

CLOSE ENCOUNTERS

FILM, FEMINISM, AND SCIENCE FICTION

*Constance Penley, Elisabeth Lyon,
Lynn Spigel, and Janet Bergstrom,
Editors*



Close Encounters Film Feminism And Science Fiction Literary Or Cultural Studies

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Close Encounters Film Feminism And Science Fiction Literary Or Cultural Studies:

Close Encounters Constance Penley, 1991 A collection of essays addresses the ways in which sexual roles are depicted in science fiction films and includes the complete text of Peter Wollen's film script for *Friendship's Death* **The Oxford Handbook of Science Fiction** Rob Latham, 2014 The Oxford Handbook of Science Fiction attempts to describe the historical and cultural contours of SF in the wake of technoculture studies Rather than treating the genre as an isolated aesthetic formation it examines SF's many lines of cross pollination with technocultural realities since its inception in the nineteenth century showing how SF's unique history and subcultural identity has been constructed in ongoing dialogue with popular discourses of science and technology The volume consists of four broadly themed sections each divided into eleven chapters Section I Science Fiction as Genre considers the internal history of SF literature examining its characteristic aesthetic and ideological modalities its animating social and commercial institutions and its relationship to other fantastic genres Section II Science Fiction as Medium presents a more diverse and ramified understanding of what constitutes the field as a mode of artistic and pop cultural expression canvassing extra literary manifestations of SF ranging from film and television to videogames and hypertext to music and theme parks Section III Science Fiction as Culture examines the genre in relation to cultural issues and contexts that have influenced it and been influenced by it in turn the goal being to see how SF has helped to constitute and define important sub cultural groupings social movements and historical developments during the nineteenth twentieth and twenty first centuries Finally Section IV Science Fiction as Worldview explores SF as a mode of thought and its intersection with other philosophies and large scale perspectives on the world from the Enlightenment to the present day Cyborg Cinema and Contemporary Subjectivity S. Short, 2004-11-10 This book breaks new ground in providing an in depth critical assessment of cyborg cinema arguing that it remains one of the most intriguing and provocative cycles to have emerged in contemporary screen culture Tracing the cinematic cyborg's transition over the last two decades and evaluating the theoretical significance attributed to this figure it asks what relevance the cyborg continues to have in terms of understanding human identity our relationship to technology and to one another Historical Dictionary of Science Fiction Cinema M. Keith Booker, 2020-06-15 In the years since Georges Méliès's *Le voyage dans la lune* *A Trip to the Moon* was released in 1902 more than 1000 science fiction films have been made by filmmakers around the world The versatility of science fiction cinema has allowed it to expand into a variety of different markets appealing to age groups from small children to adults The technical advances in filmmaking technology have enabled a new sophistication in visual effects This second edition of *Historical Dictionary of Science Fiction Cinema* contains a chronology an introduction and an extensive bibliography The dictionary section has over 400 cross referenced entries on important personalities films companies techniques themes and subgenres This book is an excellent resource for students researchers and anyone wanting to know more about science fiction cinema **The Fan Fiction Studies Reader** Karen Hellekson, Kristina Busse, 2014-02-15 An

essential introduction to a rapidly growing field of study The Fan Fiction Studies Reader gathers in one place the key foundational texts of the fan studies corpus with a focus on fan fiction Collected here are important texts by scholars whose groundbreaking work established the field and outlined some of its enduring questions Editors Karen Hellekson and Kristina Busse provide cogent introductions that place each piece in its historical and intellectual context mapping the historical development of fan studies and suggesting its future trajectories Organized into four thematic sections the essays address fan created works as literary artifacts the relationship between fandom identity and feminism fandom and affect and the role of creativity and performance in fan activities Considered as literary artifacts fan works pose important questions about the nature of authorship the meaning of originality and modes of transmission Sociologically fan fiction is and long has been a mostly female enterprise from the fanzines of the 1960s to online forums today and this fact has shaped its themes and its standing among fans The questions of how and why people become fans and what the difference is between liking something and being a fan of it have also drawn considerable scholarly attention as has the question of how fans perform their fannish identities for diverse audiences Thanks to the overlap between fan studies and other disciplines related to popular and cultural studies including social digital and transmedia studies an increasing number of scholars are turning to fan studies to engage their students Fan fiction is the most extensively explored aspect of fan works and fan engagement and so studies of it can often serve as a basis for addressing other aspects of fandom These classic essays introduce the field's key questions and some of its major figures Those new to the field or in search of context for their own research will find this reader an invaluable resource

Scraps Of The Untainted Sky Thomas Moylan, 2018-03-05 Dystopian narrative is a product of the social ferment of the twentieth century A hundred years of war famine disease state terror genocide ecocide and the depletion of humanity through the buying and selling of everyday life provided fertile ground for this fictive underside of the utopian imagination From the classical works by E M Forster Yevgeny Zamyatin Aldous Huxley George Orwell and Margaret Atwood through the new maps of hell in postwar science fiction and most recently in the dystopian turn of the 1980s and 1990s this narrative machine has produced challenging cognitive maps of the given historical situation by way of imaginary societies which are even worse than those that lie outside their authors and readers doors In *Scraps of the Untainted Sky* Tom Moylan offers a thorough investigation of the history and aesthetics of dystopia To situate his study Moylan sets out the methodological paradigm that developed within the interdisciplinary fields of science fiction studies and utopian studies as they grow out of the oppositional political culture of the 1960 and 1970s the context that produced the project of cultural studies itself He then presents a thorough account of the textual structure and formal operations of the dystopian text From there he focuses on the new science fictional dystopias that emerged in the context of the economic political and cultural convulsions of the 1980s and 1990s and he examines in detail three of these new critical dystopias Kim Stanley Robinson's *The Gold Coast* Octavia Butler's *The Parable of the Sower* and Marge Piercy's *He She and It* With its detailed documented

and yet accessible presentation *Scraps of the Untainted Sky* will be of interest to established scholars as well as students and general readers who are seeking an in depth introduction to this important area of cultural production *Science Fiction*

Audiences Henry Jenkins, John Tulloch, 2005-07-25 *Science Fiction Audiences* considers the continuing popularity of two

television institutions of our time through an examination of their followers and fans **A Companion to Science Fiction**

David Seed, 2008-04-15 *A Companion to Science Fiction* assembles essays by an international range of scholars which discuss the contexts themes and methods used by science fiction writers This Companion conveys the scale and variety of

sciencefiction Shows how science fiction has been used as a means of debating cultural issues Essays by an international range of scholars discuss the contexts themes and methods used by science fiction writers Addresses general topics such as

the history and origins of the genre its engagement with science and gender and national variations of science fiction around the English speaking world Maps out connections between science fiction television the cinema virtual reality technology and

other aspects of the culture Includes a section focusing on major figures such as H G Wells Arthur C Clarke and Ursula Le Guin Offers close readings of particular novels from Mary Shelley's *Frankenstein* to Margaret Atwood's *The Handmaid's Tale*

Apocalypse and Heroism in Popular Culture Katherine E. Sugg, 2022-03-01 Stories of world ending catastrophe have featured prominently in film and television Zombie apocalypses climate disasters alien invasions global pandemics and dystopian world orders fill our screens typically with a singular figure or tenacious group tasked with saving or salvaging the world Why are stories of End Times crisis so popular with audiences And why is the hero so often a white man who overcomes personal struggles and major obstacles to lead humanity toward a restored future This book examines the familiar trope of the hero and the recasting of contemporary anxieties in films like *The Walking Dead* *Snowpiercer* and *Mad Max: Fury Road* Some have familiar roots in Western cultural traditions yet many question popular assumptions about heroes and heroism to tell new and fascinating stories about race gender and society and the power of individuals to change the world

The Cambridge Companion to Literature and the Posthuman Bruce Clarke, Manuela Rossini, 2017 This book gathers diverse critical treatments from fifteen scholars of the posthuman and posthumanism together in a single volume

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