

Inside Popular Film

# Growing up with Audrey Hepburn

Rachel Moseley



# Growing Up With Audrey Hepburn Text Audience Resonance

**Rachel Moseley**



## **Growing Up With Audrey Hepburn Text Audience Resonance:**

*Growing Up With Audrey Hepburn* Rachel Moseley, 2002 Growing up with Audrey Hepburn is the first full length academic study of one of the most loved stars of Hollywood cinema A study of both Hepburn's star persona and films it is also an audience study using interviews to explore accounts given by British women who have admired her in the 1950s and 1960s and more recently in the 1990s

*The SAGE Handbook of Identities* Margaret Wetherell, Chandra Talpade Mohanty, 2010-03-23 Overall its breaking of disciplinary isolation enhancing of mutual understanding and laying out of a transdisciplinary platform makes this Handbook a milestone in identity studies Sociology Increasingly identities are the site for interdisciplinary initiatives and identity research is at the heart of many transdisciplinary research centres around the world No single social science discipline owns identity research which makes it a difficult topic to categorize The SAGE Handbook of Identities systematizes this complex field by incorporating its interdisciplinary character to provide a comprehensive overview of its themes in contemporary research while still acknowledging the historical and philosophical significance of the concept of identity Drawing on a global scholarship the Handbook has four parts Frameworks presents the main theoretical and methodological perspectives in identities research Formations covers the major formative forces for identities such as culture globalisation migratory patterns biology and so on Categories reviews research on the core social categories central to identity such as ethnicity gender sexuality disability and intersections between these Sites and Context develops a series of case studies of crucial sites and contexts where identity is at stake such as social movements relationships work places and citizenship

**In the Limelight and Under the Microscope** Diane Negra, Su Holmes, 2011-03-17 This timely collection explores the politics of female celebrity across a range of contemporary and historical media contexts Amidst concerns about the apparent decline in the currency of modern fame famous for being famous as well as debates about the shifting parameters of public private visibility it is female celebrities who are positioned as the most active discursive terrain This collection seeks to interrogate such phenomena by forging a greater conceptual theoretical and historical dialogue between celebrity studies and critical gender studies It takes as its starting point the understanding that female celebrity is a particularly fraught cultural phenomenon with ideological and industrial implications that warrant careful scrutiny In moving across case studies from the 19th century to the present day this book works from the assumption that the case study should play a crucial role in generating debate about the dialogue between past and present and the individual essays seek to reflect this spirit of enquiry

*Female Football Fans* C. Dunn, 2014-04-18 Most sociological work on football fandom has focused on the experience of men and it usually talks about alcohol fighting and general hooliganism This book shows that there are some unique facets of female experience and fascinating negotiations of identity within the male dominated world of men's professional football

**'Guilty Pleasures'** Alice Guilluy, 2021-11-04 In *Guilty Pleasures* Alice Guilluy examines the reception of contemporary Hollywood romantic comedy by European audiences

She offers a new look at the romantic comedy genre through a qualitative study of its consumption by actual audiences. In doing so she attempts to challenge traditional critiques of the genre as trite escapism at best and dangerous guilty pleasure at worst. Despite this cultural anxiety little work has been done on the genre's real audiences. Guilluy addresses this gap by presenting the results of a major qualitative study of the genre's reception based on interview research with rom com viewers in Britain, France, and Germany, focusing on *Sweet Home Alabama* (2002, dir. Andy Tennant). Throughout the interviews participants attempted to distance themselves from what they described as the typical rom com viewer: the uneducated, gullible, overly emotional American woman. Guilluy calls this fantasy figure the phantom spectatrix. Guilluy complements this with a critical examination of the press reviews of the 20 biggest grossing rom coms at the worldwide box office in order to contextualise the findings of her audience research.

Some Kind of Mirror Amanda Konkle, 2019-02-04 Although she remains one of the all-time most recognizable Hollywood icons, Marilyn Monroe has seldom been ranked among the greatest actors of her generation. Critics have typically viewed her film roles as mere extensions of her sexpot star persona. Yet this ignores both the subtle variations between these roles and the acting skill that went into the creation of Monroe's public persona. *Some Kind of Mirror* offers the first extended scholarly analysis of Marilyn Monroe's film performances, examining how they united the contradictory discourses about women's roles in 1950s America. Amanda Konkle suggests that Monroe's star persona resonated with audiences precisely because it engaged with the era's critical debates regarding femininity, sexuality, marriage, and political activism. Furthermore, she explores how Monroe drew from the techniques of Method acting and finely calibrated her performances to better mirror her audience's anxieties and desires. Drawing both from Monroe's filmography and from 1950s fan magazines, newspaper reports, and archived film studio reports, *Some Kind of Mirror* considers how her star persona was coauthored by the actress, the Hollywood publicity machine, and the fans who adored her. It is about why 1950s America made Monroe a star, but it is also about how Marilyn defined an era.

Chick Flicks Suzanne Ferriss, Mallory Young, 2008-03-03 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

**The SAGE Handbook of Film Studies** James Donald, Michael Renov, 2008-04-16 Written by a team of veteran scholars and exciting emerging talents The SAGE Handbook of Film Studies maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions It reflects on the field's dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments

**When Broadway Was the Runway** Marlis Schweitzer, 2011-08-19 Selected by Choice magazine as an Outstanding Academic Title for 2009 When Broadway Was the Runway explores the central and largely unacknowledged role of commercial Broadway theater in the birth of modern American fashion and consumer culture Long before Hollywood's red carpet spectacles Broadway theater introduced American women to the latest styles At the beginning of the twentieth century theater impresarios captured the imagination of their largely female patrons by transforming the stage into a glorious site of consumer spectacle Theater historian Marlis Schweitzer examines how these impresarios presented the dresses actresses wore onstage as well as the jewelry and hairstyles they chose as commodities that were available for purchase in nearby department stores and salons The Merry Widow Hat designed for the hit operetta of the same name sparked an international craze and the dancer Irene Castle became a fashion celebrity when she anticipated the flapper look of the 1920s by nearly a decade Not only were the latest styles onstage but advertisements appeared throughout theaters in programs and on the curtains while magazines such as Vogue vied for the rights to publish theatrical costume sketches and Harper's Bazaar enticed readers with photo spreads of actresses in couture This combination of spectatorship and consumption was a crucial step in the formation of a mass market for consumer goods and the rise of the cult of celebrity Through historical analysis and dozens of early photographs and illustrations Schweitzer aims a spotlight at the cultural and economic convergence of the theater and fashion industries in the United States

**Television for Women** Rachel Moseley, Helen Wheatley, Helen Wood, 2016-11-10 Television for Women brings together emerging and established scholars to reconsider the question of television for women In the context of the 2000s when the potential meanings of both terms have expanded and changed so significantly in what ways might the concept of programming addressed explicitly to a group identified by gender still matter The essays in this collection take the existing scholarship in this field in significant new directions They expand its reach in terms of territory looking beyond for example the paradigmatic Anglo American axis and

also historical span Additionally whilst the influential methodological formation of production text and audience is still visible here the new research in Television for Women frequently reconfigures that relationship The topics included here are far reaching from television as material culture at the British exhibition in the first half of the twentieth century women s roles in television production past and present to popular 1960s television such as *The Liver Birds* and in the twenty first century highly successful programmes including *Orange Is the New Black* *Call the Midwife* *One Born Every Minute* and *Wanted Down Under* This book presents ground breaking research on historical and contemporary relationships between women and television around the world and is an ideal resource for students of television media and gender studies The Television Genre Book Glen Creeber, 2015-08-16 Genre is central to understanding the industrial context and visual form of television This new edition of the key textbook on television genre brings together leading international scholars to provide an accessible and comprehensive introduction to the debates issues and concerns of the field Structured in eleven sections *The Television Genre Book* introduces the concept of genre itself and how it has been understood in television studies and then addresses the main televisual genres in turn drama soap opera comedy news documentary reality television children s television animation and popular entertainment This third edition is illustrated throughout with case studies of classic and contemporary programming from each genre ranging from *The Simpsons* to *Buffy the Vampire Slayer* and from *Monty Python s Flying Circus* to *Who Wants to be a Millionaire* It also features new case studies on contemporary shows including *The Only Way Is Essex* *Homeland* *Game of Thrones* *Downton Abbey* *Planet Earth* *Grey s Anatomy* and *QVC* and new chapters covering topics such as constructed reality travelogues telefantasy stand up comedy the panel show 24 hour news Netflix and video on demand *Stars, Fans, and Consumption in the 1950s* Sumiko Higashi, 2014-12-17 As the leading fan magazine in the postwar era *Photoplay* constructed female stars as social types who embodied a romantic and leisured California lifestyle Addressing working and lower middle class readers who were prospering in the first mass consumption society the magazine published not only publicity stories but also beauty secrets fashion layouts interior design tips recipes advice columns and vacation guides Postwar femininity was constructed in terms of access to commodities in suburban houses as the site of family togetherness As the decade progressed however changing social mores regarding female identity and behavior eroded the relationship between idolized stars and worshipful fans When the magazine adopted tabloid conventions to report sex scandals like the Debbie Eddie Liz affair stars were demystified and fans became scandal mongers But the construction of female identity based on goods and performance that resulted in unstable fragmented selves remains a legacy evident in postmodern culture today *Screening Scarlett Johansson* Janice Loreck, Whitney Monaghan, Kirsten Stevens, 2019-12-03 *Screening Scarlett Johansson* Gender Genre Stardom provides an account of Johansson s persona work and stardom extending from her breakout roles in independent cinema to contemporary blockbusters to her self parodying work in science fiction *Screening Scarlett Johansson* is more than an account of Johansson s career it positions Johansson as a point of

reference for interrogating how femininity sexuality identity and genre play out through a contemporary woman star and the textual manipulations of her image The chapters in this collection cast a critical eye over the characters Johansson has portrayed the personas she has inhabited and how the two intersect and influence one another They draw out the multitude of meanings generated through and inherent to her performances specifically looking at processes of transformation metamorphosis and self deconstruction depicted in her work *Hollywood Catwalk* Tamar Jeffers McDonald,2010-06-22 The High School outsider takes off her glasses puts on a dress and becomes the Prom Queen the dowdy woman has her hair done buys some chic new clothes and starts to attract the men Cinderella and Pygmalion stories still provide inspiration for the plots of Hollywood romantic comedies dramas and even action films Their perennial use prompts a series of questions is for example male agency necessary to effect the transformation or can the woman change herself Can she ever change him Most pressing what do these images of change and transformation of improvement and transcendence tell us the viewers about what we should be doing Investigating these questions this book examines a key but frequently overlooked aspect of film style the costume Across all the films discussed costume and the body it covers becomes the crucial element in the transformation scene exemplifying the before and after of the successful change Exploring the fantasies of transcendence and transformation sold through these films and exemplified in the costumes this book examines *Calamity Jane* *Midnight Cowboy* *Clueless* *The Long Kiss Goodnight* *The Devil Wears Prada* and many other examples from both classic and contemporary Hollywood **Costume, Makeup, and Hair** Adrienne L. McLean,2016-10-07 Movie buffs and film scholars alike often overlook the importance of makeup artists hair stylists and costumers With precious few but notable exceptions creative workers in these fields have received little public recognition even when their artistry goes on to inspire worldwide fashion trends From the acclaimed *Behind the Silver Screen* series *Costume Makeup and Hair* charts the development of these three crafts in the American film industry from the 1890s to the present Each chapter examines a different era in film history revealing how the arts of cinematic costume makeup and hair have continually adapted to new conditions making the transitions from stage to screen from monochrome to color and from analog to digital Together the book s contributors give us a remarkable glimpse into how these crafts foster creative collaboration and improvisation often fashioning striking looks and ingenious effects out of limited materials *Costume Makeup and Hair* not only considers these crafts in relation to a wide range of film genres from sci fi spectacles to period dramas but also examines the role they have played in the larger marketplace for fashion and beauty products Drawing on rare archival materials and lavish color illustrations this volume provides readers with both a groundbreaking history of film industry labor and an appreciation of cinematic costume makeup and hairstyling as distinct art forms Surrogacy and the Reproduction of Normative Family on TV Lulu Le Vay,2019-05-23 This book examines the proliferation of surrogacy storylines on TV exploring themes of infertility motherhood parenting and family It investigates how despite reproductive technologies ability to flex contours of family the shows narratives work to

uphold the white heterosexual genetically reproduced family as the ideal In dialogue with responses from a range of female viewers both mothers and non mothers the book scrutinises the construction of family ideology on television with studies including Coronation Street 1960 present Giuliana is homosexuality only acceptable when it echoes heterosexual norms Are female characters only fulfilled when they are genetic mothers Does heterosexual romance override technology in the cure for infertility While the answers to these questions may suggest that television still conforms to heteronormative narratives this book importantly demonstrates that audiences desire alternative happy endings that show infertile female characters more positively and recognise alternative kinship formations as meaningful **Talking with Television** Helen Wood, 2009

Television talk shows have fueled debates about television's faltering role as a medium for social interaction but this book points out that many viewers don't just absorb the shows they react to them and even talk back to their televisions By observing and analyzing the daily viewing habits of a dozen women viewers Helen Wood interprets these experiences as daily rituals of self reflexivity focusing on the performance of gender as a doubling of place in contemporary conditions of modernity Directly challenging the fundamental assumption that new media forms are uniquely interactive Talking with Television reveals that televisual styles particularly talk based TV have always sought to encourage a participatory relationship with viewers at home Femininity in the Frame Melanie Bell, 2009-11-30

It's widely assumed that Britain in the 1950s experienced a return to traditional gender roles Popular cinema has typically been seen to represent this era through the dominant image of the happy housewife Femininity in the Frame is a sharply observant account of how British cinema engaged with femininity and women's roles during this important period Written in a lively and accessible manner it challenges received understandings arguing that the period was marked by social unease and anxiety about gender roles and femininity with much British cinema producing ambiguous messages about feminine identities and the role of women Through analysing marginalized figures such as prostitutes criminals and femmes fatales and addressing central themes notably sexuality marriage and female friendship Melanie Bell examines how British popular cinema imagined and constructed femininity in this era of rapid social and cultural change She draws together sources ranging from official reports to film reviews with case studies of films across genres including The Perfect Woman Young Wives Tale The Weak and the Wicked and A Town Like Alice to show how new ideas and understandings of femininity were seeping into the cultural imagery at this time She demonstrates how such films expressed proto feminist ideas and how they ultimately explored new forms of femininity in a manner that has not until now been recognised **Screening the Past** Pam

Cook, 2004-08-02 From Mildred Pierce and Brief Encounter to Raging Bull and In the Mood for Love this lively and accessible collection explores film culture's obsession with the past offering searching and provocative analyses of a wide range of titles Screening the Past engages with current debates about the role of cinema in mediating history through memory and nostalgia suggesting that many films use strategies of memory to produce diverse forms of knowledge which challenge



established ideas of history and the traditional role of historians Classic essays sit side by side with new research contextualized by introductions which bring them up to date and provide suggestions for further reading as the work of contemporary directors such as Martin Scorsese Kathryn Bigelow Todd Haynes and Wong Kar wai is used to examine the different ways they deploy creative processes of memory Pam Cook also investigates the recent history of film studies reviewing the developments that have culminated in the exciting if daunting present moment The result is a rich and stimulating volume that will appeal to anyone with an interest in cinema memory and identity

**The Politics of Being a Woman** H. Savigny, H. Warner, 2015-01-08 What does it mean to be a woman in the 21st century The feminist movement has a long and rich history but is its time now passed This edited collection is driven by the question why is feminism viewed by some we would add a majority as outdated no longer necessary and having achieved its goals and what role have the media played in this

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