

British Cinema Of The 1950s The Decline Of Deferen

Eventually, you will definitely discover a supplementary experience and finishing by spending more cash. nevertheless when? reach you undertake that you require to get those every needs behind having significantly cash? Why dont you attempt to acquire something basic in the beginning? Thats something that will lead you to understand even more re the globe, experience, some places, with history, amusement, and a lot more?

It is your unconditionally own get older to produce an effect reviewing habit. in the middle of guides you could enjoy now is **british cinema of the 1950s the decline of deferen** below.

Women in Fifties Britain Penny Tinkler 2018-10-22 Contented housewives, glamorous women, jive-mad teenagers – all are common figures in popular perceptions of 1950s Britain. But what more did it mean to be a girl or woman in the fifties? And what are the implications of this history for understanding post-war Britain? *Women in Fifties Britain* explores the lived experience of girls and women, and the way in which their story has been told. Crossing boundaries – disciplinary, conceptual and thematic – and drawing creatively on new and established sources, it extends and enriches the terrain of women’s history. Diverse groups of women come into view, including farmer’s wives, university-educated women, activist housewives, working mothers, Jewish refugees, girls ‘at risk’ and private secretaries. Revealing that their private, public and professional lives were central to reshaping society, the collection engages with the legacy of World War II, and with questions about the distinctiveness of the 1950s. Embracing emotion, labour, gender, class, race, sociability, sexuality and much more, the authors offer penetrating exploration of established and new categories of historical analysis. Placing the politics of gender at the heart of Britain’s reconstruction, this engaging and important collection re-vision 1950s Britain and the women that made it. This book was originally published as a special issue of *Women’s History Review*.

Cinemas and Cinema-Going in the United Kingdom: Decades of Decline, 1945–65 Sam Manning 2020-03-31 Cinema-going was the most popular commercial leisure activity in the first half of the twentieth century, peaking in 1946 with 1.6 billion recorded admissions. Though ‘going to the pictures’ remained a popular pastime, the transition to peacetime altered citizens’ leisure habits. During the 1950s increased affluence, the growth of television ownership and the diversification of leisure led to rapid declines in attendance. Cinema attendances fell in all regions, but the speed, nature and extent of decline varied widely across the United Kingdom. By linking national developments to

detailed case studies of Belfast and Sheffield, this book adds nuance to our understanding of regional variations in film exhibition, audience habits and cinema-going experiences during a period of profound social and cultural change. Drawing on a wide range of quantitative and qualitative sources, *Cinema and Cinema-Going* conveys the diverse nature of this important industry, and the significance of place as a determinant of film attendance in post-war Britain.

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.

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.

British Television and Film Culture in the 1950s Su Holmes 2005 This book focuses on the emerging historical relations between British television and film culture in the 1950s. Drawing upon archival research, it does this by exploring the development of the early cinema programme on television - principally *Current Release* (BBC, 1952-3), *Picture Parade* (BBC, 1956) and *Film Fanfare* (ABC, 1956-7) - and argues that it was these texts which played the central role in the developing relations between the media. Particularly when it comes to Britain, the early co-existence of television and cinema has been seen as hostile and antagonistic, but in situating these programmes within the contexts of their institutional production, aesthetic construction and reception, the book aims to 'reconstruct' television's coverage of the cinema as crucial to the fabric of British film and television culture at the time. It demonstrates how the roles of cinema and television - as media industries and cultural forms, but crucially as sites of screen entertainment - effectively came together at this time in such a way that is unique to this decade.

Film: The Essential Study Guide Ruth Doughty 2008-10-30 Providing a key resource to new students, *Film: The Essential Study Guide* introduces all the skills needed to succeed on a film studies course. This succinct, accessible guide covers key topics such as: Using the library Online research and resources Viewing skills How to watch and study foreign language films Essay writing Presentation skills Referencing and plagiarism Practical Filmmaking Including exercises and examples, *Film: The Essential Study Guide* helps film students understand ho.

Transnationalism and Genre Hybridity in New British Horror Cinema Lindsey Decker 2021-03-01 As an intervention in conversations on transnationalism, film culture and genre theory, this book theorises transnational genre hybridity – combining tropes from foreign and domestic genres – as a way to think about films through a global and local framework. Taking the British horror resurgence of the 2000s as case study, genre studies are here combined with close formal analysis to argue that embracing transnational genre hybridity enabled the boom; starting in 2002, the resurgence saw British horror film production outpace the golden age of British horror. Yet, resurgence films like *28 Days Later* and *Shaun of the Dead* had to reckon with horror's vilified status in the UK, a continuation of attitudes perpetuated by middle-brow film critics who coded horror as dangerous and Americanised. Moving beyond British cinema studies' focus on the national, this book also presents a fresh take on long-standing issues in British cinema, including genre and film culture.

Humphrey Jennings Keith Beattie 2013-07-19 Humphrey Jennings has been described as the only real poet that British cinema has produced. His documentary films are remarkable records of Britain at peace and war, and his range of representational approaches transcended accepted notions of wartime propaganda and revised the strict codes of British documentary film of the 1930s and 1940s. Poet, propagandist, surrealist and documentary filmmaker – Jennings' work embodies an outstanding mix of startling apprehension, personal expression and representational innovation. This book carefully examines and expertly explains the central components of Jennings' most significant films, and considers the relevance of his filmmaking to British cinema and contemporary experience. Films analysed include *Spare Time*, *Words for Battle*, *Listen to Britain*, *Fires Were Started*, *The Silent Village*, *A Diary for Timothy* and *Family Portrait*.

Anthony Asquith Tom Ryall 2013-07-19 This is the first comprehensive critical study of Anthony Asquith. Ryall sets the director's work in the context of British cinema from the silent period to the 1960s, examining the artistic and cultural influences which shaped his films. Asquith's silent films were compared favourably to those of his eminent contemporary Alfred Hitchcock, but his career faltered during the 1930s. However, the success of *Pygmalion* (1938) and *French Without Tears* (1939), based on plays by George Bernard Shaw and Terence Rattigan, together with his significant contributions to wartime British cinema, re-established him as a leading British film maker. Asquith's post-war career includes several pictures in collaboration with Terence

Rattigan, and the definitive adaptation of Oscar Wilde's *The Importance of Being Earnest* (1951), but his versatility is demonstrated in a number of modest genre films including *The Woman in Question* (1950), *The Young Lovers* (1954) and *Orders to Kill* (1958).

British Cinema of the 1950s Sue Harper 2003 In this history of 1950s British cinema, the authors draw extensively on previously unknown archive material to chart the growing rejection of post-war deference by both film-makers and cinema audiences.

The British Cinema Book Robert Murphy 2019-07-25 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 Durnat, 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 Best Years of British Film Music, 1936-1958 Jan G. Swynnoe 2002 A study of the British contribution to film music, detailing the idiosyncracies of British film, and showing how the differences between it and Hollywood affected composers on both sides of the Atlantic. Jan Swynnoe's study is concerned with the special British contribution to film music, detailing how the

idiosyncracies of British film, and of the British character, set it apart from its Hollywood counterpart. She shows how the differences between the two industries in all aspects of film making variously affected composers on both sides of the Atlantic. In the mid 1930s, when film composers in America were perfecting the formulae of the classical Hollywood score, film music in Britain scarcely existed; within a year or so, however, top British composers were scoring British films. How this transformation was brought about, and how established British concert composers, including Vaughan Williams and Arnold Bax, faced the challenge of the exacting and often bewildering art of scoring for feature film, is vividly described here, and the resulting scores compared with the work of seasoned Hollywood composers. JAN SWYNNOE researched the material on which her book is based over several years, at the same time pursuing her musical life as pianist, percussionist and composer.

Fifty Key British Films Sarah Barrow 2012-08-06 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.

Idols of the Odeons Andrew Roberts 2020-04-23 *Idols of the Odeons* examines British film stardom in the post-war era, a time when Hollywood movies were increasingly supplanting the Pinewood/Elstree studio system. The book encompasses the careers of sixteen actors, including Stanley Baker, Diana Dors, Norman Wisdom, Hattie Jacques, Peter Finch and Peter Sellers. Such extremely diverse careers provide the opportunity to explore overlooked films, in addition to examining how the term 'star' could apply to a stalwart leading man, a *Variety* comic, a self-created 'Vamp' and a character actor. Above all, this is a book that celebrates, with idiosyncratic humour and warmth, how these actors accomplished much of their best work during the transitional period between the Rank/ABPC roster of stars and the US domination of the British film industry.

Screening the Hollywood rebels in 1950s Britain Anna Ariadne Knight 2021-09-28 This book examines issues of censorship, publicity and teenage fandom in 1950s Britain surrounding a series of controversial Hollywood films: *The Wild One*, *Blackboard Jungle*, *Rebel Without a Cause*, *Rock Around the Clock* and *Jailhouse Rock*. It also explores British cinema's commentary on juvenile delinquency through a re-examination of such British films as *The Blue Lamp*, *Spare the Rod* and *Serious Charge*. Taking a multi-dimensional approach, the book intersects with star studies and social history while reappraising the stardom of Marlon Brando, James Dean and Elvis Presley. By looking at the specific meanings, pleasures and uses British fans derived from these films, it provides a logical and sustained narrative for how Hollywood star images fed into and disrupted British cultural life during a period of unprecedented teenage consumerism.

A Companion to British and Irish Cinema John Hill 2019-05-07 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.

British Comedy Cinema I. Q. Hunter 2012 This work explores the history of British comedy from silent slapstick and satire to contemporary romantic comedy. The essays include case studies on prominent personalities, and exploration of production cycles and studio output. Films discussed in the work include Sing As We Go, The Ladykillers, Trouble in Stone, The Carry Ons, Till Death Us Do Part, Monty Python's Life of Brian, Notting Hill, and Sex Lives of the Potato Men.

Directors in British and Irish Cinema Robert Murphy 2019-07-25 A guide to directors who have worked in the British and Irish film industries between 1895 and 2005. Each of its 980 entries on individuals directors gives a resume of the director's career, evaluates their achievements and provides a complete filmography. It is useful for those interested in film-making in Britain and Ireland.

Transformation and Tradition in 1960s British Cinema Richard Farmer 2019-05-03 Making substantial use of new and underexplored archive resources that provide a wealth of information and insight on the period in question, this book offers a fresh perspective on the major resurgence of creativity and international appeal experienced by British cinema in the 1960s

Love Now, Pay Later? Nigel Yates 2011-01-01 Nigel Yates brings together the religious and social dimensions of the 1950s and 60s and examines the enormous changes in moral attitudes that took place in these two decades. Much of the popular literature on post-war Britain tends to present the 1950s as a period

of continuing repression and respectability in the area of private and public morality, and the 1960s as one in which there was rapid social change. Using a wide range of contemporary sources - books (including novels), magazines, newspapers, advertising, fashion catalogues, films and television, as well as a number of significant archive collections - Nigel Yates argues that changes in attitudes to religion and morality in the 1960s were only made possible by developments in the 1950s.

New Australian Cinema Brian McFarlane 1992-06-26 The institutions and products of the Australian film industry have been extensively surveyed, yet few analyses consider the sources of the film revival that took place in the 1970s and 1980s. This book represents a body of thinking about Australian cinema that asks where the origins of films lie. The book begins by tracing the indebtedness of Australian cinema to the classical narrative style of Hollywood film-making, with its firm grasp of melodrama. It continues by comparing the problems faced by the 'high' British cinema of the 1940s and 1950s with those faced by Australia in the 1970s and 1980s in the attempts by both countries to establish national film industries. *New Australian Cinema* will increase the scope of the discussion about the revival of Australian cinema and help us to make cultural sense of the films themselves.

Using film as a source Sian Barber 2015-07-01 This book is a hands-on study skills guide that explores how film and moving image can be used as sources. It is aimed at those who want to use film and moving image as the basis for research and offers advice on research methods, theory and methodology, archival work and film-based analysis. It draws on the disciplines of film and history to offer advice for students and researchers in these fields. The book includes sections on working with different kinds of moving images, how to explore visual sources, how to undertake film-related research and how to use film theory. In addition to providing detailed case studies, the guide also offers advice on research, writing and studying, creating a methodology, visiting archives, accessing material and exploring films from a historical perspective. The guide's focus is on good research practice, whether it be conducting an interview, visiting an archive, undertaking textual analysis or defining a research question.

The New Film History James Chapman 2009-07-15 Now available in paperback, this first major overview of film history offers a wide-ranging account of the methods, sources and approaches used by modern film historians. Key areas of research are analyzed alongside detailed case studies of well-known American, Australian, British and European films.

Interviews with English Filmmakers: Powell to Pawlikowski R.J. Cardullo 2018-01-14 *Interviews with English Filmmakers: Powell to Pawlikowski* includes interviews with seventeen British filmmakers: Michael Powell, Carol Reed, David Lean, Charles Crichton, Jack Clayton, Lindsay Anderson, Karel Reisz, John Schlesinger, Ken Russell, Tony Richardson, Ken Loach, Stephen Frears, Peter Greenaway, Mike Leigh, Terence Davies, Pawel Pawlikowski, and Kenneth Branagh.

Also included are interviews with the following three Anglo-American directors: Joseph Losey, James Ivory, and Richard Lester. Supplementing all of these interviews are a historical introduction to English cinema, a feature filmography for each director interviewed, director-specific bibliographies, a general bibliography on British film, and a comprehensive index. Interviews with English Filmmakers: Powell to Pawlikowski is hardly designed to be an exhaustive book on the art of British film, but it is intended to be a representative one. Moreover, it is not an erudite or pedantic tome targeted only at a limited audience of specialists. Instead, this volume is meant to be a highly accessible yet subtly expressive and copiously illustrated collection of interviews, all of which deal with cinematic (as well as dramatic) questions of interest to many cultivated readers and spectators—not just British ones. Interviews with English Filmmakers is thus aimed at students, teachers, cinephiles, and educated individuals with an interest in British cinema in particular and global cinema in general, in addition to those readers with an interest in the practice of film directing and production as well as film analysis and criticism. Author Bio: The author of many essays and articles over the years, R. J. Cardullo has had his work appear in such journals as the Yale Review, Cineaste, Film Quarterly, and Cinema Journal. For twenty years, from 1987 to 2007, he was the regular film critic for the Hudson Review in New York. Cardullo is the author or editor of a number of books, including In Search of Cinema: Writings on International Film Art, Playing to the Camera: Film Actors Discuss Their Craft, and Stage and Screen: Adaptation Theory from 1916 to 2000. He is also the chief American translator of the film criticism of the Frenchman André Bazin, with several volumes to his credit, among them Bazin at Work: Major Essays and Reviews from the '40s and '50s and André Bazin and Italian Neorealism. R. J. Cardullo's own film criticism has been translated into the following languages: Russian, Chinese, Turkish, Spanish, Korean, and Romanian. He took his master's and doctoral degrees from Yale University and received his B.A., with honors, from the University of Florida in Gainesville. Cardullo taught for four decades at the University of Michigan, Colgate, and New York University, as well as abroad, before retiring in 2012 and moving to his wife's native Finland.

Britain's Experience of Empire in the Twentieth Century Andrew Thompson 2012
The first systematic investigation of the impact of imperialism on twentieth-century Britain.

Cinema of Basil Dearden and Michael Relph Alan Burton 2009-12-14 A historical and critical assessment of the cinema of Basil Dearden and Michael Relph, one of the most significant filmmaking teams that characterised British cinema in the postwar decades.

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 films 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.

Freemasonry and the Press in the Twentieth Century Paul Calderwood 2016-04-15

By the end of the twentieth century, Freemasonry had acquired an unsavoury reputation as a secretive network of wealthy men looking out for each others' interests. The popular view is of an organisation that, if not actually corrupt, is certainly viewed with deep mistrust by the press and wider society. Yet, as this book makes clear, this view contrasts sharply with the situation at the beginning of the century when the public's perception of Freemasonry in Britain was much more benevolent, with numerous establishment figures (including monarchs, government ministers, archbishops and civic worthies) enthusiastically recommending Freemasonry as the key to model citizenship. Focusing particularly on the role of the press, this book investigates the transformation of the image of Freemasonry in Britain from respectability to suspicion. It describes how the media projected a positive message of the organisation for almost forty years, based on a mass of news emanating from the organisation itself, before a change in public regard occurred during the later twentieth-century. This change in the public mood, the book argues, was due primarily to Masonic withdrawal from the public sphere and a disengagement with the press. Through an examination of the subject of Freemasonry and the British press, a number of related social trends are addressed, including the decline of deference, the erosion of privacy, greater competition in the media, the emergence of more aggressive and investigative journalism, the consequences of media isolation and the rise of professional Public Relations. The book also illuminates the organisation's collisions with nationalism, communism, and state welfare provision. As such, the study is illuminating not only for students of Freemasonry, but those with an interest in the wider social history of modern Britain.

Gender, Labour, War and Empire Philippa Levine 2008-12-11 A lively collection of essays on the cultures of nineteenth and twentieth-century Britain. Topics range from prostitution and slavery to the effect of war on fashion magazine reporting to inter-racial marriage in the postwar years. Particular areas of focus include the Second World War, its legacies and the reactions to postwar decolonization.

John Mills and British Cinema Gill Plain 2006-03-23 Although his film career extended from the early days of sound to the British New Wave and beyond, Sir John Mills is nonetheless remembered as the archetypal hero of the Second World War. Regarded as an English 'everyman', his performances crossed the class divide and, in his easy transition from below decks to above, he came to represent a newly democratic masculine ideal. But what was this exemplary masculinity and what became of it in the aftermath of war? *John Mills and British Cinema* asks how was it possible for an actor to embody national identity and, by exploring the cultural contexts in which Mills and the nation

became synonymous, the book offers a new perspective on 40 years of cinema and social change. Through detailed analysis of a wide range of classic British films, John Mills and British Cinema exposes the shifting constructions of 'national' masculinity, arguing that the screen persona of the actor is a fundamental, and often overlooked, dimension of British cinema.

Ealing Revisited Mark Duguid 2012-10-31 Ealing Revisited provides a major reappraisal of one of British cinema's best-loved institutions, Ealing Studios. During its heyday, Ealing produced a string of classic comedies, including Kind Hearts and Coronets (1949), The Lavender Hill Mob (1951) and The Ladykillers (1955), but there is much more to Ealing than these films, as this volume of new writing on the studio shows. Addressing both known and less familiar aspects of Ealing's story, its films, actors and technicians, the contributors uncover what has gone unexplored, or unspoken, in previous histories of the studio, and consider the impact that Ealing has had on British cultural life from the 1930s to the present. Listed in the Independent on Sunday's Cinema books of 2012

<http://www.independent.co.uk/arts-entertainment/books/reviews/ios-books-of-the-year-2012-cinema-8373713.html>

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.

An Introduction to Film Studies Jill Nelmes 2003 An Introduction to Film Studies has established itself as the leading textbook for students of cinema. This revised and updated third edition guides students through the key issues and concepts in film studies, and introduces some of the world's key national cinemas including British, Indian, Soviet and French. Written by experienced teachers in the field and lavishly illustrated with over 122 film stills and production shots, it will be essential reading for any student of film. Features of the third edition include: *full coverage of all the key topics at undergraduate level *comprehensive and up-to-date information and new case studies on recent films such as Gladiator, Spiderman, The Blair Witch Project, Fight Club, Shrek and The Matrix *annotated key readings, further

viewing, website resources, study questions, a comprehensive bibliography and indexes, and a glossary of key terms will help lecturers prepare tutorials and encourage students to undertake independent study. Individual chapters include: *Film form and narrative* Spectator, audience and response *Critical approaches to Hollywood cinema: authorship, genre and stars* Animation: forms and meaning *Gender and film* Lesbian and gay cinema *British cinema* Soviet montage Cinema *French New Wave* Indian Cinema

Cinema and Landscape Graeme Harper 2010-01-01 While the consideration of landscape on film has been growing in currency over the past four to five years, as yet no single publication has attempted to embrace the multitude of nationalities, cinematic examples and critical approaches that Cinema and Landscape encompasses. Written by reputed cinema scholars and academic innovators, this volume both extends the existing field of film studies and stakes claims to overlapping, contested territories in the art and humanities and the social sciences. The notion of landscape is a complex one, but it has been central to the art and artistry of the cinema. After all, what is the French New Wave without Paris? What are the films of Sidney Lumet, Woody Allen, Martin Scorsese and Spike Lee, without New York? *Cinema and Landscape* frames up contemporary film landscapes across the world, in a concentrated examination and interrogation of screen aesthetics and national ideology, film form and cultural geography, cinematic representation and the human environment.

Rise and Fall of the UK Film Council Gillian Doyle 2015-08-18 Drawing on interviews with leading film executives, politicians and industry stakeholders, including Alan Parker, Stewart Till and Tim Bevan, this book provides an empirically grounded analysis of the rise and unexpected fall of the UK Film Council.

The British Pop Music Film S. Glynn 2013-05-07 The first detailed examination of the place of pop music film in British cinema, Stephen Glynn explores the interpenetration of music and cinema in an economic, social and aesthetic context through case studies ranging from Cliff Richard to The Rolling Stones, and from The Beatles to Plan B.

British cinema of the 1950s Ian Mackillop 2018-07-30 This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Offers a startling re-evaluation of what has until now been seen as the most critically lacklustre period of the British film history. Covers a variety of genres, such as B-movies, war films, women's pictures and theatrical adaptations; as well as social issues which affect film-making, such as censorship. Includes fresh assessment of maverick directors; Pat Jackson, Robert Hamer and Joseph Losey, and even of a maverick critic Raymond Durgnat. Features personal insights from those individually implicated in 1950s cinema; Corin Redgrave on Michael Redgrave, Isabel Quigly on film reviewing, and Bryony Dixon of the BFI on archiving and preservation. Presents a provocative challenge to conventional wisdom about 1950s film and rediscovers the Festival of Britain decade.

The British School Film Stephen Glynn 2016-09-20 Through close textual and contextual analysis of British films spanning a century, this book explores how pupils, teachers and secondary education in general have been represented on the British screen. The author addresses a number of topics including the nature of public (fee-paying) and state schooling; the values of special, single-sex and co-education; the role of male and female teachers; and the nature of childhood and adolescence itself. From the silents of Hitchcock to the sorcery of Harry Potter, British cinema's continued explorations of school life highlights its importance in the nation's everyday experience and imaginary landscape. Beyond this, the school film, varying in scope from low-budget exploitation to Hollywood-financed blockbusters, serves both as a prism through which one can trace major shifts in the British film industry and as a barometer of the social and cultural concerns of the cinema-going public. This applies especially for gender, race and, in all senses, class.

The British Film Industry in the 1970s S. Barber 2013-01-22 Is there more to 1970s British cinema than sex, horror and James Bond? This lively account argues that this is definitely the case and explores the cultural landscape of this much maligned decade to uncover hidden gems and to explode many of the well-established myths about 1970s British film and cinema.

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'.