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British Historical Cinema

Claire Monk, Amy Sargeant



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A Critical History of the British Cinema Roy Armes, 1978 This comprehensive survey probes the strengths and shortcomings of a national output conditioned by a love-hate relationship with Hollywood

The British Heritage Film Debate Revisited Clare Monk, Lowe Victoria, 2002

Past and Present James Chapman, 2005-09-23 This ground-breaking book takes as its focal point director Ken Loach's view that The only reason to make films that are a reflection on history is to talk about the present In the first book to take on this major genre in all its complexity James Chapman argues that historical films say as much about the times in which they are made as about the past they purport to portray Through in-depth case studies of fourteen key films spanning the 1930s up to the turn of the twenty-first century from *The Private Life of Henry VIII* and *Zulu* to *Chariots of Fire* and *Elizabeth* Chapman examines the place of historical films in British cinema history and film culture Looking closely at the issues that they present from gender class and ethnicity to militarism and imperialism he also discusses controversies over historical accuracy and the ways in which devices such as voice-overs title captions and visual references to photographs and paintings assert a sense of historical verisimilitude Exploring throughout the book the dialectical relationship between past and present Chapman reveals how such films promote British achievements but also sometimes question them and how they project images of Britishness to audiences both in the UK and internationally

Historical Dictionary of British Cinema Alan Burton, Steve Chibnall, 2026-02-19 Focusing on British cinema this book

contains a chronology an introduction appendices and an extensive bibliography The dictionary section contains cross referenced entries

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 intertiting the narrative complexities of Shooting Stars and Brunel s burlesques Sargeant goes onto 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

British Cinema History James Curran,Vincent Porter,1983

British Cinema, Past and Present Justine Ashby,Andrew Higson,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

Heritage Film Audiences Claire Monk,2012-09-07 This book is a study of the contemporary audiences for quality period films and their responses to these films with reference to the critical debate which constructs many of these films as heritage films

The Routledge Companion to British Cinema History I.Q. Hunter,Laraine Porter,Justin Smith,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

To-day's Cinema News and Property Gazette ,1913 **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 **Cinema News** ,1916 The History of the Cinema, 1895-1940 ,1987 **The Industrial World** ,1930 **The Journal of Education** ,1917 How to Read a Film James Monaco,1981 Now thoroughly revised and updated the book discusses recent breakthroughs in media technology including such exciting advances as video discs and cassettes two way television satellites cable and much more *History* Albert Frederick Pollard,Harold Felix Baker Wheeler,1927

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