

# Chick Flicks Contemporary Women At The Movies

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## EMERSON HAMMOND

*Hollywood Divas, Indie Queens, and TV Heroines* Routledge

When a film director's life becomes overwhelming, she slips into a cinematic world in her head. The novel becomes a script with Sara its star Nan action hero drop kicking the other woman or crawling across a table at a dinner party to slash her husband's cheek.

*Chick Flicks* Penguin

The essays focus upon popular culture as it is informed by ancient and current mythic images, narratives, personalities, icons and archetypes. Topics include: the cult status of the serial sex killer; sexual murder as a contemporary form of religious sacrifice; pornography as an everyday narrative underlying not only sexism, but also racism, homophobia, and militarism; the relation of incest to nuclearism; pornography and the sacred; cyborg myth; and subtextual presence of ancient goddess figures in contemporary narratives, including that of Princess Diana.

**Catching a Wave** Psychology Press

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*.

**Talkies, Road Movies and Chick Flicks** HMH Books For Young Readers

More than a movie rental guide, this book is arranged to address universal themes such as love complications, troubled friendships, family strife, body image angst, and more—a true manual for finding the answers to life's questions through film. Two-color illustrations throughout.

**Adaptation, Authorship, and Contemporary Women Filmmakers**

Duke University Press

An innovative collection of original essays on Jane Campion, renowned female auteur filmmaker. In *Jane Campion: Cinema, Nation, Identity* a diverse group of contributors challenge the view that Campion's body of work lacks coherence or unity to instead examine the important characteristics and themes that underlie it. Editors Hilary Radner, Alistair Fox, and Irène Bessière have compiled rich, original scholarship on Campion's oeuvre to probe issues previously neglected by scholars—like her debt to New Zealand sources and her personal views of family dynamics—and those that benefit from additional insight—such as her place in the feminist filmmaking tradition. This volume also investigates Campion's distinct cinematic style in light of these issues to examine the source of her enduring cross-cultural and international appeal. Contributors in the first section explore the creation of subjectivity and identity in Campion's films, which include well-known works like *The Piano* and *Holy Smoke*, to trace the unique perspectives of Campion's characters and Campion herself as director. In the second section, essays analyze Campion's close relationship with literature and argue that the singular vision in her literary adaptations stems from her New Zealand background and her personal mythology. Contributors in the third section argue that while Campion devotes considerable attention to the evocation of feminine internal space, she also uses the symbolic potential of her external physical locations to register what is taking place in the inner life of her

characters and reflect their search for personal fulfillment. A final group of essays presents a variety of responses to Campion's films, demonstrating that Campion is a highly personal and idiosyncratic director who nonetheless manages to fascinate viewers across a broad cultural spectrum. Taken together, contributors in *Jane Campion: Cinema, Nation, Identity* present a compelling analysis of Campion's status as a leading female filmmaker with close attention to her distinctive cinematic style and particular *mise-en-scène*. The collective nature of this volume will appeal to students and teachers of film, literature, and gender studies, as well as fans of Campion's work.

**The Cinema of Sofia Coppola** Springer  
*Sofia Coppola's Lost in Translation* (2003) brings two Americans together in Tokyo, each experiencing a personal crisis. Charlotte (Scarlett Johansson), a recent graduate in philosophy, faces an uncertain professional future, while Bob Harris (Bill Murray), an established celebrity, questions his choices at midlife. Both are distant - emotionally and spatially - from their spouses. They are lost until they develop an intimate connection. In the film's poignant, famously ambiguous closing scene, they find each other, only to separate. In this close look at the multi-award-winning film, Suzanne Ferriss mirrors *Lost in Translation's* structuring device of travel: her analysis takes the form of a trip, from planning to departure. She details the complexities of filming (a 27-day shoot with no permits in Tokyo), explores Coppola's allusions to fine art, subtle colour palette and use of music over words, and examines the characters' experiences of the Park Hyatt Tokyo and excursions outside, together and alone. She also re-evaluates the film in relation to Coppola's other features, as the product of an established director with a distinctive cinematic signature: 'Coppolism'. Fundamentally, Ferriss argues that *Lost in Translation* is not only a cinema classic, but classic Coppola too.

*Love Like the Movies* Popular Press

In this book, Lea Gerhards traces connections between three recent vampire romance series; the *Twilight* film series

(2008-2012), *The Vampire Diaries* (2009-2017) and *True Blood* (2008-2014), exploring their tremendous discursive and ideological power in order to understand the cultural politics of these extremely popular texts. She uses contemporary vampire romance to examine postfeminist ideologies and discuss gender, sexuality, subjectivity, agency and the body. Discussing a range of conflicting meanings contained in the narratives, Gerhards critically looks genre's engagement with everyday sexism and violence against women, power relations in heterosexual relationships, sexual autonomy and pleasure, (self-) empowerment, and (self-) surveillance. She asks: Why are these genre texts so popular right now, what specific desires, issues and fears are addressed and negotiated by them, and what kinds of pleasures do they offer?

**It Only Happens in the Movies**

Edinburgh University Press

Part journalistic chronicle, part memoir, and 100% pure cultural historical odyssey, "Chick Flicks" captures the birth and growth of feminist film as no other book has done. 22 photos.

*Lost in Translation* A&C Black

Examining the significance of women's work in popular film genres, this text sheds light on women's contribution to genre cinema through an exploration of filmmakers like Kathryn Bigelow, Diablo Cody, Sofia Coppola, and Kelly Reichard. *Austenland* Wayne State University Press A lively discussion of costume dramas to women's films, Shelley Cobb investigates the practice of adaptation in contemporary films made by women. The figure of the woman author comes to the fore as a key site for the representation of women's agency and the authority of the woman filmmaker.

*Woke Cinderella* Routledge

From domestic goddess to desperate housewife, *What a Girl Wants?* explores the importance and centrality of postfeminism in contemporary popular culture. Focusing on a diverse range of media forms, including film, TV, advertising and journalism, Diane Negra holds up a mirror to the contemporary female subject who finds herself centralized in commodity culture to a largely unprecedented degree at a time when Hollywood romantic comedies, chick-lit, and female-centred primetime TV dramas all compete for her attention and spending power. The models and anti-role models analyzed in the book include the chick flick heroines of princess films, makeover movies and time travel dramas, celebrity brides and bravura mothers, 'Runaway Bride' sensation Jennifer

Wilbanks, the sex workers, flight attendants and nannies who maintain such a high profile in postfeminist popular culture, the authors of postfeminist panic literature on dating, marriage and motherhood and the domestic gurus who propound luxury lifestyling as a showcase for the 'achieved' female self.

**Chick Flicks** Routledge

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.

*Contemporary American Independent Film* Rowman & Littlefield

In this extensive analysis of the renewed popularity of the 'woman's film' in the 1990s, Roberta Garrett examines melodrama, romantic comedy, costume drama and female-led noirs, revealing the way they blend classical and contemporary themes and formal devices.

**Gossip, Women, Film, and Chick Flicks** Bralms books

What lies behind current feminist discontent with contemporary cinema? Through a combination of cultural and industry analysis, Hilary Radner's *Neo-Feminist Cinema: Girly Films, Chick Flicks and Consumer Culture* shows how the needs of conglomerate Hollywood have encouraged an emphasis on consumer culture within films made for women. By

exploring a number of representative "girly films," including *Pretty Woman*, *Legally Blonde*, *Maid in Manhattan*, *The Devil Wears Prada*, and *Sex and the City: The Movie*, Radner proposes that rather than being "post-feminist," as is usually assumed, such films are better described as "neo-feminist." Examining their narrative format, as it revolves around the story of an ambitious unmarried woman who defines herself through consumer culture as much as through work or romance, Radner argues that these films exemplify neo-liberalist values rather than those of feminism. As such, Neo-Feminist Cinema offers a new explanation as to why feminist-oriented scholars and audiences who are seeking more than "labels and love" from their film experience have viewed recent "girly films" as a betrayal of second-wave feminism, and why, on the other hand, such films have proven to be so successful at the box office.

**Feminism at the Movies** Princeton University Press

Young women today have benefited from the strides made by grassroots social activists in the 1960s and 1970s, yet they are hesitant to identify themselves as feminists and seem apathetic about carrying the torch of older generations to redress persistent sexism and gender-based barriers. Contesting the notion that we are in a post-feminist age, this provocative collection of original essays identifies a third wave of feminism. The contributors argue that the next generation needs to develop a politicized, collective feminism that both builds on the strategies of second wave feminists and is grounded in the material realities and culture of the twenty-first century. Organized in five sections that mirror the stages of consciousness-raising, this is an engaging, often edgy, look at a broad range of perspectives on the diversity, complexity, multiplicity, and playfulness of the third wave. It is also a call to action for new voices to redefine a feminism that is not only personally aware but also politically involved.

*Jane Campion* Wayne State University Press

From *An Affair to Remember* to *Legally Blonde*, "chick flicks" have long been both championed and vilified by women and men, scholars and popular audiences. Like other forms of "chick culture," which the editors define as a group of mostly American and British popular culture media forms focused primarily on twenty-to thirtysomething, middle-class—and frequently college-educated—women, chick flicks have been accused of reinscribing traditional attitudes and

reactionary roles for women. On the other hand, they have been embraced as pleasurable and potentially liberating entertainments, assisting women in negotiating the challenges of contemporary life. A companion to the successful anthology *Chick Lit: The New Woman's Fiction*, this edited volume consists of 11 original essays, prefaced by an introduction situating 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 (heterosexual and homosexual), femininity, female friendship, age, race, ethnicity, class, consumerism, spectatorship, pleasure and gender definition. An afterword by feminist film theorist Karen Hollinger considers the chick flick's transformation from the woman's films of the '40s to the friendship films of the '80s and those of the "return to the classics" trend of the '90s, while highlighting the value of the volume's contributions to contemporary debates and sketching possibilities for further study.

*You've Come a Long Way, Baby* Taylor & Francis

This book addresses the relationship between gossip, women, and film with regards to the genre of chick flicks. Presenting two case studies on the films *Easy A* (Will Gluck 2010) and *Emma* (Douglas McGrath 1996), Dang demonstrates that hearsay plays a defining role in the staging of these films and thus in the film experience. While the lack of women's voices in the general public sphere remains an issue, the female

voice is very present in the contemporary woman's film. In its analysis of gossip, this book focuses on a form of communication that has traditionally been assigned to women and is consequently disregarded. Dang provides a theoretical framework for the understanding of speech acts in the popular, yet undertheorized, genre of chick flicks.

*Chick Flicks* Dell

*Feminist Film Studies* is a readable, yet comprehensive textbook for introductory classes in feminist film theory and criticism. Karen Hollinger provides an accessible overview of women's representation and involvement in film, complemented by analyses of key texts that illustrate major topics in the field. Key areas include: a brief history of the development of feminist film theory the theorization of the male gaze and the female spectator women in genre films and literary adaptations the female biopic feminism and avant-garde and documentary film women as auteurs lesbian representation women in Third Cinema. Each chapter includes a "Films in Focus" section, which analyzes key texts related to the chapter's major topic, including examples from classical Hollywood, world cinema, and the contemporary period. This book provides students in both film and gender/women's studies with a clear introduction to the field of feminist film theory and criticism. *Postfeminism and Contemporary Vampire Romance* University Press of Kentucky Macy's chance for love is slipping from her fingers. College football coach Luke Carter has a penchant for hot-bodied babes, not curvy hairdressers like Macy. And some

big-time schools may be luring him away. Then a country singing star's hair emergency turns into a big break for Macy. Making it in Nashville boosts Macy's confidence, but when Luke interviews for a job at a local university, she'll have to put up or shut up-or lose him forever?

**Goddesses and Monsters** Springer

With the chick flick arguably in decline, film scholars may well ask: what has become of the woman's film? Little attention has been paid to the proliferation of films, often from the independent sector, that do not sit comfortably in either the category of popular culture or that of high art--films that are perhaps the corollary of the middle-brow novel, or "smart-chick flicks". This book seeks to fill this void by focusing on the steady stream of films about and for women that emerge out of independent American and European cinema, and that are designed to address an international female audience. The new woman's film as a genre includes narratives with strong ties to the woman's film of classical Hollywood while constituting a new distinctive cycle of female-centered films that in many ways continue the project of second-wave feminism, albeit in a modified form. Topics addressed include: *The Bridges of Madison County* (Clint Eastwood, 1995); the feature-length films of Nicole Holofcener, 1996-2013; the film roles of Tilda Swinton; *Rachel Getting Married* (Jonathan Demme, 2008); *Blue Jasmine* (Woody Allen, 2013); *Frances Ha* (Noah Baumbach, 2012), *Belle* (Amma Asante, 2013), *Fifty Shades of Grey* (Sam Taylor-Johnson, 2015) and *Jane Campion's Top of the Lake* (Sundance Channel, 2013-).