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Nota di contenuto	part, Part I What is [feminist] cinema? -- chapter Introduction -- chapter 1 Classical feminist film theory: then and (mostly) now / Patrice Petro -- chapter 2 Postcolonial and transnational approaches to film and feminism / Sandra Ponzanesi -- chapter 3 Feminist forms of address: Mai Zetterling's Loving Couples / Lucy Fischer -- chapter 4 Sound and gender / Kathleen M. Vernon -- chapter 5 Gender in transit: framing the cinema of migration / Sumita S. Chakravarty -- chapter 6 "No place for sissies": gender, age, and disability in Hollywood / Sally Chivers -- chapter 7 Chinese socialist women's cinema: an alternative feminist practice / Lingzhen Wang -- chapter 8 Gender, socialism, and European film cultures / Aniko' Imre -- chapter 9 Queer or LGBTQ+: on the question of inclusivity in queer cinema studies / Amy Borden -- part, Part II Genres, modes, stars -- chapter 10 Contested masculinities: the action film, the war film, and the Western / Yvonne Tasker -- chapter 11 The rise and fall of the girly film: from the woman's picture to the new woman's film, the chick flick, and the smart-chick film / Hilary Radner -- chapter 12 Moving past the trauma: feminist criticism and transformations of the slasher genre / Anthony Hayt -- chapter 13 Slapstick comediennes in silent cinema: women's laughter and the feminist politics of gender in motion / Margaret Hennefeld -- chapter 14 Feminist porn: the politics of producing pleasure -- chapter 15 The postmodern story of the femme fatale /

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Sommario/riassunto

This comprehensive collection of all new essays assembles major theoretical approaches to cinema, gender, and spectatorship, covering the intersections with other discourses such as class, ethnicity, sexuality, stars, genres, new media, and feminist modes of address. Bringing together leading figures in the field, the volume provides an overview of cinema and gender, while also reflecting a desire to rethink some of the ways in which feminist film theory and filmmaking are historicized, theorized, and taught. Essays are organised into five parts, each highlighting key areas and approaches. The Companion will be an important resource for researchers and students.
