

Feminist Film Theory A Reader

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The relationship of feminist film theory to feminist media and cultural studies is outlined, as is the relationship between developments in feminist film theory and feminist film making. Includes readings from Laura Mulvey, Jacqueline Rose, Mary Ann Doane, Tania Modleski, Annette Kuhn, Jackie Stacey, Elizabeth Cowey, Linda Williams, bell hooks, Teresa de Lauretis.

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Mulvey's 1975 article, 'Visual Pleasure and Narrative Cinema', then, belongs chronologically with the articles which comprise Part I of this reader. But since it was to become the inaugural text for a feminist 'cine-psychoanalysis'¹ which would dominate feminist film theory during the 1980s, it is included in this section.

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This anthology charts the history of those debates, bringing together the key, classic essays in feminist film theory. Feminist Film Theory maps the impact of major theoretical developments on this growing field—from structuralism and psychoanalysis in the 1970s, to post-colonial theory, queer theory, and postmodernism in the 1990s.

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Feminist film theory is a theoretical film criticism derived from feminist politics and feminist theory influenced by Second Wave Feminism and brought about around the 1970s in the United States. With the advancements in film throughout the years feminist film theory has developed and changed to analyse the current ways of film and also go back to analyse films past. Feminists have many approaches to cinema analysis, regarding the film elements analyzed and their theoretical underpinnings. Part

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Feminist theory has been foundational to the establishment and development of film studies as a discipline. Although it often gets reduced to key theoretical—primarily psychoanalytic—analyses of spectatorship from the 1970s and 1980s, it has always been and continues to be a dynamic area with many objects of focus and diverse methodological practices.

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