

FLM5214 Introduction to British Cinema: From the Early Days to the 1950s

Semester A
Weeks 1 – 12

Convened by Dr Grazia Ingravalle
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Webinar/Online Lecture: Monday 10–11am at Bancroft 1.01.01

Seminar Group 1: Monday 11am–12pm at Bancroft 3.22

Seminar Group 2: Monday 12–1pm at Bancroft 3.22

Office hours: Monday 2–3pm by appointment
Arts One 1.02A

Course Description

This module surveys the history of British cinema across six decades, from the medium's origins in the 1890s to the end of the 1950s. We will examine a wide variety of British films and genres from this period, ranging from Robert Paul's early animated shorts to Technicolor dramas, and from war propaganda to Ealing comedies. Students will learn to identify major trends and moments in the history of British film production, distribution and exhibition. This course will encourage them to read such history within the broader context of the cultural debates and institutions (such as the British Film Institute) that have helped define British national cinema in this period.

Far from taking the notion of 'national cinema' for granted, throughout the module, students will be invited to critically question and debate this concept. We will investigate the ways in which discourses around British national identity, gender, race, imperial fantasies and propagandistic interests found a means of expression and representation in cinema. Across eleven weeks, the course will focus on both popular cinema and lesser-known films, encouraging students to discover formerly neglected periods (such as early British cinema) and movies (such as colonial films).

FLM005 proposes several films that portray British Empire history, colonialist, xenophobic and discriminatory attitudes, various forms and degrees of racism, sexism, classism, gender normativity and binarism, ableism, ageism and cultural prejudices. While these films do not reflect contemporary sensibilities, as documents of their time they offer invaluable insights in changing mindsets and visual cultures. As such, they enable us to train our ability to critically read the present and its many moving image environments.

Learning aims and outcomes

This module will:

- introduce and illustrate the history of British cinema from the early days to the end of the 1950s
- identify key moments, films, genres and figures in the history of British cinema, alongside neglected areas of historical research
- highlight the history of the institutions and debates that fostered Britain's national film culture, as well as the policies and structures that sustained its production
- critically discuss the notion of 'national cinema', demonstrating how particular aesthetics, narratives and genres intertwine with national and imperial imageries

- build a foundational understanding of British cinema in view of the Contemporary British Cinema module

At the end of this module students will be able to:

- demonstrate knowledge of the history of British cinema and the British cinema industry
- understand how British cinema fits within a transnational context
- identify key moments/ films/ genres/ figures in the history of British cinema
- demonstrate knowledge of national cinema debates

Assessments

1. Primary Source Analysis (e.g. film poster, policy document or press article) (500 words, 15%)
2. Sequence Analysis (1,000 words, 25%)
3. Final Essay (2,000 words, 60%)

Deadlines

Primary Source Analysis: due November 6, 2022

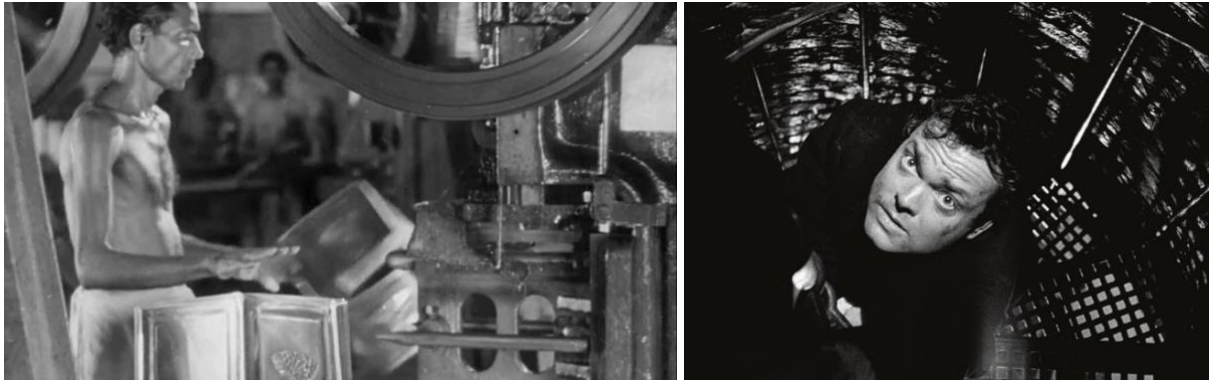
Sequence Analysis Two: due December 4, 2022

Essay: due January 8, 2023

Module Overview

WEEK 1	What is British Cinema?
WEEK 2	Early British Cinema
WEEK 3	Silent Cinema in Britain
WEEK 4	The 1930s
WEEK 5	The Documentary Movement & War Cinema
WEEK 6	The Birth of the British Film Institute
WEEK 7	Study Week
WEEK 8	Rank and the Independents
WEEK 9	Realism & Tinsel: Ealing and Gainsborough
WEEK 10	Powell and Pressburger
WEEK 11	The 1950s: British Cinema at a Crossroads

WEEK 1 What is British Cinema?



Essential Viewing

- *The Third Man* (Carol Reed, 1949) Box of Broadcasts: <https://learningonscreen.ac.uk/ondemand/index.php/prog/01177A8E?bcast=37464013>
- *Tins for India* (Bimal Roy, 1941) BFI Player: <https://player.bfi.org.uk/free/film/watch-tins-for-india-1941-online>

Suggested Viewing

- *First A Girl* (1935) (BFI Player) (clips and photo gallery on YouTube)
- *It's Love Again* (1936) (Clips on YouTube)
- *Odd Man Out* (Carol Reed, 1947) (Box of Broadcasts)
- *Evergreen* (Victor Saville, 1934) (YouTube)

Essential Reading

Anderson, B. (2016) 'Introduction', in *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London and New York: Verso, 1-7.

Suggested Reading

- Crofts, S. (1999) 'Concepts of National Cinema' in J. Hill and P. Church Gibson, (eds.) *The Oxford Guide to Film Studies*. Oxford and New York: Oxford University Press, 385-394.
- Evans, P. W. (2005) 'The Third Man', in *Carol Reed*. Manchester: Manchester University Press, 93-105.
- Higson, A. (1989) 'The Concept of National Cinema'. *Screen* 30.4: 36-46.
- Higson, A. (2000) 'The Instability of the National' in J. Ashby and A. Higson (eds.) *British Cinema: Past and Present*. London and New York: Routledge, 35-47.
- Hill, J. (2002) 'British Cinema as National Cinema: Production, Audience and Representation' in G. Turner (ed.) *The Film Cultures Reader*. London and New York: Routledge, 164-173.
- Leach, J. (2014) 'British Noir' in H. Pettey and R. Palmer (eds.) *International Noir*. Edinburgh: Edinburgh University Press, 14-35.
- Street, S. (2009) 'Introduction: British National Cinema' in *British National Cinema*. London and New York: Routledge, 1-5.
- White, R. (2003) *The Third Man*. London: British Film Institute.

WEEK 2 Early British Cinema



Essential Viewing

- *Footpads* (R. W. Paul, 1896) BFI Player: <https://player.bfi.org.uk/free/film/watch-footpads-1896-online>
- *Surprising a Picket* (R. W. Paul, 1899) BFI Player: <https://player.bfi.org.uk/free/film/watch-surprising-a-picket-1899-online>
- *Kruger's Dream of Empire* (R. W. Paul, 1900) Imperial War Museums: <https://film.iwmcollections.org.uk/r/1713>
- *Panorama of Calcutta, India, From the River Ganges* (Warwick Trading Company, 1899) BFI Player: <https://player.bfi.org.uk/free/film/watch-panorama-of-calcutta-india-from-the-river-ganges-1899-online>
- *Explosion of a Motor Car* (Cecil M. Hepworth, 1900) BFI Player: <https://player.bfi.org.uk/free/film/watch-explosion-of-a-motor-car-1900-online>
- *How It Feels to Be Run Over* (Cecil M. Hepworth, 1900) BFI Player: <https://player.bfi.org.uk/free/film/watch-how-it-feels-to-be-run-over-1900-online>
- *Countryman and the Cinematograph* (R. W. Paul, 1901) BFI Player: <https://player.bfi.org.uk/free/film/watch-countryman-and-the-cinematograph-1901-online>
- *Mr. Pecksniff Fetches the Doctor* (R. W. Paul, 1904) BFI Player: <https://player.bfi.org.uk/free/film/watch-mr-pecksniff-fetches-the-doctor-1904-online>
- *The Motorist* (R. W. Paul, 1906) BFI Player: <https://player.bfi.org.uk/free/film/watch-the-motorist-1906-online>

Suggested Viewing

- *Alice in Wonderland* (Cecil M. Hepworth, 1903) BFI Player: <https://player.bfi.org.uk/free/film/watch-alice-in-wonderland-1903-online>
- Early British films of the 1890s on the BFI Player: <https://player.bfi.org.uk/search/free?q=early%20british%20cinema&decade=1890>
- Early British films of the 1900s on the BFI Player: <https://player.bfi.org.uk/search/free?q=early%20british%20cinema&decade=1900>

Essential Reading

Burrows, J. (2004) 'Penny Pleasures II: Indecency, Anarchy and Junk Film in London's "Nickelodeons", 1906–1914'. *Film History* 16. 2: 172–97.

Christie, I. (2019) 'Prelude' and 'Distant Wars: South Africa and Beyond,' in *Robert Paul and the Origins of British Cinema*. University of Chicago Press, 2019, 1–6, 145–165.

Suggested Reading

Chanan, M. (1996) *The Dream That Kicks: The Prehistory and Early Years of Cinema in Britain*. London: Routledge.

Gunning, T. (2004) 'Pictures of Crowd Splendor: The Mitchell and Kenyon Factory Gate Films' in V. Toulmin, S. Popple and P. Russell (eds.), *The Lost World of Mitchell & Kenyon*, 12–20. London: BFI, 2004, 49–58.

Kember, J. (2009) *Marketing Modernity: Victorian Popular Shows and Early Cinema*. Exeter: University of Exeter Press.

Russell, P. (2004) 'Truth at 10 Frames per Second? Archiving Mitchell and Kenyon', in V. Toulmin, S. Popple and P. Russell (eds.), *The Lost World of Mitchell & Kenyon*, 12–20.

Toulmin, V. and Loiperdinger M. (2005) 'Is It You? Recognition, Representation and Response in Relation to the Local Film'. *Film History* 17.1: 7–18.

WEEK 3 Silent Cinema in Britain



Essential Viewing

- *A Cottage on Dartmoor* (Anthony Asquith, 1930) Vimeo: <https://vimeo.com/528418254> BFI Player: <https://player.bfi.org.uk/rentals/film/watch-a-cottage-on-dartmoor-1930-online>

Suggested Viewing

- Please check the BFI's list '10 great British silent films' curated by Bryony Dixon, Neil Brand, Pamela Hutchinson, Lawrence Napper and Laraine Porter: <https://www.bfi.org.uk/lists/10-great-british-silent-films>

Essential Reading

- Barry, I. (1924) 'A National or International Cinema?' *The Bioscope* February 28, 29.
- Burrows, J. (2009) 'Big Studios Production in the Pre-Quota Years' in R. Murphy (ed.) *The British Cinema Book*. London: BFI Publishing, 2009, 155–63.
- Smith, M. (1990) 'Technological Determination, Aesthetic Resistance or *A Cottage on Dartmoor*: Goat-Gland talkie or Masterpiece?', *Wide Angle* 12.3: 80-97

Suggested Reading

- Bamford, K. (1999) *Distorted Images: British National Identity and Film in the 1920s*. London: I.B. Tauris.
- Belton, J. (1999) 'Awkward Transitions: Hitchcock's "Blackmail" and the Dynamics of Early Film Sound' *The Musical Quarterly* 83.2: 227–246.
- Brent, J. (2004) 'Beyond the Gaze: Visual Fascination and the Feminine Image in Silent Hitchcock' *Camera Obscura* 19.55: 76–111.
- Gledhill, C. (2009) 'Late Silent Britain', in R. Murphy (ed.) *The British Cinema Book*. London: BFI Publishing, 2009, 163–77.
- Gledhill, C. (2003) 'Performing British Cinema,' in *Reframing British Cinema, 1918-1928: Between Restraint and Passion*. London: British Film Institute, 62–88.
- Morris, C. D. (1997) 'The Allegory of Seeing in Hitchcock's Silent Films', *Film Criticism* 22.2: 27–50.
- Napper, L. (2017) 'Britain: Looking Two Ways', in *Silent Cinema: Before the Pictures Got Small*. Columbia University Press, 92–111.
- Hammond, M. and M. Williams, eds. (2011) *British Silent Cinema and the Great War*. London: Palgrave Macmillan.

WEEK 4 The 1930s



Essential Viewing

- *Evergreen* (Victor Saville, 1934) Internet Archive:
<https://archive.org/details/Evergreen>

Suggested Viewing

- *Fire Over England* (William K. Howard, 1937)
- *Look Up and Laugh* (Basil Dean, 1935)
- *The Private Life of Henry VIII* (Alexander Korda, 1933)
- *The 39 Steps* (Alfred Hitchcock, 1935)

Essential Reading

- Street, S. (2009) 'British Film and the National Interest, 1927–39', in R. Murphy (ed.), *The British Cinema Book*. London: BFI Publishing, 2009, 185–91.
- Street, S. (2005) 'Got to Dance my Way to Heaven': Jessie Matthews, Art Deco and the British musical of the 1930s'. *Studies in European Cinema*, 2: 1, 19–30.
- Guy, S. (1998) 'Calling All Stars: Musical Films in a Musical Decade', in J. H. Richards (ed.), *The Unknown 1930s: An Alternative History of the British Cinema, 1929–1939*. London: I. B. Tauris, 1998, 99–118.

Suggested Reading

- Ellis, J. (2000) 'British Cinema as Performance Art: *Brief Encounter*, *Radio Parade of 1935* and the circumstances of film exhibition,' in J. Ashby and A. Higson (eds.), *British Cinema, Past and Present*. London and New York: Routledge, 95–109.
- Glancy, H. M. (1998) 'Hollywood and Britain: MGM and the British "Quota" Legislation', in J. H. Richards (ed.), *The Unknown 1930s: An Alternative History of the British Cinema, 1929–1939*. London: I. B. Tauris, 1998, 57–75.
- Harper, S. (2000) 'From Wholesome Girls to Difficult Dowagers: Actresses in 1930s British Cinema' in J. Ashby and A. Higson (eds.), *British Cinema, Past and Present*. London and New York: Routledge, 137–151.
- Napper, L. (2012), 'No Limit: British Class and Comedy of the 1930s', in I. Q. Hunter and L. Porter (eds.), *British Comedy Cinema*. London: Routledge, 38–50.
- Sedgwick, J. (1998) 'Cinema-going Preferences in Britain in the 1930s', in J. H. Richards (ed.), *The Unknown 1930s: An Alternative History of the British Cinema, 1929–1939*. London: I. B. Tauris, 1998, 1–37.

WEEK 5 The Documentary Movement & War Cinema



Essential Viewing

- *London Can Take It!* (Humphrey Jennings and Harry Watt, 1940) Britannica: <https://www.britannica.com/video/138594/London-Can-Take-Quentin-Reynolds-documentary-tribute-October-1940> **TRIGGER WARNING: FLASHING LIGHTS**
- *Listen to Britain* (Humphrey Jennings and Stewart McCallister, 1942) BFI Player: <https://player.bfi.org.uk/free/film/watch-listen-to-britain-1942-online>
- *Millions Like Us* (Sidney Gilliat and Frank Launder, 1943) Vimeo: <https://vimeo.com/471403877/0a6d9fc0f8> **TRIGGER WARNING: FLASHING LIGHTS**

Suggested Viewing

- *Drifters* (John Grierson, 1929)
- *Fires Were Started*, (Humphrey Jennings, 1943)
- *The First of the Few* (Leslie Howard, 1942)
- *In Which We Serve*, (Noël Coward and David Lean, 1942)
- *Journey Together*, (John Boulting, 1946)
- *The Lion Has Wings* (Adrian Brunel, Brian Desmond Hurst, Michael Powell, Alexander Korda, 1939)
- *Mrs Miniver*, (William Wyler, 1942)
- *The Next of Kin*, (Thorold Dickinson, 1942)
- *Night Mail* (John Grierson, 1936)
- *San Demetrio London*, (Charles Frend, 1944)
- *Song of Ceylon* (Basil Wright, 1934)
- *Spare Time*, (Humphrey Jennings, 1939)
- *Target for Tonight*, (Harry Watt, 1941)
- *Their Finest*, (Lone Scherfig, 2016)
- *Went the Day Well*, (Alberto Cavalcanti, 1942)

Essential Reading

Aitken, I. (2009) 'The British Documentary Film Movement', in Murphy R. ed. *The British Cinema Book*. London: BFI Publishing, 2009, 177-184.

- Dodd, K. and P. Dodd (1996) 'Engendering the Nation: British Documentary Film, 1930–1939', in Higson, A (ed.) *Dissolving Views: Key Writings on British Cinema*. London: Continuum, 38–51.
- Grierson, J (1979) 'Drifters,' in Hardy F. ed. *Grierson on Documentary*. London: Faber and Faber, 19–22.
- Murphy, R. (2009) 'The Heart of Britain: British Cinema at War', in Murphy R. ed. *The British Cinema Book*. London: BFI Publishing, 2009, 223-231.

Suggested Reading

- Anderson, L. (2004) 'Only Connect: Some Aspects on the Work of Humphrey Jennings' in Ryan, P. ed. *Never Apologise: The Collected Writings of Lindsay Anderson*. London: Plexus, 358-365.
- Anthony, S. and J. G. Mansell, eds. (2012) Special Issue: 'The Documentary Film Movement and the Spaces of British Identity', *20th Century British History* 23:1.
- Britton, A. (2009) 'Their Finest Hour: Humphrey Jennings and the British Imperial Myth of World War II,' in B. K. Grant, ed., *Britton on Film: The Complete Film Criticism of Andrew Britton*. Detroit: Wayne State University Press, 312-323.
- Chan, N. (2013) "'Remember the Empire, Filled with Your Cousins": Poetic Exposition in the Documentaries of the Empire Marketing Board', *Studies in Documentary Film* 7:2: 105–118.
- Fox, J. (2006) 'Millions Like Us? Accented Language and the "Ordinary" in British Films of the Second World War', *Journal of British Studies*, 45.4: 819–845.

WEEK 6 The Birth of the British Film Institute



Lecture and seminars this week will include talks by archivists and curators. Details to follow shortly.

Essential Viewing

- *Arcadia* (Paul Wright, 2017)
- *The Lost World of Mitchell and Kenyon: Life and Times* (BBC 4, 2005)

Suggested Viewing

- *The Brilliant Biograph: Earliest Moving Images of Europe (1897 - 1902)* (Frank Roumen, 2020)
- *Around India with A Movie Camera* (Sandhya Suri, 2018)
- *March of Time 1st Year No. 7* (Time the Newsmagazine, 1936)
- *March of Time 5th Year No. 4* (Time the Newsmagazine, 1939)
- *The Lost World of Mitchell and Kenyon: Saints and Sinners* (BBC 4, 2005)
- *The Lost World of Mitchell and Kenyon: Sport and Pleasure* (BBC 4, 2005)

Essential Reading

Commission on Educational and Cultural Films (1932) 'The Position To-Day', *The Film in National Life*. London: G. Allen & Unwin, 3–10.

Houston, P. (1994) 'Trading with the Trade', 'A New Source of History', *Keepers of the Frame: The Film Archives*. London: BFI, 1994, 9–22, 23–36.

Suggested Reading

Butler, I. (1971) *To Encourage the Art of the Film: The Story of the British Film Institute*. London: Hale.

Dupin, C. (2013) 'First Tango in Paris: The Birth of FIAF, 1936–1938.' *The Journal of Film Preservation* 88.4: 42–57.

Low, R. (1979) *The History of the British Film. 1929-1939: Documentary and Educational Films of the 1930's*. London: Allen and Unwin, 1979, 182–198.

Nowell-Smith, G. and C. Dupin (2012) *The British Film Institute, the Government and Film Culture, 1933-2000*. Manchester: Manchester University Press.

Russell, P. (2005) 'Parenthood: Nurturing and Developing the BFI National Film and Television Archive'. *Screen* 46. 1: 107–14.

Wasson, H. (2005) *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema*. Berkeley, CA: University of California Press.

WEEK 7 Study Week

Reading Week - no lectures or seminars.

REMEMBER: Your Primary Source Analysis is due on Sunday November 6.

WEEK 8 Rank and the Independents



Essential Viewing

- *Great Expectations* (David Lean, 1946) Box of Broadcasts

Suggested Viewing

- *Blithe Spirit* (David Lean, 1945)
- *Brief Encounter* (David Lean, 1945)
- *Green for Danger* (Sidney Gilliat, 1946)
- *Oliver Twist* (David Lean, 1948)
- *This Happy Breed* (David Lean, 1944)
- *The Rake's Progress* (Sidney Gilliat, 1945)
- *The Way to the Stars* (Anthony Asquith, 1945)

Essential Reading

Murphy, R. (1989) 'The Rank Empire', in *Realism and Tinsel: Cinema and Society in Britain, 1939-49*. London: Routledge, 51–63.

Williams, M. (2014) 'Nineteenth-century blues: *Great Expectations* (1946), *Oliver Twist* (1948), *Madeleine* (1950) and *Hobson's Choice* (1954)', in *David Lean*. Manchester: Manchester University Press, 40–83.

Suggested Reading

Macnab, G. (1993) 'Rank and His Producers', in *J. Arthur Rank and the British Film Industry*. London: Routledge, 82–120.

Murphy, R. (1989) 'Great Expectations', in *Realism and Tinsel: Cinema and Society in Britain, 1939-49*. London: Routledge, 64–83.

Phillips, G. D. (2006) 'Long Day's Journey: Great Expectations', in *Beyond the Epic: The Life and Films of David Lean*. Lexington, KY: University of Kentucky Press, 101–122.

Porter, V. (2009) 'Methodism versus the Marketplace: The Rank Organisation and British Cinema', in R. Murphy (ed.), *The British Cinema Book*. London: British Film Institute, 267–275.

Williams, M. (2014) 'Introduction', in *David Lean*. Manchester: Manchester University Press, 1–14.

Zambrano, A. L. (1974), 'Great Expectations: Dickens and David Lean', *Literature/Film Quarterly* 2:2 (Spring): 154–161.

WEEK 9 Realism & Tinsel: Ealing and Gainsborough



Essential Viewing

- *The Wicked Lady* (Leslie Arliss, 1945) Vimeo: <https://vimeo.com/478135872/5ae22d6632>
- *Hue and Cry* (Charles Crichton, 1947) Vimeo: <https://vimeo.com/478121697/b595f74d48>

Suggested Viewing

Gainsborough Melodramas

- *Fanny by Gaslight* (Anthony Asquith, 1944)
- *Jassy* (Bernard Knowles, 1947)
- *Madonna of the Seven Moons* (Arthur Crabtree, 1945)
- *The Man in Grey* (Leslie Arliss, 1943)

Ealing Comedies

- *Kind Hearts and Coronets* (Robert Hamer, 1949)
- *The Lavender Hill Mob* (Charles Crichton, 1951)
- *Passport to Pimlico* (Henry Cornelius, 1949)
- *Tuesday Documentary: Ealing Comedies* (BBC TV, 1970)
- *Whisky Galore!* (Alexander Mackendrick, 1949)

Essential Reading

Cook, P. (1996) 'Neither Here Nor There: National Identity in Gainsborough Costume Drama' in A. Higson (ed.), *Dissolving Views: Key Writings on British Cinema*. London: Continuum, 51–65.

O'Sullivan, T. (2012) 'Ealing Comedies 1947-57: "The Bizarre British, Faced with Another Perfectly Extraordinary Situation"' in I.Q. Hunter and L. Porter, *British Comedy Cinema*. London: Routledge, 66–76.

Suggested Reading

Aspinall, S. (1993), 'Sexuality in Costume Melodrama' in S. Aspinall and R. Murphy (eds.), *BFI Dossier 18: Gainsborough Melodrama*. London: British Film Institute, 29–39.

Barr, C. (1974) "'Projecting Britain and the British Character": Ealing Studios', *Screen* 15.1: 87–121.

- Barr, C. (1974) “‘Projecting Britain and the British Character’: Ealing Studios, Part II”, *Screen* 15:2: 129–163.
- Cook, P. (2005) ‘Melodrama and the Women's Picture’, in *Screening the Past: Memory and Nostalgia in Cinema*. London: Routledge, 73–90.
- Glasheen, L. (2019) ‘Bombsites, Adventure Playgrounds and the Reconstruction of London: Playing with Urban Space in *Hue and Cry*’, in *The London Journal*, 44.1: 54–74.
- Morgan, S. (2012) ‘Ealing's Australian Adventure’ in M. Duguid, L. Freeman, K. M. Johnston and M. Williams (eds.), *Ealing Revisited*. London: British Film Institute, 165–174.
- Petley, J. (1986) ‘The Lost Continent,’ in C. Barr (ed.), *All Our Yesterdays: 90 Years of British Cinema*. London: British Film Institute, 98–119.

REMEMBER: Your second sequence analysis is due on Sunday December 4.

WEEK 10 Powell and Pressburger



Essential Viewing

- *Black Narcissus* (Michael Powell and Emeric Pressburger, 1947) Vimeo: <https://vimeo.com/481268124/bd8450b613>

Suggested Viewing

- *The Edge of the World* (Michael Powell, 1937)
- *The Spy in Black* (Michael Powell, 1939)
- *49th Parallel* (Michael Powell, 1941)
- *One Of Our Aircraft Is Missing* (Michael Powell and Emeric Pressburger, 1942)
- *The Life and Death of Colonel Blimp* (Michael Powell and Emeric Pressburger, 1943)
- *A Canterbury Tale* (Michael Powell and Emeric Pressburger, 1944)
- *I Know Where I'm Going!* (Michael Powell and Emeric Pressburger, 1945)
- *A Matter of Life and Death* (Michael Powell and Emeric Pressburger, 1946)
- *The Red Shoes* (Michael Powell and Emeric Pressburger, 1948)
- *Peeping Tom* (Michael Powell, 1960)

Essential Reading

Moor, A. (2009) 'No Place Like Home: Powell, Pressburger Utopia' in R. Murphy (ed.) *The British Cinema Book*. London: BFI Publishing, 2009, 240–246.

Jaikumar, P. (2001) "'Place" and the Modernist Redemption of Empire in "Black Narcissus" (1947)', *Cinema Journal*, 40.2, 57–77.

Suggested Reading

Barr, C. (1999) 'In a Strange Land: the Collaboration of Michael Powell and Emeric Pressburger', *La Lettre de la Maison Française* 11: 95–103.

Davidson, K. and J. Hill (2005) "'Under control"? Black Narcissus and the Imagining of India', *Film Studies* 6.1: 1–12.

Drazin, C. (2013) 'The Distribution of Powell and Pressburger's Films in the United States, 1939-1949', *Historical Journal of Film, Radio and Television* 33.1: 55–76.

Joannou, M. (2004) 'Powell, Pressburger, and Englishness', *European Journal of English Studies* 8.2: 189–203.

Street, S. (2005) 'Origins' and 'Reception' in *Black Narcissus* [Turner Classic Movie British Film Guide]. London: I.B. Tauris, 3–29 and 62–74.

WEEK 11 The 1950s: British Cinema at a Crossroads



Essential Viewing

- *Simon and Laura* (Muriel Box, 1955) Vimeo: <https://vimeo.com/484368784/489a2caf14>

Suggested Viewing

- *The Bridge on the River Kwai* (David Lean, 1957)
- *Carry on Sergeant* (Gerald Thomas, 1958)
- *The Cruel Sea* (Charles Frend, 1953)
- *The Curse of Frankenstein* (Terence Fisher, 1957)
- *Doctor in the House* (Ralph Thomas, 1954)
- *Ice Cold in Alex* (J. Lee Thompson, 1958)
- *The Shiralee* (Leslie Norman, 1957)
- *Simba* (Brian Desmond Hurst, 1955)
- *Street Corner* (Muriel Box, 1953)
- *X: The Unknown* (Leslie Norman, 1956)

Essential Reading

Barr, C. (1986) 'Introduction: Amnesia and Schizophrenia', in *All Our Yesterdays: 90 Years of British Cinema*, London: BFI Publishing, 1-29.

Mackillop, I and N. Sinyard (2003) 'Celebrating British Cinema of the 1950s' in I. Mackillop and N. Sinyard (eds.), *British Cinema of the 1950s: A Celebration*. Manchester: Manchester University Press, 1–10.

Young, N. (2018) 'The Delights of Muriel Box', *Sight & Sound*, 28 October: <https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/features/muriel-box-career-retrospective-san-sebastian-truth-women-passionate-stranger-seventh-veil-happy-family>

Suggested Reading

Geraghty, C. (2000) 'The Commonwealth Film and the Liberal Dilemma', in *British Cinema in the Fifties: Gender, Genre and the 'New Look'*. London: Routledge, 112–132.

Harper, S. and V. Porter (2003) 'Introduction' in *British Cinema of the 1950s: The Decline of Deference*. Oxford: Oxford University Press, 1–4.

- Holmes, S. (2005), 'A Night in at the Cinema: The Film Premiere on 1950s British Television', *Journal of British Cinema and Television*, 2.2: 208–226.
- McFarlane, B. (1997), 'Muriel Box' in *An Autobiography of British Cinema*. London: Methuen, 88–92.
- Ian Mackillop and Neil Sinyard, eds. (2003) *British Cinema of the 1950s: A Celebration*. Manchester: Manchester University Press.
- Macmillan, P. and I. Smith (2001) 'Explaining Post-War Cinema Attendance in Great Britain', *Journal of Cultural Economics* 25.2: 91–108.
- Ramsden, J. (1998) 'Refocusing "The People's War": British War Films of the 1950s', *Journal of Contemporary History* 33.1: 35–63.
- Thumim, J. (1991) 'The "popular", cash and culture in the postwar British cinema industry', *Screen* 32.3: 245–271.