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No job for a lady: women directors in Hollywood

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Abstract

This thesis explores the position of female film directors working in Hollywood. It is intended to address an area in feminist film theory which has often been overlooked. Although it is incorrect to say there has been no feminist analysis of the "mainstream" woman director, most of the work which has been done concentrates either on finding the feminism or femininity of her films, or studies only a select few directors. This research widens the debate by validating the study of all women directors, and moves away from the search for definitive feminist meaning in the cinematic text. It employs a contextual and multi-theoretical approach to interrogate the multiplicity of meanings embodied by the phrase "woman director".

The first chapter interrogates auteur theory because any discussion of female authorship must confront this critical perspective. The female director makes a problematic auteur since that figure is traditionally gendered as masculine. Chapter two is a "state of the industry" examination of the position of the woman director in Hollywood, with a special emphasis on mentoring. Chapter three examines the marketing of Mimi Leder's films *The Peacemaker* (1997) and *Deep Impact* (1999). Chapters four, five and six explore the construction of the woman director as "star", presenting in-depth case studies of Jodie Foster and Penny Marshall. Chapters seven and eight look at the reception of *Blue Steel* (1990) and *Strange Days* (1995) directed by Kathryn Bigelow, and *Clueless* (1995) directed by Amy Heckerling.

Each chapter is designed to contextualise and historicise the woman director in order to better understand why her gender has prevented her from being seen as a "natural" director: that is, why directing has been viewed as a suitable job for a man but "no job for a lady".

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And women who direct also have a much shorter shelf life than men who do, according to a new study. News alert: it's tough to be a female director in Hollywood. And on Wednesday, U.S.C.-Annenberg released yet another comprehensive study that details just how tough it is, titled "Inclusion in the Director's Chair." The study analyzes the top 100 highest-grossing films from every year since 2007 and, naturally, comes to shocking conclusions about the industry's lack of equality. An overall statistic showed that out of the 1,000 films analyzed, only 44 were directed by women. Just one director was Latina. "Women of color are virtually absent as top-grossing directors," the study notes. The study also found a correlation between age and career length for female directors. There were no women in executive positions, there were no women who were directors, no women on crews, other than make-up or hair. So that world has come alive now. We planted a lot of seeds for many, many, many years and now it's blossoming, and it's a good thing." "For so many years in Hollywood, it simply was a conversation that we didn't have. Then all of these women got together and said, 'Enough is enough.' More From ELLE Women in Hollywood 2018 Guide. Angela Bassett Wants Women to Remain Hopeful. Anita Hill on Creating Safe Places for Survivors. Women In Hollywood. Lady Gaga Confirms Her Engagement to Christian. Leading Ladies: ELLE's Women in Hollywood Video.

Newsletter. Digital Editions. How do I contact Hollywood directors? How will getting in touch with a Hollywood Director help? From the way the question is framed, I presume, the inquirer is from overseas. If that is the case, he has to understand that Hollywood works in a very...

If you are a beautiful/ Sexy looking women, use the beauty contest route. If you are a handsome Hunk try the Body building route. If It worked for Arnold, it should work for you too. In todays world of youtube and Vimeo's its far more easier to get noticed. Use it to your fullest potential. Remember in Hollywood the Casting Director and his assistants have as much or more say in Casting of Non-Principle cast. So, finding one and being on their good books should work like a charm. Finally, Network, Network, Network.