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the French word, as
auteur and in the
somewhat ungainly
"auteurism," marks
the prominent part
played in those
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especially those
associated with the
journal Cahiers du
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the 1950s and ...

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Auteur Theory is the
idea that the director
is the author and
primary creative
force behind a movie.
At first, it seems

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strange to call the director of the film the "author." After all, Didn't someone else write it? Why isn't the writer considered the film's author?

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auteur, writer, or
collaborative. Classic
auteur theory has
commanded much of
film scholar debate
since the 1960s.

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Arising in France in
the late 1940s, the
auteur was a
cinematic theory

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created by Andre Bazin and Alexandre Astruc, and

introduced in the French film magazine Cahiers du Cinema.

Francois Truffaut and Jean-Luc Godard were the first to coined the phrase

“ la politique des Auteurs ” , suggesting the theory of the director as author.

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Film authorship has been a topic of debate in film theory since the Cahiers du Cinema critics first birthed auteur theory. Andrew Sarris used this theory to categorize directors based on their level of

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artistic authorship,
solidifying the idea
that a director is the
sole author of a film.

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the Theoretical ...

An auteur (/ o t
r /; French: , lit.
'author') is an artist,
usually a film
director, who applies
a highly centralized

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and subjective control to many aspects of a collaborative creative work; in other words, a person equivalent to an author of a novel or a play. The term commonly refers to filmmakers or directors with a recognizable style or thematic preoccupation.

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Auteur Theory is a
way of looking at
films that state that
the director is the
“ author ” of a film.

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Theories of film
authorship are an
attempt to distinguish
between art and
commercial product.
Before the 1950s it
was assumed that the
industrial nature of
film production

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prevented a single authorial voice being heard. Theories of film authorship emerged in France in the period after the Second World War.

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Auteur theory, theory of filmmaking in which the director is viewed as the major

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creative force in a motion picture. Arising in France in the late 1940s, the auteur theory—as it was dubbed by the American film critic Andrew Sarris —was an outgrowth of the cinematic theories of André Bazin and Alexandre Astruc.

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