

## Cupcakes Pinterest And Ladyporn Feminized Popular Culture In The Early Twenty First Century Feminist Media Studies

Communication Perspectives on Popular Culture contains all new writings from many important established scholars as well as brilliant young scholars in the communication field. Contributors explore new and emerging ways to approach popular culture – from case studies to emerging theories – as they examine how popular culture, media, and communication influence our everyday lives.

Feminists have long recognized the significance of the media as a site for the expression of - or challenges to - existing constructions of gender. In this broad-ranging analysis, Liesbet van Zoonen explores the ways in which feminist theory and research contribute to the fuller understanding of the multiple roles of the media in the construction of gender in contemporary societies. The text initially outlines some major themes in feminist media studies and the ways in which they offer specific models for understanding the media. The author goes on to examine the key questions posed by a gendered approach within communication and cultural studies. Issues explored include: theories of transmission, representation, construction and discourse; the structures of media organization and production; the analysis of media representations through content analysis and semiotics; the contradictions of the gendered image as spectacle; new approaches to understanding the audience and the politics of media reception; and the potential of feminist and interpretive research strategies.

Since its invention, television has been one of the biggest influences on American culture. Through this medium, multiple visions and disparate voices have attempted to stake a place in viewer consumption. Yet even as this programming supposedly reflects characteristics of the general American populace, television-generated images are manipulated and contradictory, predicated by the various economic, political, and cultural forces placed upon it. In *Shaded Lives*, Beretta Smith-Shomade sets out to dissect images of the African American woman in television from the 1980s. She calls their depiction "binaristic," or split. African American women, although an essential part of television programming today, are still presented as distorted and deviant. By closely examining the television texts of African-American women in comedy, music video, television news and talk shows (Oprah Winfrey is highlighted), Smith-Shomade shows how these voices are represented, what forces may be at work in influencing these images, and what alternate ways of viewing might be available. Smith-Shomade offers critical examples of where the sexist and racist legacy of this country collide with the cultural strength of Black women in visual and real-lived culture. As the nation's climate of heightened racial divisiveness continues to relegate the representation of Black women to depravity and display, her study is not only useful, it is critical.

*Legitimizing Television: Media Convergence and Cultural Status* explores how and why television is gaining a new level of cultural respectability in the 21st century. Once looked down upon as a "plug-in drug" offering little redeeming social or artistic value, television is now said to be in a creative renaissance, with critics hailing the rise of Quality series such as *Mad Men* and *30 Rock*. Likewise, DVDs and DVRs, web video, HDTV, and mobile devices have shifted the longstanding conception of television as a household appliance toward a new understanding of TV as a sophisticated, high-tech gadget. Newman and Levine argue that television's growing prestige emerges alongside the convergence of media at technological, industrial, and experiential levels. Television is permitted to rise in respectability once it is connected to more highly valued media and audiences. Legitimation works by denigrating "ordinary" television associated with the past, distancing the television of the present from the feminized and mass audiences assumed to be inherent to the "old" TV. It is no coincidence that the most validated programming and technologies of the convergence era are associated with a more privileged viewership. The legitimization of television articulates the medium with the masculine over the feminine, the elite over the mass, reinforcing cultural hierarchies that have long perpetuated inequalities of gender and class. *Legitimizing Television* urges readers to move beyond the question of taste—whether TV is "good" or "bad"—and to focus instead on the cultural, political, and economic issues at stake in television's transformation in the digital age.

Media discourse is changing at an unprecedented rate. This book presents the most recent stylistic frameworks exploring different and changed forms of media. The volume collates recent and emerging research in the expanding field of media stylistics, featuring a variety of methods, multimodal source material, and a broad range of topics. From Twitter and Zooniverse to Twilight and Mommy Blogs, the volume maps out new intellectual territory and showcases a huge scope, neatly drawn together by leading scholars Helen Ringrow and Stephen Pihlaja. Contributors write on topics that challenge the traditional notions and conceptualisations of "media" and the consequences of technological affordances for the development of media production and consumption. There is a particular focus on the ways in which contemporary media contexts complicate and challenge traditional media models, and offer new and unique ways of approaching discourse in these contexts.

A new preface updates this richly detailed look at the major role sport played in shaping Pittsburgh's black community from the Roaring Twenties through the Korean War. Rob Ruck reveals how sandlot, amateur, and professional athletics helped black Pittsburgh realize its potential for self-organization, expression, and creativity.

A revealing look at the pleasure we get from hating figures like politicians, celebrities, and TV characters, showcased in approaches that explore snark, hate-watching, and trolling. The work of a fan takes many forms: following a favorite celebrity on Instagram, writing steamy fan fiction fantasies, attending meet-and-greets, and creating fan art as homages to adored characters. While fandom that manifests as feelings of like and love are commonly understood, examined less frequently are the equally intense, but opposite feelings of dislike and hatred. Disinterest. Disgust. Hate. This is anti-fandom. It is visible in many of the same spaces where you see fandom: in the long lines at ComicCon, in our politics, and in numerous online forums like Twitter, Tumblr, Reddit, and the ever dreaded comments section. This is where fans and fandoms debate and discipline. This is where we love to hate. *Anti-Fandom*, a collection of 15 original and innovative essays, provides a framework for future study through theoretical and methodological exemplars that examine anti-fandom in the contemporary digital environment through gender, generation, sexuality, race, taste, authenticity, nationality, celebrity, and more. From hatewatching *Girls* and *Here Comes Honey Boo Boo* to trolling celebrities and their characters on Twitter, these chapters ground the emerging area of anti-fan studies with a productive foundation. The book demonstrates the importance of constructing a complex knowledge of emotion and media in fan studies. Its focus on the pleasures, performances, and practices that constitute anti-fandom will generate new perspectives for understanding the impact of hate on our identities, relationships, and communities.

Cupcakes, Pinterest, and Ladyporn Feminized Popular Culture in the Early Twenty-First Century University of Illinois Press

Explores how the suffering of African American women has been minimized and obscured in U.S. culture.

From the first European encounters with Native American women to today's crisis of sexual assault, *The Oxford Handbook of American Women's and Gender History* boldly interprets the diverse history of women and how ideas about gender shaped their access to political and cultural power in North America. Over twenty-nine chapters, this handbook illustrates how women's and gender history can shape how we view the past, looking at how gender influenced people's lives as they participated in migration, colonialism, trade, warfare, artistic production, and community building. Theoretically cutting edge, each chapter is alive with colorful historical characters, from young Chicanas transforming urban culture, to free women of color forging abolitionist doctrines, Asian migrant women defending the legitimacy of their marriages, and transwomen fleeing incarceration. Together, their lives constitute the history of a continent. Leading scholars across multiple generations demonstrate the power of innovative research to excavate a history hidden in plain sight. Scrutinizing silences in the historical record, from the inattention to enslaved women's opinions to the suppression of Indian women's involvement in border diplomacy, the authors challenge the nature of historical evidence and remap what counts in our interpretation of the past. Together and separately, these essays offer readers a deep understanding of the variety and centrality of women's lives to all dimensions of the American past, even as they show that the boundaries of "women," "American," and "history" have shifted across the centuries.

The days of boom and bubble are over, and the time has come to understand the long-term economic reality. Although the Great Recession officially ended in June 2009, hopes for a new phase of rapid economic expansion were quickly dashed. Instead, growth has been slow, unemployment has remained high, wages and benefits have seen little improvement, poverty has increased, and the trend toward more inequality of incomes and wealth has continued. It appears that the Great Recession has given way to a period of long-term anemic growth, which Foster and McChesney aptly term the Great Stagnation. This incisive and timely book traces the origins of economic stagnation and explains what it means for a clear understanding of our current situation. The authors point out that increasing monopolization of the economy—when a handful of large firms dominate one or several industries—leads to an over-abundance of capital and too few profitable investment opportunities, with economic stagnation as the result. Absent powerful stimuli to investment, such as historic innovations like the automobile or major government spending, modern capitalist economies have become increasingly dependent on the financial sector to realize profits. And while financialization may have provided a temporary respite from stagnation, it is a solution that cannot last indefinitely, as instability in financial markets over the last half-decade has made clear.

*Producing Women* examines the ways femininity is produced through new media. Michele White considers how women are constructed, produce themselves as subjects, form vital production cultures on sites like Etsy, and deploy technological processes to reshape their identities and digital characteristics. She studies the means through which women market traditional female roles, are viewed, and produce and restructure their gendered, raced, eroticized, and sexual identities. Incorporating a range of examples across numerous forms of media—including trash the dress wedding photography, Internet how-to instructions about zombie walk brides, nail polish blogging, DIY crafting, and reborn doll production—*Producing Women* elucidates women's production cultures online, and the ways that individuals can critically study and engage with these practices.

The Kardashian family is a contemporary cultural touchstone, recognizable throughout the world connoting warrantless celebrity, voluptuous beauty, and social media savviness. Amanda Scheiner McClain explores the Kardashians' brand and celebrity via narrative discourse analyses of their hit reality television series, *Keeping Up with the Kardashians*, social media utilization, and popular press coverage. This triangulated study allows insight into contemporaneous American culture: societal norms, values, and ideologies, as well as structural and cultural aspects of cross-platform brand creation. The television series examination finds intrinsic paradoxes of sexuality/conservatism, family/business, beauty/unhappiness, narcissism/celebrity, intimate/transgressiveness, and traditional/nontraditional gender roles, as well as materialism and public vs. private spheres themes. In addition, a study of the Kardashian blogs and Twitter use finds that their careful participation amplifies celebrity and unifies the overall brand into a single, sellable image across media. Through interactive media and just being themselves, the Kardashians renovate banal status updates and hackneyed reality television into character-constructing building blocks of brand, celebrity, and profits.

This book explores the controversial social media practices engaged in by girls and young women, including sexual self-representations on social network sites, sexting, and self-harm vlogs. Informed by feminist media and cultural studies, Dobson delves beyond alarmist accounts to ask what it is we really fear about these practices.

What is expertise? In the arts, or cultural work, the experts in this area are commonly regarded to be art critics, dealers or intermediaries. Why are they considered experts? What about the expertise of the artists or cultural workers themselves? This book provides a much-needed account of the concept of expertise in cultural work, providing new insights into the individual experiences of cultural workers and the role of social media in their creative practice and development of expertise. It also explores the potential reasons for inequalities in the sector which centre not only on protected characteristics such as class, gender and race, but increasingly the digital divide. Drawing on interviews with cultural workers and an innovative social media analysis, this book highlights the characteristics of aesthetic expertise in production – the practical skills cultural workers hone and deploy over years of training and creative practice. This is a new take on aesthetic expertise, which is traditionally associated with those involved in the judgement of culture, such as critics, dealers and intermediaries. The book highlights how social media platforms both enable and constrain the development of practical aesthetic expertise, and the platforms'



role in the mediation of the cultural object online. Finally, the book interrogates the power dimensions of expertise, focusing primarily on gender. Drawing on the work of Pierre Bourdieu, it explores how opportunities to develop aesthetic expertise, and the ability to use social media platforms to signal that expertise, are not available to everyone. In this sense, the book adds new perspectives to the growing body of work on inequalities in the creative and cultural industries, as well as scholarship on social media and creative work. The book concludes with the argument that the term 'expertise' needs to be problematised and reclaimed by those who are not equally represented in the cultural industries, using gender as a case in point.

This book is the first to offer explicitly feminist views on the shared histories of the advertising industry and women's movement. Contributors consider the ways advertisers encode race, ethnicity, gender, and heteronormativity into advertising practices and messages, as well as the ways intersectional audiences and consumers resist.

The 'demotic turn' is a term coined by Graeme Turner to describe the increasing visibility of the 'ordinary person' in the media today. In this dynamic and insightful book he explores the 'whys' and 'hows' of the 'everyday' individual's willingness to turn themselves into media content through: · Celebrity culture, · Reality TV, · DIY websites, · Talk radio, · User-generated materials online. Initially proposed in order to analyse the pervasiveness of celebrity culture, this book further develops the idea of the demotic turn as a means of examining the common elements in a range of 'hot spots' in debates within media and cultural studies today. Refuting the proposition that the demotic turn necessarily carries with it a democratising politics, this book examines the political and cultural function of the demotic turn in media production and consumption across the fields of reality TV, print and electronic news and current affairs journalism, citizen and online journalism, talk radio, and user-generated content online. It examines these fields in order to outline a structural shift in what the western media has been doing lately, and to suggest that these media activities represent something much more fundamental than contemporary media fashion.

This book explores the discourse of authenticity on the popular social media platform YouTube. It investigates how popular users negotiate their identity and discursively portray themselves as authentic in their videos. In so doing, it adds to the development of new perspectives on social media communication and offers an outlook on issues concerning the complexities of contemporary identity practices. Starting from the premise that authenticity is a discursive construction, the study adopts a linguistics-based approach and relies on a hybrid methodological toolkit that draws on the analytical tools provided by Social Media Critical Discourse Studies (SM-CDS), a newly-introduced framework comprised of different but interconnected levels of description. The volume presents three case studies which investigate the discursive and rhetorical strategies used by well-known users in order to come across as authentic. Videos produced by popular content creators belonging to different communities of practice (scientists, stay-at-home mothers, and makeup artists) are explored. The analysis reveals that they share a common set of identity characteristics, a common core of authentic traits famous YouTubers conventionally display to discursively depict themselves as genuine and credible.

The Afterlife of the Shoah in Central and Eastern European Cultures is a collection of essays by literary scholars from Germany, the US, and Central Eastern Europe offering insight into the specific ways of representing the Shoah and its aftereffects as well as its entanglement with other catastrophic events in the region. Introducing the conceptual frame of postcatastrophe, the collected essays explore the discursive and artistic space the Shoah occupies in the countries between Moscow and Berlin. Postcatastrophe is informed by the knowledge of other concepts of "post" and shares their insight into forms of transmission and latency; in contrast to them, explores the after-effects of extreme events on a collective, aesthetic, and political rather than a personal level. The articles use the concept of postcatastrophe as a key to understanding the entangled and conflicted cultures of remembrance in postsocialist literatures and the arts dealing with events, phenomena, and developments that refuse to remain in the past and still continue to shape perceptions of today's societies in Eastern Europe. As a contribution to memory studies as well as to literary criticism with a special focus on Shoah remembrance after socialism, this book is of great interest to students and scholars of European history, and those interested in historical memory more broadly.

In Mothering through Precarity Julie A. Wilson and Emily Chivers Yochim explore how working- and middle-class mothers negotiate the difficulties of twenty-first-century mothering through their everyday engagement with digital media. From Facebook and Pinterest to couponing, health, and parenting websites, the women Wilson and Yochim study rely upon online resources and communities for material and emotional support. Feeling responsible for their family's economic security, these women often become "mamapreneurs," running side businesses out of their homes. They also feel the need to provide for their family's happiness, making successful mothering dependent upon economic and emotional labor. Questioning these standards of motherhood, Wilson and Yochim demonstrate that mothers' work is inseparable from digital media as it provides them the means for sustaining their families through such difficulties as health scares, underfunded schools, a weakening social safety net, and job losses.

Food Blogs, Postfeminism, and the Communication of Expertise: Digital Domesticity examines how and why women use blogs to build successful digital brands in the arena of domestic food preparation, purchase, and consumption. Food blogging is big business, and cooking dinner has transformed from domestic drudgery into creative personal expression. What impact is all this discourse about food, cooking, and eating having on the women who create and consume these conversations? Alane L. Presswood examines how and why women use blogs to build successful digital brands in the arena of domestic food preparation, purchase, and consumption. The relationships between individual brands, reader communities, and sociocultural trends are clarified via a systematic exploration of the strategies employed to create bonded, affective relationships on social media platforms. These food bloggers and their audiences illustrate how the capabilities of networked digital platforms both enable and constrain women as public

communicators in ways that were impossible in previous media forms and how women relate to domesticity in a postfeminist American media culture. Scholars of communication, media studies, gender studies, and food studies will find this book particularly useful.

With its unconventional yet highly effective approach, *How Does Earth Work?* demonstrates the process of science as a vehicle for investigating physical geology. Smith and Pun connect readers to the evidence behind the facts, instead of reproducing known facts—sparking interest in how science is practiced and how we know what we know. Like geology detectives, readers learn to think through the scientific process and uncover evidence that explains Earth's mysteries. Chapters open with an essay that places a curious investigator in a realistic field or lab setting to observe and ask questions about geological phenomena. Integrated real-world connections link topics to issues of societal concern or relevant experience to increase appreciation of the value of discovering science; and annotated illustrations with thoughtful descriptions help readers observe the hypotheses presented. *Why Study Earth?* Minerals: Building Blocks of the Planet; Rocks and Rock-Forming Processes; Formation of Magma and Igneous Rocks; Formation of Sediment and Sedimentary Rocks; Formation of Metamorphic Rocks; Earth Materials as Time Keepers; Journey to the Center of Earth; Making Earth; Motion Inside Earth; Deformation of Rocks; Global Tectonics: Plates and Plumes; Tectonics and Surface Relief; Soil Formation and Landscape Stability; Mass Movements: Landscapes in Motion; Streams: Flowing Water Shapes the Landscape; Water Flowing Underground; Glaciers: Cold-Climate Sculptors of Continents; Shorelines: Changing Landscapes Where Land Meets Sea; Wind: A Global Geologic Process; Global Warming: Real-time Change in the Earth System. *MARKET: An interesting reference for anyone interested in learning more about Earth's processes.*

"*HER STORIES* provides an in-depth history of the production and reception of the daytime soap opera in the U.S. It offers a detailed view of the genre's life span—from its move from radio to television in the middle of the 20th century to its supposed demise (but continued afterlife) in the beginning of the 21st century. Soap operas have traditionally been considered a women's genre and thus marginal to the formation of television industry. Elana Levine reclaims the foundational role of soap operas in US television history. Levine begins by tracing how soap opera transitioned from a radio to a TV genre from the 1940s through the 1960s, focusing on how the American TV industry used the genre to hone TV production and storytelling techniques, as well as to develop the medium's commercial viability. With viewers imagined as white middle-class housewives, soaps interrogated stories of family life and marriage, purporting to serve as therapy for women struggling to cope with their home lives. Levine shows how early soaps offered real recognition of the challenges and dissatisfactions of the heterosexual nuclear family ideal, but failed to connect that unhappiness to structural forces. Next, the book turns to the boom years of daytime soaps on US broadcast network television, from the 1960s through the 1980s. Early soaps had been funded by a single sponsor-owner—for example, Procter & Gamble—but the rising popularity of daytime soaps allowed for experimentation with other funding models: ABC's first soap, *General Hospital*, was funded by participation advertising, which left more editorial power in the hands of the network. This then altered the relationship between soap writers and broadcast networks, allowing for technological shifts, evolving visual and aural norms, new narrative strategies—including comedy and recapping—and greater representation and engagement with social issues. Finally, Levine examines the slow decline of soaps from the 1980s to today. Shifting notions of the imagined audience for soaps, as well as changing technologies for recording and watching TV, have led the industry to cast soap audiences in derogatory gendered, raced, and classed terms—old, low-income, and non-white, and therefore undesirable for advertisers. Levine argues that, desperate for viewers, soaps in the 2000s turned to exploitative treatment of social difference in a way that, for her, undermines the genre's history. *HER STORIES* is accessibly written and will appeal to scholars and students in TV and media studies, women's studies, American studies, and cultural studies"—

The question of why we laugh (or don't laugh) has intrigued scholars since antiquity. This book contributes to that debate by exploring how we evaluate screen comedy. What kinds of criteria do we use to judge films and TV shows that are meant to be funny? And what might that have to do with our social and cultural backgrounds, or with wider cultural ideas about film, TV, comedy, quality and entertainment? The book examines these questions through a study of audience responses posted to online facilities such as Twitter, Facebook, review sites, blogs and message boards. Bore's analysis of these responses considers a broad range of issues, including how audiences perceive the idea of "national" comedy; what they think of female comedians; how they evaluate romcoms, sitcoms and web comedy; what they think is acceptable to joke about; what comedy fans get excited about; how fans interact with star comedians; and what comedy viewers really despise. The book demonstrates some of the ways in which we can adapt theories of humour and comedy to examine the practices of contemporary screen audiences, while offering new insights into how they negotiate the opportunities and constrictions of different online facilities to share their views and experiences.

An explanation of the digital practices of the black Internet From BlackPlanet to #BlackGirlMagic, *Distributed Blackness* places blackness at the very center of internet culture. André Brock Jr. claims issues of race and ethnicity as inextricable from and formative of contemporary digital culture in the United States. *Distributed Blackness* analyzes a host of platforms and practices (from Black Twitter to Instagram, YouTube, and app development) to trace how digital media have reconfigured the meanings and performances of African American identity. Brock moves beyond widely circulated deficit models of respectability, bringing together discourse analysis with a close reading of technological interfaces to develop nuanced arguments about how "blackness" gets worked out in various technological domains. As Brock demonstrates, there's nothing niche or subcultural about expressions of blackness on social media: internet use and practice now set the terms for what constitutes normative participation. Drawing on critical race theory, linguistics, rhetoric, information studies, and science and technology studies, Brock tabs between black-dominated technologies, websites, and social media to build a set of



black beliefs about technology. In explaining black relationships with and alongside technology, Brock centers the unique joy and sense of community in being black online now. Cuteness is one of the most culturally pervasive aesthetics of the new millennium and its rapid social proliferation suggests that the affective responses it provokes find particular purchase in a contemporary era marked by intensive media saturation and spreading economic precarity. Rejecting superficial assessments that would deem the ever-expanding plethora of cute texts trivial, *The Aesthetics and Affects of Cuteness* directs serious scholarly attention from a variety of academic disciplines to this ubiquitous phenomenon. The sheer plasticity of this minor aesthetic is vividly on display in this collection which draws together analyses from around the world examining cuteness's fundamental role in cultural expressions stemming from such diverse sources as military cultures, high-end contemporary art worlds, and animal shelters. Pushing beyond prevailing understandings that associate cuteness solely with childhood or which posit an interpolated parental bond as its primary affective attachment, the essays in this collection variously draw connections between cuteness and the social, political, economic, and technological conditions of the early twenty-first century and in doing so generate fresh understandings of the central role cuteness plays in the recalibration of contemporary subjectivities.

Fans used to be seen as an overly obsessed fraction of the audience. In the last few decades, shifts in media technology and production have instead made fandom a central mode of consumption. A range of ideas has emerged to explore different facets of this growing phenomenon. With a foreword by Matt Hills, *Understanding Fandom* introduces the whole field of fan research by looking at the history of debate, key paradigms and methodological issues. The book discusses insights from scholars working with fans of different texts, genres and media forms, including television and popular music. Mark Duffett shows that fan research is an emergent interdisciplinary field with its own key thinkers: a tradition that is distinct from both textual analysis and reception studies. Drawing on a range of debates from media studies, cultural studies and psychology, Duffett argues that fandom is a particular kind of engagement with the power relations of media culture.

Since the debut of *These Are My Children* in 1949, the daytime television soap opera has been foundational to the history of the medium as an economic, creative, technological, social, and cultural institution. In *Her Stories*, Elana Levine draws on archival research and her experience as a longtime soap fan to provide an in-depth history of the daytime television soap opera as a uniquely gendered cultural form and a central force in the economic and social influence of network television. Closely observing the production, promotion, reception, and narrative strategies of the soaps, Levine examines two intersecting developments: the role soap operas have played in shaping cultural understandings of gender and the rise and fall of broadcast network television as a culture industry. In so doing, she foregrounds how soap operas have revealed changing conceptions of gender and femininity as imagined by and reflected on the television screen.

This book uses notions of feminism, self-presentation, and creativity to analyze the role of Pinterest in 21st-century Western wedding planning. The author argues that Pinterest is significant in the lives of aspiring brides, allowing them to construct their wedding identity, engage in creativity, and exercise voice and agency during planning.

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 and inform their perspectives *Companion to Feminist Studies* is an essential resource for students and faculty in Women's, Gender and Sexuality Studies, Feminist Studies programs, and related disciplines including anthropology, psychology, history, political science, and sociology, and for researchers, scholars, practitioners, policymakers, activists, and advocates working on issues related to gender, sexuality, and social justice.

For almost two decades, China has claimed that its expanding economy benefits Europe, stimulating European growth, exports, and employment. But the reality is not so clear-cut. Whilst individual companies may have profited from China's economic rise, unbalanced trade with China has actually cost Europe over 1.4 trillion euros in the last ten years as well as undermining its political influence. China's monumental infrastructural project, the Belt And Road Initiative or New Silk Road as it has come to be known - is set to make this situation even worse. *The Silk Road Trap* is the first book to expose just how risky this uneven partnership is for Europe. In it, leading expert on Asian affairs Jonathan

Holslag, argues that Europe must reduce its reliance on China and work on building a stronger and more sustainable European economic model. By revealing the political aspirations and economic strategy behind the new Silk Road, he lays out its implications for specific European industries, from steel over aircraft to robots. Holslag, though critical of China, does not, however, make the case for confrontational, Trumpian protectionism. Instead, he posits that the new Silk Road need not ensnare Europe; it offers the continent a unique opportunity to transition from a future "made in China" to one that is "made in Europe".

Media expansion into the digital realm and the continuing segregation of users into niches has led to a proliferation of cultural products targeted to and consumed by women. Though often dismissed as frivolous or excessively emotional, feminized culture in reality offers compelling insights into the American experience of the early twenty-first century. Elana Levine brings together writings from feminist critics that chart the current terrain of feminized pop cultural production. Analyzing everything from *Fifty Shades of Grey* to Pinterest to pregnancy apps, contributors examine the economic, technological, representational, and experiential dimensions of products and phenomena that speak to, and about, the feminine. As these essays show, the imperative of productivity currently permeating feminized pop culture has created a generation of texts that speak as much to women's roles as public and private workers as to an impulse for fantasy or escape. Incisive and compelling, *Cupcakes, Pinterest, and Ladyporn* sheds new light on contemporary women's engagement with an array of media forms in the context of postfeminist culture and neoliberalism.

*In Search of Belonging* explores the ways Latina/o audiences in general, and women in particular, makes sense of and engage both mainstream and Spanish-language media. Jillian M. Báez's eye-opening ethnographic analysis draws on the experiences of a diverse group of Latinas in Chicago. In-depth interviews reveal Latinas viewing media images through a lens of citizenship. These women search for nothing less than recognition--and belonging --through representations of Latinas in films, advertising, telenovelas, and TV shows like *Ugly Betty* and *Modern Family*. Báez's personal interactions and research merge to create a fascinating portrait, one that privileges the perspectives of the women themselves as they consume media in complex, unpredictable ways. Innovative and informed by a wealth of new evidence, *In Search of Belonging* answers important questions about the ways Latinas perform citizenship in today's America.

In the United States, approximately one in five women experiences rape during college, and LGBTQ students experience sexual violence at even higher rates. An increasing number of interested parties, from activists and students to legislators and university administrators, are re-evaluating the role that universities and colleges play in the incidence of sexual violence on their campuses. To this end, the number of U.S. universities under investigation for mishandling sexual assaults has recently grown to the highest count to date. Many more universities, guided by federal laws such as Title IX and the Clery Act, are working to better prevent and address various forms of assault on their campuses by implementing new policies, reporting procedures, and investigative processes. Now that such measures have been implemented for several years, however, the question arises of whether these institutional changes are actually combatting the issue of campus sexual assault or whether they might in practice be reproducing that violence in other forms. In *Beyond the Rapist*, Kate Lockwood Harris considers this question and how the relationships among organization, communication, and violence inform how we understand the ways in which universities talk about and respond to sexual violence. Drawing upon theoretical insights from feminist new materialism, Harris explores how complex physical and symbolic components of violence are embedded in organizations and applies this thinking to the policies and practices of a university known for its Title IX processes. In doing so, she suggests that combatting the epidemic of sexual violence on college campus involves both recognizing that sexual violence is part of larger systems of injustice and refining our definition of violence to encompass far more than individual moments of physical injury.

This book examines the central role media and communication play in the activities of Non-Governmental Organizations (NGOs) around the globe, how NGOs communicate with key publics, engage stakeholders, target political actors, enable input from civil society, and create participatory opportunities. An international line-up of authors first discuss communication practices, strategies, and media uses by NGOs, providing insights into the specifics of NGO programs for social change goals and reveal particular sets of tactics NGOs commonly employ. The book then presents a set of case studies of NGO organizing from all over the world—ranging from Sudan via Brazil to China – to illustrate the particular contexts that make NGO advocacy necessary, while also highlighting successful initiatives to illuminate the important spaces NGOs occupy in civil society. This comprehensive and wide-ranging exploration of global NGO communication will be of great interest to scholars across communication studies, media studies, public relations, organizational studies, political science, and development studies, while offering accessible pieces for practitioners and organizers.

The field of fan studies has seen exponential growth in recent years and this companion brings together an internationally and interdisciplinarily diverse group of established scholars to reflect on the state of the field and to point to new research directions. Engaging an impressive array of media texts and formats and incorporating a variety of methodologies, this collection is organized into six main sections: methods and ethics, technologies and practices, identities, race and transcultural fandom, industry, and futures. Each section concludes with a conversation among some of the field's leading scholars and industry insiders to address a wealth of questions relevant to each section topic.

DIVCritical studies of the popular television show, *BUFFY THE VAMPIRE SLAYER*./div

Reveals the systematic marginalization of women within pop culture fan communities When *Ghostbusters* returned to the screen in 2016, some male fans of the original film boycotted the all-female adaptation of the cult classic, turning to Twitter to express their disapproval and making it clear that they considered the film's "real" fans to be white, straight men. While extreme, these responses are far from unusual, with similar uproars around the female protagonists of the new *Star Wars* films to full-fledged geek culture

wars and harassment campaigns, as exemplified by the #GamerGate controversy that began in 2014. Over the past decade, fan and geek culture has moved from the margins to the mainstream as fans have become tastemakers and promotional partners, with fan art transformed into official merchandise and fan fiction launching new franchises. But this shift has left some people behind. Suzanne Scott points to the ways in which the “men’s rights” movement and antifeminist pushback against “social justice warriors” connect to new mainstream fandom, where female casting in geek-nostalgia reboots is vilified and historically feminized forms of fan engagement—like cosplay and fan fiction—are treated as less worthy than male-dominant expressions of fandom like collection, possession, and cataloguing. While this gender bias harkens back to the origins of fandom itself, Fake Geek Girls contends that the current view of women in fandom as either inauthentic masqueraders or unwelcome interlopers has been tacitly endorsed by Hollywood franchises and the viewer demographics they selectively champion. It offers a view into the inner workings of how digital fan culture converges with old media and its biases in new and novel ways.

DIVA cultural history of sexual content in television shows and TV advertising during the 1970s./div

Noir Affect proposes a new understanding of noir as defined by negative affect. This new understanding emphasizes that noir is, first and foremost, an affective disposition rather than a specific cycle of films or novels associated with a given time period or national tradition. Instead, the essays in Noir Affect trace noir’s negativity as it manifests in different national contexts from the United States to Mexico, France, and Japan and in a range of different media, including films, novels, video games, and manga. The forms of affect associated with noir are resolutely negative: These are narratives centered on loss, sadness, rage, shame, guilt, regret, anxiety, humiliation, resentment, resistance, and refusal. Moreover, noir often asks us to identify with those on the losing end of cultural narratives, especially the criminal, the lost, the compromised, the haunted, the unlucky, the cast-aside, and the erotically “perverse,” including those whose greatest erotic attachment is to death. Drawing on contemporary work in affect theory, while also re-orienting some of its core assumptions to address the resolutely negative affects narrated by noir, Noir Affect is invested in thinking through the material, bodily, social, and political-economic impact of the various forms noir affect takes. If much affect theory asks us to consider affect as a space of possibility and becoming, Noir Affect asks us to consider affect as also a site of repetition, dissolution, redundancy, unmaking, and decay. It also asks us to consider the way in which the affective dimensions of noir enable the staging of various forms of social antagonism, including those associated with racial, gendered, sexual, and economic inequality. Featuring an Afterword by the celebrated noir scholar Paula Rabinowitz and essays by an array of leading scholars, Noir Affect aims to fundamentally re-orient our understanding of noir. Contributors: Alexander Dunst, Sean Grattan, Peter Hitchcock, Justus Nieland, Andrew Pepper, Ignacio Sánchez Prado, Brian Rejack, Pamela Thoma, Kirin Wachter-Grene

[Copyright: Od49ecb8097a9de745514ab0222d5c81](https://www.pinterest.com/pin/Od49ecb8097a9de745514ab0222d5c81)