

# British Cinema Past And Present

Past and Present  
Histories on Screen  
Fifty Key British Films  
British Cinema, Past and Present  
Heritage Film  
Irish Childhoods  
Major Film Directors of the American and British Cinema  
An Autobiography of British Cinema  
British Historical Cinema  
Perspectives on European Film and History  
European Cinema  
British Cinema in the 1950's  
The A to Z of Horror Cinema  
British Stars and Stardom  
The Heist Film  
Sixties British Cinema  
Shocking Representation  
The Essay Film  
The Encyclopedia of British Film  
Teaching Contemporary British Cinema  
British Cinema: British cinema past and present  
Historical Dictionary of British Cinema  
Alfred Hitchcock and the British Cinema  
The British Cinema Book  
The British Cinema Book  
Pop Music in British Cinema  
Waste and Abundance  
Contemporary British Cinema  
The Cinema of the Dardenne Brothers  
Heritage Film Audiences  
Art and Pluralism  
British Cinema in the 1980's  
The Routledge Companion to British Cinema History  
A Companion to British and Irish Cinema  
The Cinema of Britain and Ireland  
British Cinema  
Contemporary Irish Cinema  
The Routledge Companion to British Media History  
Americanizing Britain  
Studying British Cinema

## Past and Present

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## Histories on Screen

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'European Cinema in Crisis' examines the conflicting terminologies that have dominated the discussion of the future of European film-making. It takes a fresh look at the ideological agendas, from 'avante-garde cinema' to the high/low culture debate and the fate of popular European cinema.

### **Fifty Key British Films**

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

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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, Past and Present**

Using a wide range of film from the Blair era as case studies, this book examines ways in which recent British filmmaking might be regarded as distinctive, relevant and successful.

### **Heritage Film**

Films recreating or addressing 'the past' - recent or distant, actual or imagined - have been a mainstay of British cinema since the silent era. From Elizabeth to Carry On Up The Khyber, and from the heritage-film debate to issues of authenticity and questions of genre, British Historical Cinema explores the ways in which British films have represented the past on screen, the issues they raise and the debates they have provoked. Discussing films from biopics to literary adaptations, and from depictions of Britain's colonial past to the re-imagining of recent decades in retro films such as Velvet Goldmine, a range of contributors ask whose history is being represented, from whose perspective, and why.

### **Irish Childhoods**

A stimulating overview of the intellectual arguments

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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.

## **Major Film Directors of the American and British Cinema**

This book offers a startling re-evaluation of what has until now been seen as the most critically lackluster period of the British cinema. Twenty writers contribute essays that rediscover and reassess the productions of the Festival of Britain decade, during which the vitality of wartime film-making flowed into new forms. Topics covered include genres such as the B-film, the war film, the woman's picture, the theatrical adaptation and comedy; also social issues such as censorship and the screen representation of childhood.

## **An Autobiography of British Cinema**

British films of the 1960s are undervalued. Their search for realism has often been dismissed as drabness and their more frivolous efforts can now appear just empty-headed. Robert Murphy's *Sixties British Cinema* is the first study to challenge this view. He shows that the realist tradition of the late 50s and early 60s was anything but dreary and depressing, and gave birth to a clutch of films remarkable for their confidence and vitality: *Saturday Night and Sunday Morning*, *A Kind of Loving*, and *A Taste of Honey* are only the better known titles. *Sixties British Cinema* revalues key genres of the period - horror, crime and comedy - and takes a fresh look at the 'swinging London' films, finding disturbing undertones that reflect the cultural changes of the decade. Now that our cinematic past is constantly recycled on

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television, Murphy's informative, engaging and perceptive review of these films and their cultural and industrial context offers an invaluable guide to this neglected era of British cinema.

### **British Historical Cinema**

A concise introduction to the genre about that one last big score, *The Heist Film: Stealing With Style* traces this crime thriller's development as both a dramatic and comic vehicle growing out of film noir (*Criss Cross*, *The Killers*, *The Asphalt Jungle*), mutating into sleek capers in the 1960s (*Ocean's Eleven*, *Gambit*, *How to Steal a Million*) and splashing across screens in the 2000s in remake after remake (*The Thomas Crown Affair*, *The Italian Job*, *The Good Thief*). Built around a series of case studies (*Rififi*, *Bob le Flambeur*, *The Killing*, *The Lavender Hill Mob*, *The Getaway*, the *Ocean's* trilogy), this volume explores why directors of such varied backgrounds, from studio regulars (Siodmak, Crichton, Siegel, Walsh and Wise) to independents (Anderson, Fuller, Kubrick, Ritchie and Soderbergh), are so drawn to this popular genre.

### **Perspectives on European Film and History**

Why have certain kinds of documentary and non-narrative films emerged as the most interesting, exciting, and provocative movies made in the last twenty years? Ranging from the films of Ross McElwee (*Bright Leaves*) and Agnès Varda (*The Gleaners and I*) to those of Abbas Kiarostami (*Close*

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Up) and Ari Folman (Waltz with Bashir), such films have intrigued viewers who at the same time have struggled to categorize them. Sometimes described as personal documentaries or diary films, these eclectic works are, rather, best understood as cinematic variations on the essay. So argues Tim Corrigan in this stimulating and necessary new book. Since Michel de Montaigne, essays have been seen as a lively literary category, and yet--despite the work of pioneers like Chris Marker--seldom discussed as a cinematic tradition. The Essay Film, offering a thoughtful account of the long rapport between literature and film as well as novel interpretations and theoretical models, provides the ideas that will change this.

### **European Cinema**

Uses the daily activities of one doctor to describe the work of an orthopedist.

### **British Cinema in the 1950's**

This volume addresses the representation of European history in European cinema through a collection of nine case studies such as *Der Untergang* (2004) and *Dawn* (1928).

### **The A to Z of Horror Cinema**

An Autobiography of British Cinema tell the story of British film by those who made it.

## **British Stars and Stardom**

The brothers Jean-Pierre and Luc Dardenne have established an international reputation for their emotionally powerful realist cinema. Inspired by their home turf of Liège-Seraing, a former industrial hub of French-speaking southern Belgium, they have crafted a series of fiction films that blends acute observation of life on the social margins with moral fables for the postmodern age. This volume analyses the brothers' career from their leftist video documentaries of the 1970s and 1980s through their debut as directors of fiction films in the late 1980s and early 1990s to their six major achievements from *The Promise* (1996) to *The Kid with a Bike* (2011), an oeuvre that includes two Golden Palms at the Cannes film festival, for *Rosetta* (1999) and *The Child* (2005). It argues that the ethical dimension of the Dardennes' work complements rather than precludes their sustained expression of a fundamental political sensibility.

## **The Heist Film**

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'.

## **Sixties British Cinema**

This collection of articles relates to a research area currently developing in the Humanities, which calls for philosophical and historical approaches to questions

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of sustainable development and waste management. The title of the issue reflects the central questions raised by all contributors: how are waste and abundance represented, how may we conceptualize these representations, and what ethical problems do they raise? Particular attention is paid to the cultural and moral factors that condition our attitudes to waste and the ways in which literature addresses the problematic relationship that binds production, consumption and waste to social and political systems.

### **Shocking Representation**

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.

### **The Essay Film**

A fresh, concise but wide-ranging introduction to and overview of British and Irish cinema, this volume contains 24 essays, each on a separate seminal film from the region. Films under discussion include 'Pink

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String and Sealing Wax', 'Room at the Top', 'The Italian Job', 'Orlando', and 'Sweet Sixteen'.

### **The Encyclopedia of British Film**

First published in 1986, this standard account of Hitchcock's British films and film-making is now available again in a Second Edition with a new Introduction and Bibliography. It will be welcomed by all students of the film and admirers of Hitchcock.

### **Teaching Contemporary British Cinema**

How, as historians, should we 'read' a film? *Histories on Screen* answers this and other questions in a crucial volume for any history student keen to master source use. The book begins with a theoretical 'Thinking about Film' section that explores the ways in which films can be analyzed and interrogated as either primary sources, secondary sources or indeed as both. The much larger 'Using Film' segment of the book then offers engaging case studies which put this theory into practice. Topics including gender, class, race, war, propaganda, national identity and memory all receive good coverage in what is an eclectic multi-contributor volume. Documentaries, films and television from Britain and the United States are examined and there is a jargon-free emphasis on the skills and methods needed to analyze films in historical study featuring prominently throughout the text. *Histories on Screen* is a vital resource for all history students as it enables them to understand film as a source and empowers them with the analytical

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tools needed to use that knowledge in their own work.

### **British Cinema: British cinema past and present**

While much has been written about Irish culture's apparent obsession with the past and with representing childhood, few critics have explored in detail the position of children's fiction within such discourses. This book serves to redress these imbalances, illuminating both the manner in which children's texts engage with complex cultural discourses in contemporary Ireland and the significant contribution that children's novels and films can make to broader debates concerning Irish identity at the end of the twentieth and beginning of the twenty-first centuries. Through close analysis of specific books and films published or produced since 1990, *Irish Childhoods* offers an insight into contrasting approaches to the representation of Irish history and childhood in recent children's fiction. Each chapter interrogates the unique manner in which an author or filmmaker engages with twentieth century Irish history from a contemporary perspective, and reveals that constructions of childhood in Irish children's fiction are often used to explore aspects of Ireland's past and present.

### **Historical Dictionary of British Cinema**

Over 39 chapters *The Routledge Companion to British Cinema History* offers a comprehensive and revisionist overview of British cinema as, on the one

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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.

### **Alfred Hitchcock and the British Cinema**

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### **The British Cinema Book**

This groundbreaking book by one of Britain's leading film historians is the first to take on this major genre in all its complexity. It takes to heart Ken Loach's view that "the only reason to make films that are a reflection on history is to talk about the present." With this proposition as his starting point, James Chapman examines the place of historical films in British

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cinema history and film culture. Through in-depth case studies of fourteen key films, from Henry V and Zulu to Chariots of Fire and Elizabeth, he analyzes the themes they present, including gender, ethnicity, militarism and imperialism--throughout exploring their dialectical relationship between past and present and how they project images and ideologies of "Britishness" to audiences in the UK and North America.

### **The British Cinema Book**

A clear and easy to use guide for introducing this fascinating topic into the classroom.

### **Pop Music in British Cinema**

Movies from and about Ireland have attracted huge audiences, capturing top international prizes (The Crying Game) and an Academy Award (My Left Foot). In this text, contributors take a variety of approaches to the treatment of films and film makers. They probe cinema's rewriting of Irish history, from Michael Collins and In the Name of the Father to Lost Beginnings.

### **Waste and Abundance**

This volume provides a comprehensive introduction to the critical debates around the heritage film, from its controversial status in British cinema of the 1980s to its expansion into a versatile international genre in the 1990s and 2000s. This study explores the

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heritage film in light of questions of national identity in film and television, industry and funding, and history, gender and representation. Using a wide range of examples and including an in-depth analysis of three case studies – *Girl with a Pearl Earring* (2003), *Joyeux Noël* (2005) and *The Queen* (2006) – this book presents the heritage film as a thriving phenomenon at the centre of contemporary European cinema.

### **Contemporary British Cinema**

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### **The Cinema of the Dardenne Brothers**

The Routledge Companion to British Media History provides a comprehensive exploration of how different media have evolved within social, regional and national contexts. The 50 chapters in this volume, written by an outstanding team of internationally respected scholars, bring together current debates and issues within media history in this era of rapid change, and also provide students and researchers with an essential collection of comparable media histories. The first two parts of the Companion comprise a series of thematic chapters reflecting broadly on historiography, providing historical context for discussions of the power of the media and their social importance, arranged in the following sections: Media History Debates Media and Society The subsequent parts are made up of in-depth sections on different media formats, exploring various approaches

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to historicizing media futures, divided as follows: Newspapers Magazines Radio Film Television Digital Media The Routledge Companion to British Media History provides an essential guide to key ideas, issues, concepts and debates in the field. Chapter 40 of this book is freely available as a downloadable Open Access PDF at [www.tandfebooks.com/openaccess](http://www.tandfebooks.com/openaccess). It has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 3.0 license.

### **Heritage Film Audiences**

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

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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.

### **Art and Pluralism**

"This new edition of Major Film Directors of the American and British Cinemas is a revised, updated, and expanded version of the previous edition. Gene D. Phillips focuses on fourteen American and British directors to tell the story of the history of cinema from the days of silent movies to the advent of sound, color, and widescreen. Phillips has chosen those moviemakers who have made enduring works that still appeal to filmgoers today, as attested by their availability on television and on videocassette. Moreover, Phillips seeks to represent the various trends in filmmaking that have evolved over the years, such as American film noir, which is included in the discussion of Alfred Hitchcock's films, and British social realism, which is included in the discussion of Bryan Forbes's films."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

### **British Cinema in the 1980's**

Horror is one of the most enduring and controversial of all cinematic genres. Horror films range from the

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subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten, disturb, shock, provoke, delight, irritate, amuse, and bemuse audiences. Horror's capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long-term survival and its international popularity. Above all, however, it is the audience's continual desire to experience new frights and evermore-horrifying sights that continue to make films like *The Exorcist*, *A Nightmare on Elm Street*, *Halloween*, *Night of the Living Dead*, *The Texas Chainsaw Massacre*, *Psycho*, *Ringu*, and *The Shining* captivate viewers. *The A to Z of Horror Cinema* traces the development of horror cinema from the beginning of the 20th century to the present day. This is done through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries. Entries cover all the major movie villains, including Frankenstein and his monster, the vampire, the werewolf, the mummy, the zombie, the ghost, and the serial killer; the film directors, producers, writers, actors, cinematographers, make-up artists, special effects technicians, and composers who have helped to shape horror history; significant production companies and the major films that have come to stand as milestones in the development of the horror genre; and the different national traditions in horror cinema as well as horror's most popular themes, formats, conventions, and cycles.

### **The Routledge Companion to British Cinema History**

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Produced with assistance from the British Film Institute, this is a comprehensive history of the British film industry from its inception to the present day, with minute listings of the producers, directors, actors and studios behind a century of great British cinema.

### **A Companion to British and Irish Cinema**

In this imaginative new work, Adam Lowenstein explores the ways in which a group of groundbreaking horror films engaged the haunting social conflicts left in the wake of World War II, Hiroshima, and the Vietnam War. Lowenstein centers *Shocking Representation* around readings of films by Georges Franju, Michael Powell, Shindo Kaneto, Wes Craven, and David Cronenberg. He shows that through allegorical representations these directors' films confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas. Borrowing elements from art cinema and the horror genre, these directors disrupted the boundaries between high and low cinema. Lowenstein contrasts their works, often dismissed by contemporary critics, with the films of acclaimed "New Wave" directors in France, England, Japan, and the United States. He argues that these "New Wave" films, which were embraced as both art and national cinema, often upheld conventional ideas of nation, history, gender, and class questioned by the horror films. By fusing film studies with the emerging field of trauma studies, and drawing on the work of Walter Benjamin, Adam Lowenstein offers a bold

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reassessment of the modern horror film and the idea of national cinema.

### **The Cinema of Britain and Ireland**

#### **British Cinema**

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.

#### **Contemporary Irish Cinema**

Lawrence Alloway (1926-1990) was one of the most influential and widely respected (as well as prolific) art writers of the post-war years. His many books, catalogue essays and reviews manifest the changing paradigms of art away from the formal values of modernism towards the inclusiveness of the visual culture model in the 1950s, through the diversity and excesses of the 1960s, to the politicisation in the wake of 1968 and the Vietnam war, on to postmodern concerns in the 1970s. Alloway was in the right places at the right times. From his central involvement with the Independent Group and the ICA in London in the 1950s, he moved to New York, the new world centre of art, at the beginning of the 1960s. In the early 1970s he became deeply involved with the realist revival and the early feminist movement in art -- Sylvia Sleigh, the painter, was his wife -- and went on

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to write extensively about the gallery and art market as a system, examining the critic's role within this system. Positioning himself against the formalism and exclusivism associated with Clement Greenberg, Alloway was wholeheartedly committed to pluralism and diversity in both art and society. For him, art and criticism were always to be understood within a wider set of cultural, social and political concerns, with the emphasis on democracy, social inclusiveness, and freedom of expression. *Art and Pluralism* provides a close critical reading of Alloway's writings, and sets his work and thought within the cultural contexts of the London and New York art worlds from the 1950s through to the early 1980s. It is a fascinating study of one of the most significant art critics of the twentieth century.

## **The Routledge Companion to British Media History**

How did Great Britain, which entered the twentieth century as a dominant empire, reinvent itself in reaction to its fears and fantasies about the United States? Investigating the anxieties caused by the invasion of American culture—from jazz to Ford motorcars to Hollywood films—during the first half of the twentieth century, Genevieve Abravanel theorizes the rise of the American Entertainment Empire as a new style of imperialism that threatened Britain's own. In the early twentieth century, the United States excited a range of utopian and dystopian energies in Britain. Authors who might ordinarily seem to have little in common—H.G. Wells, Aldous Huxley, and

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Virginia Woolf-began to imagine Britain's future through America. Abravanel explores how these novelists fashioned transatlantic fictions as a response to the encroaching presence of Uncle Sam. She then turns her attention to the arrival of jazz after World War I, showing how a range of writers, from Elizabeth Bowen to W.H. Auden, deployed the new music as a metaphor for the modernization of England. The global phenomenon of Hollywood film proved even more menacing than the jazz craze, prompting nostalgia for English folk culture and a lament for Britain's literary heritage. Abravanel then refracts British debates about America through the writing of two key cultural critics: F.R. Leavis and T.S. Eliot. In so doing, she demonstrates the interdependencies of some of the most cherished categories of literary study-language, nation, and artistic value-by situating the high-low debates within a transatlantic framework.

### **Americanizing Britain**

British film stars—even the most famous ones, such as James Mason, Sean Connery, and Julie Andrews—are a neglected subject in film history. This interesting collection looks at the whole of British stardom from circa 1910 onwards, and the many types of British stars who gained worldwide fame through national and international cinema.

### **Studying British Cinema**

"Using key film texts as its starting point, Studying

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British Cinema: The 1960s analyses this famously revolutionary decade, and examines how the films of the day reflected the inward battle of the nation. Danny Powell examines differing representations of time and place making sense of the complexities of a changing nation, highlighting cinematic changes in style and outlook that were crucial in communicating, evaluating and constructing British identity in this famous decade, exporting a unified image to the rest of the world, and how this period continues to define Britain today." --Book Jacket.

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