

The Cinema Of Britain And Ireland

British National Cinema British Art Cinema Cinema in Britain British Cinema, Past and Present French Film in Britain Waving the Flag Young and Innocent? Sixties British Cinema The Dream that Kicks Cinema Memories Fifty Key British Films The British Cinema Book All Our Yesterdays Cinema and Society in the British Empire, 1895-1940 The Cinema of Britain and Ireland A Mirror for England Cinema and Brexit Britain and the American Cinema Directory of World Cinema: Britain 2 British Historical Cinema Sarah Street Paul Newland Ivan Butler Justine Ashby Lucy Mazdon Andrew Higson Andrew Higson Robert Murphy Michael Chanan Melvyn Stokes Sarah Barrow Robert Murphy Museum of Modern Art (New York, N.Y.) James Burns Brian McFarlane Raymond Durnat Neil Archer Tom Ryall Neil Mitchell Claire Monk

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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 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

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

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

In a market long dominated by Hollywood French films are consistently the most widely distributed non-English language works French cinema however appears to undergo a transformation as it reaches Britain becoming something quite different to that experienced by audiences at home drawing on extensive archival research the authors examine in detail the discourses debates and decisions which have determined the place accorded to French cinema in British film culture in so doing they provide a fascinating account of this particular instance of transnational cinematic traffic while simultaneously shedding new light on British film history from the early days of the film society via the advent of the X Certificate to the new possibilities of video and DVD this book reveals the complex and detailed history of the distribution exhibition marketing and reception of French cinema in Britain

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

in depth study of the development of british cinema in the early years of the twentieth century

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

film has taught us to see the world afresh but it could not picture its own birth in the dream that kicks michael chanan puts forward a theory of invention to show how cinematography was a product of the growing forces of nineteenth century capitalist production and traces the development of british cinema from its mystical origins in music halls to its emergence as a cultural commodity the dream that kicks combines astute textual analysis of individual films with detailed archival work of the industry it situates cinema within its wider context to produce a thought provoking exploration of its cultural and ideological implications this paperback edition has been thoroughly revised and updated to take into account orhte recent work on early cinema

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

in fifty key british films britain s best known films such as *clockwork orange* *the full monty* and *goldfinger* are scrutinised for their

outstanding ability to articulate the issues of the time this is essential reading for anyone interested in quality cult film

no marketing blurb

no marketing blurb

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

a fresh concise but wide ranging introduction to and overview of British and Irish cinema this volume contains 24 essays each on a separate seminal film from the region films under discussion include *Pink String* and *Sealing Wax* room at the top the Italian Job *Orlando* and *Sweet Sixteen*

Raymond Durnat's classic study of British films from the 1940s to the 1960s first published in 1970 remains one of the most important books ever written on British cinema in his introduction Kevin Gough Yates writes even now it astounds by its courage and its audacity if you think you have an original approach to a film or a director's work and check it against a mirror for England you generally discover that Raymond Durnat had said it already Durnat himself said about the book that the main point was arranging a kind of rendezvous between thinking about movies and thinking not so much about sociology as about the experiences that people are having all the time Durnat used *Mirror* to assert the validity of British cinema against its dismissal by the critics of *Cahiers du Cinéma* and *Sight and Sound* his analysis takes in classics such as *In Which We Serve* 1942 *A Matter of Life and Death* 1946 and *The Blue Lamp* 1949 alongside B films and popular genres such as Hammer horror Durnat makes a cogent and compelling case for the success of British films in reflecting British predicaments moods and myths at the same time as providing some disturbing new insights into a national character by whose enigmas and contradictions we continue to be perplexed and fascinated

Neil Archer's original study makes a timely and politically engaged intervention in debates about national cinema and national identity structured around key examples of culturally English cinema in the years up to and following the UK's 2016 vote to leave the European Union cinema and Brexit looks to make sense of the peculiarities and paradoxes marking this era of filmmaking at the same time as providing a contextual and analytical reading of 21st century filmmaking in Britain Archer raises critical questions about popular national cinema and how Brexit has cast both light and shadow over this body of films central to Archer

s argument is the idea that brexit represents not just a critical moment in how we will understand future film production but also in how we will understand production of the recent past using as a point of departure the london olympics opening ceremony of 2012 cinema and brexit considers the tensions inherent in a wide range of films including skyfall 2012 dunkirk 2017 their finest 2017 darkest hour 2017 the crown netflix 2016 paddington 2014 paddington 2 2017 never let me go 2011 absolutely fabulous the movie 2016 the trip 2010 the inbetweeners movie 2011 mr bean s holiday 2007 the world s end 2013 sightseers 2012 one day 2011 attack the block 2011 king arthur legend of the sword 2017 and the kid who would be king 2019 archer examines the complex national narratives and representations these films expound situating his analyses within the broader commercial contexts of film production beyond hollywood highlighting the negotiations or contradictions at play between the industrial imperatives of contemporary films and the varied circumstances in which they are made considering some of the ways a popular and globally minded english cinema is finding means to work alongside and through the contexts of brexit he questions what are the stakes for and possibilities of a global culturally english cinema in 2019 and beyond

this book looks at aspects of the relationship between british and american cinema covering the period from the first world war until the 1960s it deals with the ways in which the two industries have sought to intervene in the affairs of the other and examines how british subject matter drawn from history literature drama biography has had a place in the american film since the earliest days the history of the british cinema its institutions and its films has been closely intertwined with the history of the american cinema since films were first made and viewed in the late 19th century in many ways it has been a one sided relationship with hollywood exerting a powerful influence on the british film industry shap

the first volume of the directory of world cinema britain provided an overview of british cinema from its earliest days to the present in this the second volume the contributors focus on specific periods and trace the evolutions of individual genres and directors a complementary edition rather than an update of its predecessor the book offers essays on war and family films as well as on lgbt cinema and representations of disability in british films contributors consider established british directors such as ken loach and danny boyle as well as newcomer ben wheatley who directed the fabulously strange a field in england this volume also shines the spotlight on the british film institute and its role in funding preservation and education in relation to british cinema a must read for any fan of film the history of the united kingdom or international artistic traditions directory of world cinema britain 2 will find an appreciative audience both within and outside academia

from elizabeth to carry on up the khyber and from the heritage film debate to issues of authenticity and questions of genre this book with a wide range of contributors explores the ways in which british films have represented the past on screen

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Introduction

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