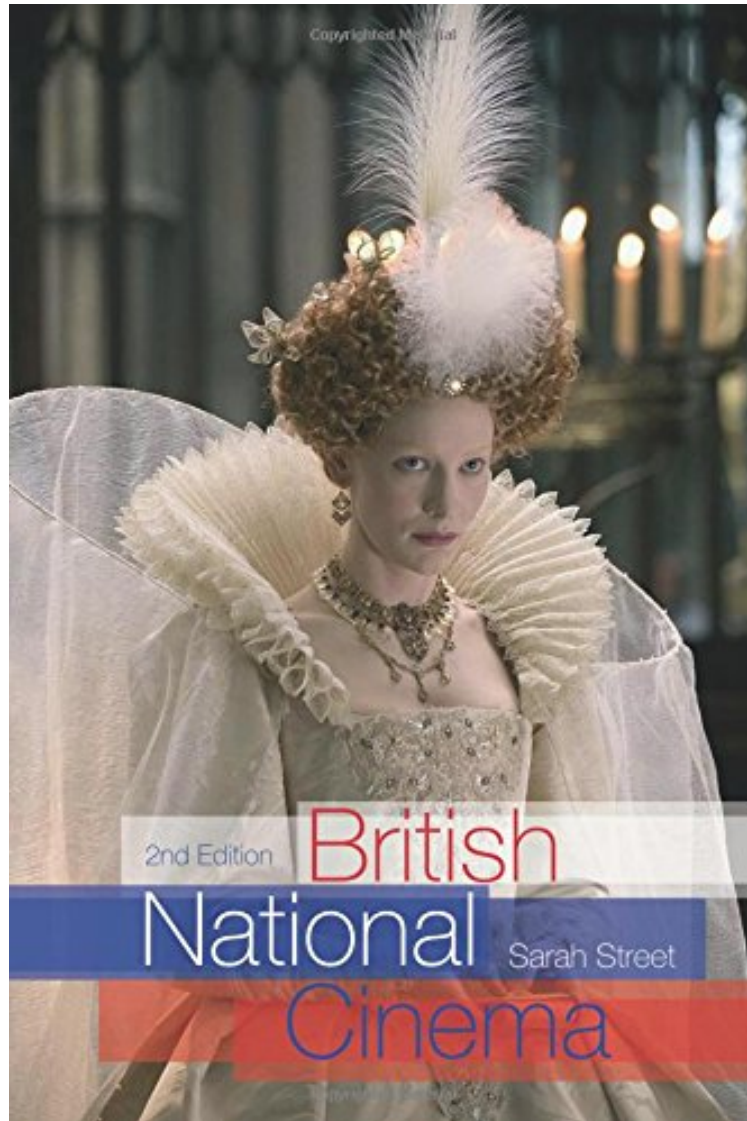


[Download] British National Cinema (National Cinemas)

British National Cinema (National Cinemas)

Sarah Street

*ebooks / Download PDF / *ePub / DOC / audiobook*



[Download](#)

[Read Online](#)

#3288501 in Books Sarah Street 2008-10-04 2008-08-13 Original language: English PDF # 1 9.21 x .67 x 6.141, 1.00 #File Name: 0415384222296 pages British National Cinema National Cinemas | File size: 45.Mb

Sarah Street : British National Cinema (National Cinemas) before purchasing it in order to gauge whether or not it would be worth my time, and all praised British National Cinema (National Cinemas):

3 of 6 people found the following review helpful. what's wrong with film studies By Bruno This book has no higher mission than to keep its nose clean: it has no argument, no vision of British cinema, just a lot of fashionable covering-of-bases to protect its vacuity. When it stoops to an actual film, the reading is staggeringly flat. I suppose it is meant to be sold to undergraduates somewhere or other, but need they be treated so demeaningly?

With films as diverse as *Bhaji on the Beach*, *The Dam Busters*, *Trainspotting*, *The Draughtsmans Contract*, *Prick Up Your Ears*, *Ratcatcher*, *This Is England* and *Atonement*, British cinema has produced wide-ranging notions of British culture, identity and nationhood. *British National Cinema* is a comprehensive introduction to the British film industry within an economic, political and social context. *British National Cinema* analyzes the politics of film and establishes the difficult context within which British producers and directors have worked. Sarah Street questions why British film-making, production and distribution have always been subject to government apathy and financial stringency. In a comparison of Britain and Hollywood, the author asks to what extent was there a star system in Britain and what was its real historical and social function. An examination of genres associated with British film, such as Ealing comedies, Hammer horror, heritage films and hybrid forms, confirms the eclectic nature of British cinema. In a final evaluation of British film, she examines the existence of other cinemas: film-making which challenges the traditional concept of cinema and operates outside mainstream structures in order to deconstruct and replace classical styles and conventions. Illustrated with over thirty stills from classic British films, *British National Cinema* provides an accessible and comprehensive exploration of the fascinating development of British cinema.

'An easy overview of British cinematic history.' - CHOICE
From the Back Cover
British National Cinema traces the development of the British film industry, from the Lumiere brothers' first screening in London in 1896 through to the dominance of Hollywood and the severe financial crises which affected production companies such as Goldcrest, Handmade Films and Palace Pictures in the late 1980's and 1990's. Exploring the relationship between British cinema and British society, Sarah Street uses the notions of 'official' and 'unofficial' cinema to demonstrate how British cinema has been both 'respectable' and 'disreputable' according to the prevailing notions of what constitutes 'good cinema'.
About the Author Sarah Street is Professor of Film at the University of Bristol. She is the joint author of *Cinema and State* (with Margaret Dickinson, 1985) and *Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema* (with Tim Bergfelder and Sue Harris, 2007), author of *British Cinema in Documents* (2000), *Costume and Cinema* (2001), *Transatlantic Crossings: British Feature Films in the USA* (2002) and *Black Narcissus* (2005). She is co-editor of *Moving Performance: British Stage and Screen* (with Linda Fitzsimmons, 2001), *European Cinema* (with Jill Forbes, 2001), *The Titanic in Myth and Memory* (with Tim Bergfelder, 2004) and *The Queer Screen Reader* (with Jackie Stacey, 2007).