Mayer, D. (2006). 'Why Girls Leave Home': Victorian and Edwardian 'Bad-Girl' Melodrama

Parodied in Early Film. *Theatre Journal*, (4). 575.

As I look to explore the relationship between parodies and social interplay, this article

provides an analysis of first steps into the genre of parody.  With the discovery of early

footage credited to Edison, this article explains how Edison's six-minute film makes a

folly out of the Victorian stage theatre era.

Brown, J. A. (2016). The Superhero Film Parody and Hegemonic Masculinity. *Quarterly Review*

*Of Film & Video*, *33*(2), 131. doi:10.1080/10509208.2015.1094361

 This article serves not only to examine the overt male dominance within our culture, but

exposes it through the various media in which it has become predominantly depicted.

Cinema has responded to this with its own representation of *hegemonic masculinity* with

its characterization of the 'ideal male' through the medium of superhero parodies.

Lane, J. F. (2015). Parody of political correctness or allegory of 'immaterial labour'? A second

look at Francis Veber's Le Placard (2001). *French Cultural Studies*, *26*(4), 404-414.

This article looks at Verber's Le Placard not only as a parody of political correctness but

also takes a closer look into the subversive yet powerful message of surrender our

capitalistic society demands of its working class.

Crafton, D. (1993). The View from Termite Terrace: Caricature and Parody in Warner Bros

Animation. *Film History*, (2). 204.

As presented in this article, genres oftentimes crossover or meet at a focal point in

translating a similar message.  Here, it is discussed how Warner Brothers joins the

parodic movement as they utilize their caricatures to interpret Hollywood society and

problems within its structure.

Bonnstetter, B. E. (2011). Mel Brooks Meets Kenneth Burke (and Mikhail Bakhtin): Comedy

and Burlesque in Satiric Film. *Journal Of Film & Video*, *63*(1), 18-31.

This article serves as a counterpoint to my discussion as it is an analysis as to how satire

and parody are dependent on subjective interpretation.  In an effort to impart comedic

dialogue and characterization, there has been some criticism that parodies can serve to

support negative social references -  i.e. racism, sexism, ageism, etc.