

CIN211 Midterm Review

1. 首先，在你认领的那周旁边写上你的微信名字，请选择一个你最自信的！
2. 然后，需要写你所负责那周的：
 - a. Reading notes (terms with definition)。红色是prof在邮件中说very necessary to know的；蓝色是less important；黑色是没提到的，请你根据你tutorial的回忆决定是否要读。
 - b. 电影的剧情summary（不要复制百度百科，用自己的话尽可能说明白一些）。以及这个电影的sub-type和themes（包括它是如何联系lecture内容的）
 - c. TUT笔记
3. 【ddl】请大家在周日中午12点前写完自己负责部分，谢谢！
4. 愿我们都能考好❤️

Week1-王晋桢Kirk

Screening: *Independence Day (Roland Emmerich 1996)*

Readings: Steve Neale, "Definitions of Genre"; Adam Roberts, "**Defining Science Fiction**"; Vivian Sobchack, "*Images of Wonder.*"

Film: *Independence Day (Roland Emmerich 1996)*

Sub genre: Alien Invasion

Plot Summary: 电影主要讲了一帮外星人来入侵地球要展开War然后本来在放假的黑哥哥男主和脑洞小叔叔科学家一起拯救世界的故事

整体分为三个部分，以事情进展的天数为阶段

DAY1 : June 2nd, 1996

一个巨大的外星母舰突然进入了地球引力圈，搭载着的几个分体分别飞到了地球一些主要城市和军事基地的上空。之前提到过的脑洞小叔叔David Levinson是个科学家，他根据卫星截取的信号破译出来那是一个倒计时，倒数着那些飞船向地球展开攻击的时刻，于是在前妻(身处白宫)的帮助下让总统知道了此事并下令疏散整个华盛顿，可是为时已晚，飞船展开了第一轮攻击，市区里的大部分人都死去了只有一小部分国家领导坐着专机逃了出来。

DAY2 : June 3rd, 1996

很多国家都开始组织空军对外星飞船展开攻击，可却发现外星飞船有能量罩保护无法对其造成伤害，与此同时外星飞船也发射了很多小飞船追击前来进攻的地球战斗机。Steven也就是我们的男主牺牲了自己的战斗机成功让一架外星飞船坠毁，他在试图把外星人抗回AREA 51(也就是他的基地)的时候遇见了前飞行员Russell Casse并被载到了area 51基地，到了才发现原来他们早就在研究这种外星生物以及他们的飞船，在他们准备研究那个外星人的时候它突然恢复了意识并攻击了基地的医生。它利用医生的声音表达了它的侵略意图，然鹅最后还是被人类打死了。之后总统同意进行一次核武器的使用，可是到头来那个外星飞船毫发无损。

DAY3 : June 4th, 1996.

我们的脑洞小叔叔David想出来了主意能够消除保护层，那就是往母舰里面植入病毒让中央电脑瘫痪，于是黑哥哥男主就自愿要开着外星小飞船冲出大气层和脑洞小叔叔一起完成任务。同时，总统也召集着所有平民飞行员一起进行这场进攻。就在电脑终于成功瘫痪之后只有Russell还载有最后一枚核弹了，可是他想发射出去却被卡住，无奈之下只好以身殉国了，他的牺牲成功摧毁了这个飞船，世界各地其他地方也都成功摧毁了其他的飞船，两位男主平安落地和家人团聚

哒哒，大结局

Adam Roberts, "Defining Science Fiction"

- SF as a genre distinguishes its fictional world to one degree or another from the world we are living in, based on mostly imagination rather than observation (generally speaking).
- SF is wide ranging, multivalent, endlessly cross-fertilizing cultural idiom
- Defining SF in two ways: "formalist" and "historicism"
 - SF is "imaginative fictions", but differ from other imaginative fictions like fairy tales or so.
 - SF requires material, physical rationalisation, rather than a supernatural one
 - SF requires scientific explanation to support
 - SF does not tend to have beautiful and fancy writing styles
 - SF focuses on the representation of the world but not reproduction

Vocabulary:

- Novum: the latin word for "new" and "new thing"
- Cognition: the aspect that prompts us to try and understand, to comprehend
- Estrangement: refers to the elements in SF that is different from our own world, which "estranges" us from the familiar

Week2-Linda C ✓

Screening: *The War of the Worlds* (USA, Byron Haskin, 1953);

Readings: Susan Sontag, "Imagination of Disaster"; H.G. Wells, "The Eve of War."

Film: ***The War of the Worlds*** 1953 Dir. Byron Haskin

Sub genre: **Alien Invasion**

Plot Summary:

- The Martians arrived to Earth since Mars can no longer provide them with an environment to survive. Thus they have arrived on Earth in order to find a new planet to live. While Human tried to talk to the Martians peacefully, they responded aggressively and want to take over the Earth by eliminating all human kind. The protagonist who is a scientist wanted to defeat the Martians by examining their blood type and find their weakness (which is of the science), but he ends up to hide in a church. By the end, people asked the god for help and the Martians are actually killed by the germs on the Earth (which is of the nature).

Key points:

- ***The War of the Worlds*** was made before the Cold War, so it shows people's fear of it.
- Identical to **Independence Day**
 - The fear of people about aliens
 - The hesitation of government regulation
- SF as a genre rising in **Hollywood in 1950s**

- Reason 1
 - Cold war tension, prospect of Nuclear
 - UFO craze in late 40s and early 50s
 - SF at the time is an **allegory of fear**
- Reason 2
 - The advent of technologies of sound and imagery
- **Genre**
 - Genres start as experimentations, few survived to become a genre.
 - (SF) genres are produced and maintained by audiences
- **Darko Suvin--Novum**
 - Novum is brought up here in relation with Susan Sontag that **Novum** is how SF is distinguished from Horror
- **Peter Biskind**
 - This is a **conservative** film--the clues are...
 - A-bomb cannot defeat Martians but the god does.
 - Scientist hero had to hide in church to be saved

Reading:

Susan Sontag--The Imagination of Disaster

- SF since its “**sensuous elaboration**” of the sound and images, it is the genre of disaster not the science---**The aesthetic of destruction**
- SF and Horror
 - Both genres enjoy the **aesthetic of destruction**
 - But differences
 - 1. SF is more of the **technological view**
 - 2. SF has the element of **Novum**
 - The **Monstrosity** is the **Novum**
- SF are moralistic
 - It is the moral use of science and the mad use of science
- During the 50s
 - **Verisimilitude**: the film changes in 50s because of the change in technology, but it always have a similar plot
 - For example
 - the scientists will always crack up.
 - **The imagination of disaster** only change morally and politically (according to the history) but not psychologically.

Week3-林大 (Linda Ma)

Screening: *Forbidden Planet* (Wilcox, 1956)

Readings: Gary Westfall, "Space Opera" (*Cambridge Companion to SF*), Peter Biskind, "Pods and Blobs: The Other Americans" (*Seeing Is Believing*)

Film: *Forbidden Planet* (1956, directed by Fred M. Wilcox)

Sub-genre: Space Opera

Plot summary:

- 23世纪的时候，一架太空船为寻找20年前从地球派出的探险小分队而到达了Altair IV星球。Commandor (指挥官) John和Lieutenant (副官) Jerry、Ostrow被一个名叫Robby的机器人接到了Dr.Morbius的住处。Dr.Morbius是这个小分队的成员之一，他向两位军官解释了其他探险成员是怎样被这个星球上某种不知名的力量所害死的。换句话说，在Altair IV星球上如今只剩下了Morbius和他的女儿Altaira。
- 当晚，一个看不见的入侵者干扰了太空船上的设备。军官们决定和Dr.Morbius聊聊，在等他出实验室的过程中，commandor和Altaira受到来自原本已经被Altaira驯服的老虎的攻击。
- 后来，在Dr.Morbius的实验室里，军官们发现Morbius在研究一种名为Krell、早在很多年前就灭绝的种族。Morbius说他发现了一种叫“plastic educator”的物质，这种东西可以快速提升智力。当他第一次使用这玩意的时候，差点就挂掉了，但是他的智商却因此提高了两倍。Commandor说希望Dr.Morbius把他的研究发现汇报给地球那边，但是Morbius拒绝了，因为Morbius认为愚蠢的地球人类还没有能力接收这种至高无上的能量。
- 为了抵御这个不知名的入侵者，commandor命令手下将飞船包围了起来，试图组建一个临时的护卫队。但是当这个神秘力量再次进攻时，这并不管用，甚至一位飞船的工程师还因此丧命。Dr.Morbius警告Commandor说这和当时他们探险小分队所经历的是一模一样的，所有的武器、装备都对这个invisible creature无效。当晚，Jerry和另外两位军官也挂掉了。==>(这里有一个场景是：当Morbius被女儿的惊吓声吵醒时，这个怪物也消失了)
- 后来，commander试图劝说让Altaira跟他一起回地球。这时，Ostrow告诉commander, 博士那个所谓的地下机器has the ability to materialize anything the Krell could imagine(creation without instrumentality)。但是Krell忘记了一件事，就是“monsters from the ID”==> the mysterious extinction of the Krell was in fact caused by their own base subconscious==> which means that Morbius的潜意识制造了这个能袭击人的、看不见的怪物，杀死了探险小分队的其他成员并且攻击了他们的太空船。最后，Dr.Morbius接受了这个事实，然后在与自己的潜意识斗争的时候，星球爆炸了。Commander、Altaira、机器人Robby以及其他幸存下来的队员们安全逃离了。

Key points:

- this is a highly unusual, Freudianized sci-fi version of *The Tempest*. (Shakespeare)
- the monster is Morbius himself, his own unconscious, the so-called “monster from the ID”.
 - **Unconscious** -- repressed memories, what we do not access as recollection; unrecognized repressed desires; the LIBIDO (seat of sexual)

energies and desires), or (in later Freud) the ID, seat of erotic plus destructive impulses.

- *Forbidden Planet* is a **conservative film** in which the scientist has to make way for the soldier, in which technology, apparently, has gone too far.
 - In *Forbidden Planet*, people betray technology, nature betrays culture. Trouble comes from “human error”. When machines make it possible for people like Morius to harness 驾驭 their brain power, the result is disaster, because people are still imperfect, insufficiently machinelike.
 - the emphasis on the monster from the id lets technology off the hook.
- the commander as the knight
 - He has the morality that constrain him from lust/moral codes
- The captain and the crew encounter the new world (novum)
 - The film contain the novum (remains of the aliens)

Reading notes:

Gary Westfall, “Space Opera” (*Cambridge Companion to SF*)

- **Wilson Tucker’s 1941 definition:** for the hacky, grinding 刺耳的, stinking, outworn space-shop yarn, or world-saving for that matter, we offer “space opera”. (similarly, westerns=“horse operas”, the morning housewife tear-jerkers=“soap operas”.)

He suggests **3 characteristics to define space opera:**

1. space opera involves a “space-ship”, and depicts journeys through uncharted realms 未知的领域 in vessels bringing humans into contact with mysterious stuff separating their safe harbours. (通过其他手段而非太空船的 space travel 被称为 planetary romances)

2. space opera is a “yarn” 奇谈— an exciting adventure story. A literature of conflicts, usually with violent resolutions. (一般是人类vs.外星人, 并且有明显的好人/坏人的战队划分。)

3. space opera tends to become “hacky, grinding, stinking, outworn’s” like westerns and domestic dramas, it often succumbs to formulaic plots and mediocrity. 屈服于刻板的情节套路—>典型的看个开头就能猜到结尾...

- the work that first established and popularized space opera was Smith’s *The Skylark of Space* (1928).
- 1930s is the golden age of **classic space opera**.
- since space was a relatively new setting for fiction, a literary frontier 文学研究的前沿 as it were, writers sensibly used familiar storylines from genres dealing with frontiers, to introduce the universe to readers in reassuring 可靠的 fashion and blaze a trail for world that would display more imagination.
- the most prominent writer of classic space opera was **Edmond Hamilton**. He is Tucker’s principal target.
- space opera had focused on conquering 战胜 the universe; but after conquest, new questions arise such as how to govern the universe or how to make a living in the universe.
- **Ruritanian 理想王国的 space operas** were distinguished by a sophisticated, ironic style and vivid descriptive detail.

- **Star Trek**, with the label of romantic space opera, and this helped to make it the first form of space opera to attract a significant female audience. It further played a role in bringing space opera into a new medium-video games- since its space battles inspired the pioneering game space invaders.

Westfall offers a definition and survey, of books and films and TV shows, that are grouped as "space opera," a term of derision that has become a mere label. *Forbidden Planet* is a space opera. So are some recent films, like *Serenity*. As Westfall notes, there is some question whether *Star Trek* should be included.

Peter Biskind, “Pods and Blobs: The Other Americans”

- 区分科幻电影和恐怖电影 : The vast scale of destruction differentiated sf film from the horror films of the thirties and forties that preceded them.
- *War of the Worlds* (1953) suffused with what Susan Sontag called the “imagination of disaster”.
- ever since **Susan Sontag** pointed to the fact that **the Other** in fifties sci-fi was often linked to radiation, it has been customary to equate the Other with the Bomb.
- **3 branches**: corporate-literal film, conservative film, centrist film.
- **corporate-liberal films**: many of monsters of 50s sf were at least partially attributable to science because scientist's infant A-bomb原子弹 grew like a beanstalk into a strong and sturdy H-bomb氢弹. ==> the mad scientists in sf films, government plays the role like army in war films, fear the technology.
- In **conservative films** 保守电影, the mad scientist who had disappeared from the labs of corporate-liberal films were alive and well. Conservative films questioned science, but they by no means rejected it wholesale. Science was fine, as long as it was under control, subordinated to traditional values.
 - E.g. in *Forbidden Planet*(1956), Robby the Robot was a servant and tool, not a master nor enemy. Robby wouldn't think of hurting a hair on a human's head because it was prevented from harming people by the “laws of robotics”.
- **Centrist中立派 films** are not primarily worried about the Bomb; they loved the Bomb, or at least the technology that made it possible.
 - society itself often imagined as a machine: A machine is an assembling of parts according to the law of god. When you love a machine and get to know it, you will be aware that it has a rhythm, it is in god's rhythm. (Norman Vincent Peale)
 - in films of the centre, then, pluralist 多元的 and conservative, the enemy is the natural world.
 - Nature was the most general category of Otherness. **The Other** was everything the center was not, and we can get a good idea of what the center was not, at least in its own estimation, by again examining the language of pluralism.

● Biskind is a leading critic for us. He schematizes the SF films of the 1950s in political terms and provides a sort of aid to interpreting single films.

Week4-BlondeChim

Screening: *Der Schweigende Stern (The Silent Star)* (East Germany-Poland Kurt Maetzig, 1960).

Director : Kurt Maetzig 26 February 1960 German

Engineers 挖出来了一个spool, Professor Harringway 认为这个spool come from Venus. So a group of international scientists (led by Professor Sikarna and Dr. Tchen Yu) tried to translate the message on the spool. They send radio messages to Venus, but no answer. Therefore, they choose the alternative to visit the Venus using the recently completed Soviet spaceship *Cosmostrator*. It took them 30-31 days to reach venus, and during this period, Sikarna tries to translate the message. When their spaceship nears Venus, radio interference from the planet cuts the crew off from Earth. By then, Sikarna's efforts lead to a stunning discovery: The spool describes a Venusian plan to irradiate the Earth's surface, with the extermination of mankind being the prelude to an invasion. Rather than containing a "cosmic document", as had been expected, the spool bears a cold-blooded message of destruction. Harringway convinces the crew to press on towards Venus rather than return to Earth with news that would panic mankind.

With the ship's robot, Omega, American [astronaut](#) Brinkman pilots a one-man landing craft. On the ground, he encounters an industrial complex and finds small recording devices that look like insects. The rest of the crew follows when *Cosmostrator* lands, but they find no Venusian life forms. Journeying across the planet, they find the remains of a deserted and blasted city centered around a huge crater, signs of a catastrophic explosion so intense that shadowy forms of humanoid Venusians are permanently burned on to the walls of the surviving buildings.

The Venusians are gone, but their machines remain functioning, including the radiation-bombardment machine intended for Earth. One of the scientists accidentally triggers the weapon, leading to a frantic effort by the Earthmen to disarm it. Tchen Yu lowers Talua(the black guy), the ship's communication officer, into the Venusian command center. When Tchen Yu's suit is punctured, Brinkman ventures out to save him. Before he can reach Yu, Talua succeeds in reversing the weapon. Unfortunately, this also reverses Venus' gravitational field, flinging *Cosmostrator* into space. Brinkman is also repelled off the planet, beyond the reach of the spaceship, while Talua and Tchen Yu remain marooned on Venus. The surviving crew members must return to Earth, where they warn humanity about the dangers of [atomic weapons](#).

Readings: [Pierre Sorlin, “The Cinema: American Weapon for the Cold War”](#); [Stefan Soldovieri, “Socialists in Space.”](#)

Week5 是thanksgiving放假

Week6- victor

Screening: *2001: A Space Odyssey* (USA, Stanley Kubrick, 1968; 138 min.) and *A Trip to the Moon* (France, Georges Melies, 1904, 14 min.).

Readings: Tom Gunning, “*Trip to the Moon*”; Barry Keith Grant, “Sensuous Elaboration: Reason and the Visible;” Michel Chion, *Kubrick’s Cinema Odyssey* (excerpt); Arthur C. Clarke, “The Sentinel.”

1. Kubrick and Georges Melies

Trip to the Moon (1902) directed by Georges Melies

Melies	Kubrick
the frockcoats and umbrellas	business suits and zero-gravity flight attendants
slow down for spectacle: chorus girls swinging on stars as the adventurers nap	slow down: the napping corporate scientist, the floating pen and trays
Offenbach	Strauss, The Waltz

2001: A Space Odyssey (1968) originally in Cinerama.

Plot Summary: 这部电影非常有风格。它按照时间分为了5个段落（章节）。

第一个章节讲的是猿人的进化。这些猿人生活在一望无际的原野上，生活的好辛苦，因为他们无法抵抗入侵者以及同类的袭击。突然有一天，他们看到了一个黑色的碑，于是他们突然顿悟了什么：一个猿人突然学会了使用骨头作为武器。于是猿人学会了使用工具，这是人类进化的一个里程碑。

第二个章节是未来的一个时间。这个时候人类已经有宇宙飞船，月球基地和其他行星的基地，于是人们可以在各个星球之间来回穿梭。这里大家重点注意一下影片中的一些细节：例如在月球往地球打电话，零重力厕所，flight attendant 的“飞檐走壁”种种有趣的设计。然后就是开会，大家讨论如何处理在月球发现的一个未知物（和之前猿人所经历的一样，是一个黑色的碑，大家都不知道是什么）。经过一系列讨论，来视察的上级 Dr. Heywood Floyd 决定亲自去看看。于是他们来到了这个碑的所在地，大家在碑前合影留念。然后碑发出了奇怪的响声，大家向上看去，看到了和之前猿人们所看到的一样的场景，但是月球换成了地球。

第三个章节是这个事情发生后的18个月。这次人类又有了顿悟：人工智能。于是人们开始用人工智能的力量探索世界：派往一艘飞船去土星，行程中由人工智能系统HAL领航，其他研究人员冷冻，然后留了2个宇航员醒着。这个时候HAL跟他们说系统坏了要

修（其实是HAL在骗他们）。在与总部沟通后，两个宇航员决定去修。于是Frank出去修飞船，结果被HAL控制的飞船扔向了深空。同时在冷冻中的研究人员也被HAL杀害了。Dave去救Frank，但是想要回去的时候HAL把飞船门关上了。Dave从侧门非常规操作的强行进入了。Dave一进去第一件事就是去把HAL关掉。HAL发现玩脱了，于是赶紧恳求Dave原谅他。Dave不为所动，还是把HAL的记忆内存全部拔了，于是HAL重启了，变成了一个什么都不知道的懵懂的AI。

第四个章节讲的是Dave之后在土星附近穿梭时所看到的景象：各种绚丽的光线和奇怪的地貌。这些东西显然超出了Dave的想象，于是他很惊恐。

第五个章节是讲Dave突然到了一个18世纪欧式小房间内。他穿着宇航服，看到了未来的自己。未来的自己在吃饭，不小心打碎了一个玻璃杯后又看到了更未来的自己。那个更未来的自己已经快要离世。在离世前，他又看到了那个碑，于是他突然变成了一个孩子的胚胎。然后我们进入碑中，回到了地球附近，这个孩子胚胎正在审视着地球。

Vocabulary:

enigma

novum

Key points from reading:

Tom Gunning, "Trip to the Moon"

- 重点讲述了 George Melies 以及他的里程碑式的作品 Trip to the Moon. 这部电影很重要因为它是第一部真正意义上的剧情片：“A continuous fictional story performed by actors and extending over space and time. (that is, a number of shots edited together to create a narrative)”

- 这部电影在1902年上映，在美国和法国都取得了很大的成功：“Abel has quoted the vaudeville theater managers in the United States who generally proclaimed the film the most spectacular and funniest they had ever booked, holding it over to play for weeks as part of their vaudeville programs.” “The film found equal success in France, especially among the fair exhibitors.”

- 由于当时对电影没有成体系的版权保护，Melies被几个大电影公司欺负：“But since it was relatively easy to make photographic copies of a film, the practice known as duping, very few of these copies were being purchased from Melies. Instead, American companies absorbed the profits that Melies's ambition and artistry garnered, by simply selling copies they made from a single original.”

- 于是Melies在美国创建了自己的business：“Melies sent his older brother Gaston to investigate the business conditions in the US, and his report of widespread film piracy through duping led not only to establishment of a U.S branch of the Melies business, but to Melies's establishing Star Film as the name and logo for his production company.”

Barry Keith Grant, "Sensuous Elaboration: Reason and the Visible"

- 探讨了 the relationship between science-fiction and cinema. “the inherent nature of cinema as a visual medium has tended to work against the distinctive dynamics of science fiction as a genre.”

- 讲述scifi与horror的相同之处。“both science fiction and horror, along with fantasy, are types of narrative that have been called speculative fiction or structural fabulation.”

- 也说了不同之处：“the appeal of science fiction is primarily cognitive, while horror, as the genre’s very name suggests, is essentially emotional.”

“science fiction, by contrast, is often defined more cerebrally as a philosophical openness described as a sense of wonder.”

Week7 -Vanessa & Emily

Screening: *Star Trek Into Darkness* (J.J. Abrams, 2013; excerpts from “Space Seed” (1976) and *The Wrath of Kahn* (1982).

Screening: Star Trek: Into the darkness

剧情：enterprise的队长Kirk为了营救在执行任务的spock采取了胆大妄为的举动，触犯了组织的规定导致回到伦敦后被撤职。不久，发生了伤亡重大的恐怖袭击，调查发现联盟内部的超额能力者John Harrison为此次恐怖袭击的始作俑者，然而在他们研究对策时，基地被袭击。派克将军不幸身亡，为了阻止Harrison的阴谋，Kirk率领企业号追击逃到其他星球的Harrison，Harrison投降后告诉了Kirk一个坐标让他们去调差，然后发现了装着人的冷冻舱，于是Kirk找harrison对峙，harrison表示他是Khan，Marcus（星际舰队的高层领导）利用了他制造武器，杀害了同伴所以他要复仇。然后，enterprise号被Marcus的飞船攻击了。在他们即将被全灭的时候，scotty阻止了灾难的发生，危机暂缓，Kirk别无选择只能和Khan合作，在scotty帮助下，他俩登陆了Marcus的飞船，Khan轻易的杀了MARCUS，他们炸了他的飞船回到了enterprise号交换了人质，结果Khan马上叛变攻击了Enterprise号，为了修飞船Kirk进了高辐射的机舱拯救了全船人自己却因为辐射生命垂危，Spock因失去kirk非常愤怒去找khan复仇最终把他抓了回来，队员发现Khan的血可以起死回生于是把Kirk从鬼门关拉了回来。一年后Kirk在pike将军的纪念仪式上发言，准备执行第一次五年任务

Subtype: Fantastic Voyage

Readings: “Biography of Kahn” (no author); **star trek at 50** 【还有其他reading，具体看bb,syllabus上没写全】

Biderman: The wrath of Nietzsche

Star Trek

Meaningful life -> Presented in the quest

Enterprise, quest of space exploration

Aim: explore universe, search truth & knowledge

Space exploration: a sign/metaphor for a meaningful life

Wrath of Khan

Quest is a metaphor on 2 levels:

1. Kirk is like fish out of water.

- 人到中年 和孩子关系也不好 事业也更加安稳无聊 不再是乘着飞船去星际冒险
- Perspective of middle age
- Lost understanding of himself
- 希望快点回国飞船 就像鱼渴水

2. Project Genesis

- 这是一个科学项目 which creates life from lifelessness
- Science 已经不仅仅是给人们一个 explanation of what life is, 更是给了人们 power of creation
 - Genesis 圣经中的创世纪

Nietzsche's philosophy

上帝与生命制造无关联 因为 "God is dead"

上帝只是一个人类 create 的 myth 来 comfort 自己 from the unknown

Lost the goal of human existence -> challenged to create a meaningful life without appealing to God

Khan: late 20 century generic engineering

有两个目标:

1. Steal Genesis, create new life for himself and his people
2. Revenge Kirk
Creation & Rehabilitation VS Revenge

Nozick:

Purpose of revenge is to achieve the personal and particular emotional state of finding pleasure and satisfaction in the suffering of others. BUT we should choose retribution over revenge.

Nietzsche:

Appetite for revenge

The God's existence doesn't guarantee that our moral code is absolutely true

Morality, one of the tools used in the world, without God, contradicts from "wills" to "power"

Wills to power: dominant force maintaining life

Master-slave relationship:

Master morality: morality is a source of empowerment. Distinguish between things that are good and bad for them. Moral is honor, aristocratic power.

Slave morality: cling to the absoluteness of moral truth. It is weak and enslaved.

Ressentiment: one who chained to their feeling of vengeance.

Overman: transcending good and evil, on a more advanced level of existence. The highest level of development and expression of intellectual, emotional, physical strength. Stand at the epitome of achievement and creativity. Can accept the most terrible and questionable qualities of life as an inseparable part of life. Creates his own meanings.

Khan: became slave. Because he abandoned the freedom of becoming an overman.

Recognizing the big picture: Why we want to live in the federation

George W.F. Hegel: Primary theorist of recognition

Struggle of recognition

A person can't be aware of anything unless she's aware that she is aware

从前大家相信的是 Descartes 说的 I think, therefore, I am. 他用这个方式来 Prove 自己的 existence

Self-awareness depends upon the awareness of another

"phenomenology" -> Journey. Knowledge seeker, tries different routes to knowledge.

Real recognition isn't going to come from someone who I ask for the freedom to say NO

Political/Social atomism:

- Society is wholly independent political agents, co-operating only for the sake of common interests
- Individuals -> conceived of as independent "atoms" with no deep connections
- Liberal & libertarians ->
 - Negative liberties: political life 的目标仅仅是 secure freedom of citizens from force and fraud
 - Positive liberties: 才是被需要的 因为人 需要被质疑和提问 所以人和人需要 interference
- For there to be recognition, a state must have policies that secure for citizens the capacities to challenge each other out of mutual respect and acknowledge each others beliefs
- Original series 中没有 political structure 或者 election 等等
- With the advent of films, the political body is developed

Nimoy: 我们真的愿意在没有 Political agenda 的世界里生活吗？

- In sci-fi, recognition is more important than in other genres.
- Consultation regime: All of the heroic captains throughout the series have, political theorist 叫这种人 consultation regime. E.g. kirk.
- Day-to-day federation life, the freedom is secured. 因为最 basic 的 needs of individuals are met
- 在日常用语 打招呼等 也是 matter of recognition. Its nothing illogical. Insisting on only one style of recognition constitutes a failure to recognize in its own right.
- Star Trek: social organization we've examined provides the basis for positive liberties - the freedom to exert and develop one's capabilities - and recognition, the new focus of democratic political life.

Canavan: Star Trek at 50, or Star Trek beyond 50

- After the "enterprise series" died, the whole prime universe abandoned to the also-ran status of tie-in novels, comics and games, while the film properly moved on to a reboot timeline with younger versions of the original series actors.
- It shows the death on multiple levels:
 1. How inescapable loss of the original actors portraying those roles
 2. The ethos of optimistic, utopian futurity that had driven creative works set in the Star Trek universe since its inception in 1966

J.J. Abrams: Rodenburry is Utopia, replaced with a paranoid & militaristic Federation, scarred & traumatized by loss, seeing space as a site of horror, threat & murder rather than wonder.

- What happened to Star Trek is not so different from what happens to any science fiction franchise that lasts long enough to accumulate a lengthy and complicated narrative memory
- Youth-restoring rejuvenation. E.g. warp core for newer, fresher faces in some brighter corner of the timeline

No author: Khan

- Northern Indian and Sikh origin

- Intellectual elite 觉得他应该可以完成希特勒没有成功的事业 所以create a race of indisputable world leaders

○ Superman -> later go down to defeat the Eugenics wars

○ Superman, superior to ordinary human beings

○ Khan Noonien Singh -> most successful of the group.

§ Ruled western Asia until he was deposed.

§ 72 fellow superman

1996, sentenced: permanent cryo-sleep

然后就开始复述本周screening内容 khan是如何把72个自己的船员放到飞船上来的 然后如何背叛Kirk 然后被早就怀疑他了的spock制伏等等

Gregory's book chapter situates Star Trek's various TV series

- 1940s-1980s TV industries were dominated by monolithic organizations such as ABC, NBC and CBS.
- “**Mass family audience ”strategy**
 - Self-censorship system of TV networks causes the TV series focus on action rather than the ideas and avoid political comment.
 - Characters are loveable and morally unimpeachable(品德高尚，无可指责的优良人品)
 - Stories were highly predictable
 - Dramatic action was fitted into standardized timeslots (increased the tendency towards formulaic and predictable plots)
 -
 - Early Star Trek series inclined toward an operatic mode ---Emphasis the representative rather than the realistic qualities of the characters.
 - Early Star trek were called a “space opera”
 - Every episode has rigid structure. each episode follows TV's “classical” format of four acts
 - The standard ‘five acts’ structure forces a positive ‘narrative discipline’ upon scriptwriter and present its audience with a stock of ‘universal’ symbols. The structure becomes a recognizable sign-system, a ritualized(程序化的) procession of narrative events which eventually becomes recognized by its audience.
 - The original series of Star Trek presents unchanging characters who must solve the crisis within 45 minutes show.
 - narrative format is designed to attract casual viewers and allow them entry into the drama at any episode of the series
 - each episode is self-contained drama(独立的戏剧)
 - Rarely refer to the events from previous episode
 - Little sense of the passage of time (几乎没有时间流逝)
 - Stories develop through formulaic repetition and invocation of referential stereotypes.
 - Delicate operation of similarity and difference help a single-story gains significance. It can be seen in the nature of audience reaction
 - There is no much change of character's personality because too much difference will destroy a character's integrity

- Early Star Trek is certainly conventional TV drama but its adoption of moral and philosophical position that identified it clearly with the liberal-humanist (自由人道主义传统) tradition provided it the unique qualities that attract the fans.
- Since racism and sexism were very serious at that time, putting black and women characters into the Star Trek was so difficult. And it might cause the cancellation of the series.
- When Star trek back to TV in 1987, the entire broadcasting environment had changed.
 - Due to the rise of cable and satellite TV and the spread of the VCR, the supremacy of networks (censorship system) had been severely weakened.
 - The expansion of programming had led to a greater diversification of the types of programmes produced.
 - The techniques of advertising culture had become more sophisticated
 - Target audiences: males aged 18-50
 - Structure of individual episodes remained in place
 - Censorship rules on presentation of sexual material had greatly relaxed and multi-racial casting had become generally acceptable
 - TV and rock music began to be part of high culture
 - TV began to create a new aesthetic style (extreme self-consciousness of style), which is reaction to the economic crisis caused by the success of cable and VCR)
 - Used visual approaches that paid homage to cinematic genres in a way that allowed the audience to take part in the pleasure of their recognition.
 - Values of authorship came to the fore as a renowned cinema auteurs
 - The use of VCRs allow fans to record and keep programs, therefore, TV being seen as a less disposable medium, it requires more depth narrative.
 - VCRs may also create a time shift effect by viewer watching yesterday's programmes
 - Star trek now presents an entire 'parallel universe' with its own political, economic and social system
 - Time shift effect is reflected in Star Trek's 'time paradox' episodes which are among its most distinctive creations
 - Much of the pleasure of audiences of the new Trek series comes from recognition of allusive references within individual episodes to various aspects of its own history
 - Star Trek's writers can now trade upon a rich tapestry of interconnected stories in which each new episode will take its place.

Rebooting Utopia: reimagining Star Trek in post 9/11 America

- · Star Trek featured a social agenda
 - ○ enterprise is a symbol of the vast promise of technology in the service of humankind and a tool with which we humans can better reach our dreams.
 - ○ represent that humans are capable of extraordinary things
 - ○ Trek might be characterized as a heterotopia---actual social problems are represented differently, which allows us to consider creative solutions for those problems in our real world.
- · 9/11 attacks made Americans suffer from the fear of terror in such a close way, citizens want to defend themselves by preventing another 9/11.

- ○ The nation was plagued by fear, anxiety, hopelessness, and need for revenge.
 - ○ Post 9/11 realities influence the American popular culture
- . Star Trek in American popular culture
 - Popular culture might be considered the lower classes. To be considered truly 'cultured' implies elitism, the cultured individual is educated, defined and possesses a certain level of good taste.
 - Pop culture may also be defined as culture most people know about and share. Pop culture is everywhere we may not notice it
 - However, popular culture occasionally becomes intrusive, demanding attention
 - - With the rapid development of technology, common people can create pop culture.
 - Pop culture is important to examine as sites of meaning creation, meaning re-creation, and meaning struggle.
 - Star Trek surpasses (超越) other American pop culture phenomena due to the franchise's longevity, market saturation(市场饱和), and easily iconic status.
 - Trek has significant culture influence since the government adopts its symbol into official programs
 - With release of rebooted film, Trek become broad reach but not limited to fans. The reboot is worthy of close examination since it can be standalone works.
- A new and disrupted time continuum and Starfleet, starships and the enemies.
 - ○ We see difference between the prime and rebooted time lines.
 - ○ In the Trek , legacy of war and privileging certain lives over other is challenged.
- Rebooting Utopia
 - ○ After 9/11, the movie reflects our own post -9/11 reality in the movie,
 - ○ Star trek provides a philosophy of tolerance, understanding and appreciation of diversity, and it provides models for conduct that will recover the human capacity to live in peace and prosperity.
 - ○ Trek offers hope in a time when many still live in fear. The reboots provide a reimagined utopia even as we continue to be surrounded by real-world rhetoric calling for revenge, war, less individual freedoms.
 - ○ Trek depicts a better imagined future.

Creating and comparing myth: Star Trek and Star Wars

- . Both Star Trek and Star Wars not only take historical facts and make compelling stories from them, they also use culturally inherited myths and symbols synonymous with the very tools of western civilization
- . Star Treks used myth intelligently, it adapts its stories to incorporate familiar mythical paradigms that figure centrally with our own society, history and culture. The stories are old, but Star Trek retells them in a utopian future.
- . Myth is an important mode through which histories can be written and told

- Myths not only make up stories but also assign ideological meaning to that history.
 - Myth also serves as a mode of national identity-making.
- · Although Star trek uses the fantastic future in which set its allegorical stories, it has to looked to the past as a means of broadcasting its messages. ----it is not a fictional view of a brighter future but rather an ideological view of real past.
- · Star Trek narrative is the American monomyth—the classical monomyth concerned the rite of passage and imitation of lone hero who undertook great voyages and adventure.

Week8 - 纳滋咩 & hammer Museum

Screening: *The Day the Earth Stood Still* (USA, Robert Wise, 1951),

The movie was taken place in Washington 1951, when a spaceship landed in the center of an open park. The armies immediately surrounded the spaceship, the crowds were curious. The alien, Klaatu who had the exactly same figure as human came from the spaceship, said that he came for helping the humans without any thoughts of attack. However, the armies did not believe what he said, and one of the soldiers shot him down. After Klaatu got hurt, another robots named Gort came from the spaceship, it used a laser light to eliminate the weapons. Everybody got shock and run away. Later on, Klaatu was moved to the hospital and had a conversation with the secretary of the US president. Klaatu was trying to convince the secretary to gather all the presidents around the world to held a meeting that the Earth was in danger. However, the secretary thought that was ridiculous, and the second day, he asked the soldiers to lock up his room trying to prevent Klaatu escaping the hospital. Which can not stop Klaatu from escaping, he then went to a home rental place, and covered himself under a name of Mr. Carpenter. Helen was one of the young widow in the room rental place who was on her way out dating with Tom, but worried about leaving his son Booby alone. Klaatu said that he can babysit Booby, and then they had a tour of the city. Klaatu then asked Booby, that who is the smartest people on Earth, Booby said it was Professor Barnhardt. They then went to Barnhardt's place but the professor was not home, Klaatu saw that there is a puzzle of equation Barnhardt left on blackboard. He then wrote the answer on the blackboard and then left his name and place as well. Later on till the evening, a government agent came to the room rental place welling to take him to the Professor. After he met the professor, he claims that if people always ignored his suggestion, the Earth would eliminated. Professor Barnhardt agreed to gather all the scientists around the world to held the meeting. At the midnight of that day, Klaatu returned to his spaceship without noticed that Booby was following behind him. Klaatu ordered the robot Gort to knocked down the soldiers and he went back to the saucer. Booby ran away from and told everything to Helen and Tom. Tom later on found diamonds from Klaatu's room, and the diamonds were later identified as "unlike any other diamonds

on earth". Tom then knew that Klaatu is the alien, and wished to expose him to the medias. At the meantime, Klaatu found Helen, and would like Helen to trust him that he was no harm. They decided to go to the meeting together, however, Tom exposed him first, and the police knocked Klaatu down. Klaatu told Helen to look for Gort, and let Gort to save him. Helen then went to the spaceship, and ordered Gort. Gort found Klaatu, but Klaatu had already died. Gort brought him back to the spaceship, and brought Klaatu's life back, and returned back to his planet.

Aliens: The day the earth stood still

In the 1950s, the aliens seem frightened; in the 1970s aliens seem similar as human beings, ex: The Man Who Fell to Earth 1976; in the 1980s, the aliens appear in the small towns, who look scarier and frightened;

SF as Allegory

Allegory is a type of story that puts a concept, an idea, as a political or religious doctrine in narrative clothing so that we can see a point-for-point correspondence between concept and story.

Biskind's Political Schema

His schema sets out four positive with corresponding labels. These are laid out in two sets

Centrist	Radical
Corporate liberal	Right wing radical
Conservative	Left wing radical

Centrist	Radical
Intolerant of Utopias	Tolerant of Utopias
Characters gather at center after a national emergency	Non-conformists as heroes
Center is to be trusted	Fear of the center

The whole set of 1950s SF alien Invader films share the same iconology and character types and situation:

- Icons: the alien and its technology
- Character types: military/police, scientists, the individual hero-heroine
- Situation: "national emergency"

These features are coded differently depending on different political positions

Centrist Liberal and Cooperate

- *Centrist*: government & the military, the town, etc. are coded as heroic. Everyone must rally to the centre.
- *War of the Worlds* and *Independence Day* are centrist films
- Typical of the *corporate liberal centrist film*, the protagonist is a professional (scientist, doctor) or military man or policeman, as in both these films
- His/her *role* is defined by his profession and his profession links him to the centre

Radical

Left wing:

1. Hero; special individual who is socially estranged from the center
2. Centre: ignorant or misguided
3. Alien other is benevolent or neutral
4. Paranoia toward other is diffused
5. Aliens are victimized
6. Idealists as sensible/anti-witch

Example: *The Day the Earth Stood Still*

Right wing

1. Hero; average individual, alienated from centre
2. Centre; ignorant or misguided
3. Alien other as dangerous
4. Alien to be feared; paranoia justified
5. Idealists are to be suspected

Example: *Invasion of the Body Snatchers*

Readings: Mark Jancovich, "Alien Forms: Horror and Science Fiction in the 1950s" (*Rational Fears*); Mark Jancovich, "Re-examining the 1950s Invasion Narratives" (*Liquid Metal*); **Peter Biskind**, "Pods and Blobs – Friends in High Places" (*Seeing Is Believing*); **J. Hoberman**, *The Army of Phantoms* (excerpt); **Joshua Pardon**, "Interpreting *The Day the Earth Stood Still*".