# HD668 Framing women: : The Female Figure in Popular Culture



[1]

Akass, K. and McCabe, J. 2008. What has HBO Ever Done for Women? The essential HBO reader. University Press of Kentucky.

[2]

Arendt, H. 1998. The human condition. University of Chicago Press.

[3]

Arnold, S. 2013. Maternal horror film: melodrama and motherhood. Palgrave Macmillan.

[4]

Atakav, E. 2014. Women and Turkish cinema: gender politics, cultural identity and representation. Routledge.

[5]

Ault, E. 2013. 'You Can Help Yourself/but Don't Take Too Much': African American Motherhood on The Wire. Television & New Media. 14, 5 (Sep. 2013), 386–401. DOI:https://doi.org/10.1177/1527476412452797.

[6]

Bean, J.M. and Negra, D. 2002. A feminist reader in early cinema. Duke University Press.

[7]

Bell, M. and Williams, M. 2010. British women's cinema. Routledge.

[8]

Bell, M. and Williams, M. 2010. British women's cinema. Routledge.

[9]

Bobo, J. 1998. Black women film and video artists. Routledge.

[10]

Brady, A. 2016. Taking time between g-string changes to educate ourselves: Sinéad O'Connor, Miley Cyrus, and celebrity feminism. Feminist Media Studies. 16, 3 (May 2016), 429–444. DOI:https://doi.org/10.1080/14680777.2015.1137960.

[11]

Braudy, L. and Cohen, M. 2009. Film theory and criticism: introductory readings. Oxford University Press.

[12]

Brinson, S. 1992. The Use and Opposition of Rape Myths in Prime-Time Television Dramas. Sex Roles. 27, 7/8 (1992).

[13]

Brown, R.N. 2009. Black girlhood celebration: toward a hip-hop feminist pedagogy. Peter Lang.

[14]

Brunsdon, C. and Spigel, L. 2008. Feminist television criticism: a reader. Open University Press.

[15]

Brunsdon, C. and Spigel, L. 2008. Feminist television criticism: a reader. Open University Press.

[16]

Brunsdon, C. and Spigel, L. 2008. Feminist television criticism: a reader. Open University Press.

[17]

Brunsdon, C. and Spigel, L. 2008. Feminist television criticism: a reader. Open University Press.

[18]

Butler, A. 2002. Women's cinema: the contested screen. Wallflower.

[19]

Byerly, C.M. and Ross, K. 2006. Women & media: a critical introduction. Blackwell.

[20]

Callahan, V. 2010. Reclaiming the archive: feminism and film history. Wayne State University Press.

[21]

Carson, D. et al. eds. 1998. Multiple voices in feminist film criticism. University of Minnesota Press.

[22]

Cashmore, E. 2012. Beyond black: celebrity and race in Obama's America. Bloomsbury Academic.

[23]

Cashmore, E. 2010. Buying Beyoncé. Celebrity Studies. 1, 2 (Jul. 2010), 135–150. DOI:https://doi.org/10.1080/19392397.2010.482262.

[24]

Celeste Kearney, M. 2005. Birds on the wire: Troping teenage girlhood through telephony in mid-twentieth-century US media culture. Cultural Studies. 19, 5 (Sep. 2005), 568–601. DOI:https://doi.org/10.1080/09502380500365499.

[25]

Charlton, E. 2007. "Bad" Girls versus "Good" Girls: Contradiction in the constitution of contemporary girlhood. Discourse: Studies in the Cultural Politics of Education. 28, 1 (Mar. 2007), 121–131. DOI:https://doi.org/10.1080/01596300601073739.

[26]

Chivers, S. 2011. The silvering screen: old age and disability in cinema. University of Toronto Press.

[27]

Clapton, W. and Shepherd, L.J. 2016. Lessons from Westeros: Gender and power in Game of Thrones. Politics. (Apr. 2016). DOI:https://doi.org/10.1177/0263395715612101.

[28]

Collins, P. 2005. The Meaning of Motherhood in Black culture and Black mother-daughter relationships. Gender through the prism of difference. (2005).

[29]

Coulthard, L. 2007. Killing Bill: rethinking violence and feminist theory'. Interrogating postfeminism: gender and the politics of popular culture. Duke University Press.

[30]

Craig, T. and LaCroix, J. 2011. Tomboy as Protective Identity. Journal of Lesbian Studies. 15, 4 (2011), 450–465. DOI:https://doi.org/10.1080/10894160.2011.532030.

[31]

Cuklanz, L.M. and Moorti, S. 2006. Television's "New" Feminism: Prime-Time Representations of Women and Victimization. Critical Studies in Media Communication. 23, 4 (Oct. 2006), 302–321. DOI:https://doi.org/10.1080/07393180600933121.

[32]

Currie, D. et al. 2009. 'Girl power': girls reinventing girlhood. Peter Lang.

[33]

D'Acci, J. 1994. Defining women: television and the case of Cagney & Lacey. University of North Carolina Press.

[34]

Datta, S. 2000. Globalisation and Representations of Women in Indian Cinema. Social Scientist. 28, 3/4 (Mar. 2000). DOI:https://doi.org/10.2307/3518191.

[35]

DeClue, Jennifer Lesbian Cop, Queer Killer: Leveraging Black Queer Women's Sexuality on HBO's 'The Wire'. Spectator - The University of Southern California Journal of Film and Television. 31, 2, 53–62.

[36]

DeClue, Jennifer Lesbian Cop, Queer Killer: Leveraging Black Queer Women's Sexuality on HBO's 'The Wire'. Spectator - The University of Southern California Journal of Film and Television. 31, 2, 53–62.

[37]

DeCordova, R. 2001. Picture personalities: the emergence of the star system in America. University of Illinois Press.

[38]

Dennison, S. ed. 2013. Contemporary Hispanic cinema: interrogating the transnational in Spanish and Latin American film. Tamesis.

[39]

Desjardins, Mary Parenting and Reproduction: 'Baby Boom': The Comedy of Surrogacy in Film and Television. The Velvet Light Trap - A Critical Journal of Film and Television. 29.

[40]

Diawara, M. and American Film Institute 1993. Black American cinema. Routledge.

[41]

Diawara, M. and American Film Institute 1993. Black American cinema. Routledge.

[42]

Doane, M.A. 1982. Film and the Masquerade: Theorising the Female Spectator. Screen. 23, 3-4 (Sep. 1982), 74-88. DOI:https://doi.org/10.1093/screen/23.3-4.74.

[43]

Do

nmez-Colin, G. 2004. Women, Islam and cinema. Reaktion.

[44]

Douglas, S. 2005. The New Momism. The mommy myth: the idealization of motherhood and how it has undermined all women. Free Press.

[45]

Dow, B.J. 1996. Prime-time feminism: television, media culture, and the women's movement since 1970. University of Pennsylvania Press.

[46]

Dyer, R. 2004. Heavenly bodies: film stars and society. Routledge.

[47]

E. Ann Kaplan 1990. Sex, Work and Motherhood: The Impossible Triangle. The Journal of Sex Research. 27, 3 (1990), 409–425.

[48]

EMERSON, R.A. 2002. 'Where My Girls At?': Negotiating Black Womanhood in Music Videos. Gender & Society. 16, 1 (Feb. 2002), 115–135.

DOI:https://doi.org/10.1177/0891243202016001007.

[49]

Enck, S.M. and Morrissey, M.E. 2015. If Orange is the new black, I Must Be Color Blind: Comic Framings of Post-Racism in the Prison-Industrial Complex. Critical Studies in Media Communication. 32, 5 (Oct. 2015), 303–317. DOI:https://doi.org/10.1080/15295036.2015.1086489.

[50]

Erens, P. 1990. Issues in feminist film criticism. Indiana University Press.

[51]

Everett, A. 2001. Returning the gaze: a genealogy of black film criticism, 1909-1949. Duke University Press.

[52]

Ezra, E. and Rowden, T. 2006. Transnational cinema: the film reader. Routledge.

[53]

Faludi, S. 1992. Backlash: the undeclared war against American women. Anchor Books.

[54]

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

[55]

Felando, C. 2012. A certain age: Wes Anderson, Anjelica Huston and modern femininity. New Review of Film and Television Studies. 10, 1 (Mar. 2012), 68–82. DOI:https://doi.org/10.1080/17400309.2011.632518.

[56]

Ferreday, D. 2015. Game of Thrones, Rape Culture and Feminist Fandom. Australian Feminist Studies. 30, 83 (Jan. 2015), 21–36. DOI:https://doi.org/10.1080/08164649.2014.998453.

[57]

Ferriss, S. and Young, M. 2008. Chick flicks: contemporary women at the movies. Routledge.

[58]

Fink, J. 2011. For Better or for Worse? The Dilemmas of Unmarried Motherhood in Mid-Twentieth-Century Popular British Film and Fiction. Women's History Review. 20, 1 (Feb. 2011), 145–160. DOI:https://doi.org/10.1080/09612025.2011.536396.

[59]

Fischer, L. 1996. Introduction: Motherhood and Film: A Critical Genealogy. Cinematernity: film, motherhood, genre. Princeton University Press.

[60]

Fitzgerald, L. Negotiating lone motherhood: gender, politics and family values in contemporary popular cinema.

[61]

Foster, G.A. 1997. Women filmmakers of the African and Asian diaspora: decolonizing the gaze, locating subjectivity. Southern Illinois University Press.

[62]

Foster, G.A. 1997. Women filmmakers of the African and Asian diaspora: decolonizing the gaze, locating subjectivity. Southern Illinois University Press.

[63]

Francis, Terri Embodied Fictions, Melancholy Migrations: Josephine Baker's Cinematic Celebrity'. Modern Fiction Studies. 51, 4, 824–845.

[64]

Friedan, B. 1965. The feminine mystique. Penguin.

[65]

Friedman, L.D. 2006. Fires were started: British cinema and Thatcherism. Wallflower.

[66]

Fuller, S. and Driscoll, C. 2015. HBO's : gender, generation, and quality television. Continuum. 29, 2 (Mar. 2015), 253–262. DOI:https://doi.org/10.1080/10304312.2015.1022941.

[67]

Gamson, J. 1994. Claims to fame: celebrity in contemporary America. University of California Press.

[68]

Gateward, F.K. and Pomerance, M. 2002. Sugar, spice and everything nice: cinemas of girlhood. Wayne State University Press.

[69]

Geraghty, C. 2011. Re-examining stardom: Questions of texts, bodies and performance. Reinventing film studies. Bloomsbury Academic.

[70]

Gibson-Hudson, G. 1994. The Ties that Bind: Cinematic representations by black women filmmakers. Quarterly Review of Film and Video. 15, 2 (1994).

[71]

Gill, R. 2007. Postfeminist media culture: Elements of a sensibility. European Journal of Cultural Studies. 10, 2 (May 2007), 147–166. DOI:https://doi.org/10.1177/1367549407075898.

[72]

Gilpatric, Katy Violent Female Action Characters in Contemporary American Cinema. Sex Roles. 62, 11, 734–746.

[73]

Gjelsvik, A. and Schubart, R. eds. 2016. Women of ice and fire: gender, Game of thrones, and multiple media engagements. Bloomsbury.

[74]

Gledhill, C. 1991. Stardom: industry of desire. Routledge.

[75]

Gledhill, C. and British Film Institute 1987. Home is where the heart is: studies in melodrama and the woman's film. British Film Institute.

[76]

Grant, B.K. 2008. Auteurs and authorship: a film reader. Blackwell.

[77]

Grewal, I. 2001. Global Identities: Theorizing transnational studies of sexuality. GLQ: A Journal of Lesbian and Gay Studies. 7, 4 (2001).

[78]

Grosz, E. 1994. Volatile bodies: toward a corporeal feminism. Indiana University Press.

[79]

Hammond, C. 2002. Channeling Desire: Making Whoopi. Impossible bodies: femininity and masculinity at the movies. Routledge.

[80]

Hammonds, E. 1999. Toward a genealogy of black female sexuality: The problematic of

silence. Feminist theory and the body: a reader. Edinburgh University Press.

[81]

Hancock, A.-M. 2004. The politics of disgust: the public identity of the welfare queen. New York University Press.

[82]

Harris, A. 2004. All about the girl: culture, power, and identity. Routledge.

[83]

Harwood, S. and Campling, J. 1997. Family fictions: representations of the family in 1980s Hollywood cinema. Macmillan.

[84]

Haskell, M. 1987. From reverence to rape: the treatment of women in the movies. University of Chicago Press.

[85]

Hassler-Forest, D. 2014. Game of Thrones: Quality Television and the Cultural Logic of Gentrification. TV/Series. 6 (Dec. 2014). DOI:https://doi.org/10.4000/tvseries.323.

[86]

Hastie, A. 2007. The Collector: Material Histories, Colleen Moore's Dollhouse and Ephemeral Recollection'. Cupboards of curiosity: women, recollection, and film history. Duke University Press.

[87]

Hays, S. 1996. The cultural contradictions of motherhood. Yale University Press.

[88]

Hill Collins, P. 2004. Black sexual politics: African Americans, gender, and the new racism. Routledge.

[89]

Hill Collins, P. 2005. Black sexual politics: African Americans, gender, and the new racism. Routledge.

[90]

Hollinger, K. 2012. Feminist film studies. Routledge.

[91]

Hollows, J. and Moseley, R. 2006. Feminism in popular culture. Berg.

[92]

Holmes, S. and Redmond, S. 2006. Framing celebrity: new directions in celebrity culture. Routledge.

[93]

Hooks, B. 1992. Black looks: race and representation. South End Press.

[94]

Hooks, B. 2006. Outlaw culture: resisting representations. Routledge.

[95]

Humphries, D. ed. 2009. Women, violence, and the media: readings in feminist criminology . Northeastern University Press.

[96]

lan Reilly 2007. 'Revenge is Never a Straight Line': Transgressing Heroic Boundaries: Medea and the (Fe)Male Body in 'Kill Bill'. Studies in Popular Culture. 30, 1 (2007), 27–50.

[97]

Imre, A. 2009. Gender and quality television. Feminist Media Studies. 9, 4 (Dec. 2009), 391–407. DOI:https://doi.org/10.1080/14680770903232987.

[98]

Iqani, M. 2016. Consumption, media and the Gobal South: aspiration contested. Palgrave Macmillan.

[99]

Irigaray, L. and Gill, G.C. 1985. Speculum of the other woman. Cornell University Press.

[100]

Jeffrey A. Brown 2005. Class and Feminine Excess: The Strange Case of Anna Nicole Smith. Feminist Review. 81 (2005), 74–94.

[101]

Jermyn, D. 2012. 'Get a life, ladies. Your old one is not coming back': ageing, ageism and the lifespan of female celebrity. Celebrity Studies. 3, 1 (Mar. 2012), 1–12. DOI:https://doi.org/10.1080/19392397.2012.644708.

[102]

Jermyn, D. and Holmes, S. eds. 2015. Women, celebrity and cultures of ageing: freeze frame. Palgrave Macmillan.

[103]

Johnson, M.L. 2007. Third wave feminism and television: Jane puts it in a box. I. B. Tauris.

#### [104]

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

#### [105]

Kaplan, E.A. 1992. Motherhood and representation: the mother in popular culture and melodrama. Routledge.

# [106]

Kaplan, E.A. 1983. Women and film: both sides of the camera. Methuen.

#### [107]

Kapurch, K. 2015. Rapunzel Loves Merida: Melodramatic Expressions of Lesbian Girlhood and Teen Romance in , and Femslash. Journal of Lesbian Studies. 19, 4 (Oct. 2015), 436–453. DOI:https://doi.org/10.1080/10894160.2015.1057079.

# [108]

Keeling, K. 2003. "Ghetto Heaven": and the Valorization of Black Lesbian Butch-Femme Sociality. The Black Scholar. 33, 1 (Mar. 2003), 33–46. DOI:https://doi.org/10.1080/00064246.2003.11413202.

#### [109]

Keeling, K. 2005. Joining the Lesbians': Cinematic Regimes of Black Lesbian Visibility. Black queer studies: a critical anthology. Duke University Press.

#### [110]

King, N. 2008. Generic Womanhood: Gendered Depictions in Cop Action Cinema. Gender &

Society. 22, 2 (Apr. 2008), 238-260. DOI:https://doi.org/10.1177/0891243207310715.

# [111]

Krainitzki, E. 2016. "Older-wiser-lesbians" and "baby-dykes": mediating age and generation in New Queer Cinema. Feminist Media Studies. 16, 4 (Jul. 2016), 631–647. DOI:https://doi.org/10.1080/14680777.2016.1193294.

#### [112]

Krämer, P. 1998. Women First: 'Titanic' (1997), action-adventure films and Hollywood's female audience. Historical Journal of Film, Radio and Television. 18, 4 (Oct. 1998), 599–618. DOI:https://doi.org/10.1080/01439689800260421.

# [113]

Leggott, J. and Taddeo, J.A. eds. 2015. Upstairs and downstairs: British costume drama television from The Forsyte saga to Downton Abbey. Rowman & Littlefield Publishers.

# [114]

Levitin, J. et al. 2003. Women filmmakers: refocusing. Routledge.

# [115]

Levitin, J. et al. 2003. Women filmmakers: refocusing. Routledge.

#### [116]

Lindsey, T. 2013. One Time for My Girls": African-American Girlhood, Empowerment, and Popular Visual Culture.". Journal of African American Studies. 17, 1 (2013).

# [117]

Lloyd, G. 2005. Problem girls: understanding and supporting troubled and troublesome girls and young women. Routledge.

# [118]

Logan, E. 2016. 'Quality television' as a critical obstacle: explanation and aesthetics in television studies. Screen. 57, 2 (Jun. 2016), 144–162. DOI:https://doi.org/10.1093/screen/hjw020.

# [119]

Lopez, L.K. 2009. The radical act of 'mommy blogging': redefining motherhood through the blogosphere. New Media & Society. 11, 5 (Aug. 2009), 729–747. DOI:https://doi.org/10.1177/1461444809105349.

# [120]

Lord, S. and Burfoot, A. 2006. Killing women: the visual culture of gender and violence. Wilfred Laurier University Press.

# [121]

Lotz, A.D. 2006. Introduction: Female-Centred Dramas after the Network Era. Redesigning women: television after the network era. University of Illinois Press. 1–36.

#### [122]

Lumby, C. 2007. Doing it for themselves? Teenage girls, sexuality and fame'. Stardom and celebrity: a reader. Los Angeles, Calif.; London: SAGE.

#### [123]

Mahar, K.W. 2008. Women filmmakers in early Hollywood. Johns Hopkins University Press.

# [124]

Mallan, K. and Pearce, S. 2003. Youth cultures: texts, images, and identities. Praeger.

[125]

Manatu, N. 2002. Love and Romance: Cultural Prescriptive for 'Appropriate Sexual Behaviours for Men and Women. African American women and sexuality in the cinema. McFarland & Company.

[126]

Marciniak, K. et al. 2007. Transnational feminism in film and media. Palgrave Macmillan.

[127]

Marshall, D. 2004. M/C Journal: 'Fame's Perpetual Moment'. Media/ Culture journal. 7, 5 (2004).

[128]

Martin, F. 2011. Screens and veils: Maghrebi women's cinema. Indiana University Press.

[129]

McCabe, J. 2004. Feminist film studies: writing the woman into cinema. Wallflower.

[130]

McCabe, J. and Akass, K. 2007. Quality TV: contemporary American television and beyond. I.B. Tauris.

[131]

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

[132]

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

# [133]

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

#### [134]

Mills, T.A. et al. 2015. "Forty is the new twenty": An analysis of British media portrayals of older mothers. Sexual & Reproductive Healthcare. 6, 2 (Jun. 2015), 88–94. DOI:https://doi.org/10.1016/j.srhc.2014.10.005.

# [135]

Mitchell, C. and Reid-Walsh, J. 2005. Seven going on seventeen: tween studies in the culture of girlhood. Peter Lang.

# [136]

Modleski, T. 1991. Feminism without women: culture and criticism in a 'postfeminist' age. Routledge.

# [137]

Mohanty, C. 2003. Under Western Eyes'. Feminism without borders: decolonizing theory, practicing solidarity. Duke University Press. 17–43.

#### [138]

Monaghan, W. 2016. Queer girls, temporality and screen media: not 'just a phase'. Palgrave Macmillan.

#### [139]

Morris, T. and McInerney, K. 2010. Media Representations of Pregnancy and Childbirth: An

Analysis of Reality Television Programs in the United States. Birth. 37, 2 (Jun. 2010), 134–140. DOI:https://doi.org/10.1111/j.1523-536X.2010.00393.x.

#### [140]

Moseley, R. 2002. Glamorous witchcraft: gender and magic in teen film and television. Screen. 43, 4 (Dec. 2002), 403–422. DOI:https://doi.org/10.1093/screen/43.4.403.

# [141]

Mullin, A. 2002. Pregnant bodies, pregnant minds. Feminist Theory. 3, 1 (Apr. 2002), 27–44. DOI:https://doi.org/10.1177/1460012002003001064.

# [142]

Negra, D. 2011. Introduction. In the limelight and under the microscope: forms and functions of female celebrity. Continuum.

#### [143]

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

# [144]

Negra, D. and Tasker, Y. eds. 2014. Gendering the recession: media and culture in an age of austerity. Duke University Press.

# [145]

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

# [146]

Nygaard, T. 2013. Girls Just Want to be "Quality": HBO, Lena Dunham, and 'conflicting brand identity. Feminist Media Studies. 13, 2 (May 2013), 370–374.

DOI:https://doi.org/10.1080/14680777.2013.771891.

# [147]

Painter, C. and Ferrucci, P. 2016. Gender Games. Journalism Practice. (Jan. 2016), 1–16. DOI:https://doi.org/10.1080/17512786.2015.1133251.

# [148]

Parker, R. 2009. Why Study the Maternal. Studies in the Maternal. 1, 1 (Jan. 2009). DOI:https://doi.org/10.16995/sim.158.

# [149]

Penley, C. and British Film Institute 1988. Feminism and film theory. Routledge.

# [150]

Petchesky, R.P. 1987. Fetal Images: The Power of Visual Culture in the Politics of Reproduction. Feminist Studies. 13, 2 (Summer 1987). DOI:https://doi.org/10.2307/3177802.

#### [151]

Petro, P. 1990. Feminism and Film History. Camera Obscura: Feminism, Culture, and Media Studies. 8, 1 22 (Jan. 1990), 8–27. DOI:https://doi.org/10.1215/02705346-8-1 22-8.

#### [152]

Pollock, D. 1999. Telling bodies performing birth: everyday narratives of childbirth. Columbia University Press.

# [153]

Pomerantz, S. et al. 2004. Sk8er girls: Skateboarders, girlhood and feminism in motion. Women's Studies International Forum. 27, 5–6 (Nov. 2004), 547–557. DOI:https://doi.org/10.1016/j.wsif.2004.09.009.

# [154]

Press, A. 2011. Feminism and Media in the Post-feminist Era. Feminist Media Studies. 11, 1 (Mar. 2011), 107–113. DOI:https://doi.org/10.1080/14680777.2011.537039.

#### [155]

Press, A.L. 1991. Women watching television: gender, class, and generation in the American television experience. University of Pennsylvania Press.

# [156]

Press, A.L. 1991. Women watching television: gender, class, and generation in the American television experience. University of Pennsylvania Press.

# [157]

Projansky, S. 2001. Film and Television Narratives at the intersection of postfeminism and rape. Watching rape: film and television in postfeminist culture. New York University Press.

#### [158]

Quality Postfeminism? Sex and the Single Girl on HBO: 2004. https://www.colorado.edu/gendersarchive1998-2013/2004/04/01/quality-postfeminism-sex-and-single-girl-hbo.

#### [159]

Radner, H. 2011. Neo-feminist cinema: girly films, chick flicks and consumer culture. Routledge.

# [160]

Radner, H. 2011. Neo-feminist cinema: girly films, chick flicks and consumer culture. Routledge.

[161]

Radway, J.A. 1987. Reading the romance: women, patriarchy and popular literature. Verso.

[162]

Rich, A. 1995. Of woman born: motherhood as experience and institution. Norton.

[163]

Robin, D. and Jaffe, I. 1999. Redirecting the gaze: gender, theory, and cinema in the Third World. State University of New York Press.

[164]

Rosalind Gill, 'From Sexual Objectification to Sexual Subjectification: The Resexualisation of Women's Bodies in the Media': http://mrzine.monthlyreview.org/2009/gill230509.html.

[165]

Sander, H. and Curry, R. 1982. Feminism and Film. 27, (1982).

[166]

Sears, C.A. and Godderis, R. 2011. Roar Like a Tiger on TV? Feminist Media Studies. 11, 2 (Jun. 2011), 181–195. DOI:https://doi.org/10.1080/14680777.2010.521626.

[167]

Sheldon H. Lu 2000. Soap Opera in China: The Transnational Politics of Visuality, Sexuality, and Masculinity. Cinema Journal. 40, 1 (2000), 25–47.

[168]

Shih, S.-M. 2002. Towards an Ethics of Transnational Encounter, or "When" Does a "Chinese" Woman Become a "Feminist. Differences. 13, 2 (2002).

#### [169]

Shohat, E. and New Museum of Contemporary Art (New York, N.Y.) 1998. Talking visions: multicultural feminism in a transnational age. MIT.

#### [170]

Simmonds, F.N. 1988. 'She's Gotta Have It': The Representation of Black Female Sexuality on Film. Feminist Review. 29 (Summer 1988). DOI:https://doi.org/10.2307/1395143.

#### [171]

Skeggs, B. 1995. Feminist cultural theory: process and production. Manchester University Press.

#### [172]

Skeggs, B. et al. 2008. 'Oh goodness, I am watching reality TV': How methods make class in audience research. European Journal of Cultural Studies. 11, 1 (Feb. 2008), 5–24. DOI:https://doi.org/10.1177/1367549407084961.

### [173]

Slocum, J. David 2000. Film violence and the institutionalization of the cinema. Social Research. 67, 3 (2000), 649–681.

#### [174]

Smith, A.M. 2015. "Orange is the Same White". New Political Science. 37, 2 (Apr. 2015), 276–280. DOI:https://doi.org/10.1080/07393148.2014.995401.

#### [175]

Smith, E. 2010. 'They Don't Teach This in High School: An Examination of the Portrayal of

Teenage Pregnancy in the MTV Television Show 16 and Pregnant',. Proceedings of the New York State Communication Association. (2010).

#### [176]

Spigel, L. and Mann, D. 1992. Private screenings: television and the female consumer. University of Minnesota Press.

#### [177]

Stacey, J. 1994. Star gazing: Hollywood cinema and female spectatorship. Routledge.

# [178]

Stephens, D.P. and Phillips, L.D. 2003. Freaks, gold diggers, divas, and dykes: The sociohistorical development of adolescent African American women's sexual scripts. Sexuality and Culture. 7, 1 (Mar. 2003), 3–49. DOI:https://doi.org/10.1007/BF03159848.

# [179]

Su Holmes 'Starring... Dyer?': Re-visiting Star Studies and Contemporary Celebrity Culture. Westminster Papers in Communication and Culture. 2, 2. DOI:https://doi.org/10.16997/wpcc.18.

# [180]

Tally, Margaret 'She doesn't let age define her'1: Sexuality and motherhood in recent 'middle-aged chick flicks'. Sexuality & Culture. 10, 2, 33–55.

# [181]

Tasker, Y. 2002. Fifty contemporary filmmakers. Routledge.

# [182]

Tasker, Y. 2011. Soldiers' stories: military women in cinema and television since World War II. Duke University Press.

[183]

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

[184]

Tasker, Y. 1998. Working girls: gender and sexuality in popular cinema. Routledge.

[185]

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

[186]

Tasker, YvonneNegra, Diane In Focus: Postfeminism and Contemporary Media Studies. Cinema Journal. 44, 2, 107–110.

[187]

Thornham, S. 1999. Feminist film theory: a reader. Edinburgh University Press.

[188]

Trinh, T.M.-H. 1991. When the moon waxes red: representation, gender and cultural politics. Routledge.

[189]

TROPP, L. 2006. 'Faking a Sonogram': Representations of Motherhood on Sex and the City. The Journal of Popular Culture. 39, 5 (Oct. 2006), 861–877. DOI:https://doi.org/10.1111/j.1540-5931.2006.00309.x.

[190]

Turner, G. 2013. Understanding celebrity. SAGE.

[191]

Tyler, I. Reframing Pregnant Embodiment'.

[192]

Tyler, I. and Baraitser, L. 2013. Private View, Public Birth: Making Feminist Sense of the New Visual Culture of Childbirth. Studies in the Maternal. 5, 2 (Jul. 2013). DOI:https://doi.org/10.16995/sim.18.

[193]

Tyler, I. and Bennett, B. 2010. 'Celebrity chav': Fame, femininity and social class. European Journal of Cultural Studies. 13, 3 (Aug. 2010), 375–393. DOI:https://doi.org/10.1177/1367549410363203.

[194]

Walkerdine, V. 1997. Daddy's girl: young girls and popular culture. Macmillan.

[195]

Walsh, A.S. 1986. Women's film and female experience, 1940-1950. Praeger.

[196]

Walters, S.D. 1995. Material girls: making sense of feminist cultural theory. University of California Press.

[197]

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

# [198]

Weber, B.R. ed. 2014. Reality gendervision: sexuality & gender on transatlantic reality television. Duke University Press.

# [199]

Whelehan, I. 2013. Ageing Appropriately: Postfeminist Discourses of Ageing in contemporary Hollywood. Postfeminism and contemporary Hollywood cinema. J. Gwynne and N.

Mu

ller, eds. Palgrave Macmillan.

# [200]

Whelehan, I. 2002. Becoming girl. Girls: feminine adolescence in popular culture & cultural theory. Columbia University Press.

# [201]

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

# [202]

Williams, L. 1988. Feminist film theory: Mildred Pierce and the Second World War. Female spectators: looking at film and television. Verso.