

# British Historical Cinema British Popular Cinema

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British Cinema in the Fifties Christine Geraghty 2000 This text explores some of the key debates about British cinema and film theory, and examines the curious mix of rebellion and conformity which marked British cinema in the post-war era.

From Silent Screen to Multi-Screen Stuart Hanson 2007 The book is the first comprehensive survey charting the development of cinema exhibition and cinema-going in Britain from the first public film screening - the Lumière Brothers' showing of their Cinématographe show at London's Regent Street Polytechnic in February 1896 - through to the development of the multiplex and megaplex cinema.

British Film Posters Sim Branaghan 2006-12-06 'British Film Posters' presents a complete history of the subject, covering every aspect of design, printing and display, and includes detailed biographies of all the major artists.

British Historical Cinema Claire Monk 2015-01-28 Films recreating or addressing 'the past' - recent or distant, actual or imagined - have been a mainstay of British cinema since the silent era. From Elizabeth to Carry On Up The Khyber, and from the heritage-film debate to issues of authenticity and questions of genre, British Historical Cinema explores the ways in which British films have represented the past on screen, the issues they raise and the debates they have provoked.

Discussing films from biopics to literary adaptations, and from depictions of Britain's colonial past to the re-imagining of recent decades in retro films such as Velvet Goldmine, a range of contributors ask whose history is being represented, from whose perspective, and why.

The British Cinema Book Robert Murphy 2009-03-31 The new edition of The British Cinema Book has been thoroughly revised and updated to provide a comprehensive introduction to the major periods, genres, studios, film-makers and debates in British cinema from the 1890s to the present. The book has five sections, addressing debates and controversies; industry, genre and representation; British cinema 1895-1939; British cinema from World War II to the 1970s, and contemporary British cinema. Within these sections, leading scholars and critics address a wide range of issues and topics, including British cinema as a 'national' cinema; its complex relationship with Hollywood; film censorship; key British genres such as horror, comedy and costume film; the work of directors including Alfred Hitchcock, Anthony Asquith, Alexander Mackendrick, Michael Powell, Lindsay Anderson, Ken Russell and Mike Leigh; studios such as Gainsborough, Ealing, Rank and Gaumont, and recent signs of hope for the British film industry, such as the rebirth of the low-budget British horror picture, and the emergence of a British Asian cinema. Discussions are illustrated with case studies of key films, many of which are new to this edition, including Piccadilly (1929) It Always Rains on Sunday (1947), The Ladykillers (1955), This Sporting Life (1963), The Devils (1971), Withnail and I (1986), Bend it Like Beckham (2002) and Control (2007), and with over 100 images from the BFI's collection. The Editor: Robert Murphy is Professor in Film Studies at De Montfort University and has written and edited a number of books on British cinema, including British Cinema and the Second World War (2000) and Directors in British and Irish Cinema (2006). The contributors: Ian Aitken, Charles Barr, Geoff Brown, William Brown, Stella Bruzzi, Jon Burrows, James Chapman, Steve Chibnall, Pamela Church Gibson, Ian Conrich, Richard Dacre, Raymond Durgnat, Allen Eyles, Christine Geraghty, Christine Gledhill, Kevin Gough-Yates, Sheldon Hall, Benjamin Halligan, Sue Harper, Erik Hedling, Andrew Hill, John Hill, Peter Hutchings, Nick James, Marcia Landy, Barbara Korte, Alan Lovell, Brian McFarlane, Martin McLoone, Andrew Moor, Robert Murphy, Lawrence Napper, Michael O'Pray, Jim Pines, Vincent Porter, Tim Pulleine, Jeffrey Richards, James C. Robertson, Tom Ryall, Justin Smith, Andrew Spicer, Claudia Sternberg, Sarah Street, Melanie Williams and Linda Wood.

The Encyclopedia of British Film Adjunct Professor at Swinburne Institute of Social Research Brian McFarlane 2003 A comprehensive history of the British film industry from its inception to the present day, with minute listings of the producers, directors, actors, and studios behind a century of British cinema. Published in association with the British Film Institute and illustrated with black and white photos of film stars and filmmakers from the 1920s to the present day.

British Cinema. Past and Present Justine Ashby 2013-05-13 British Cinema: Past and Present responds to the commercial and critical success of British film in the 1990s. Providing a historical perspective to the contemporary resurgence of British cinema, this unique anthology brings together leading international scholars to investigate the rich diversity of British film production, from the early sound period of the 1930s to the present day. The contributors address: \* British Cinema Studies and the concept of national cinema \* the distribution and reception of British films in the US and Europe \* key genres, movements and cycles of British cinema in the 1940s, 50s and 60s \* questions of authorship and agency, with case studies of individual studios, stars, producers and directors \* trends in British cinema, from propaganda films of the Second World War to the New Wave and the 'Swinging London' films of the Sixties \* the representation of marginalised communities in films such as Trainspotting and The Full Monty \* the evolution of social realism from Saturday Night, Sunday Morning to Nil By Mouth \* changing approaches to Northern Ireland and the Troubles in films like The Long Good Friday and Alan Clarke's Elephant \* contemporary 'art' and 'quality' cinema, from heritage drama to the work of Peter Greenaway, Derek Jarman, Terence Davies and Patrick Keiller.

British art cinema Paul Newland 2019-07-23 This is the first book to provide a direct and comprehensive account of British art cinema. Film history has tended to view British filmmakers as aesthetically conservative, but the truth is they have a long tradition of experiment and artistry, both within and beyond the mainstream. Beginning with the silent period and running up to the 2010s, the book draws attention to this tradition while acknowledging that art cinema in Britain is a complex and fluid concept that needs to be considered within broader concerns. It will be of particular interest to scholars and students of

British cinema history, film genre, experimental filmmaking, and British cultural history.

**Projecting Empire** James Chapman 2009-06-17 Popular cinema is saturated with images and narratives of empire. With "Projecting Empire", Chapman and Cull have written the first major study of imperialism and cinema for over thirty years. This welcome text maps the history of empire cinema in both Hollywood and Britain through a series of case studies of popular films including biopics, adventures, literary adaptations, melodramas, comedies and documentaries, from the 1930s and "The Four Feathers" to the present, with "Indiana Jones" and "Three Kings". The authors consider industry-wide trends and place the films in their wider cultural and historical contexts. Using primary sources that include private papers, they look at the presence of particular auteurs in the cinema of Imperialism, including Korda, Lean, Huston and Attenborough, as well as the actors who brought the stories to life, such as Elizabeth Taylor and George Clooney. At a time when imperialism has a new significance in the world, this book will fulfil the needs of students and interested filmgoers alike.

**Guide to British Cinema** Geoff Mayer 2003 A guide to British cinema includes entries for major British actors, directors, and films from 1929 to the present.

**A Companion to British and Irish Cinema** John Hill 2019-07-18 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. A Companion to British and Irish Cinema addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

**War Representation in British Cinema and Television** Kevin M. Flanagan 2019-10-25 This book explores alternatives to realist, triumphalist, and heroic representations of war in British film and television. Focusing on the period between the Suez Crisis of 1956 and the Falkland War but offering connections to the moment of Brexit, it argues that the "lost continent" of existential, satirical, simulated, and abstractly traumatic war stories is as central to understanding Britain's martial history as the mainstream inheritance. The book features case studies that stress the contribution of exiled or expatriate directors and outsider sensibilities, with particular emphasis on Peter Watkins, Joseph Losey, and Richard Lester. At the same time, it demonstrates concerns and stylistic emphases that continue to the present in television series and films by directors such as Lone Scherfig and Christopher Nolan. Encompassing everything from features to government information films, the book explores related trends in the British film industry, popular culture, and film criticism, while offering a sense of how these contexts contribute to historical memory.

**Sixties British Cinema** Robert Murphy 1992-04-26 British films of the 1960s are undervalued. Their search for realism has often been dismissed as drabness and their more frivolous efforts can now appear just empty-headed. Robert Murphy's *Sixties British Cinema* is the first study to challenge this view. He shows that the realist tradition of the late '50s and early '60s was anything but dreary and depressing, and gave birth to a clutch of films remarkable for their confidence and vitality: *Saturday Night and Sunday Morning*, *A Kind of Loving*, and *A Taste of Honey* are only the better known titles. *Sixties British Cinema* revalues key genres of the period—horror, crime, and comedy—and takes a fresh look at the "swinging London" films, finding disturbing undertones that reflect the cultural changes of the decade. Now that our cinematic past is constantly recycled on television, Murphy's informative, engaging, and perceptive review of these films and their cultural and industrial context offers an invaluable guide to this neglected era of British cinema. British films of the 1960s are undervalued. Their search for realism has often been dismissed as drabness and their more frivolous efforts can now appear just empty-headed. Robert Murphy's *Sixties British Cinema* is the first study to challenge this view. He shows that the realist tradition of the late '50s and early '60s was anything but dreary and depressing, and gave birth to a clutch of films remarkable for their confidence and vitality: *Saturday Night and Sunday Morning*, *A Kind of Loving*, and *A Taste of Honey* are only the better known titles. *Sixties British Cinema* revalues key genres of the period—horror, crime, and comedy—and takes a fresh look at the "swinging London" films, finding disturbing undertones that reflect the cultural changes of the decade. Now that our cinematic past is constantly recycled on television, Murphy's informative, engaging, and perceptive review of these films and their cultural and industrial context offers an invaluable guide to this neglected era of British cinema.

**Cinema at the End of Empire** Priya Jaikumar 2006-04-12 How did the imperial logic underlying British and Indian film policy change with the British Empire's loss of moral authority and political cohesion? Were British and Indian films of the 1930s and 1940s responsive to and responsible for such shifts? *Cinema at the End of Empire* illuminates this intertwined history of British and Indian cinema in the late colonial period. Challenging the rubric of national cinemas that dominates film studies, Priya Jaikumar contends that film aesthetics and film regulations were linked expressions of radical political transformations in a declining British empire and a nascent Indian nation. As she demonstrates, efforts to entice colonial film markets shaped Britain's national film policies, and Indian responses to these initiatives altered the limits of colonial power in India. Imperially themed British films and Indian films envisioning a new civil society emerged during political negotiations that redefined the role of the state in relation to both film industries. In addition to close readings of British and Indian films of the late colonial era, Jaikumar draws on a wealth of historical and archival material, including parliamentary proceedings, state-sponsored investigations into colonial filmmaking, trade journals, and intra- and intergovernmental memos regarding cinema. Her wide-ranging interpretations of British film policies, British initiatives in colonial film markets, and genres such as the Indian mythological film and the British empire melodrama reveal how popular film styles and controversial film regulations in these politically linked territories reconfigured imperial relations. With its innovative examination of the colonial film archive, this richly illustrated book presents a new way to track historical change through cinema.

Cinema and Society in the British Empire, 1895-1940 James Burns 2013-07-26 By 1940 going to the movies was the most popular form of public leisure in Britain's empire. This book explores the social and cultural impact of the movies in colonial societies in the early cinema age.

Social Class on British and American Screens Nicole Cloarec 2016-01-14 At a time when debates about social inequality are in the spotlight, it is worth examining how the two most popular media of the 20th and 21st centuries--film and television--have shaped the representation of social classes. How do generic conventions determine the representation of social stereotypes? How do filmmakers challenge social class identification? How do factors such as national history, geography and gender affect the representation of social classes? This collection of new essays explores these and other questions through an analysis of a wide range of American and British productions--from sitcoms and reality TV to documentaries and auteur cinema--from the 1950s to the present.

British Popular Films 1929-1939 Stephen Shafer 2003-09-02 Shafer's study challenges the conventional historical assumption that British feature films during the Thirties were mostly oriented to the middle-class. Instead, he makes the critical distinction between films intended for West End and international circulation and those intended primarily for domestic, working-class audiences. Far from being alienated by a 'middle-class institution', working men and women flocked to see pictures featuring such music-hall luminaries as Gracie Fields and George Formby.

British National Cinema Sarah Street 2003-09-02 The first substantial overview of the British film industry with emphasis on its genres, stars, and socioeconomic context, British National Cinema by Sarah Street is an important title in Routledge's new National Cinemas series. British National Cinema synthesizes years of scholarship on British film while incorporating the author's fresh perspective and research. Street divides the study of British cinema into four sections: the relation between the film industry and government; specific film genres; movie stars; and experimental cinema. In addition, this beautifully illustrated volume includes over thirty stills from every sphere of British cinema. British National Cinema will be of great interest to film students and theorists as well as the general reader interested in the fascinating scope of British film.

Looking-Glass Wars: Spies on British Screens since 1960 Alan Burton 2018-01-31 Looking-Glass Wars: Spies on British Screens since 1960 is a detailed historical and critical overview of espionage in British film and television in the important period since 1960. From that date, the British spy screen was transformed under the influence of the tremendous success of James Bond in the cinema (the spy thriller), and of the new-style spy writing of John le Carré and Len Deighton (the espionage story). In the 1960s, there developed a popular cycle of spy thrillers in the cinema and on television. The new study looks in detail at the cycle which in previous work has been largely neglected in favour of the James Bond films. The study also brings new attention to espionage on British television and popular secret agent series such as Spy Trap, Quiller and The Sandbaggers. It also gives attention to the more 'realistic' representation of spying in the film and television adaptations of le Carré and Deighton, and other dramas with a more serious intent. In addition, there is wholly original attention given to 'nostalgic' spy fictions on screen, adaptations of classic stories of espionage which were popular in the late 1970s and through the 1980s, and to 'historical' spy fiction, dramas which treated 'real' cases of espionage and their characters, most notably the notorious Cambridge Spies. Detailed attention is also given to the 'secret state' thriller, a cycle of paranoid screen dramas in the 1980s which portrayed the intelligence services in a conspiratorial light, best understood as a reaction to excessive official secrecy and anxieties about an unregulated security service. The study is brought up-to-date with an examination of screen espionage in Britain since the end of the Cold War. The approach is empirical and historical. The study examines the production and reception, literary and historical contexts of the films and dramas. It is the first detailed overview of the British spy screen in its crucial period since the 1960s and provides fresh attention to spy films, series and serials never previously considered.

British Cinema Amy Sargeant 2019-07-25 Although new writing and research on British cinema has burgeoned over the last fifteen years, there has been a continued lack of single-authored books providing a coherent overview to this fascinating and elusive national cinema. Amy Sargeant's personal and entertaining history of British cinema aims to fill this gap. With its insightful decade-by-decade analysis, British Cinema is brought alive for a new generation of British cinema students and the general reader alike. Sargeant challenges Rachel Low's premise 'that few of the films made in England during the twenties were any good' by covering subjects as diverse as the art of intertitling, the narrative complexities of Shooting Stars and Brunel's burlesques. Sargeant goes on to examine among other things, the differing acting styles of Dietrich and Donat in the seminal Knight Without Armour to early promotional campaigns in the 1930s, whereas subjects ranging from product endorsement by stars to the character of the suburban wife are covered in the 1940s. The 1950s includes topics such as the effect of post-war government intervention, to Free Cinema and Lindsay Anderson's 'infuriating lapses of rigour', together with a much-needed overview of Michael Balcon's contribution to British cinema. For Sargeant, the 1960s provides an overview of the tentative relationship between film and advertising and the rise of young Turks such as Tony Richardson, Ken Loach, Donald Cammell and Nicolas Roeg.

Popular Filmgoing in 1930s Britain John Sedgwick 2000 In the 1930s there were close to a billion annual admissions to the cinema in Britain and it was by far the most popular paid-for leisure activity. This book is an exploration of that popularity. John Sedgwick has developed the POPSTAT index, a methodology based on exhibition records which allows identification of the most popular films and the leading stars of the period, and provides a series of tables which will serve as standard points of reference for all scholars and specialists working in the field of 1930s cinema. The book establishes similarities and differences between national and regional tastes through detailed case study analysis of cinemagoing in Bolton and Brighton, and offers an analysis of genre development. It also reveals that although Hollywood continued to dominate the British market, films emanating from British studios proved markedly popular with domestic audiences.

Dissolving Views Andrew Higson 1996 Dissolving Views brings together a number of important and influential essays on British film culture, looking at the subject from the conversion to sound in the late 1920s up to the present day.

British Historical Cinema Claire Monk 2015-01-28 Films recreating or addressing 'the past' - recent or distant, actual or imagined - have been a mainstay of British cinema since the silent era. From Elizabeth to Carry On Up The Khyber, and from the heritage-film debate to issues of authenticity and questions of genre, British Historical Cinema explores the ways in which British films have represented the past on screen, the issues they raise and the debates they have provoked. Discussing films from biopics to literary adaptations, and from depictions of Britain's colonial past to the re-imagining of recent decades in retro films such as Velvet Goldmine, a range of contributors ask whose history is being represented, from

whose perspective, and why.

**Historical Dictionary of British Cinema** Alan Burton 2013-07-11 The Historical Dictionary of British Cinema has a lot of ground to cover. This it does with over 300 dictionary entries informing us about significant actors, producers and directors, outstanding films and serials, organizations and studios, different film genres from comedy to horror, and memorable films, among other things. Two appendixes provide lists of award-winners. Meanwhile, the chronology covers over a century of history. These parts provide the details, countless details, while the introduction offers the big story. And the extensive bibliography points toward other sources of information.

**A New History of British Documentary** J. Chapman 2015-03-11 A New History of British Documentary is the first comprehensive overview of documentary production in Britain from early film to the present day. It covers both the film and television industries and demonstrates how documentary practice has adapted to changing institutional and ideological contexts.

**The Battle of Britain on Screen** S. P. MacKenzie 2016-01-28 This new, updated edition of *The Battle of Britain on Screen* examines in depth the origins, development and reception of the major dramatic screen representations of 'The Few' in the Battle of Britain produced over the past 75 years. Paul MacKenzie explores both continuity and change in the presentation of a wartime event that acquired and retains near-mythical dimensions in popular consciousness and has been represented many times in feature films and television dramas. Alongside relevant technical developments, the book also examines the social, cultural, and political changes occurring in the second half of the 20th century and first decade of current century that helped shape how the battle came to be framed dramatically. This edition contains a new chapter looking at the portrayal of the Battle of Britain at the time of its 70th anniversary. Through its perceptive demonstration of how our memory of the battle has been constantly reshaped through film and television, *The Battle of Britain on Screen* provides students of the Second World War, 20th-century Britain and film history with a thorough and complex understanding of an iconic historical event.

**A Chorus of Raspberries** David R. Sutton 2000 *A Chorus of Raspberries* is the first full-length academic study of one of the most popular, profitable and persistent genres in British cinema. It redraws the map of British film history by arguing that comedy was the most successful, and perhaps the most important, genre of the 1930s, and that the very qualities which ensured the comedy film's low status are also its particular strengths. In the process it uncovers a whole tradition of popular cinema which criticism has relegated to the sidelines of history. The book looks in detail at the work of a number of key stars, including George Formby, Gracie Fields, The Crazy Gang, Cicely Courtneidge and Ernie Lotinga, revealing the wide range of comic styles and meanings they produced in seemingly formulaic films. It unearths a host of previously forgotten but notable films, and an important tradition in British popular culture, tracing the roots of the genre to its music-hall beginnings. Includes George Formby, Gracie Fields, The Crazy Gang First full-length study of the subject Will appeal to those studying popular culture and film history Market: Scholars and students of film studies, popular culture, media studies, especially those taking courses on British cinema. Academic libraries. The general reader with an interest in twentieth-century popular culture and British cinema.

**The Routledge Companion to British Cinema History** I.Q. Hunter 2017-01-12 Over 39 chapters *The Routledge Companion to British Cinema History* offers a comprehensive and revisionist overview of British cinema as, on the one hand, a commercial entertainment industry and, on the other, a series of institutions centred on economics, funding and relations to government. Whereas most histories of British cinema focus on directors, stars, genres and themes, this Companion explores the forces enabling and constraining the films' production, distribution, exhibition, and reception contexts from the late nineteenth century to the present day. The contributors provide a wealth of empirical and archive-based scholarship that draws on insider perspectives of key film institutions and illuminates aspects of British film culture that have been neglected or marginalized, such as the watch committee system, the Eady Levy, the rise of the multiplex and film festivals. It also places emphasis on areas where scholarship has either been especially productive and influential, such as in early and silent cinema, or promoted new approaches, such as audience and memory studies.

**British Science Fiction Cinema** I.Q. Hunter 2002-01-04 *British Science Fiction Cinema* is the first substantial study of a genre which, despite a sometimes troubled history, has produced some of the best British films, from the prewar classic *Things to Come* to *Alien* made in Britain by a British director. The contributors to this rich and provocative collection explore the diverse strangeness of British science fiction, from literary adaptations like *Nineteen Eighty-Four* and *A Clockwork Orange* to pulp fantasies and 'creature features' far removed from the acceptable face of British cinema. Through case studies of key films like *The Day the Earth Caught Fire*, contributors explore the unique themes and concerns of British science fiction, from the postwar boom years to more recent productions like *Hardware*, and examine how science fiction cinema drew on a variety of sources, from TV adaptations like *Doctor Who* and the Daleks, to the horror/sf crossovers produced from John Wyndham's cult novels *The Day of the Triffids* and *The Midwich Cuckoos* (filmed as *Village of the Damned*). How did budget restrictions encourage the use of the 'invasion narrative' in the 1950s films? And how did films such as *Unearthly Stranger* and *Invasion* reflect fears about the decline of Britain's economic and colonial power and the 'threat' of female sexuality? *British Science Fiction Cinema* celebrates the breadth and continuing vitality of British sf film-making, in both big-budget productions such as *Brazil* and *Event Horizon* and cult exploitation movies like *Inseminoid* and *Lifeforce*.

**British Crime Film** Barry Forshaw 2012-09-20 A comprehensive social history of British crime film by the UK's principal expert on crime film and fiction Presenting a stunning social history of Britain through classic crime film, Barry Forshaw, one of the UK's leading experts on crime fiction and fiction, focuses on how crime films have portrayed our changing attitudes towards class, politics, sex, delinquency, violence and censorship. Focusing on these key issues, *British Crime Film* examines strategies used by film makers in order to address more radical notions of society's decline. Spanning post-war crime cinema, from *Green for Danger* to *Get Carter*, from *The Lady Killers* to *Layer Cake*, from *The Long Good Friday* to *Lock, Stock and Two Smoking Barrels*, *British Crime Film* contextualizes the movies and identifies important and neglected works which will delight and intrigue film fans of this well-loved genre.

**Cinema Memories** Melvyn Stokes 2022-03-10 *Cinema Memories* brings together and analyses the memories of almost a thousand people of going to the cinema in Britain during the 1960s. It offers a fresh perspective on the social, cultural and film history of what has come to be seen as an iconic decade, with the release of films such as *A Taste of Honey*, *The Sound of Music*, *Darling*, *Blow-Up*, *Alfie*, *The Graduate*, and *Bonnie and Clyde*. Drawing on first-hand accounts, authors Melvyn

Stokes, Matthew Jones and Emma Pett explore how cinema-goers constructed meanings from the films they watched - through a complex process of negotiation between the films concerned, their own social and cultural identities, and their awareness of changes in British society. Their analysis helps the reader see what light the cultural memory of 1960s cinema-going sheds on how the Sixties in Britain is remembered and interpreted. Positioning their study within debates about memory, 1960s cinema, and the seemingly transformative nature of this decade of British history, the authors reflect on the methodologies deployed, the use of memories as historical sources, and the various ways in which cinema and cinema-going came to mean something to their audiences.

British Queer Cinema Robin Griffiths 2006 British Queer Cinema draws together a diverse range of innovative new essays that explore, for the first time, the provocative history of lesbian, gay and queer representation in British cinema. From the early years of 'Pre-Gay' film, through to the social upheaval of post-war 'permissiveness', Gay Liberation and the 'post-AIDS' queer generation, contributors examine the shifting and complex nature of queer identity, desire and spectatorship across a number of classical and contemporary British popular film genres and traditions. Through case studies of key works such as *The Killing of Sister George*, *Prick Up Your Ears* and *Beautiful Thing*, a reappraisal of the films of Anthony Asquith, Terence Davies and Derek Jarman, to the 'queerness' of the heritage film, the homoerotic 'New Wave', or the star performances of Dirk Bogarde, Beryl Reid and Stephen Fry, this timely collection maps the relationship between contemporary queer sexuality and its socio-historical, national and critical contexts.

British Women's Cinema Melanie Bell 2009-09-15 British Women's Cinema examines the place of female-centred films throughout British film history, from silent melodrama and 1940s costume dramas right up to the contemporary British 'chick flick'.

The History of British Literature on Film, 1895-2015 Greg M. Colón Semenza 2015-05-21 From *The Death of Nancy Sykes* (1897) to *The Hobbit: The Battle of the Five Armies* (2014) and beyond, cinematic adaptations of British literature participate in a complex and fascinating history. *The History of British Literature on Film, 1895-2015* is the only comprehensive narration of cinema's 100-year-old love affair with British literature. Unlike previous studies of literature and film, which tend to privilege particular authors such as Shakespeare and Jane Austen, or particular texts such as *Frankenstein*, or particular literary periods such as Medieval, this volume considers the multiple functions of filmed British literature as a cinematic subject in its own right-one reflecting the specific political and aesthetic priorities of different national and historical cinemas. In what ways has the British literary canon authorized and influenced the history and aesthetics of film, and in what ways has filmed British literature both affirmed and challenged the very idea of literary canonicity? Seeking to answer these and other key questions, this indispensable study shows how these adaptations emerged from and continue to shape the social, artistic, and commercial aspects of film history.

British Genres Marcia Landy 2014-07-14 In this unprecedented survey of British cinema from the 1930s to the New Wave of the 1960s, Marcia Landy explores how cinematic representation and social history converge. Landy focuses on the genre film, a product of British mass culture often dismissed by critics as "unrealistic," showing that in England such cinema subtly dramatized unresolved cultural conflicts and was, in fact, more popular than critics have claimed. Her discussion covers hundreds of works--including historical films, films of empire, war films, melodrama, comedy, science-fiction, horror, and social problem films--and reveals their relation to changing attitudes toward class, race, national identity, sexuality, and gender. Landy begins by describing the status and value of genre theory, then provides a history of British film production that illuminates the politics and personalities connected with the major studios. In vivid accounts of the films within each genre, she analyzes styles, codes, and conventions to show how the films negotiate history, fantasy, and lived experience. Throughout Landy creates a dynamic sense of genre and of how the genres shape, not merely reflect, cultural conflicts. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These paperback editions preserve the original texts of these important books while presenting them in durable paperback editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

When Hollywood Loved Britain Mark Glancy 1999-08-20 *When Hollywood Loved Britain* examines the Hollywood "British" film--American feature films that were set in Britain, based on British history or literature and included the work of British producers, directors, writers and actors. "British" films include many of the most popular and memorable films of the 1930s and 1940s, yet they have received little individual attention from film historians and even less attention as a body of films. While the book is centered on wartime "British" films, it also investigates wider issues: the influence of censorship and propaganda agencies during Hollywood's studio era, studio finances, the isolationist campaign in the United States between 1939 and 1941, and American perceptions of Britain at war.

A Critical History of the British Cinema Roy Armes 1978 Traces the development of British cinematic art and the increasing sophistication of techniques, plots and production, with factual information on directors and producers, actors and specific films

Waving the Flag Andrew Higson 1995 What does it mean to speak of 'national' cinema? Challenging conventional viewpoints, *Waving the Flag* combines detailed analyses of film text with studies of industrial and cultural contexts, to offer a history of British cinema.

The Great War in American and British Cinema, 1918-1938 Ryan Copping 2020-11-10 This book recounts the reception of selected films about the Great War released between 1918 and 1938 in the USA and Great Britain. It discusses the role that popular cinema played in forming and reflecting public opinion about the War and its political and cultural aftermath in both countries. Although the centenary has produced a wide number of studies on the memorialisation of the Great War in Britain and to a lesser degree the USA, none of them focused on audience reception in relation to the Anglo-American 'circulatory system' of Trans-Atlantic culture.

Transatlantic Crossings Sarah Street 2002-01-01 *Transatlantic Crossings* is the first major study of the distribution and exhibition of British films in the USA. Charting the cross-cultural reception of many British films, Sarah Street draws on a wide range of sources including studio records, film posters, press books and statistics. While the relative strength of Hollywood made it difficult for films that crossed the Atlantic, Street's research demonstrates that some strategies were more successful than others. She considers which British films made an impact and analyzes conditions that facilitated a positive reception

from critics, censors, exhibitors and audiences. Case studies include *Nell Gwyn* (1926), *The Private Life of Henry VIII* (1933), *The Ghost Goes West* (1935), *Henry V* (1946), *Black Narcissus* (1947), *The Red Shoes* (1948), Ealing comedies, *The Horror of Dracula* (1958), *Tom Jones* (1963), *A Hard Days Night* (1964), *Goldfinger* (1964), *The Remains of the Day* (1993), *Four Weddings and a Funeral* (1994) and *Trainspotting* (1996). Against a background of the economic history of the British and Hollywood film industries, *Transatlantic Crossings* considers the many fascinating questions surrounding the history of British films in the USA, their relevance to wider issues of Anglo-American relations and to notions of "Britishness" on screen.

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