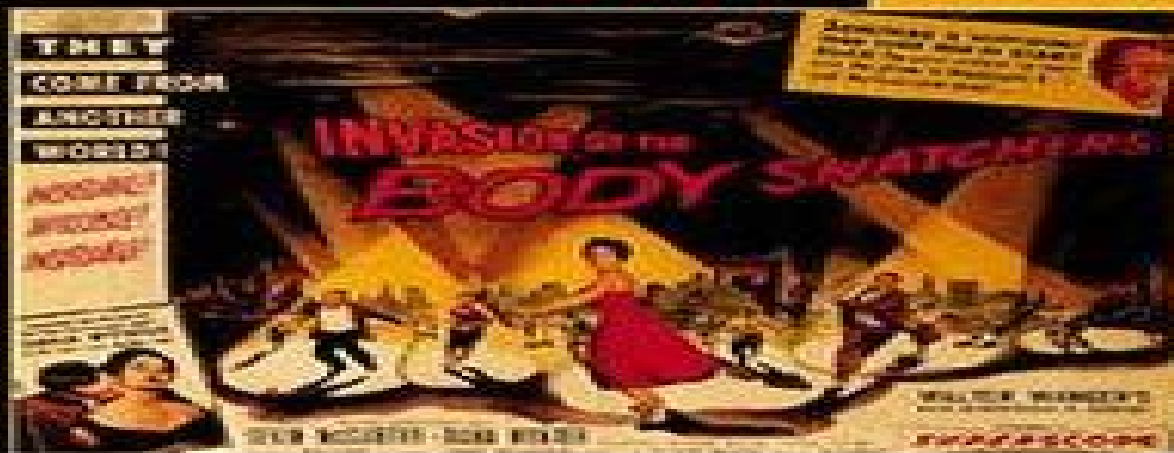


SCREENING SCIENCE

ERROL
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ATTACK
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CONTEXTS, TEXTS AND
SCIENCE IN FIFTIES
SCIENCE FICTION FILM

Screening Science Contexts Texts And Science In Fifties Science Fiction Film

Simon Locke



Screening Science Contexts Texts And Science In Fifties Science Fiction Film:

Science Fiction Cinema and 1950s Britain Matthew Jones, 2017-11-30 For the last sixty years discussion of 1950s science fiction cinema has been dominated by claims that the genre reflected US paranoia about Soviet brainwashing and the nuclear bomb However classic films such as *Invasion of the Body Snatchers* 1956 and *It Came from Outer Space* 1953 and less familiar productions such as *It The Terror from Beyond Space* 1958 were regularly exported to countries across the world The histories of their encounters with foreign audiences have not yet been told *Science Fiction Cinema and 1950s Britain* begins this task by recounting the story of 1950s British cinema goes and the aliens and monsters they watched on the silver screen Drawing on extensive archival research Matthew Jones makes an exciting and important intervention by locating American science fiction films alongside their domestic counterparts in their British contexts of release and reception He offers a radical reassessment of the genre demonstrating for the first time that in Britain which was a significant market for and producer of science fiction these films gave voice to different fears than they did in America While Americans experienced an economic boom low immigration and the conferring of statehood on Alaska and Hawaii Britons worried about economic uncertainty mass immigration and the dissolution of the Empire *Science Fiction Cinema and 1950s Britain* uses these and other differences between the British and American experiences of the 1950s to tell a new history of the decade s science fiction cinema exploring for the first time the ways in which the genre came to mean something unique to Britons

Screening Science Errol Vieth, Griffith University. School of Film, Media and Cultural Studies, 1999 Investigates the science in the science fiction films of the fifties and how these films inform of the concerns of the time

American Science Fiction Film and Television Lincoln Geraghty, 2009-10-01 *American Science Fiction Film and Television* presents a critical history of late 20th Century SF together with an analysis of the cultural and thematic concerns of this popular genre Science fiction film and television were initially inspired by the classic literature of HG Wells and Jules Verne The potential and fears born with the Atomic age fuelled the popularity of the genre upping the stakes for both technology and apocalypse From the Cold War through to America s current War on Terror science fiction has proved a subtle vehicle for the hopes fears and preoccupations of a nation at war The definitive introduction to American science fiction this is also the first study to analyse SF across both film and TV Throughout the discussion is illustrated with critical case studies of key films and television series including *The Day the Earth Stood Still* *Planet of the Apes* *Star Trek The Next Generation* *The X Files* and *Battlestar Galactica*

Screening Science Errol Vieth, 2001-09-18 Vieth contemporary communications Central Queensland U Australia looks at how science was portrayed in the 1950s in the medium of science fiction films He argues that the portrayal of science can provide a three dimensional insight into particular cultural and social contexts After looking at the contextual elements of history culture and the film industry Vieth continues with a discussion of the nature of science and the scientist looking at both the nonhuman sciences i e those not related to the human organism as

well as medical and psychological sciences c Book News Inc **The Art of Movies** Nicolae Sfetcu, 2014-05-06 Movie is considered to be an important art form films entertain educate enlighten and inspire audiences Film is a term that encompasses motion pictures as individual projects as well as in metonymy the field in general The origin of the name comes from the fact that photographic film also called filmstock has historically been the primary medium for recording and displaying motion pictures Many other terms exist motion pictures or just pictures or picture the silver screen photoplays the cinema picture shows flicks and commonly movies **Philosophy, Science and Cinema** Wenceslao J. Gonzalez, 2025-03-20 Now that cinema is offline and online the capacity of cinema to relate to philosophy and science has increased In this regard this book seeks to deepen the relationship between philosophy science and cinema in terms of bilaterality This analysis leads to several successive levels of analysis First between philosophy and cinema where the philosophical perspective bifurcates in several directions depending on the philosophical branch used This affects in both directions from the philosophical orientation to the cinematographic activity and from cinema towards the philosophical line used Second the relations between science and cinema also go in both directions Thus they are modulated by the type of scientific research used and by the film genre employed Thus bilaterality is altogether a network of bidirectional relations modulated by various possibilities of analysis Imagining Outer Space Alexander C.T. Geppert, 2018-04-25 Imagining Outer Space makes a captivating advance into the cultural history of outer space and extraterrestrial life in the European imagination How was outer space conceived and communicated What promises of interplanetary expansion and cosmic colonization propelled the project of human spaceflight to the forefront of twentieth century modernity In what way has West European astroculture been affected by the continuous exploration of outer space Tracing the thriving interest in spatiality to early attempts at exploring imaginary worlds beyond our own the book analyzes contact points between science and fiction from a transdisciplinary perspective and examines sites and situations where utopian images and futuristic technologies contributed to the omnipresence of fantasmatic thought Bringing together state of the art work in this emerging field of historical research the volume breaks new ground in the historicization of the Space Age **The Resilient City in World War II** Simo Laakkonen, J. R. McNeill, Richard P. Tucker, Timo Vuorisalo, 2019-05-27 The fate of towns and cities stands at the center of the environmental history of World War II Broad swaths of cityscapes were destroyed by the bombing of targets such as transport hubs electrical grids and industrial districts and across Europe Asia and the Americas urban environments were transformed by the massive mobilization of human and natural resources to support the conflict But at the same time the war saw remarkable resilience among the human and non human residents of cities Foregrounding the concept of urban resilience this collection uncovers the creative survival strategies that city dwellers of all kinds turned to in the midst of environmental devastation As the first major study at the intersection of environmental urban and military history The Resilient City in World War II lays the groundwork for an improved understanding of rapid change in urban environments

and how societies may adapt Transforming the Screen, 1950-1959 Peter Lev, 2003 Covering a tumultuous period of the 1950s this work explores the divorce of movie studios from their theater chains the panic of the blacklist era the explosive emergence of science fiction as the dominant genre and the rise of television and Hollywood's response with widescreen spectacles

Learning Science in Informal Environments National Research Council, Division of Behavioral and Social Sciences and Education, Center for Education, Board on Science Education, Committee on Learning Science in Informal Environments, 2009-05-27 Informal science is a burgeoning field that operates across a broad range of venues and envisages learning outcomes for individuals schools families and society The evidence base that describes informal science its promise and effects is informed by a range of disciplines and perspectives including field based research visitor studies and psychological and anthropological studies of learning Learning Science in Informal Environments draws together disparate literatures synthesizes the state of knowledge and articulates a common framework for the next generation of research on learning science in informal environments across a life span Contributors include recognized experts in a range of disciplines research and evaluation exhibit designers program developers and educators They also have experience in a range of settings museums after school programs science and technology centers media enterprises aquariums zoos state parks and botanical gardens Learning Science in Informal Environments is an invaluable guide for program and exhibit designers evaluators staff of science rich informal learning institutions and community based organizations scientists interested in educational outreach federal science agency education staff and K 12 science educators **Engineering in Context**, 2009

Women Scientists in Fifties Science Fiction Films Bonnie Noonan, 2015-02-18 In the 1950s science was rapidly advancing and so were scientific opportunities for women Modern science fiction films reflected these simultaneous social developments This book proposes that the social ideology of the 1950s which was partly concerned with gender issues saturated the B science fiction films of that era and inspired a new appreciation for the role of women in scientific advancements and other social achievements Drawing on feminist literary and cultural theory the author argues that the emergence of the modern American science fiction film in 1950 and the situation of post World War II female scientists together created a film genre That genre was explicitly amenable to exploring the tension between a woman's place in her home and her place in the work force particularly in scientific fields Early chapters provide a general introduction to the science fiction genre and specifically describe 1950s B science fiction films as they resonate with concerns proper to feminist theory Subsequent chapters offer detailed historically situated readings of 10 B science fiction films from the 1950s that feature women in science The cinematic representations of female scientists are compared and contrasted with real female professionals of the time illuminating the changing gender dynamics reflected in popular film in the 1950s Films analyzed include Rocketship X M It Came from Beneath the Sea Them Tarantula The Deadly Mantis Beginning of the End Kronos Cat Women of the Moon World Without End and Queen of Outer Space *Monsters of Film, Fiction, and Fable* Lisa Wenger

Bro, Mary Ann Gareis, Crystal O'Leary-Davidson, 2018-07-27 Monsters are a part of every society and ours is no exception. They are deeply embedded in our history, our mythos, and our culture. However, treating them as simply a facet of children's stories or escapist entertainment belittles their importance. When examined closely, we see that monsters have always represented the things we fear that which is different, which we can't understand, which is dangerous, which is Other. But in many ways, monsters also represent our growing awareness of ourselves and our changing place in a continually shrinking world. Contemporary portrayals of the monstrous often have less to do with what we fear in others than with what we fear about ourselves, what we fear we might be capable of. The nineteen essays in this volume explore the place and function of the monstrous in a variety of media, stories, and novels like Baum's Oz books or Gibson's Neuromancer, television series, and feature films like *The Walking Dead* or *Edward Scissorhands*, and myths and legends like Beowulf and The Loch Ness Monster, in order to provide a closer understanding of not just who we are and who we have been but also who we believe we can be for better or worse.

One Book, The Whole Universe Richard D. Mohr, 2010-05-05 The much anticipated anthology on Plato's *Timaeus*, Plato's singular dialogue on the creation of the universe, the nature of the physical world, and the place of persons in the cosmos, examining all dimensions of one of the most important books in Western Civilization: its philosophy, cosmology, science, and ethics; its literary aspects and reception. Contributions come from leading scholars in their respective fields, including Sir Anthony Leggett, 2003 Nobel Laureate for Physics. Parts of or earlier versions of these papers were first presented at the *Timaeus Conference* held at the University of Illinois at Urbana-Champaign in September of 2007. To this day, Plato's *Timaeus* grounds the form of ethical and political thinking called Natural Law, the view that there are norms in nature that provide the patterns for our actions and ground the objectivity of human values. Beyond the intellectual content of the dialogue's core, its literary frame is also the source of the myth of Atlantis, giving the West the concept of the lost world.

Cyberfiction P. Youngquist, 2010-03-29 *Cyberfiction After the Future* explores a world where cybernetics sets the terms for life and culture, our world of ubiquitous info-tech, instantaneous capital flows, and immanent catastrophe. Economics fuses with technology to create a new kind of speculative fiction: cyberfiction. Paul Youngquist reveals the ways in which J.G. Ballard, Philip K. Dick, Samuel Delany, Octavia Butler, and William Gibson, among others, map a territory where information reigns supreme and the future is becoming a thing of the past.

Re-crafting Rationalization Simon Locke, 2016-03-23 *Re-crafting Rationalization* contributes to debates relating to the public understanding of science regarding the conceptualization of the relationship between science and the public. It challenges the prevailing science-centred or top-down framework that currently informs notions of public engagement and knowledge transfer, offering an alternative that remains firmly grounded in the discourse of classical social theory. By proposing an alternative version of rationalization to the standard interpretation of Weber's disenchantment thesis, this book establishes the public understanding of science as a matter of fundamental sociological concern. As such, it redefines this field to emphasize public

meanings of science engaging with a range of topics of major interest to the public and popular meaning of science including science and religion science fiction and fantasy fringe science and media representations of science Combining rhetorical analysis with ethnomethodology and membership categorization analysis the book outlines the basis of a new approach to the sociology of knowledge in the light of which Weber's rationalization thesis is radically re-crafted in relation to studies of scientists discourse the rhetoric of science popularization and public usages of science This re-crafted rationalization is applied in a series of detailed empirical studies of enchanted science creationism and intelligent design Scientology and reflexive spirituality superhero comics and mundane mysteries Fortean discourse conspiracy theory and media representations of the scientist in the case of Jack the Ripper Re-crafting Rationalization therefore redresses a significant shortcoming in contemporary social theory which currently overlooks or misrepresents important public meanings of science whilst excluding popular culture from attention With profound implications for the ways in which we make sense of developments involving science this book will be of interest not only to sociologists and social theorists but also to those interested in popular culture and subcultures and the history philosophy and sociology of science **The A to Z of**

Australian and New Zealand Cinema Albert Moran, Errol Vieth, 2009-07-21 Whether it was Jane Campion's The Piano Mel Gibson in Mad Max Paul Hogan in Crocodile Dundee or The Lord of the Rings saga we have all experienced the cinema of Australia and New Zealand This book is an introduction and guide to the film of Australia and New Zealand With entries on many exceptional producers directors writers and actors as well as the films indicated above and many others this reference also presents the early pioneers the film companies and government bodies and much more in its hundreds of cross-referenced dictionary entries Through a chronology that shows how far these cinemas have come in a short time and an introduction that presents them more broadly a clear portrait of the two countries motion pictures emerge The bibliography is an excellent source for further reading **Atomic Age America** Martin V. Melosi, 2016-09-13 Atomic Age America looks at the broad influence of atomic energy focusing particularly on nuclear weapons and nuclear power on the lives of

Americans within a world context The text examines the social political diplomatic environmental and technical impacts of atomic energy on the 20th and 21st centuries with a look back to the origins of atomic theory **Science-fiction Studies ,**

Historical Dictionary of Australian and New Zealand Cinema Karina Aveyard, Albert Moran, Errol Vieth, 2017-12-26 Filmmakers have honed their skills and many have achieved critical and popular success at home and abroad as have actors and other crew American filmmakers and companies have found it cheaper to make films in Australia because wages and salaries are lower tax rebates have been attractive and the expertise in most areas of filmmaking is comparable to that of anywhere in the world At the same time Australian audiences still enjoy watching Australian films making some of them profitable even if this is a small profit when considered in Hollywood terms New Zealand filmmakers cast and crew have shown that they are equal to the world's best in making films with international themes while other films have shown that the

world is interested in New Zealand narratives and settings Increased support for Maori filmmakers and stories has had a significant impact on production levels and on the diversity of stories that now reach the screen It has also helped create more viable career paths for those who continue to be based in their home country This second edition of Historical Dictionary of Australian and New Zealand Cinema contains a chronology an introduction and an extensive bibliography The dictionary section has over 700 cross referenced entries on leading films as well as many directors writers actors and producers It also covers early pioneers film companies genres and government bodies

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