

## *Feminism And Pop Culture*

This volume examines the phenomenon of laddishness and the cult of the girlie in film, TV, advertising, music, politics, literature, and so on. It interprets these trends as a nostalgic longing for a pre-feminist society which, through the medium of comedy and irony, has been manipulated by popular media as a liberation from political correctness. Contrasting the culture icons of the 1990s with the 1970s tough chicks and the 1980s New Man and Have-It-All Woman, the book aims to show how the rhetoric of "laddism" emerged and how it has influenced so many aspects of our cultural identity.

How has popular film, television and fiction responded to the realities of an ageing Western population? This volume analyses this field of representation to argue that, while celebrations of ageing as an inspirational journey are increasing, most depictions still focus on decline and deterioration.

Feminism and Pop Culture Seal Studies Seal Press

Postfeminism in Context studies the representation of women in Australian popular culture over the past three decades to locate postfeminism in a specific time and place. Margaret Henderson and Anthea Taylor argue that 'postfeminism', as a critical term, has been often deployed in ways that fail to account for historical and cultural specificity. This book analyses Australian popular culture – chick lit novels; 'dramedy' television shows; women's magazines; YouTube beauty vlogs; self-help manuals; and newspapers – to reveal the tensions, contradictions and ambiguities that have always been constitutive of postfeminism, including in Australia. Examining how these popular forms intervene in dominant conversations about contemporary Australian femininities, Postfeminism in Context maps the ways in which various aspects of Australia's history and national identity have shaped its postfeminism. While Henderson and Taylor identify some of the limited postfeminist tropes and patterns of representation evident in comparable locales, they also find that Australian popular culture responded to feminism in a much more hopeful way. Adding some much-needed cultural specificity to the ongoing debate around this term, Postfeminism in Context is essential reading for those interested in Australian popular culture, feminism, and the gendered political representation.

Visual Habits

Ain't I a Diva?

Postfemininities in Popular Culture

Popular Culture and the Future of Feminism

Selling Women's History

Packaging Feminism in Twentieth-Century American Popular Culture

Problematic

Subverting stereotypical images of women, a new generation of feminist artists is remaking the pin-up, much as Annie Sprinkle, Cindy Sherman, and others did in the 1970s and 1980s. As shocking as contemporary feminist pin-ups are intended to be, perhaps more surprising is that the pin-up has been appropriated by women for their own empowerment since its inception more than a century ago. Pin-Up Grrrls tells the history of the pin-up from its birth, revealing how its development is intimately connected to the history of feminism. Maria Elena Buszek documents the genre's 150-year history with more than 100 illustrations, many never before published. Beginning with the pin-up's origins in mid-nineteenth-century carte-de-visite photographs of burlesque performers, Buszek explores how female sex symbols, including Adah Isaacs Menken and Lydia Thompson, fought to exert control over their own images. Buszek analyzes the evolution of the pin-up through the advent of the New Woman, the suffrage movement, fanzine photographs of early film stars, the Varga Girl illustrations that appeared in Esquire during World War II, the early years of Playboy magazine, and the recent revival of the genre in appropriations by third-wave feminist artists. A fascinating combination of art history and cultural history, Pin-Up Grrrls is the story of how women have publicly defined and represented their sexuality since the 1860s.

A comprehensive overview of feminist scholarship edited by an internationally recognized and leading figure in the field Companion to Feminist Studies provides a broad overview of the rich history and the multitude of approaches, theories, concepts, and debates central to this dynamic interdisciplinary field. Comprehensive yet accessible, this edited volume offers expert insights from contributors of diverse academic, national, and activist backgrounds—discussing contemporary research and themes while offering international, postcolonial, and intersectional perspectives on social, political, cultural, and economic institutions, social media, social justice movements, everyday discourse, and more. Organized around three different dimensions of Feminist Studies, the Companion begins by exploring ten theoretical frameworks, including feminist epistemologies examining Marxist and Socialist Feminism, the activism of radical feminists, the contributions of Black feminist thought, and interrelated approaches to the fluidity of gender and sexuality. The second section focuses on methodologies and analytical frameworks developed by feminist scholars, including empiricists, economists, ethnographers, cultural analysts, and historiographers. The volume concludes with detailed discussion of the many ways in which pedagogy, political ecology, social justice, globalization, and other areas within Feminist Studies are shaped by feminism in practice. A major contribution to scholarship on both the theoretical foundations and contemporary debates in the field, this volume: Provides an international and interdisciplinary range of the essays of high relevance to scholars, students, and practitioners alike Examines various historical and modern approaches to the analysis of gender and sexual differences Addresses timely issues such as the difference between radical and cultural feminism, the lack of women working as scientists in academia and other research positions, and how activism continues to reformulate feminist approaches Draws insight from the positionality of postcolonial, comparative and transnational feminists Explores how gender, class, and race intersect to shape women's experiences

In this trenchant inquiry into the state of feminism, Angela McRobbie breaks open the politics of sexual equality and 'affirmative feminism' and sets down a new theory of gender power. Challenging the most basic assumptions of the 'end' of feminism, this book argues that invidious forms of gender re-stabilisation are

being re-established. Consumer and popular culture encroach on the terrain of so-called female freedom, appearing supportive of female success, yet tying women into new post-feminist neurotic dependencies. With a scathing critique of 'women's empowerment', McRobbie has developed a distinctive feminist analysis that she uses to examine socio-cultural phenomena embedded in contemporary women's lives: from fashion photography and the television 'make-over' genre to eating disorders, body anxiety and 'illegible rage'. A turning point in feminist theory, *The Aftermath of Feminism* will set a new agenda for gender studies and cultural studies.

Addressing the contradictions surrounding modern-day femininity and its complicated relationship with feminism and postfeminism, this book examines a range of popular female and feminist icons and paradigms. It offers an innovative and forward-looking perspective on femininity and the modern female self.

Why women are in refrigerators and other stories

The Goddess Myth in Contemporary Literature and Popular Culture

Essays on Pop Culture, Feminism, and Black Veganism from Two Sisters

Philosophical Feminism and Popular Culture

Women's Rights: Reflections in Popular Culture

An Introduction to Theories of Popular Culture

From Riot Grrrl to CoverGirl " , the Buying and Selling of a Political Movement

***Goddess characters are revered as feminist heroes in the popular media of many cultures. However, these goddess characters often prove to be less promising and more regressive than most people initially perceive. Goddesses in film, television, and fiction project worldviews and messages that reflect mostly patriarchal culture (included essentialized gender assumptions), in contrast to the feminist, empowering levels many fans and critics observe. Building on critiques of other skeptical scholars, this feminist, folkloristic approach deepens how our remythologizing of the ancient past reflects a contemporary worldview and rhetoric. Structures of contemporary goddess myths often fit typical extremes as either vilified, destructive, dark, and chaotic (typical in film or television); or romanticized, positive, even utopian (typical in women's speculative fiction). This goddess spectrum persistently essentializes gender, stereotyping women as emotional, intuitive, sexual, motherly beings (good or bad), precluded from complex potential and fuller natures. Within apparent good-over-evil, pop-culture narrative frames, these goddesses all suffer significantly. However, a few recent intersectional writers, like N. K. Jemisin, break through these dark reflections of contemporary power dynamics to offer complex characters who evince "hopepunk." They resist typical simplified, reductionist absolutes to offer messages that resonate with potential for today's world. Mythic narratives featuring goddesses often do, but need not, serve merely as ideological mirrors of our culture's still problematically reductionist approach to women and all humanity.***

***DIVFeminist essays examining postfeminism in American and British popular culture./div***

***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.***

***The relationship between feminism and domesticity has recently come in for renewed interest in popular culture. This collection makes an intervention into the debates surrounding feminism's contentious relationship with domesticity and domestic femininities in popular culture. It offers an understanding of the place of domesticity in contemporary popular culture whilst considering how these domesticities might be understood from a feminist perspective. All the essays contribute to a more complex understanding of the relationships between feminism, femininity and domesticity, developing new ways of theorizing these relationships that have marked much of feminist history. Essay topics include Marguerite Patten, reality television shows like How Clean is Your House?, the figure of the maid in contemporary American cinema, aging or widowed domestic femininities, and the relationship between domesticity and motherhood.***

***The Aftermath of Feminism***

***Gender and the Politics of Popular Culture***

***Feminism and Popular Culture***

***We Were Feminists Once***

***Overloaded***

***Beyoncé and the Power of Pop Culture Pedagogy***

Covering from 1900 to the present day, this book highlights how female artists, actors, writers, and activists were involved in the fight for women's rights, with a focus on popular culture that includes film, literature, music, television, the news, and online media. • Provides readers with a unique collection of feminist moments across a variety of mediated forms • Highlights female artists, writers, performers, athletes, and activists involved in the fight for women's rights over the course of more than a century • Presents an interesting and succinct guide for some of the most important moments in media history when women asserted themselves in the quest for equal rights •

Addresses topics represented in the media, including equal pay, birth control, sexism, and racism

"This book explores the intimate connections between representation, the politics of feminism and the cultural practices of modern, Western, consumer society. It explores feminism 'made sensible' through visual imagery and popular culture representations, examining feminism's popular and commercial value. It investigates how popular culture is produced, represented and consumed to reproduce the conditions in which feminism is valued or dismissed. It asks where and how the sexualisation of cultural products is maintained and to what effect. It asks, finally, whether

sufficient evidence can be marshalled to argue that antifeminism exists in commodity form and is commercially viable"--

"Brodie is whip smart; merging pop-culture references with vulnerable, personal experiences to create a collection that reads like a hilarious catch-up call with an old friend. What a pleasure to hear from this fresh, extremely relevant point of view." Abbi Jacobson, CO-CREATOR / WRITER / STAR of BROAD CITY "I wish Brodie was the voice of my inner monologue; narrating me through life with her fierce intelligence and never-ending pop culture references. Instead, I'll just settle for this extremely relatable, unashamedly funny, powerful and beautifully vulnerable book No Way! Okay, Fine." - Courtney Barnett, ARIA award winning and Grammy nominated songwriter and musician. 'I identified early on that my role in relationships was the sidekick, the platonic female cast member in an all-male production, or the friend who was relied on selectively when other options were unavailable. I was the comic relief or the stand-in, never the lead. I knew this, I felt it, I wrote it down, but I didn't dare say it aloud because that would prove that I cared and caring wasn't cool.' From the small town in regional Australia where she was told that 'girls can't play the drums' to New York City and back again, Brodie has spent her life searching screens, books, music and magazines for bodies like hers, girls who loved each other, and women who didn't follow the silent instructions to shrink or hide that they've received since literal birth. This is the story of life as a young woman through the lenses of feminism and pop culture. Brodie's story will make you re-evaluate the power of pop culture in our lives - and maybe you will laugh and cry along the way. 'Brodie Lancaster is a thoughtful and patient writer, and this book is a generous, deep dive into her psyche. Brodie's thoughts about her body, her friends and lovers, her choices and fears are all presented with the same staccato blast of pop culture touchstones, and if you love boy bands/the internet/reality television/the Gilmore Girls/literally every other thing that is good in the world, you will adore this book.' - Emma Straub, bestselling author of THE VACATIONERS and MODERN LOVERS.

From "The Nun's Story" to "The Flying Nun" to "The Singing Nun," nuns were a major presence in the mainstream media. Sullivan discusses these images in the context of the period's seemingly unlimited potential for social change.

Periods in Pop Culture

A Text-Reader

Veiled Superheroes

Women, Australian Popular Culture, and the Unsettling of Postfeminism

The Limits of Postfeminism

Companion to Feminist Studies

Aphro-ism

*This volume examines contemporary reformulations of the 'Final Girl' in film, TV, literature and comic, expanding the discussion of the trope beyond the slasher subgenre. Focusing specifically on popular texts that emerged in the 21st century, the volume asks: What is the sociocultural context that facilitated the remarkable proliferation of the Final Girls? What kinds of stories are told in these narratives and can they help us make sense of feminism? What are the roles of literature and media in the reconsiderations of Carol J. Clover's term of thirty years ago and how does this term continue to inform our understanding of popular culture? The contributors to this collection take up these concerns from diverse perspectives and with different answers, notably spanning theories of genre, posthumanism, gender, sexuality and race, as well as audience reception and spectatorship.*

*Only in recent decades has the American academic profession taken women's history seriously. But the very concept of women's history has a much longer past, one that's intimately entwined with the development of American advertising and consumer culture. Selling Women's History reveals how, from the 1900s to the 1970s, popular culture helped teach Americans about the accomplishments of their foremothers, promoting an awareness of women's wide-ranging capabilities. On one hand, Emily Westkaemper examines how this was a marketing ploy, as Madison Avenue co-opted women's history to sell everything from Betsy Ross Red lipstick to Virginia Slims cigarettes. But she also shows how pioneering adwomen and female historians used consumer culture to publicize histories that were ignored elsewhere. Their feminist work challenged sexist assumptions about women's subordinate roles. Assessing a dazzling array of media, including soap operas, advertisements, films, magazines, calendars, and greeting cards, Selling Women's History offers a new perspective on how early- and mid-twentieth-century women saw themselves. Rather than presuming a drought of female agency between the first and second waves of American feminism, it reveals the subtle messages about women's empowerment that flooded the marketplace.*

*Examines the reciprocal relationship shared between feminism and popular culture from the 1940s to the twenty-first century; and discusses representations of women on television and in films, music, advertisements, and other medias.*

*When the term "postfeminism" entered the media lexicon in the 1990s, it was often accompanied by breathless headlines about the "death of feminism." Those reports of feminism's death may have been greatly exaggerated, and yet contemporary popular culture often conjures up a world in which feminism had never even been born, a fictional universe filled with suburban Stepford wives, maniacal career women, alluring amnesiacs, and other specimens of retro femininity. In Feminism and Popular Culture, Rebecca Munford and Melanie Waters consider why the twenty-first century media landscape is so haunted by the ghosts of these traditional figures that feminism otherwise laid to rest. Why, over fifty years since Betty Friedan's critique, does the feminine mystique exert such a strong spectral presence, and how has it been reimagined to speak to the concerns of a postfeminist audience? To answer these questions, Munford and Waters draw from a rich array of examples from contemporary film, fiction, music, and television, from the shadowy cityscapes of Homeland to the haunted houses of American Horror Story. Alongside this comprehensive analysis of today's popular culture, they offer a vivid portrait of*

*feminism's social and intellectual history, as well as an innovative application of Jacques Derrida's theories of "hauntology." Feminism and Popular Culture thus not only considers how contemporary media is being visited by the ghosts of feminism's past, it raises vital questions about what this means for feminism's future.*

*Considering Mediated Texts*

*Thinking Kink*

*The Rhetorical Power of Popular Culture*

*Interrogating Postfeminism*

*Feminism Without Women*

*Gender & Pop Culture*

*Is Popular and Commercial Culture Undermining Women's Rights?*

No matter what brand of feminism one may subscribe to, one thing is indisputable: the role of women in society during the past several decades has changed dramatically, and continues to change in a variety of ways. In *You've Come a Long Way, Baby*, Lilly J. Goren and an impressive group of contributors explore the remarkable advancement achieved by American women in a historically patriarchal social and political landscape, while examining where women stand today and contemplating the future challenges they face worldwide. As comprehensive as it is accessible, *You've Come a Long Way, Baby* appeals to anyone interested in confronting the struggles and celebrating the achievements of women in modern society.

"[Allred] interrogates Beyoncé's music and videos to explore the complicated spaces where racism, sexism, and capitalism collide." —Kirkus Reviews In 2010, Professor Kevin Allred created the university course "Politicizing Beyoncé" to both wide acclaim and controversy. He outlines his pedagogical philosophy in *Ain't I a Diva?*, exploring what it means to build a syllabus around a celebrity. Topics range from a capitalist critique of "Run the World (Girls)" to the politics of self-care found in "Flawless"; Beyoncé's art is read alongside black feminist thinkers including Kimberlé Crenshaw, Octavia Butler, and Sojourner Truth. Combining analysis with classroom anecdotes, Allred attests that pop culture is so much more than a guilty pleasure, it's an access point—for education, entertainment, critical inquiry, and politics. "Proving himself a worthy member of the BeyHive, Kevin Allred takes us on a journey through Beyoncé's greatest hits and expansive career—peeling back their multiple layers to explore gender, race, sexuality, and power in today's modern world. A fun, engaging, and important read for long-time Beyoncé fans and newcomers alike." —Franchesca Ramsey, author of *Well, That Escalated Quickly* "Ain't I a Diva?" explores the phenomenon of Beyoncé while explicitly championing not only her immense talent and grace but what we can learn from it. In this celebration of Beyoncé, and through her, other Black women, Allred is giving us room to be exactly who we are so that maybe we, too, can stop the world then carry on!" —Keah Brown, author of *The Pretty One* "A must-read for any fan of Beyoncé and of fascinating feminist discourse." —Zeba Blay, senior culture writer, HuffPost

From Beyoncé's *Lemonade* to *The Force Awakens* to the 2016 *Ghostbusters* reboot, the entertainment industry seems to be embracing the power of women like never before. But with more feminist content comes more feminist criticism—and it feels as if there's always something to complain about. Dianna E. Anderson's incisive *Problematic* takes on the stereotype of the perpetually dissatisfied feminist. Too often feminist criticism has come to mean seeing only the bad elements of women-centric pop culture and never the good. Anderson suggests that our insistence on feminist ideological purity leads to shallow criticism and ultimately hurts the movement. Instead, she proposes new, more nuanced forms of feminist thought for today's culture, illustrated by examples from across the spectrum of popular music, movies, and TV, including Lena Dunham, Nicki Minaj, and even One Direction. While grounding her inquiry in pop culture media and topics, Anderson draws on concepts of feminist theory to show how we can push for continued cultural change while still acknowledging the important feminist work being done in the pop culture sphere today.

*Feminist Theory and Pop Culture (Second Edition)* examines the theoretical and gendered nature of media, society, gender, and culture through a multi-disciplinary lens. Through a conversation of popular content, the text presents a varied perspective on the ways feminist theory is present in society.

*Nuns, Feminism, and American Postwar Popular Culture*

*Single Women in Popular Culture*

*Women, Politics, and Popular Culture*

*APHRO-ISM*

*Ageing, Popular Culture and Contemporary Feminism*

*Popular Culture, Political Economy and the Death of Feminism*

*How Toxic Callout Culture Is Destroying Feminism*

*Among the theories and ideas the book introduces are mass culture, the Frankfurt School and the culture industry, semiology and structuralism, Marxism, feminism, postmodernism and cultural populism.*

*In this lively, accessible, and provocative collection, Aph and Syl Ko provide new theoretical frameworks on race, advocacy for nonhuman animals, and feminism. Using popular culture as a point of reference for their critiques, the Ko sisters engage in groundbreaking analysis of the compartmentalized nature of contemporary social movements, present new ways of understanding interconnected oppressions, and offer conceptual ways of moving forward expressive of Afrofuturism and black veganism.*

*Feminism has dramatically influenced the way literary texts are read, taught and evaluated. Feminist literary theory has deliberately transgressed traditional boundaries between literature, philosophy and the social sciences in order to understand how gender has been*

*constructed and represented through language. This lively and thought-provoking Companion presents a range of approaches to the field. Some of the essays demonstrate feminist critical principles at work in analysing texts, while others take a step back to trace the development of a particular feminist literary method. The essays draw on a range of primary material from the medieval period to postmodernism and from several countries, disciplines and genres. Each essay suggests further reading to explore this field further. This is the most accessible guide available both for students of literature new to this developing field, and for students of gender studies and readers interested in the interactions of feminism, literary criticism and literature.*

*Gender & Pop Culture provides a foundation for the study of gender, pop culture and media. This comprehensive, interdisciplinary text provides text-book style introductory and concluding chapters written by the editors, seven original contributor chapters on key topics and written in a variety of writing styles, discussion questions, additional resources and more. Coverage includes: - Foundations for studying gender & pop culture (history, theory, methods, key concepts) - Contributor chapters on media and children, advertising, music, television, film, sports, and technology - Ideas for activism and putting this book to use beyond the classroom - Pedagogical Features - Suggestions for further readings on topics covered and international studies of gender and pop culture Gender & Pop Culture was designed with students in mind, to promote reflection and lively discussion. With features found in both textbooks and anthologies, this sleek book can serve as primary or supplemental reading in undergraduate courses across the disciplines that deal with gender, pop culture or media studies. "An important addition to the fields of gender and media studies, this excellent compilation will be useful to students and teachers in a wide range of disciplines. The research is solid, the examples from popular culture are current and interesting, and the conclusions are original and illuminating. It is certain to stimulate self-reflection and lively discussion." Jean Kilbourne, Ed.D., author, feminist activist and creator of the Killing Us Softly: Advertising's Image of Women film series "An ideal teaching tool: the introduction is intellectually robust and orients the reader towards a productive engagement with the chapters; the contributions themselves are diverse and broad in terms of the subject matter covered; and the conclusion helps students take what they have learnt beyond the classroom. I can't wait to make use of it." Sut Jhally, Professor of Communication, University of Massachusetts at Amherst, Founder & Executive Director, Media Education Foundation Adrienne Trier-Bieniek, Ph.D. is currently an assistant professor of sociology at Valencia College in Orlando, Florida. Her first book, Sing Us a Song, Piano Woman: Female Fans and the Music of Tori Amos (Scarecrow, 2013) addresses the ways women use music to heal after experiencing trauma. [www.adriennetrier-bieniek.com](http://www.adriennetrier-bieniek.com) Patricia Leavy, Ph.D. is an internationally known scholar and best-selling author, formerly associate professor of sociology and the founding director of gender studies at Stonehill College. She is the author of the acclaimed novels American Circumstance and Low-Fat Love and has published a dozen nonfiction books including Method Meets Art: Arts-Based Research Practice. [www.patricialeavy.com](http://www.patricialeavy.com)*

*Feminist Theory and Pop Culture*

*Feminism and Pop Culture*

*Feminism, Domesticity and Popular Culture*

*Investigating the Postfeminist Mystique*

*A Feminist Critique*

*Feminism, Femininity and Popular Culture*

*The Collision of BDSM, Feminism and Popular Culture*

The eight essays contained in this book explore the portrayal of women, and various philosophical responses to that portrayal in contemporary post-civil rights society. They bring feminist voices to the conversation about gender and attests to the importance of feminist critique in what is sometimes claimed to be a post-feminist era.

Feminist Theory and Pop Culture synthesizes feminist theory with modern portrayals of gender in media culture. This comprehensive and interdisciplinary text includes an introductory chapter written by the editor as well as nine contributor chapters of original content. Included in the text:

- Historical illustration of feminist theory
- Application of feminist research methods for the study of gender
- Feminist theoretical perspectives such as the male gaze, feminist standpoint theory, Black feminist thought, queer theory, masculinity theory, theories of feminist activism and postfeminism
- Contributor chapters cover a range of topics from Western perspectives on Belly Dance classes to television shows such as GIRLS, Scandal and Orange is the New Black, as well as chapters which discuss gendered media forms like "chick lit", comic books and Western perspectives of non-Western culture in film
- Feminist theory as represented in the different waves of feminism, including a discussion of a fourth wave
- Pedagogical features
- Suggestions for further reading on topics covered
- Discussion questions for classroom use

Feminist Theory and Pop Culture was designed for classroom use and has been written with an eye toward engaging students in discussion. The book's polished perspective on feminist theory juxtaposes popular culture with theoretical perspectives which have served as a foundation for the study of gender. This interdisciplinary text can serve as a primary or supplemental reading in undergraduate or graduate courses which focus on gender, pop culture, feminist theory or media studies. "This excellent anthology grounds feminism as articulated through four waves and features feminists responding to pop culture, while recognizing that popular culture has responded in complicated ways to feminisms. Contributors proffer lucid and engaging critiques of topics ranging from belly dancing through Fifty Shades of Grey, Scandal and Orange is the New Black. This book is a good read as well as an excellent text to enliven and inform in the classroom." Dr. Jane Caputi Professor of Women, Gender and Sexuality Studies and Communication & Multimedia at Florida Atlantic University "Feminist Theory and Pop Culture is destined to be as popular as the culture it critiques. The text plays up the paradoxes of contemporary feminism and requires its readers to ask difficult questions about how and why the popular bring us pleasure. It is a contemporary collection that captures this moment in feminist time with diverse analyses of women's representations across an impressive swath of popular culture. Feminist Theory and Pop Culture is the kind of text that makes me want to redesign my pop culture course. Again." Dr. Ebony A. Utley, Assistant Professor of Communication at California State University-Long Beach, author of Rap and Religion Adrienne Trier-Bieniek, Ph.D. is a professor of sociology at Valencia College in Orlando, Florida. She is the author of Sing Us a Song, Piano Woman: Female Fans and the Music of Tori Amos (Scarecrow 2013) and the co-editor of Gender & Pop Culture: A Text-Reader (Sense 2014). [www.adriennetrier-bieniek.com](http://www.adriennetrier-bieniek.com) Based on a diverse range of texts and sites, including: Bridget Jones, African-American music videos, news coverage, radio shows, the Scream trilogy, Sex and the City and hip hop the authors analyse how different meanings of feminism have been negotiated within popular culture and how popular culture has made sense of feminism.

The Third Edition of The Rhetorical Power of Popular Culture offers students a step-by-step introduction to rhetorical theory and criticism by focusing on the powerful role popular culture plays in persuading us as to what to believe and how to behave. In every chapter, students are introduced to rhetorical theories, presented with current examples from popular culture that relate to the

theory, and guided through demonstrations about how to describe, interpret, and evaluate popular culture texts through rhetorical analysis. Author Deanna Sellnow also provides sample student essays in every chapter to demonstrate rhetorical criticism in practice. This edition's easy-to-understand approach and range of popular culture examples help students apply rhetorical theory and criticism to their own lives and assigned work.

Postfeminism in Context

Culture and Criticism in a "Postfeminist" Age

Final Girls, Feminism and Popular Culture

No Way! Okay, Fine

Islam, Feminism, and Popular Culture

Gender, Culture and Social Change

Feminism in Popular Culture

*This groundbreaking study examines Muslim female superheroes within a matrix of Islamic theology, feminism, and contemporary political discourse. Through a close reading of texts including Ms. Marvel, Qahera, and The 99, Sophia Rose Arjana argues that these powerful and iconic characters reflect independence and agency, reflecting the diverse lives of Muslim girls and women in the world today.*

*Periods in Pop Culture: Menstruation in Film and Television, by Lauren Rosewarne, investigates the portrayals of menstruation in film and television, spotlighting a paradox of a common bodily occurrence still causing controversy, fear, and offense. This is the first book to focus exclusively on media representations of menstruation and to undertake a comprehensive analysis of its depictions.*

*While some have argued that we live in a 'postfeminist' era that renders feminism irrelevant to people's contemporary lives this book takes 'feminism', the source of eternal debate, contestation and ambivalence, and situates the term within the popular, cultural practices of everyday life. It explores the intimate connections between the politics of feminism and the representational practices of contemporary popular culture, examining how feminism is 'made sensible' through visual imagery and popular culture representations. It investigates how popular culture is produced, represented and consumed to reproduce the conditions in which feminism is valued or dismissed, and asks whether antifeminism exists in commodity form and is commercially viable. Written in an accessible style and analysing a broad range of popular culture artefacts (including commercial advertising, printed and digital news-related journalism and commentary, music, film, television programming, websites and social media), this book will be of use to students, researchers and practitioners of International Relations, International Political Economy and gender, cultural and media studies.*

*In this lively, accessible, and provocative collection, Aph and Syl Ko provide new theoretical frameworks on race, advocacy for nonhuman animals, and feminism. Using popular culture as a point of reference for their critiques, the Ko sisters engage in groundbreaking analysis of the compartmentalized nature of contemporary social movements, present new ways of understanding interconnected oppressions, and offer conceptual ways of moving forward expressive of Afrofuturism and black veganism. Book jacket.*

*Death of Feminism?*

*Seal Studies*

*Pin-Up Grrrls*

*The Cambridge Companion to Feminist Literary Theory*

*You've Come A Long Way, Baby*

*Harleys and Hormones*

*Feminism, Sexuality, Popular Culture*

*Single Women in Popular Culture* demonstrates how single women continue to be figures of profound cultural anxiety. Examining a wide range of popular media forms, this is a timely, insightful and politically engaged book, exploring the ways in which postfeminism limits the representation of single women in popular culture.

In a series of essays scrutinizing feminist and post-structuralists positions, Tania Modleski examines "the myth of postfeminism" and its operation in popular culture, especially popular film and cultural studies. (First published in 1991.)

When the mildly kink-themed trilogy *50 Shades of Grey* became popular reading in 2012, the media speculated that feminism was in reverse, as the public went mad over bondage and discipline, domination and submission and sadomasochism (BDSM). The novels provoked academic debate about BDSM and the issues it raises for feminists. Is the female dominant truly powerful or is she just another objectified body? Does lesbian BDSM avoid the problematic nature of heterosexual kink, or is it actually more subject to the "male gaze" of feminist theory? And what is it about kink that has creators of pop culture--from Anne Rice to the producers of *Scrubs*--using it to attract audiences? Examining the tropes of kink in books, TV shows, film and the music industry, this work addresses these and other questions that depictions of BDSM raise for the feminist audience. The author interweaves her own research and experiences in the BDSM scene with the subculture's portrayal in the media.

*Menstruation in Film and Television*

A memoir of pop culture, feminism and feelings

Second Edition