

# Sugar Spice And Everything Nice The Cinemas Of Girlhood

Unveiling the Magic of Words: A Overview of "Sugar Spice And Everything Nice The Cinemas Of Girlhood"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Sugar Spice And Everything Nice The Cinemas Of Girlhood**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

**New Vampire Cinema** Ken Gelder 2019-07-25 New Vampire Cinema lifts the coffin lid on forty contemporary vampire films, from 1992 to the present day, charting the evolution of a genre that is, rather like its subject, at once exhausted and vibrant, inauthentic and 'original', insubstantial and self-sustaining. Ken Gelder's fascinating study begins by looking at Francis Ford Coppola's Bram Stoker's Dracula and Fran Rubel Kuzui's Buffy the Vampire Slayer - films that seemed for a moment to take vampire cinema in completely opposite directions. New Vampire Cinema then examines what happened afterwards, across a remarkable range of reiterations of the vampire that take it far beyond its original Transylvanian setting: the suburbs of Sweden (Let the Right One In), the forests of North America (the Twilight films), New York City (Nadja, The Addiction), Mexico (Cronos, From Dusk Till Dawn), Japan (Blood: The Last Vampire, [Film Genre Reader IV](#) Barry Keith Grant 2012-12-01 From reviews of the third edition: "Film Genre Reader III lives up to the high expectations set by its predecessors, providing an accessible and relatively comprehensive look at genre studies. The anthology's consideration of the advantages and challenges of genre studies, as well as its inclusion of various film genres and methodological approaches, presents a pedagogically useful overview." —Scope Since 1986, Film Genre Reader has been the standard reference and classroom text for the study of genre in film, with more than 25,000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles, action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

*Oz and the Musical* Ryan Bunch 2022-12-05 From the first stage production of The Wizard of Oz in 1902, to the classic MGM film (1939), to the musicals The Wiz (1975) and Wicked (2003), L. Frank Baum's children's novel The Wonderful Wizard of Oz (1900) has served as the basis for some of the most popular musicals on stage and screen. In this book, musical theater scholar Ryan Bunch draws on his personal experience as an Oz fan to explore how a story that has been hailed as "the American fairy tale" serves as a guide for thinking about the art form of the American musical and how both reveal American identity to be a utopian performance. Show by show, Bunch highlights the forms and conventions of each musical work as practiced in its time and context—such as the turn-of-the-century extravaganza, the classical Hollywood film musical, the Black Broadway musical of the 1970s, and the twenty-first-century mega-musical. He then shows how the journey of each show teaches participants and audiences something about how to act American within contested frameworks of race, gender, sexuality, age, and embodiment. Bunch also explores home theatricals, make-believe play, school musicals, Oz-themed environments, and community events as sites where the performance of the American fairy tale brings home and utopia into contact through the conventions of the musical. Using close readings of the various Oz shows, personal reflections, and interviews with fans, audiences, and performers, Bunch demonstrates how adapted Oz musicals imply both inclusions and exclusions in the performance of an American utopia.

[The Changing Portrayal of Adolescents in the Media Since 1950](#) Patrick Jamieson 2008-07-22 Scholars analyze the emergence of youth culture in music and powerful trends in gender and ethnic-racial

representation, sexuality, substance use, and violence in the media in this text. It shows the evolution of teen portrayal, the potential consequences, and the ways policy-makers and parents can respond.

**Postfeminism and the Fatale Figure in Neo-Noir Cinema** Samantha Lindop 2015-08-11 This book is a thought-provoking study that expands on film scholarship on noir and feminist scholarship on postfeminism, subjectivity, and representation to provide an inclusive, sophisticated, and up-to-date analysis of the femme fatale, fille fatale, and homme fatal from the classic era through to recent postmillennial neo-noir.

[Teen Movies](#) Timothy Shary 2023-10-31 Cinema has always engaged with the experiences, hopes, fears, and anxieties of—and about—adolescents, teenagers, and young people. This book is a comprehensive and accessible history of the depiction of teenagers in American film, from the silent era to the twenty-first century. Timothy Shary explores the development of teenage roles across eras and industrial cycles, such as the juvenile delinquent pictures of the 1950s, the beach movies of the 1960s, the horror films of the 1980s, and the fantasy epics of the 2000s. He considers the varied genres of the teen movie—horror and melodrama, romance and adventure, fantasy and science fiction—and its shifting themes and tropes around sex and gender, childhood and adulthood, rebellion and social order, crime and consumer culture. Teen Movies features analyses of films such as Rebel Without a Cause (1955), Splendor in the Grass (1961), Carrie (1976), The Breakfast Club (1985), American Pie (1999), and the Twilight series (2008–2012). This second edition is updated throughout and features a new chapter examining Millennials and Generation Z on screen, with discussions of many contemporary topics, including queer youth in movies like Moonlight (2016), abortion in films such as Never Rarely Sometimes Always (2020), and the flourishing of a “tween” cinema as seen in Are You There God? It’s Me, Margaret. (2023).

*Hollywood's America* Steven Mintz 2016-01-04 Fully revised, updated, and extended, the fifth edition of Hollywood's America provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events. A new edition of this classic textbook, which ties movies into the broader narrative of US and film history This fifth edition contains nine new chapters, with a greater overall emphasis on recent film history, and new primary source documents which are unavailable online Entries range from the first experiments with motion pictures all the way to the present day Well-organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film

**American Cinema of the 1930s** Ina Rae Hark 2007 Abstract: . -

[http://www3.openu.ac.il/ouweb/owal/new\\_books1.book\\_desc?in\\_mis\\_cat=115074](http://www3.openu.ac.il/ouweb/owal/new_books1.book_desc?in_mis_cat=115074).

**Virgin Territory** Tamar Jeffers McDonald 2010-03-15 A critical and in-depth investigation of how virginity is represented in film.

**Body Shots** Emily Fox-Kales 2011-04-01 Combining the analytical tools of cinema studies with insights from clinical practice focused on eating disorders, Body Shots offers a compelling case for widespread media literacy to combat the effects of the “eating disordered culture” represented in Hollywood productions and popular images of celebrity life.

*Rethinking the Hollywood Teen Movie* Frances Smith 2018-06-30 An analysis of novelistic explorations of modernism in mathematics and its cultural interrelations.

**International Cinema and the Girl** Fiona Handyside 2016-04-29 From the precocious charms of Shirley Temple to the box-office behemoth Frozen and its two young female leads, Anna and Elsa, the girl has long

been a figure of fascination for cinema. The symbol of (imagined) childhood innocence, the site of intrigue and nostalgia for adults, a metaphor for the precarious nature of subjectivity itself, the girl is caught between infancy and adulthood, between objectification and power. She speaks to many strands of interest for film studies: feminist questions of cinematic representation of female subjects; historical accounts of shifting images of girls and childhood in the cinema; and philosophical engagements with the possibilities for the subject in film. This collection considers the specificity of girls' experiences and their cinematic articulation through a multicultural feminist lens which cuts across the divides of popular/art-house, Western/non Western, and north/south. Drawing on examples from North and South America, Asia, Africa, and Europe, the contributors bring a new understanding of the global/local nature of girlhood and its relation to contemporary phenomena such as post-feminism, neoliberalism and queer subcultures. Containing work by established and emerging scholars, this volume explodes the narrow post-feminist canon and expands existing geographical, ethnic, and historical accounts of cinematic cultures and girlhood.

**New Visions of Adolescence in Contemporary Latin American Cinema** Geoffrey Maguire 2018-07-20 This volume explores the recent 'adolescent turn' in contemporary Latin American cinema, challenging many of the underlying assumptions about the nature of youth and distinguishing adolescence as a distinct and vital area of study. Its contributors examine the narrative and political potential of teenage protagonists in a range of recent films from the region, acknowledging the distinct emotional registers that are at play throughout adolescence and releasing teenage subjectivities from restrictive critical and theoretical emphases on theories of childhood. As the first academic study to examine the figure of the adolescent in contemporary Latin American film, *New Visions of Adolescence in Contemporary Latin American Cinema* thus presents a timely and innovative analysis of issues of sexuality and gender, political and domestic violence and social class, and will be of significant interest to students and researchers in Latin American Studies, Cultural Studies, World Cinema and Childhood Studies.

*Bad* Murray Pomerance 2012-02-01 Examines the many forms of cinematic "badness" over the past one hundred years, from *Nosferatu* to *The Talented Mr. Ripley*.

*Where the Boys are* Murray Pomerance 2005 The development of young masculine sexuality is still a cultural taboo of sorts, and until now there has been little scholarship available that discusses aspects of boyhood and its relation to cinema--in particular, the process whereby masculinities are socially, historically, economically, aesthetically, and psychologically created in male coming-of-age as depicted onscreen. *Where the Boys Are: Cinemas of Masculinity and Youth* scrutinizes a broad corpus of films about boyhood within a cross-genre, trans-historical, cross-authorial, and cross-cultural framework. Unlike the filmic investigations before it, this book is not restricted to examining boys as agents of violence, aggression, and withdrawal; or as routinely glassed agents of romance or victims of comedic ridicule. *Where the Boys Are* is divided into three sections: *Archetypes and Facades* includes essays that examine historically central typifications of boyhood, the most accessible categories for seeing and understanding boy characters; essays in *Bonds and Beautifications* analyze the ways boys establish images of themselves and identify with one another in affiliation or love; and essays in *Struggles and Redefinitions* explore the way boys are depicted in film as aligning themselves in relation to people, forces, ideas, and situations. Using the most current and diverse critical methods, *Where the Boys Are* is a crucial resources for film scholars and students at any level, and is also the perfect companion to Gateward and Pomerance's *Sugar, Spice, and Everything Nice: Cinemas of Girlhood* (Wayne State University Press, 2002).

*American Sweethearts* Ilana Nash 2006 Discusses the role of teenage girls in popular culture, including films, comics, and television, in the U.S. since the 1930s, examining figures such as Nancy Drew, Gidget, Buffy the Vampire Slayer, and Britney Spears, critiquing the oversexualization and infantilization of the image of young women.

*Rape in Art Cinema* Dominique Russell 2010-03-25 A unique collection of essays exploring the treatment of rape in the "art cinema" genre - this is an interdisciplinary, groundbreaking study.

*Youth Culture in Global Cinema* Timothy Shary 2007

*A Companion to Film Noir* Andre Spicer 2013-06-27 An authoritative companion that offers a wide-ranging thematic survey of this enduringly popular cultural form and includes scholarship from both established

and emerging scholars as well as analysis of film noir's influence on other media including television and graphic novels. Covers a wealth of new approaches to film noir and neo-noir that explore issues ranging from conceptualization to cross-media influences Features chapters exploring the wider 'noir mediascape' of television, graphic novels and radio Reflects the historical and geographical reach of film noir, from the 1920s to the present and in a variety of national cinemas Includes contributions from both established and emerging scholars

**Sugar, Spice, and Everything Nice** Frances Gateward 2002 A provocative, contemporary anthology examining the construction of girls in modern cinema.

**American Pie** Bill Osgerby 2019-10-08 *American Pie* represents the most commercially successful example of the vulgar teen comedy, and this book analyses the film's development, audience-appeal and cultural significance. *American Pie* (1999) is a film that exemplifies that most disparaged of movie genres - the vulgar teen comedy. Largely aimed at young audiences, the vulgar teen comedy is characterised by a brazenly over-the-top humour rooted in the salacious, the scatological and the squirmingly tasteless. In this book, consideration is given to the relationship between *American Pie*'s success and broad shifts within both the youth market and the film business. Attention is also given to the film's representations of youth, gender and sexuality, together with the distinctive character of its comedy and the enduring place of such humour in contemporary popular culture. While chiefly focusing on the original *American Pie* movie, the book also considers the development of the franchise, with discussion of the movie's three sequels and four direct-to-DVD releases. The book also charts the history, nature and appeal of vulgar teen comedy as a whole, providing the first concerted analysis of this generally overlooked category of youth film. Clear, concise and comprehensive, the book is ideal for students, scholars and general readership worldwide.

**The British Pop Music Film** S. Glynn 2013-05-07 The first detailed examination of the place of pop music film in British cinema, Stephen Glynn explores the interpenetration of music and cinema in an economic, social and aesthetic context through case studies ranging from Cliff Richard to The Rolling Stones, and from The Beatles to Plan B.

*European Cinema in Motion* D. Berghahn 2010-08-10 This collection brings together international experts on the cinema of migration and diaspora in postcolonial and postnational Europe. It offers a comprehensive theoretical and analytical discussion of a highly productive creative sector and documents the spectrum of this area of exploration in European, transnational and World Cinema studies.

*Heightened Genre and Women's Filmmaking in Hollywood* Mary Harrod 2021-05-24 Despite the widely publicised prejudice faced by women in Hollywood, since around 1990 a significant minority of female directors have been making commercially and culturally impactful films there across the full range of genres. This book explores movies by filmmakers Amy Heckerling, Nora Ephron, Nancy Meyers, Catherine Hardwicke, Sofia Coppola, Kimberly Peirce, Kathryn Bigelow and Greta Gerwig, including many which are still critically neglected or derided, seeing them as offering a new understanding of genre filmmaking. That is, like many other contemporary films but in a striking proportion within the smaller set of mainstream movies by women, this body of work revels in a heightened genre status that allows its authors to simultaneously address 'intellectual' cinephilic pleasures and bodily-emotive ones. Arguing through close analysis that these films demonstrate the inseparability of such strategies of engagement in contemporary genre cinema, *Heightened Genre* reclaims women's mainstream filmmaking for feminism through a recalibration of genre theory itself.

**International Handbook of Children, Media and Culture** Kirsten Drotner 2008-02-19 This essential volume brings together the work of internationally-renowned researchers, each experts in their field, in order to capture the diversity of children and young people's media cultures around the world. Why are the media such a crucial part of children's daily lives? Are they becoming more important, more influential, and in what ways? Or does a historical perspective reveal how past media have long framed children's cultural horizons or, perhaps, how families - however constituted - have long shaped the ways children relate to media? In addressing such questions, the contributors present detailed empirical cases to uncover how children weave together diverse forms and technologies to create a rich symbolic tapestry which, in turn, shapes their social relationships. At the same time, many concerns - even public panics - arise regarding children's engagement with media, leading the contributors also to inquire into the risky or problematic

aspects of today's highly mediated world. Deliberately selected to represent as many parts of the globe as possible, and with a commitment to recognizing both the similarities and differences in children and young people's lives - from China to Denmark, from Canada to India, from Japan to Iceland, from - the authors offer a rich contextualization of children's engagement with their particular media and communication environment, while also pursuing cross-cutting themes in terms of comparative and global trends. Each chapter provides a clear orientation for new readers to the main debates and core issues addressed, combined with a depth of analysis and argumentation to stimulate the thinking of advanced students and established scholars. Since children and young people are a focus of study across different disciplines, the volume is thoroughly multi-disciplinary. Yet since children and young people are all too easily neglected by these same disciplines, this volume hopes to accord their interests and concerns they surely merit.

**Queer Girls, Temporality and Screen Media** Whitney Monaghan 2016-04-20 This book takes up the queer girl as a represented and rhetorical figure within film, television and video. In 1987, Canada's Degrassi Junior High featured one of TV's first queer teen storylines. Contained to a single episode, it was promptly forgotten within both the series and popular culture more generally. Cut to 2016 - queer girls are now major characters in films and television series around the globe. No longer represented as subsidiary characters within forgettable storylines, queer girls are a regular feature of contemporary screen media. Analysing the terms of this newfound visibility, Whitney Monaghan provides a critical perspective on this, arguing that a temporal logic underpins many representations of queer girlhood. Examining an archive of screen texts that includes teen television series and teenpics, art-house, queer and independent cinemas as well as new forms of digital video, she expands current discourse on both queer representation and girls' studies by looking at sexuality through themes of temporality. This book, the first full-length study of its kind, draws on concepts of boredom, nostalgia and transience to offer a new perspective on queer representation in contemporary screen media.

**The Contemporary Femme Fatale** Katherine Farrimond 2017-07-06 The femme fatale occupies a precarious yet highly visible space in contemporary cinema. From sci-fi alien women to teenage bad girls, filmmakers continue to draw on the notion of the sexy deadly woman in ways which traverse boundaries of genre and narrative. This book charts the articulations of the femme fatale in American cinema of the past twenty years, and contends that, despite her problematic relationship with feminism, she offers a vital means for reading the connections between mainstream cinema and representations of female agency. The films discussed raise questions about the limits and potential of positioning women who meet highly normative standards of beauty as powerful icons of female agency. They point towards the constant shifting between patriarchal appropriation and feminist recuperation that inevitably accompanies such representations within mainstream media contexts.

**Abstinence Cinema** Casey Ryan Kelly 2016-03-08 From the perspective of cultural conservatives, Hollywood movies are cesspools of vice, exposing impressionable viewers to pernicious sexually-permissive messages. Offering a groundbreaking study of Hollywood films produced since 2000, Abstinence Cinema comes to a very different conclusion, finding echoes of the evangelical movement's abstinence-only rhetoric in everything from Easy A to Taken. Casey Ryan Kelly tracks the surprising sex-negative turn that Hollywood films have taken, associating premarital sex with shame and degradation, while romanticizing traditional nuclear families, courtship rituals, and gender roles. As he demonstrates, these movies are particularly disempowering for young women, concocting plots in which the decision to refrain from sex until marriage is the young woman's primary source of agency and arbiter of moral worth. Locating these regressive sexual politics not only in expected sites, like the Twilight films, but surprising ones, like the raunchy comedies of Judd Apatow, Kelly makes a compelling case that Hollywood films have taken a significant step backward in recent years. Abstinence Cinema offers close readings of movies from a wide spectrum of genres, and it puts these films into conversation with rhetoric that has emerged in other arenas of American culture. Challenging assumptions that we are living in a more liberated era, the book sounds a warning bell about the powerful cultural forces that seek to demonize sexuality and curtail female sexual agency.

**Youth and Suicide in American Cinema** Alessandra Seggi 2022-10-27 This book explores the depiction of suicide in American youth films from 1900 to 2019. Anchored in Sociology, this multidisciplinary study

investigates the causes and consequences of suicide and uncovers the socio-cultural context for the development of youth, film, and suicide. While such cinematic portrayals seem to privilege external explanations of suicide versus internal or psychological ones, overall they are neither rich nor sensitive. Most are simplistic, limited or at the very least unbalanced. At times, they are flatly controversial. In light of this overall problematic depiction of suicide, this book offers a proactive approach to empower young audiences—a media literacy strategy to embrace while watching these films.

**Lesbian Cinema after Queer Theory** Clara Bradbury-Rance 2019-01-30 The unprecedented increase in lesbian representation over the past two decades has, paradoxically, coincided with queer theory's radical transformation of the study of sexuality. In Lesbian Cinema after Queer Theory, Clara Bradbury-Rance argues that this contradictory context has yielded new kinds of cinematic language through which to give desire visual form. By offering close readings of key contemporary films such as Blue Is the Warmest Colour, Water Lilies and Carol alongside a broader filmography encompassing over 300 other films released between 1927 and 2018, the book provokes new ways of understanding a changing field of representation. Bradbury-Rance resists charting a narrative of representational progress or shoring up the lesbian's categorisation in the newly available terms of the visible. Instead, she argues for a feminist framework that can understand lesbianism's queerness. Drawing on a provocative theoretical and visual corpus, Lesbian Cinema after Queer Theory reveals the conditions of lesbian legibility in the twenty-first century.

**Teen Film** Catherine Driscoll 2011-06-01 What makes a film a teen film? And why, when it represents such powerful and enduring ideas about youth and adolescence, is teen film usually viewed as culturally insignificant? Teen film is usually discussed as a representation of the changing American teenager, highlighting the institutions of high school and the nuclear family, and experiments in sexual development and identity formation. But not every film featuring these components is a teen film and not every teen film is American. Arguing that teen film is always a story about becoming a citizen and a subject, Teen Film presents a new history of the genre, surveys the existing body of scholarship, and introduces key critical tools for discussing teen film. Surveying a wide range of films including The Wild One, Heathers, Akira and Donnie Darko, the book's central focus is on what kind of adolescence teen film represents, and on teen film's capacity to produce new and influential images of adolescence.

**US Youth Films and Popular Music** Tim McNelis 2017-04-21 This book brings theory from popular music studies to an examination of identity and agency in youth films while building on, and complementing, film studies literature concerned with genre, identity, and representation. McNelis includes case studies of Hollywood and independent US youth films that have had commercial and/or critical success to illustrate how films draw on specific discourses surrounding popular music genres to convey ideas about gender, race, ethnicity, sexuality, and other aspects of identity. He develops the concept of 'musical agency', a term he uses to discuss the relationship between film music and character agency, also examining the music characters listen to and discuss, as well as musical performances by the characters themselves

**Where the Boys are** Murray Pomerance 2005 A provocative, contemporary anthology examining the construction of boys' identity in modern cinema.

**Methodologies for Mapping a Southern African Girlhood in the Age of Aids** Relebohile Moletsane 2008-01-01 Methodologies for Mapping a Southern African Girlhood in the Age of Aids is located within the new and broader area of Girlhood Studies. Girls have long been considered a rich feminist memory-site for examining the genesis of women's sense of self in the developed world.

**Fantasies of Neglect** Pamela Robertson Wojcik 2016-09-19 In our current era of helicopter parenting and stranger danger, an unaccompanied child wandering through the city might commonly be viewed as a victim of abuse and neglect. However, from the early twentieth century to the present day, countless books and films have portrayed the solitary exploration of urban spaces as a source of empowerment and delight for children. Fantasies of Neglect explains how this trope of the self-sufficient, mobile urban child originated and considers why it persists, even as it goes against the grain of social reality. Drawing from a wide range of films, children's books, adult novels, and sociological texts, Pamela Robertson Wojcik investigates how cities have simultaneously been demonized as dangerous spaces unfit for children and romanticized as wondrous playgrounds that foster a kid's independence and imagination. Charting the development of free-range urban child characters from Little Orphan Annie to Harriet the Spy to Hugo

Cabret, and from Shirley Temple to the Dead End Kids, she considers the ongoing dialogue between these fictional representations and shifting discourses on the freedom and neglect of children. While tracking the general concerns Americans have expressed regarding the abstract figure of the child, the book also examines the varied attitudes toward specific types of urban children—girls and boys, blacks and whites, rich kids and poor ones, loners and neighborhood gangs. Through this diverse selection of sources, *Fantasies of Neglect* presents a nuanced chronicle of how notions of American urbanism and American childhood have grown up together.

**Fairy Tales on the Teen Screen** Athena Bellas 2017-10-10 This book examines how the fairy tale is currently being redeployed and revised on the contemporary teen screen. The author redeploys Victor Turner's work on liminality for a feminist agenda, providing a new and productive method for thinking about girlhood onscreen. While many studies of teenagehood and teen film briefly invoke Turner's concept, it remains an underdeveloped framework for thinking about youth onscreen. The book's broad scope across teen media—including film, television, and online media—contributes to the need for contemporary analysis and theorisation of our multimedia cultural climate.

*I'm Buffy and You're History* Patricia Pender 2016-06-28 Buffy the Vampire Slayer gave contemporary TV viewers an exhilarating alternative to the tired cultural trope of a hapless, attractive blonde woman victimized by a murderous male villain. With its strong, capable heroine, witty dialogue, and a creator (Joss Whedon) who identifies himself as a feminist, the cult show became one of the most widely analysed texts in contemporary popular culture. The last episode, broadcast in 2002, did not herald the passing of a fleeting phenomenon: Buffy is a media presence still, active on DVD and the internet, alive in the career of Joss Whedon and studied internationally. *I'm Buffy and You're History* puts the entire series under the microscope, investigating its gender and feminist politics. In this book, Patricia Pender argues that Buffy includes diverse elements of feminism and reconfigures - and sometimes revises - the ideals of American second wave feminism for a wide third wave audience. She also explores the ways in which the final season's vision of collective feminist activism negotiates racial and class boundaries. Exploring the Slayer's postmodern politics, her position as a third wave feminist icon, her placing of masculinity in extremis, and her fandom and legacy in popular culture, this is a fresh and challenging contribution to the growing literature on the pitfalls and pleasures of a great cult TV show.

**Girlhood on Disney Channel** Morgan Genevieve Blue 2017-03-03 Since the early 2000s, Disney Channel has been dominated by original live-action programming popular among tween girls. The shows' successes rely not only on their popularity among girl audiences, but also on the development of star personae by girl performers, such as Raven-Symoné, Miley Cyrus, and Selena Gomez. In addition, these programs and their performers have spawned lucrative media and merchandising franchises for the Walt Disney Company. This book includes analyses of this Disney Channel programming, as well as Disney corporate reports and executive statements, together with Disney Channel stars' performances, promotional appearances, media production, philanthropic efforts, and entrepreneurship. Analyzing these texts, performances, activities, and personae, it considers the ways in which they reproduce celebrity, visibility, and feminine performativity as central to successful twenty-first century girlhood.

**Bande de Filles** Frances Smith 2020-01-29 Few films in the twenty-first century have represented coming-of-age with the beauty and brutality of *Bande de Filles* (or *Girlhood*). This book provides an in-depth examination of Céline Sciamma's film, focusing on its portrayal of female adolescence in contemporary Paris. Motivated by the absence of black female characters in French cinema, Sciamma represents the lives of figures that have passed largely unnoticed on the big screen. While observing the girls' tough circumstances, Sciamma's film emphasises the joy and camaraderie found in female friendships. This book places *Girlhood* in its cinematic as well as its sociocultural context. Pop music, urban violence, and female friendships are all considered here in a book that draws out the complexity of Sciamma's deceptively simple portrayal of coming-of-age. Thoughtful, concise, and deeply contemporary, this book is perfect for students, scholars, and general readers interested in youth cultures, European cinema, gender, and sexuality.

**Enfant Terrible!** Murray Pomerance 2002-11-01 The Myth of Empowerment surveys the ways in which women have been represented and influenced by the rapidly growing therapeutic culture--both popular and professional--from the mid-nineteenth century to the present. The middle-class woman concerned about her

health and her ability to care for others in an uncertain world is not as different from her late nineteenth-century white middle-class predecessors as we might imagine. In the nineteenth century she was told that her moral virtue was her power; today, her power is said to reside in her ability to "relate" to others or to take better care of herself so that she can take care of others. Dana Becker argues that ideas like empowerment perpetuate the myth that many of the problems women have are medical rather than societal; personal rather than political. From mesmerism to psychotherapy to the Oprah Winfrey Show, women have gleaned ideas about who they are as psychological beings. Becker questions what women have had to gain from these ideas as she recounts the story of where they have been led and where the therapeutic culture is taking them.

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