audiences, surveyed in the UK in the late 1990s, to explore their identities, their wider patterns of film taste, and above all study of the audiences for quality period films. Monk engages directly with two highly contrasting sections of these adaptations such as Sally Potter's Orlando. Yet the very idea of the heritage film has rested on untested assumptions and The Remains of the Day, via Jane Austen adaptations such as Ang Lee's Sense and Sensibility to post-heritage America and beyond. These successes have ranged from Merchant Ivory's A Room with a View, Maurice, Howards End British heritage and 'post-heritage' film successes since the 1980s, but also to comparable examples from Europe, North critical framework for the discussion of period or historical representation in film, most prominently with reference to The concept of 'heritage cinema' is now firmly established as an influential - as well as much-debated and contested - Directory of World Cinema: Britain experience and understanding of their personal, national and local pasts are part of their current lives. Chapters explore forms of public history in which people's understanding the past and creating histories for the present. Chapters explore forms of public history in which people's current archaeological practice.

Fifty Years of Counselling – My Presenting Past
People and their Pasts

Michael Jacobs is a pioneer in the development of psychodynamic counselling. While his writing is praised for its lucidity in explaining difficult concepts, and as well illustrated with case examples from his own work, he has rarely said much about his own history as a psychodynamic psychotherapist and counsellor. In this personal account, concerned mainly with both his professional life as a therapist, writer and teacher and with the developments of counselling generally in Britain, in which he has played a major part, Jacobs presents his own past. It is one that surprisingly for so experienced a therapist, started with no formal training, but which has gone on to be an influence on the training of hundreds of counsellors and therapists. Jacobs traces the development of BACP and UKCP and his part in the formation of both organizations, the development of training in counselling in Britain, much of which with regard to psychodynamic counselling was pioneered by him, and finally his writing and teaching career. The book concludes with a critique of the present state of counselling and psychotherapy in Britain today.

Presenting History

Execution Culture in Nineteenth Century Britain

Britain in the Twentieth Century is a new approach to teaching and learning twentieth century British history at A level. It meets the needs of teachers and students studying for today's revised AS and A2 exams. In a unique style, Britain in the Twentieth Century focuses on the key topics within the period. Each topic is then comprehensively explored to provide background, essay writing advice and examples, source work and historical skills. From 1900 to the new millennium, the key topics featured include: * Britain in a new century, 1900-1914 * the First World War and its impact * inter-war domestic problems * British foreign policy, 1919-1939 * Britain and the Second World War * social and economic change, 1945-1979.

The Statutes of the United Kingdom of Great Britain and Ireland

Beginning with the early English colonisation of Ireland and Virginia, the international range of contributors in Archaeology of the British examine the interplay of objects and identity in Scotland and Wales, regional England, Canada, Australia, South Africa, Cyprus, and Sri Lanka. Informed by developments in historical archaeology and by postcolonial scholarship, the case-studies in this volume look at the colonists themselves. The evidence draws upon includes vernacular architecture, landscapes, and objects of everyday life. Archaeologies of the British makes it clear that Britishness has never been a fixed entity, and that material culture can challenge historical and contemporary understandings of Britishness.

Re-presenting the Past

This innovative book presents for the first time detailed histories of the impact of the Great War on British cinema in the silent period, from actual war footage to fiction filmmaking. In doing so it explores how cinema helped to shape the public memory of the war during the 1920s.
Presenting the Past
Through compelling analysis of popular culture, high culture and elite designs in the years following the end of the Second World War, this book explores how Britain and its people have come to terms with the loss of prestige stemming from the decline of the British Empire. The result is a volume that offers new ideas on what it is to be 'British'.

Archaeologies of the British
Race, Sexuality and Identity in Britain and Jamaica

Re-Presenting the Past
Feminist history continues to change the way history is written, and in doing so changes our view of the past. The authors of this collection explore how issues of sexuality, class, nationalism and colonialism informed the ways in which women were represented and continue to be represented in history. They show the ways in which women have been excluded, silenced and misrepresented in stories of the past, and how women's lives have been distorted or simplified in conventional historical accounts. Together, they suggest fresh ways of approaching women's history, and use examples of work in new areas of research such as women's health and leisure in order to demonstrate the effectiveness of the various methodologies being proposed.

Presenting the Romans
"From the author of The Light Over London and the "gripping, moving" (Kelly Rimmer) The Whispers of War comes a poignant and heartwrenching tale of five women in three eras, whose lives are tied together by one very special garden"--

Britain After Empire
How did it feel to hear Macbeth's witches chant of "double, double toil and trouble" at a time when magic and witchcraft were as real as anything science had to offer? How were justice and forgiveness understood by the audience who first watched King Lear; how were love and romance viewed by those who first saw Romeo and Juliet? In England in the Age of Shakespeare, Jeremy Black takes readers on a tour of life in the streets, homes, farms, churches, and palaces of the Bard's era. Panning from play to audience and back again, Black shows how Shakespeare's plays would have been experienced and interpreted by those who paid to see them. From the dangers of travel to the indignities of everyday life in teeming London, Black explores the jokes, political and economic references, and small asides that Shakespeare's audiences would have recognized. These moments of recognition often reflected the audience's own experiences of what it was to, as Hamlet says, "grunt and sweat under a weary life." Black's clear and sweeping approach seeks to reclaim Shakespeare from the ivory tower and make the plays' histories more accessible to the public for whom the plays were always intended.

Museums, Society, Inequality
Exposing the 'hidden' history of marital violence between the Restoration and the mid-nineteenth century.

British Silent Cinema and the Great War
From The Death of Nancy Sykes (1897) to The Hobbit: The Battle of the Five Armies (2014) and beyond, cinematic adaptations of British literature participate in a complex and fascinating history. The History of British Literature on Film, 1895-2015 is the only comprehensive narration of cinema's 100-year-old love affair with British literature. Unlike previous studies of literature and film, which tend to privilege particular authors such as Shakespeare and Jane Austen, or particular texts such as Frankenstein, or particular literary periods such as Medieval, this volume considers the multiple functions of filmed British literature as a cinematic subject in its own right—one reflecting the specific political and aesthetic priorities of different national and historical cinemas. In what ways has the British literary canon authorized and influenced the history and aesthetics of film, and in what ways has filmed British literature both affirmed and challenged the very idea of literary canonicity? Seeking to answer these and other key questions, this indispensable study shows how these adaptations emerged from and continue to shape the social, artistic, and commercial aspects of film history.

U.S. Overseas Bases: Present Status and Future Prospects
In the face of increasing public interest and demand for information, archaeologists are collaborating with historians, museum curators, and exhibit designers to devise the best strategies for translating archaeological information to the public. This book opens doors for public involvement. It highlights successful case studies in which specialists have provided the opportunity and necessary tools for learning about archaeology. Little Big Horn, Sabino Canyon, Monticello, and Poplar Forest are just a few of the historical sites featured.

Adaptation, Intermediality and the British Celebrity Biopic

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 Durgnat, 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.

Transatlantic Crossings

British And American Women At Work

This edited collection offers multi-disciplinary reflections and analysis on a variety of themes centred on nineteenth century executions in the UK, many specifically related to the fundamental change in capital punishment culture as the execution moved from the public arena to behind the prison wall. By examining a period of dramatic change in punishment practice, this collection of essays provides a fresh historical perspective on nineteenth century execution culture, with a focus on Scotland, Wales and the regions of England. From Public Spectacle to Hidden Ritual has two parts. Part 1 addresses the criminal body and the witnessing of executions in the nineteenth century, including studies of the execution crowd and executioners' memoirs, as well as reflections on the experience of narratives around capital punishment in museums in the present day. Part 2 explores the treatment of the execution experience in the print media, from the nineteenth and into the twentieth century. The collection draws together contributions from the fields of Heritage and Museum Studies, History, Law, Legal History and Literary Studies, to shed new light on execution culture in nineteenth century Britain. This volume will be of interest to students and academics in the fields of criminology, heritage and museum studies, history, law, legal history, medical humanities and socio-legal studies.
Street's research demonstrates that some strategies were more successful than others. She considers which British films made an impact and analyzes conditions that facilitated a positive reception from critics, censors, exhibitors and audiences. Case studies include Nell Gwyn (1926), The Private Life of Henry VIII (1933), The Ghost Goes West (1935), Henry V (1946), Black Narcissus (1947), The Red Shoes (1948), Ealing comedies, The Horror of Dracula (1958), Tom Jones (1963), A Hard Day's Night (1964), Goldfinger (1964), The Remains of the Day (1993), Four Weddings and a Funeral (1994) and Trainspotting (1996). Against a background of the economic history of the British and Hollywood film industries, Transatlantic Crossings considers the many fascinating questions surrounding the history of British films in the USA, their relevance to wider issues of Anglo-American relations and to notions of “Britishness” on screen.

Heritage Film Audiences: Period Films and Contemporary Audiences in the UK

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.
Beginning with the premise that the biopic is a form of adaptation and an example of intermediality, this collection examines the multiplicity of 'source texts' and the convergence of different media in this genre, alongside the concurrent issues of fidelity and authenticity that accompany this form. The contributors focus on big and small screen biopics of British celebrities from the late twentieth and twenty-first centuries, attending to their myth-making and myth-breaking potential. Related topics are the contemporary British biopic's participation in the production and consumption of celebrated lives, and the biopic's generic fluidity and hybridity as evidenced in its relationship to such forms as the bio-docudrama. Offering case studies of film biographies of literary and cultural icons, including Elizabeth I, Elizabeth II, Diana Princess of Wales, John Lennon, Shakespeare, Jane Austen, Beau Brummel, Carrington and Beatrix Potter, the essays address how British identity and heritage are interrogated in the (re)telling and showing of these lives, and how the reimagining of famous lives for the screen is influenced by recent processes of manufacturing celebrity.

Bringing to mind rockers and royals, Buckingham Palace and the Scottish Highlands, Britain holds a special interest for international audiences who have flocked in recent years to quality exports like Fish Tank, Trainspotting, and The King's Speech. A series of essays and articles exploring the definitive films of Great Britain, this addition to Intellect's Directory of World Cinema series turns the focus on England together with Northern Ireland, Scotland, and Wales. With a focus on the most cerebral and critically important films to have come out of Britain, this volume explores the diversity of genres found throughout British film, highlighting important regional variations that reflect the distinctive cultures of the countries involved. Within these genres, Emma Bell and Neil Mitchell have curated a rich collection of films for review—from Hitchcock's spy thriller The 39 Steps to Emeric Pressburger's art classic The Red Shoes to the gritty but heartfelt This is England. Interspersed throughout the book are critical essays by leading experts in the field providing insight into shifting notions of Britishness, important industry developments, and the endurance of the British film industry. For those up on their Brit film facts and seeking to test their expertise, the book concludes with a series of trivia questions. A user-friendly look at the cultural and artistic significance of British cinema from the silent era to the present, Directory of World Cinema: Britain will be an essential companion to the country's bright and resurgent film industry.