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Nota di contenuto	Introduction -- Chapter 1 - Circulating Reference and The DUFF -- Chapter 2 - Participant, Intermediary, Mediator in Winter's Bone and Boyhood -- Chapter 3 - Technology and Drugs as Quasi-Objects in Dope -- Chapter 4 - Visualization, Images and Inscriptions in The Diary of a Teenage Girl -- Chapter 5 - The Laboratory of the Self: (Re-) Assembling Adolescent Identities in Me and Earl and the Dying Girl -- Chapter 6 - Looking Back to the Future. Lady Bird and the new Era of Revisionist Teen Film -- Conclusion and Outlook.
Sommario/riassunto	This book is one of the first to apply the theoretical tools proposed by French philosopher Bruno Latour, through the example of the American Teen Film genre. With a particular focus on Actor-Network Theory (ANT), the book delineates how Teen Film has established itself as one of Hollywood's most consistent and dynamic genres. While many productions recycle formulaic patterns, coming-of-age narratives have become an arena for aesthetically and politically progressive, experimental, and complex films. The case studies develop a Latourian film semiotics as a flexible analytical approach which raises new questions, not only about the history, types and tropes of teen films,

but also about their aesthetics, mediality, materiality, and composition. Through an exploration of a wide and diverse range of examples, including those by female and African-American directors, urban and rural perspectives, and non-heteronormative sexualities, this book demonstrates how the classic 'teen film canon' has been renewed, expanded and regurgitated.

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