

Name: _____ Student # _____

UNIVERSITY OF TORONTO
Faculty of Arts and Science

AUGUST 2016 EXAMINATIONS

CIN211H1-S
Science Fiction Film

Duration – 3 hours

No Aids Allowed

Part I: Multiple Choice. 2 points per answer. Circle the correct answer. [50 points]

1. The literary critic who proposes that the defining feature of a work of science fiction is the *novum*:

- A. J. P. Telotte
- B. Darko Suvin
- C. Susan Sontag
- D. Donnie Darko

2. Scholar Thomas Schatz uses all of the following binaries to discuss and identify genres except:

- A. Deep and Surface structures
- B. Static and Dynamic systems of rules
- C. Estrangement and Cognition
- D. Genres of Order and Genres of Integration

3. According to the categories developed by Peter Biskind, when there is a national emergency in science-fiction films, which type of film shows the military, scientists, and citizens uniting in an effort to resolve the threat?

- A. Centrist
- B. Right-wing
- C. Left-wing
- D. Authoritarian

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4. According to critic William Devlin, *12 Monkeys* owes its narrative treatment of time travel to which philosophical modeling of time:

- A. Paradoxicalism
- B. Presentism
- C. Eternalism
- D. Possibilism

5. If *The Day the Earth Stood Still* were a Right-Wing film according to Peter Biskind, who would the hero be?

- A. Klaatu
- B. Dr. Berhardt
- C. Tom
- D. The US military

6. "Utopia" is:

- A. A term used to describe a society on the brink of apocalypse
- B. An alien civilization
- C. The first official subgenre of Science Fiction cinema
- D. A Latin word meaning "ideal"
- E. A Greek word meaning "nowhere"

7. More than most Science Fiction films, the "arthouse" sci-fi film emphasizes _____, while diminishing the importance of _____.

- A. Art / War
- B. Visual expression / Plot
- C. Character development / Political ideas
- D. Philosophy / Religion

8. Which of the following films does **NOT** feature an example of artificial intelligence?

- A. *Close Encounters of the Third Kind*
- B. *A.I.: Artificial Intelligence*
- C. *Her*
- D. *2001: A Space Odyssey*

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9. "The best of the science fiction interstellar productions lifts its plot and atmosphere from Shakespeare: the magic isle of *The Tempest* becomes ... where the sky is green, and the sand is pink and there are two moons." Which sci-fi film is critic Pauline Kael referring to in this quote?

- A. *War of the Worlds*
- B. *Forbidden Planet*
- C. *Southland Tales*
- D. *A Trip to the Moon*

10. Terry Gilliam's *Twelve Monkeys* claims to have been inspired by a film made by which of the following directors?

- A. Fritz Lang
- B. Tim Burton
- C. Chris Marker
- D. Jean-Luc Godard

11. *2001: A Space Odyssey* was a collaboration between filmmaker Stanley Kubrick and which writer?

- A. H. G. Wells
- B. Jules Verne
- C. Arthur C. Clarke
- D. Stanislaw Lem

13. According to J. P. Telotte, why is Cult Cinema "fundamentally linked" to the science fiction film?

- A. The opening song in *The Rocky Horror Picture Show* mentions many important science fiction films
- B. They both share many varieties of 'doubleness'
- C. Sci-fi films are filled with cult-ish religious symbolism
- D. None of the above

14. Vivian Sobchack argues that Steven Spielberg's *A.I.: Artificial Intelligence* is "an ironic yet sentimental joke about..." what?

- A. Maleness
- B. Human nature
- C. *Pinocchio*
- D. Stanley Kubrick

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15. An example of a *novum* in *Alphaville* is:

- A. Alpha-60
- B. The outlawing of conscience and love
- C. Both of the above
- D. None of the above

16. Michael Ryan & Douglas Kellner claim that which of the following is indicative of a liberal perspective on technology:

- A. Technology represents modernity
- B. Technology levels the playing field of human worth, bringing equality
- C. Technology allows nature to be reconstructed
- D. Technology's malevolence/benevolence is dependent on its use and context
- E. All of the above

17. The period between Early Cinema and the Hollywood Serials of the 1940s is commonly referred to as science fiction's:

- A. Machine Age
- B. Dark Age
- C. Lost years
- D. Expressionist period

18. What term did Freud use to describe the desire to see one's own parents having sexual intercourse?

- A. The id
- B. Primal scene
- C. Oedipal complex
- D. The Big Bang theory

19. What are the basic terms of the 'Romance' myth, as defined by Northrop Frye?

- A. A ruler comes into power and enforces new laws into society
- B. Societal law becomes confused and must be defended
- C. A high-ranking citizen leaves society to pursue a new love interest
- D. Law spreads to a new place located outside of society

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20. The central family unit in *Close Encounters of the Third Kind* could be called a 'television family' participating in a new configuration of society that sees people now living primarily for the "immense accumulation of *spectacles*." Whose social theory does this come from?

- A. Henri Bergson
- B. Guy Debord
- C. René Descartes
- D. Scott Bukatman

21. Vivian Sobchack argues that, in the late 70s and especially the 80s, the dominant attitude of most mainstream science fiction favoured _____, whereas the dominant attitude of most marginal science-fiction was an embrace of _____.

- A. nostalgia / pastiche
- B. futurism / post-futurism
- C. spectacle / philosophy
- D. digital technologies / analog technologies

22. J. P. Telotte argues that viewers might try to take a _____ view of science fiction—especially postmodern science fiction films like David Cronenberg's *The Fly*—if they want to "get the whole movie."

- A. progressive
- B. fantasy
- C. generic
- D. Canadian

23. This novel is credited as being the first usage of the term 'utopia':

- A. Tommaso Campanella's *The City of the Sun*
- B. George Orwell's *1984*
- C. Thomas More's *Utopia*
- D. Francis Bacon's *The New Atlantis*

24. Which of these films is **NOT** considered to be a fantastic voyage tale?

- A. *Honey, I Shrunk the Kids*
- B. *20,000 Leagues Under the Sea*
- C. *Twelve Monkeys*
- D. *Metropolis*

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25. Which of the following dichotomies is **NOT** commonly used by critics to distinguish between the horror and science-fiction genres?

- A. Old vs. new
- B. Inner vs. outer
- C. Impossible vs. possible
- D. Haunted vs. strange

Part II. Short essays. [50 Points]

- Answer **TWO** [2] of the following questions. [25 points each]
- Each answer must be no shorter than 300 words.
- The following films may be used for your answers; you may mention other films not listed here, but the bulk of your answers should address these films which we watched part or all of in class:

- *A.I.: Artificial Intelligence* (2001)
- *Alphaville* (1965)
- *Close Encounters of the Third Kind* (1977)
- *Computer Chess* (2013)
- *The Day the Earth Stood Still* (1951)
- *The Day the Earth Stood Still* (2008)
- *Ex Machina* (2015)
- *The Fly* (1958)
- *The Fly* (1986)
- *Forbidden Planet* (1956)
- *Her* (2013)
- *La Jetée* (1962)
- *Metropolis* (1927)
- *Southland Tales* (2006)
- *The Terminator* (1984)
- *Things to Come* (1936)
- *A Trip to the Moon* (1902)
- *Twelve Monkeys* (1995)
- *2001: A Space Odyssey* (1968)
- *The War of the Worlds* (1953)
- *The War of the Worlds* (2005)

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Write your answer in the examination booklet.

Please DOUBLE-SPACE your answers.

1. Peter Biskind developed an often-cited schema for placing 1950s alien invasion films on an ideological spectrum. Because his schema was designed for films that were produced during a very specific social moment in American history, the extent to which it carries over and can be applied to films of the 70s, 80s, 90s, and beyond has been a contentious point of debate. Use **two** [2] films to discuss how Biskind's schema is in sync and/or disharmonious with another era's social attitude.

2. Critics are very often compelled to interpret and discuss fantastic voyage tales through the lens of Freudian concepts and terminology. Is this a productive strategy? Or are they being reductive? Using **two** [2] films, discuss the value of reading these films within psychoanalytic terms, and make a case either for or against this trend.

3. A number of writers have gone to great lengths to describe and define science fiction as a genre, usually in terms of binaries. A number of films either defy these tidy categorizations or bridge the gap between them, occupying more than one genre at the same time. Discuss **one** [1] film in terms of genre hybridity, making a case for or against the tradition of genre designations.

4. According to Michael Ryan and Douglas Kellner—who resume Biskind's work of mapping Science Fiction films into a left (liberal) to right (conservative) ideological axis—a frequent rhetorical mark of a "technophobic" film is that it "establishes a strong opposition between terms that does not permit any intermediation"; that is, they eliminate the middle ground. Is this always true? Select **two** [2] films in which the novum is a technological advancement and discuss the validity of this claim.

5. Using terms and concepts that we read and talked about in class, discuss **three** [3] films that feature a robot of some kind. Compare and contrast these representations, making sure to distinguish between the types of intelligence each robot demonstrates, the ideological implications of each representation, and the social attitudes these depictions might reflect.

6. While many science fiction films seem to create allegories of a political nature, others seem to generate allegories of a religious type. Discuss **three** [3] films in light of their religious subtexts, working toward a hypothesis that might explain why science fiction films so often link their plots to religious texts.

TOTAL = 100 points