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Criticism Feminist film theory is a film criticism derived from feminist politics and feminist theory. The best way to summarize Feminist Film Theory is this: Most movies are made by men and controlled by men.

Therefore, cinema as a whole has been created through the lens of the □ male gaze □ and thus forced roles and

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stereotypes onto women
that may negatively
affect their social
standing.

Understanding Film Theory: An Essential Guide

Academic film criticism
More often known as
film theory or film
studies, academic
critique explores cinema
beyond journalistic film

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reviews. These film critics try to examine why film works, how it works aesthetically or politically, what it means, and what effects it has on people.

Film criticism -

Wikipedia

Feminist film theory is a theoretical film criticism derived from feminist politics and feminist

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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.

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Media studies -

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Auteurism originated in the French film criticism of the late 1940s as a value system that derives from the film criticism approach of André Bazin and Alexandre

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theory by the American
critic Andrew Sarris.

The theory found its
official name in 1955
articles by François
Truffaut.

Auteur - Wikipedia

Film theory is a set of
scholarly approaches
within the academic
discipline of film or
cinema studies that
began in the 1920s by

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Questioning the formal essential attributes of motion pictures; and that now provides conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers, and society at large. Film theory is not to be confused with general film criticism, or film history, though these three disciplines

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criticism. Although
some branches of film

Film theory - Wikipedia

The development of
feminist film theory and
criticism in the United
States has been shaped
by three major forces,
all of which are, like
feminist film theory
itself, phenomena of the
late 1960s and early
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