lambs*, *Blue Steel* and *Copycat*, the singer as movie-star, as typified by Barbra Streisand and Whitney Houston, and sharp-shooting cowgirls in new Westerns' such as *Bad Girls* and *The Quick and the Dead* . She also discusses the increasing prominence of women as producers and directors as well as stars and performers.

Handbook of Gender, Work and Organization Emma Jeanes 2012-04-16 This work of reference represents a remarkably complete, detailed and extensive review of the field of gender, work and organization in the second decade of the 21st century. Its authors represent eight countries and many disciplines including management, sociology, political science, and gender studies. The chapters, by top scholars in their areas of expertise, offer both reviews and empirical findings, and insights and challenges for further work. The chapters are organized in five sections: Histories and Philosophies; Organizing Work and the Gendered Organization; Embodiment; Globalization; and Diversity. Theoretical and conceptual developments at the cutting edge of the field are explicated and illustrated by the handbook's authors. Methods for conducting research into gender, work and organization are reviewed and assessed as well as illustrated in the work of several chapters. Efforts to produce greater gender equality in the workplace are covered in nearly every chapter, in terms of past successes and failures. Military organizations are presented as one of the difficult to change in regards to gender (with the result that women are marginalized in practice even when official policies and goals require their full inclusion). The role of the body/embodiment is emphasized in several chapters, with attention both to how organizations discipline bodies and how organizational members use their bodies to gain advantage. Particular attention is paid to sexuality in/and organizations, including sexual harassment, policies to alleviate bias, and the likelihood that future work will pay more attention to the body's presence and role in work and organizations. Many chapters also address "change efforts" that have been employed by individuals, groups, and organizations, including transnational ones such as the European Union, the United Nations, and so on. In addition to its value for teachers and students within this field, it also offers insights that would be of value to policymakers and practitioners who need to reflect on the latest thinking relating to gender at work and in organizations.

America on Film Harry M. Benshoff 2003-10-20 *America on Film: Representing Race, Class, Gender, and Sexuality in the Movies* is a lively introduction to issues of diversity as represented within the American cinema. Introduces issues of diversity as represented within the American cinema in a lively and accessible manner. Provides a comprehensive overview of the industrial, socio-cultural, and aesthetic factors that contribute to cinematic representations of race, class, gender, and sexuality. Is designed specifically for students and includes 101 illustrations, a glossary of key terms, questions for discussion, and lists for further reading and further viewing. Includes case studies of a number of films, including *The Lion King*, *The Jazz Singer*, *Smoke Signals*, *The Grapes of Wrath*, and *The Celluloid Closet*. Each chapter features a concise overview of the topic at hand, a discussion of representative films, figures, and movements, and an in-depth analysis of a single film.

Fifty Contemporary Filmmakers Yvonne Tasker 2002 From Luc Besson to Quentin Tarantino, *Fifty Contemporary Film-makers* offers an up-to-date guide to the individuals who are shaping modern cinema.

The Silence of the Lambs Yvonne Tasker 2021-09-09 Released in 1990, *The Silence of the Lambs* is one of the defining films of late twentieth century American cinema. Adapted from the Thomas Harris novel and directed by the late Jonathan Demme, its central characters are now iconic. Jodie Foster is Clarice Starling, an FBI trainee investigating 'Buffalo Bill', a serial killer who flays his victims. Anthony Hopkins plays Hannibal Lecter, a serial killer and former psychiatrist who assists Starling in exchange for personal details. With its pairing of a perverse, invasive anti-hero and a questing, proto-action heroine, *The Silence of the Lambs* unfolds as a layered narrative of pursuit. In this study, Yvonne Tasker explores the film's weaving together of gothic, horror and thriller elements in its portrayal of insanity and crime, drawing out the centrality of ideas about gender to the storytelling. She identifies the film as a key genre reference point for tracking late twentieth century interests in police procedural, profiling and serial murder, analysing its key themes of reason and madness, identity and belonging, aspiration and transformation. A new afterword explores the legacies of *The Silence of the Lambs* and its figuring of crime and investigation in terms of gender disruption and spectacular violence.

Gay Icons Georges-Claude Guilbert 2018-06-05 Who are the most significant gay icons and how did they develop? What influence do they have on gay individuals and communities? This book focuses on the superstars, femmes fatales and divas of the gay celebrity pantheon—Mae West, Julie Andrews, Britney Spears, RuPaul, Cher, Divine, Sharon Needles and many others—and their contributions to gay culture and the complications of sexual and gender identity. The author explores their allure along with the mechanisms of iconicity.

All about Thelma and Eve Judith Roof 2002 Inviting us to "wallow in the middle," Judith Roof offers a fresh, inventive look at female comic secondary characters who, though never on center stage, play an indispensable role in enriching and complicating the course of the narrative. Paying attention to these characters shows that narrative is not always as straight as it might seem. Focusing on such superb comic seconds as Eve Arden, Thelma Ritter, Rosalind Russell, and Whoopi Goldberg, Roof explores what is queer about the middle—in the sense of eccentric and in terms of desire—and how that queerness functions as a part of and an antidote to narrative. Shrewd, pragmatic, self-denying, perceptive, outspoken, and witty, these female characters are able to cross the bounds of social groupings, gender expectations, and propriety, presenting possibilities that threaten the "fitting ends" of narrative closure: norms such as heterosexuality, production, reproduction, knowledge, and victory. Roof characterizes female seconds as modern-day versions of the Shakespearean fool, able to speak the truth without being punished for it. Discussing films ranging from *Mildred Pierce*, *Auntie Mame*, and *Rear Window* to *Stage Door*, *Sister Act*, and *The Associate*, she shows how Hollywood's recasting of the wise servant figure as female, unattached, and lower class reflects more general cultural anxieties about the role of women, gender confusion, race, and class distinctions. She also tracks changes in the form and function of the minor and middle from the stylized, hierarchical economy of classical Hollywood film to the expanded, serial variety fitted to 1990s commodity culture. A meticulous, playful rereading of Hollywood classics from the margins, *All about Thelma and Eve* registers both delight in these female characters and discernment of their integral role in unseating narrative and other norms.

Fourth Wave Feminism in Science Fiction and Fantasy Valerie Estelle Frankel 2019-10-15 Fourth wave feminism has entered the national conversation and established a highly visible presence in popular media, especially in cutting-edge science fiction and fantasy films and television series. *Wonder Woman*, *The Wasp*, and *Captain Marvel* headline superhero films while *Black Panther* celebrates nonwestern power. Disney princesses value sisterhood over conventional marriage. This first of two companion volumes addresses cinema, exploring how, since 2012, such films as the *Hunger Games* trilogy, *Mad Max: Fury Road*, and recent *Star Wars* installments have showcased women of action. The true innovation is a product of the Internet age. Though the web has accelerated fan engagement to the point that progressivism and backlash happen simultaneously, new films increasingly emphasize diversity over toxic masculinity. They defy net trolls to provide stunning role models for viewers across the spectrum of age, gender, and nationality.

Warrior Women Lisa Funnell 2014-05-19 Considers the significance of female Chinese action stars in national and transnational contexts. *Bronze Medalist*, 2015 Independent Publisher Book Awards in the Women Issues Category *Warrior Women* considers the significance of Chinese female action stars in martial arts films produced across a range of national and transnational contexts. Lisa Funnell examines the impact of the 1997 transfer of Hong Kong from British to Chinese rule on the representation of Chinese identities—Hong Kong Chinese, mainland Chinese, Chinese American, Chinese Canadian—in action films produced domestically in Hong Kong and, increasingly, in cooperation with mainland China and Hollywood. Hong Kong cinema has offered space for the development of transnational Chinese screen identities that challenge the racial stereotypes

historically associated with the Asian female body in the West. The ethnic/national differentiation of transnational Chinese female stars—such as Pei Pei Cheng, Charlene Choi, Gong Li, Lucy Liu, Shu Qi, Michelle Yeoh, and Zhang Ziyi—is considered part of the ongoing negotiation of social, cultural, and geopolitical identities in the Chinese-speaking world. Lisa Funnell is Assistant Professor in the Women's and Gender Studies Program at the University of Oklahoma, where she is also an affiliated faculty member of the Film and Media Studies Program and the Center for Social Justice. She is the coeditor (with Philippa Gates) of *Transnational Asian Identities in Pan-Pacific Cinemas: The Reel Asian Exchange*.

Director in Action Stephen Teo 2007-06-01 *Director in Action* examines the career of Johnnie To, whose art-house action hits include *A Hero Never Dies*, *The Longest Nite*, *Running out of Time*, *The Mission*, *PTU*, *Breaking News*, *Election*, and *Election 2*. The author discusses the symbiotic relationship between director and genre, why To is regarded as an auteur, and the influence he has on the trajectory of the action genre in the Hong Kong cinema. The author's view is that To's idiosyncratic auteurist style transforms the generic conventions under which he is compelled to work, and that there is a discernible element of experimentalism in his most outstanding films. In addition, To modulates the film noir form to suit his local contexts, characters and locations, to create a highly personalized noir cinema in post-1997 Hong Kong.

Gender and Action Films 1980-2000 Steven Gerrard 2022-11-24 *Gender and Action Films 1980-2000* offers insights into the intertwined concepts of gender and action, and how their portrayal developed in the Action Movie genre during the final two decades of the twentieth century. A necessity for academics, students and lovers of film and media and those interested in gender studies.

Screening Genders Krin Gabbard 2008 Gender roles have been tested, challenged, and redefined everywhere during the past thirty years, but perhaps nowhere more dramatically than in film. *Screening Genders* is a lively and engaging introduction to the evolving representations of masculinity, femininity, and places once thought to be "in between." The book begins with a general introduction that traces the movement of gender theory from the margins of film studies to its center. The ten essays that follow address a range of topics, including screen stars; depictions of gay, straight, queer, and transgender subjects; and the relationship between gender and genre. Widely respected scholars, including Robert T. Eberwein, Lucy Fischer, Chris Holmlund, E. Ann Kaplan, Kathleen Rowe Karlyn, David Lugowski, Patricia Mellencamp, Jerry Mosher, Jacqueline Reich, and Chris Straayer, focus on the radical ideological advances of contemporary cinema, as well as on those groundbreaking films that have shaped our ideas about masculinity and femininity, not only in movies but in American culture at large. The first comprehensive overview of the history of gender theory in film, this book is an ideal text for courses and will serve as a foundation for further discussion among students and scholars alike.

Women Filmmakers Jacqueline Levitin 2012-12-06 This wide-ranging volume of new work brings together women filmmakers and critics who speak about what has changed over the past twenty years. Including such filmmakers as Margarethe von Trotta, Deepa Mehta, and Pratibha Parmar, and such critics as E. Ann Kaplan, this comprehensive volume addresses political, artistic, and economic questions vital to understanding the relationship of women to the art and business of filmmaking.

Dangerous Curves Jeffrey A. Brown 2011-04-18 *Dangerous Curves: Action Heroines, Gender, Fetishism, and Popular Culture* addresses the conflicted meanings associated with the figure of the action heroine as she has evolved in various media forms since the late 1980s. Jeffrey A. Brown discusses this immensely popular character type as an example of, and challenge to, existing theories about gender as a performance identity. Her assumption of heroic masculine traits combined with her sexualized physical depiction demonstrates the ambiguous nature of traditional gender expectations and indicates a growing awareness of more aggressive and violent roles for women. The excessive sexual fetishism of action heroines is a central theme throughout. The topic is analyzed as an insight into the transgressive image of the dominatrix, as a reflection of the shift in popular feminism from second-wave politics to third-wave and post-feminist pleasures, and as a form of patriarchal backlash that facilitates a masculine fantasy of controlling strong female characters. Brown interprets the action heroine as a representation of changing gender dynamics that balances the sexual objectification of women with progressive models of female strength. While the primary focus of this study is the action heroine as represented in Hollywood film and television, the book also includes the action heroine's emergence in contemporary popular literature, comic books, cartoons, and video games.

Nationalising Femininity Christine Gledhill 1996 What was the relation between gender and nation when the waiting woman was displaced by the mobile woman and homes were flattened by bombs? What happened to notions of femininity, sexual difference and class as women moved into the workplace and donned dungarees, military uniforms and utility clothing?

Feminism, Femininity and Popular Culture Joanne Hollows 2000-04-22 In this accessible introductory guide, the author identifies key feminist approaches to popular culture from the 1960s to the present and demonstrates how the relationship between feminism, femininity and popular culture has often been a troubled one. The book introduces the central ideas of both second-wave feminism and feminist cultural studies and demonstrates how they inform feminist debates about a range of popular forms and practices through a series of case studies: the woman's film; romantic fiction; soap opera; consumption and material culture; fashion and beauty practices; and youth culture and popular music.

Violent Femmes Rosie White 2007-11-13 The female spy has long exerted a strong grip on the popular imagination. With reference to popular fiction, film and television *Violent Femmes* examines the figure of the female spy as a nexus of contradictory ideas about femininity, power, sexuality and national identity. Fictional representations of women as spies have recurrently traced the dynamic of women's changing roles in British and American culture. Employing the central trope of women who work as spies, Rosie White examines cultural shifts during the twentieth century regarding the role of women in the professional workplace. *Violent Femmes* examines the female spy as a figure in popular discourse which simultaneously conforms to cultural stereotypes and raises questions about women's roles in British and American culture, in terms of gender, sexuality and national identity. Immensely useful for a wide range of courses such as film and television studies, English, cultural studies, women's studies, gender studies, media studies, communications and history, this book will appeal to students from undergraduate level upwards.

Watching Rape Sarah Projansky 2001-08 Looking at popular culture from 1980 to the present, feminism appears to be "over": that is, according to popular critics we are in an era of "postfeminism" in which feminism has supposedly already achieved equality for women. Not so, says Sarah Projansky. In *Watching Rape*, Projansky undermines this complacent view in her fascinating and thorough analysis of depictions of rape in U.S. film, television, and independent video. Through a cultural studies analysis of such films as *Thelma and Louise*, *Daughters of the Dust*, and *She's Got a Way*, and television shows like *ER*, *Ally McBeal*, *Beverly Hills 90210*, and various made-for-tv movies, Projansky challenges us to see popular culture as a part of our everyday lives and practices, and to view that culture critically. How have media defined rape and feminism differently over time? How do popular narratives about rape also communicate ideas about gender, race, class, nationality, and sexuality? And, what is the future of feminist politics, theory, and criticism with regard to issues of sexual violence, postfeminism, and popular media? The first study to address the relationship between rape and postfeminism, and one of the most detailed and thorough analyses of rape in 25 years, *Watching Rape* is a crucial contribution to contemporary feminism.

The Action and Adventure Cinema Yvonne Tasker 2004-08-19 Addressing areas such as genre, film history and style, action and spectacle, stars and bodies, action auteurs and the film industry, the reader covers both Hollywood and also European and Asian action cinema.

Gender and Action Films 2000 and Beyond Steven Gerrard 2022-11-24 *Gender and Action Films 2000 and Beyond: Transformations* looks at Action Cinema from the old to the new, offering an exciting interrogation of the portrayal of gender in the new millennia. A necessity for academics, students and lovers of film and media and those interested in gender studies.

Super Bitches and Action Babes Rikke Schubart 2014-08-23 With actress Pam Grier's breakthrough in *Coffy* and *Foxy Brown*, women entered action, science fiction, war, westerns and martial arts films—genres that had previously been considered the domain of male protagonists. This ground-breaking cinema, however, was—and still is—viewed with ambivalence. While women were cast in new and exciting roles, they did not always arrive with their femininity intact, often functioning both as a sexualized spectacle and as a new female hero rather than female character. This volume contains an in-depth critical analysis and study of the female hero in popular film from 1970 to 2006. It examines five female archetypes: the dominatrix, the Amazon, the daughter, the mother and the rape-avenger. The entrance of the female hero into films written by, produced by and

made for men is viewed through the lens of feminism and post-feminism arguments. Analyzed works include films with actors Michelle Yeoh and Meiko Kaji, the Alien films, the Lara Croft franchise, Charlie's Angels, and television productions such as Xena: Warrior Princess and Alias.

Soldiers' Stories Yvonne Tasker 2011-08-08 A comprehensive analysis of the changing representations of military women in American and British movies and TV programs from the Second World War to the present.

Ladies and Gentlemen, Boys and Girls Murray Pomerance 2001-03-01 Examines gender roles in contemporary foreign and Hollywood films amid changing social, political, cultural, and economic conditions.

Heroism and Gender in War Films Karen A. Ritzenhoff 2014-08-07 Filmic constructions of war heroism have a profound impact on public perceptions of conflicts. Here, contributors examine the ways motifs of gender and heroism in war films are used to justify ideological positions, shape the understanding of the military conflicts, support political agendas and institutions, and influence collective memory.

Gender and Action Films Steven Gerrard 2022-11-24 Focusing on a less acknowledged period in Action Cinema history, Gender and Action Films prioritises female led action movies and champion a more meaningful interaction and representation between the Action genre and contemporary issues of race, sexuality, and gender.

Contemporary American Cinema Linda Williams 2006-05-16 "One of the rare collections I would recommend for use in undergraduate teaching - the chapters are lucid without being oversimplified and the contributors are adept at analyzing the key industrial, technological and ideological features of contemporary U.S. cinema." Diane Negra, University of East Anglia, UK. "Contemporary American Cinema offers a fresh and sometimes revisionist look at developments in the American film industry from the 1960s to the present ... Readers will find it lively and provocative." Chuck Maland, University of Tennessee, USA. "Contemporary American Cinema is the book on the subject that undergraduate classes have been waiting for ... Comprehensive, detailed, and intelligently organized [and] written in accessible and compelling prose ... Contemporary American Cinema will be embraced by instructors and students alike." Charlie Keil, Director, Cinema Studies Program, University of Toronto, Canada. "Contemporary American Cinema usefully gathers together a range of materials that provide a valuable resource for students and scholars. It is also a pleasure to read." Hilary Radner, University of Otago, New Zealand. "Contemporary American Cinema deepens our knowledge of American cinema since the 1960s. ... This is an important collection that will be widely used in university classrooms." Lee Grieveson, University College London, UK.

"Contemporary American Cinema is a clear-sighted and tremendously readable anthology, mapping the terrain of post-sixties US cinema with breadth and critical verve." Paul Grainge, University of Nottingham, UK. "This collection of freshly written essays by leading specialists in the field will most likely be one of the most important works of reference for students and film scholars for years to come." Liv Hausken, University of Oslo, Norway. Contemporary American Cinema is the first comprehensive introduction to American cinema since 1960. The book is unique in its treatment of both Hollywood, alternative and non-mainstream cinema. Critical essays from leading film scholars are supplemented by boxed profiles of key directors, producers and actors; key films and key genres; and statistics from the cinema industry. Illustrated in colour and black and white with film stills, posters and production images, the book has two tables of contents allowing students to use the book chronologically, decade-by-decade, or thematically by subject. Designed especially for courses in cinema studies and film studies, cultural studies and American studies, Contemporary American Cinema features a glossary of key terms, fully referenced resources and suggestions for further reading, questions for class discussion, and a comprehensive filmography. Individual chapters include: The decline of the studio system The rise of American new wave cinema The history of the blockbuster The parallel histories of independent and underground film Black cinema from blaxploitation to the 1990s Changing audiences The effects of new technology Comprehensive overview of US documentary from 1960 to the present Contributors include: Stephen Prince, Steve Neale, Susan Jeffords, Yvonne Tasker, Barbara Klinger, Jim Hillier, Peter Kramer, Mark Shiel, Sheldon Hall, Eithne Quinn, Michele Aaron, Jonathan Munby.

Working Girls Yvonne Tasker 2002-09-11 Working Girls investigates the thematic concerns of contemporary Hollywood cinema, and its ambivalent articulation of women as both active, and defined by sexual performance, asking whether new Hollywood cinema has responded to feminism and contemporary sexual identities. Whether analysing the rise of films centred around female friendships, or the entrance of pop stars such as Whitney Houston and Madonna into film, Working Girls is an authoritative investigation of the presence of women both as film makers and actors in contemporary mainstream cinema.

Media, Gender and Identity David Gauntlett 2003-09-02 First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Doña Bárbara Unleashed Jenni M. Lehtinen 2021-04 By comparing different screen adaptations of the story of Rómulo Gallegos's notorious villainess, Doña Bárbara Unleashed reveals how over the years subversively strong female characters have become increasingly accepted by society and welcomed by audiences.

Feminism at the Movies Hilary Radner 2012-03-22 Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema examines the way that contemporary film reflects today's changing gender roles. The book offers a comprehensive overview of the central issues in feminist film criticism with analyses of over twenty popular contemporary films across a range of genres, such as chick flicks, teen pics, homemcoms, horror, action adventure, indie flicks, and women lawyer films. Contributors explore issues of femininity as well as masculinity, reflecting on the interface of popular cinema with gendered realities and feminist ideas. Topics include the gendered political economy of cinema, the female director as auteur, postfeminist fatherhood, consumer culture, depictions of professional women, transgender, sexuality, gendered violence, and the intersections of gender, race, and ethnic identities. The volume contains essays by following contributors: Taunya Lovell Banks, Heather Brook, Mridula Nath Chakraborty, Michael DeAngelis, Barry Keith Grant, Kelly Kessler, Hannah Hamad, Christina Lane (with Nicole Richter), JaneMaree Maher, David Hansen-Miller (with Rosalind Gill), Gary Needham, Sarah Projansky, Hilary Radner, Rob Schaap, Yael D Sherman, Michele Shreiber, Janet Staiger, Peter Stapleton, Rebecca Stringer, Yvonne Tasker, and Ewa Ziarek.

Pretty People Anna Everett 2012-05-14 In the 1990s, American civil society got upended and reordered as many social, cultural, political, and economic institutions were changed forever. Pretty People examines a wide range of Hollywood icons who reflect how stardom in that decade was transformed as the nation itself was signaling significant changes to familiar ideas about gender, race, ethnicity, age, class, sexuality, and nationality. Such actors as Denzel Washington, Andy Garcia, Halle Berry, Angela Bassett, Will Smith, Jennifer Lopez, and Antonio Banderas became bona fide movie stars who carried major films to amazing box-office success. Five of the decade's top ten films were opened by three women—Julia Roberts, Jodie Foster, and Whoopi Goldberg. "Chick flick" entered the lexicon as Leonardo DiCaprio became the "King of the World," ushering in the cult of the mega celebrity. Tom Hanks and Tom Cruise defined screen masculinity as stark contrasts between "the regular guy" and "the intense guy" while the roles of Michael Douglas exemplified the endangered "Average White Male." A fascinating composite portrait of 1990s Hollywood and its stars, this collection marks the changes to stardom and society at century's end.

Women on Screen M. Waters 2011-02-08 A timely intervention into debates on the representation of feminist and feminine identities in contemporary visual culture. The essays in this collection interrogate how and why certain formulations of feminism and femininity are currently prevalent in mainstream cinema and television, offering new insights into postfeminist media phenomena.

Imitation of Life Paula Graham 2000

Chick Flicks Suzanne Ferriss 2008-03-03 With 11 original essays, this edited volume examines 'chick flicks' within the larger context of 'chick culture' as well as women's cinema. The essays consider chick flicks from a variety of angles, touching on issues of film history, female sexuality, femininity, age, race, ethnicity, and consumerism.

Divas on Screen Mia Mask 2010-10-01 This insightful study places African American women's stardom in historical and industrial contexts by examining the star personae of five African American women: Dorothy Dandridge, Pam Grier, Whoopi Goldberg, Oprah Winfrey, and Halle Berry. Interpreting each woman's celebrity as predicated on a brand of charismatic authority, Mia Mask shows how these female stars have ultimately complicated the conventional discursive practices through which blackness and womanhood have been represented in commercial cinema, independent film, and network television. Mask examines the function of these stars in seminal yet underanalyzed films. She considers Dandridge's

status as a sexual commodity in films such as *Tamango*, revealing the contradictory discourses regarding race and sexuality in segregation-era American culture. Grier's feminist-camp performances in sexploitation pictures *Women in Cages* and *The Big Doll House* and her subsequent blaxploitation vehicles *Coffy* and *Foxy Brown* highlight a similar tension between representing African American women as both objectified stereotypes and powerful, self-defining icons. Mask reads Goldberg's transforming habits in *Sister Act* and *The Associate* as representative of her unruly comedic routines, while Winfrey's daily television performance as self-made, self-help guru echoes Horatio Alger narratives of success. Finally, Mask analyzes Berry's meteoric success by acknowledging the ways in which Dandridge's career made Berry's possible.

Extra-Ordinary Men Nicola Rehling 2010-06-21 This book analyzes popular cinematic representations of normative masculinity, exploring the idea that its positioning as the 'ordinary' identity is a source of not only ideological and political strength but also considerable anxiety. Rehling offers lucid accounts of contemporary theoretical debates on masculinity, whiteness, gender, race, and sexuality in popular cinema, and detailed readings of films as diverse as *Fight Club*, *Boys Don't Cry*, and *The Matrix*.

Cultural Perspectives of Video Games: From Designer to Player 2020-09-25 Understanding that video games are a fundamentally human creation, in this volume international scholars, designers, developers, and most importantly gamers, share with us their common connection though video game culture.

Gender, Health, and Popular Culture Cheryl Krasnick Warsh 2011-07-07 Health is a gendered concept in Western cultures. Customarily it is associated with strength in men and beauty in women. This gendered concept was transmitted through visual representations of the ideal female and male bodies, and ubiquitous media images resulted in the absorption of universal standards of beauty and health and generalized desires to achieve them. Today, genuine or self-styled experts—from physicians to newspaper columnists to advertisers—offer advice on achieving optimal health. Topics in this collection are wide ranging and include childbirth advice in Victorian Australia and Cold War America, menstruation films, Canadian abortion tourism, the Pap smear, the Body Worlds exhibition, and fat liberation. Masculinity is explored among drunkards in antebellum Philadelphia and family memoirs during the 1980s AIDS epidemic. Seemingly objective public health advisories are shown to be as influenced by commercial interests, class, gender, and other social differentiations as marketing approaches are, and the message presented is mediated to varying degrees by those receiving it. This book will be of interest to scholars in women's studies, health studies, marketing, media studies, social history and anthropology, and popular culture.

Interrogating Postfeminism Yvonne Tasker 2007-11-02 DIVFeminist essays examining postfeminism in American and British popular culture./div

Reclaiming the Archive Vicki Callahan 2010 Illustrates the rich relationship between film history and feminist theory.

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