

# The BIOLOGY of SCIENCE FICTION CINEMA



SECOND EDITION  
Mark C. Glassy

# The Biology Of Science Fiction Cinema

**William Johnson**

## **The Biology Of Science Fiction Cinema:**

*The Biology of Science Fiction Cinema, 2d ed.* Mark C. Glassy, 2024-12-30 Science fiction cinema has dramatically affected the perception of science by the general population. If science fiction and actual science sometimes seem at odds they importantly share the elements of curiosity, creativity, and imagination, and there are many examples of yesterday's science fiction becoming today's science. This book explores the imaginative elements of biology seen in 20th century science fiction films. Written by a professional scientist and science fiction lover, this second edition includes recent updates of biomedical science and science fiction cinema. It covers different categories of biology, biochemistry, or molecular biology and medicine, each subcategorized into chapters such as cell biology, hematology, and dermatology. Within each chapter are several film examples explaining the biological sciences principles involved, what is right and what is wrong with the science, and what changes could be made for the science of the film to become a reality.

*The Biology of Science Fiction Cinema* Mark C. Glassy, 2006-01-12 Science fiction films of the 1930s and 1940s were often set in dark laboratories that had strange looking glass containers with bubbling fluids and mad scientists conducting glandular and hormonal experiments. In the 1950s films were more focused on radiation induced mutations. The 1960s and 1970s brought more sophisticated biological sciences to the movies and focused on such relatively new concepts as immunology, cyrobiology, and biochemistry. In the 1980s and 1990s the focus of science fiction films has been DNA. This work of film criticism relates 71 science fiction films to the biological sciences. The author covers cell biology, pharmacology, endocrinology, hematology, and entomology to name just a few topics. An analysis of each film includes a brief plot synopsis, the author's favorite quotations, the biological principles involved, the accuracy of the laboratory, and correct and incorrect biological information. In his analyses the author sets out what would be required to achieve in real life the results seen in the movies and whether these experiments or events could actually happen.

*The Biology of Science Fiction Cinema, 2d ed.* Mark C. Glassy, 2024-12-24 Science fiction cinema has dramatically affected the perception of science by the general population. If science fiction and actual science sometimes seem at odds they importantly share the elements of curiosity, creativity, and imagination, and there are many examples of yesterday's science fiction becoming today's science. This book explores the imaginative elements of biology seen in 20th century science fiction films. Written by a professional scientist and science fiction lover, this second edition includes recent updates of biomedical science and science fiction cinema. It covers different categories of biology, biochemistry, or molecular biology and medicine, each subcategorized into chapters such as cell biology, hematology, and dermatology. Within each chapter are several film examples explaining the biological sciences principles involved, what is right and what is wrong with the science, and what changes could be made for the science of the film to become a reality.

[Neuroscience in Science Fiction Films](#) Sharon Packer, M.D., 2014-11-20 As the gap between science fiction and science fact has narrowed, films that were intended as pure fantasy at the time of their premier have taken on deeper meaning. This volume explores neuroscience

in science fiction films focusing on neuroscience and psychiatry as running themes in SF and finding correlations between turning points in neuroscience fiction and advances in the scientific field. The films covered include *The Strange Case of Dr Jekyll and Mr Hyde* *The Island of Dr Moreau* *Robocop* *The Stepford Wives* *The Mind Snatchers* and iconic franchises like *Terminator* *Ironman* and *Planet of the Apes*. Examining the parallel histories of psychiatry, neuroscience and cinema, this book shows how science fiction films offer insightful commentary on the scientific and philosophical developments of their times.

**El cine de ciencia ficción** J. P. Telotte, 2002-07-09 Quién no ha visto películas como *Encuentros en la tercera fase* *Robocop* o *La mosca*? La ciencia ficción siempre ha sido para Hollywood uno de sus géneros más populares porque refleja las actitudes que se desarrollaron en la cultura americana a lo largo del siglo XX hacia la ciencia, la tecnología y la razón. Este nuevo trabajo que Cambridge University Press presenta en su colección de Cine proporciona una visión general sobre la historia cinematográfica del género así como un recorrido desde sus primeras manifestaciones literarias hasta la actualidad, comparándolo con las novelas baratas pulp fiction, la ciencia ficción de la primera televisión y el anime japonés. Asimismo, realiza un minucioso estudio de cuatro películas clave del género: *Robocop*, *Encuentros en la tercera fase*, *THX 1138* y *La mosca*, que ilustran una forma concreta de ciencia ficción.

**Biology Run Amok!** Mark C. Glassy, 2018-04-26 Science fiction movie audiences may sometimes wonder how fictitious the science in a film really is. Yet for many, call them the Jurassic Park generation, film and popular media can present a seemingly plausible melding of science and fiction that forms a distorted understanding of scientific facts and concepts. Recognizing that film is both the dominant entertainment medium and an effective tool for teaching, this book featuring articles originally published in the magazine *Scary Monsters* separates biological reality from fantasy in dozens of science fiction films including *The Island of Lost Souls* 1933, *The Incredible Shrinking Man* 1957, *War of the Worlds* 1953, *A Clockwork Orange* 1971, *Scanners* 1980, *The Serpent and the Rainbow* 1987 and *Outbreak* 1995.

**Science Fiction Cinema** Christine Cornea, 2007-06-06 This major new study offers a broad historical and theoretical reassessment of the science fiction film genre. The book explores the development of science fiction in cinema from its beginnings in early film through to recent examples of the genre. Each chapter sets analyses of chosen films within a wider historical cultural context while concentrating on a specific thematic issue. The book therefore presents vital and unique perspectives in its approach to the genre, which include discussion of the relevance of psychedelic imagery, the new woman of science, generic performance and the prevalence of techno-orientalism in recent films. While American films will be one of the principle areas covered, the author also engages with a range of pertinent examples from other nations as well as discussing the centrality of science fiction as a transnational film genre. Films discussed include *The Day the Earth Stood Still*, *The Body Snatchers*, *Forbidden Planet*, *The Quatermass Experiment* 2001, *A Space Odyssey*, *Demon Seed*, *Star Trek*, *The Motion Picture*, *Star Wars*, *Altered States*, *Alien*, *Blade Runner*, *The Brother from Another Planet*, *Back to the Future*, *The Terminator*, *Predator*, *The One*, *Dark City*, *The Matrix*, *Fifth Element* and *eXistenZ*. Key Features: Themerically organised for use as a course.

text Introduces current and past theories and practices and provides an overview of the main themes approaches and areas of study Covers new and burgeoning approaches such as generic performance and aspects of postmodern identity Includes new interviews with some of the main practitioners in the field Roland Emmerich Paul Verhoeven Ken Russell Stan Winston William Gibson Brian Aldiss Joe Morton Dean Norris and Billy Gray

### **Focus on the Science Fiction Film**

William Johnson,1972 **Simultaneous Worlds** Jennifer L. Feeley,Sarah Ann Wells,2015-10-01 Since the 1927 release of Fritz Lang s pioneer film Metropolis science fiction cinema has largely been regarded a Western genre In Simultaneous Worlds Jennifer L Feeley and Sarah Ann Wells showcase authors who challenge this notion by focusing on cinemas and cultures from Cuba to North Korea not traditionally associated with science fiction This collection introduces films about a metal eating monster who helps peasants overthrow an exploitative court an inflatable sex doll who comes to life a desert planet where matchsticks are more valuable than money and more Simultaneous Worlds is the first volume to bring a transnational interdisciplinary lens to science fiction cinema Encountering some of the best emerging and established voices in the field readers will become immersed in discussions of well known works such as the Ghost in the Shell franchise and Neill Blomkamp s District 9 alongside lesser known but equally fascinating works by African Asian European and South American filmmakers Divided into five parts that cover theoretical concerns such as new media economies translation the Global South cyborgs and socialist and postsocialist cinema these essays trace cinema s role in imagining global communities and power struggles Considering both individual films and the broader networks of production distribution and exhibition Simultaneous Worlds illustrates how film industries across the globe take part in visualizing the perils of globalization and technological modernity Ultimately this book opens new ways of thinking about world cinema and our understanding of the world at large

Science Fiction Cinema Geoff King,Tanya Krzywinska,2000 This book charts the dimensions of one of the most popular genres in the cinema From lurid comic book blockbusters to dark dystopian visions science fiction is seen as both a powerful cultural barometer of our times and the product of particular industrial and commercial frameworks The authors outline the major themes of the genre from representations of the mad scientist and computer hacker to the relationship between science fiction and postmodernism exploring issues such as the meaning of special effects and the influence of science fiction cinema on the entertainment media of the digital age Over one hundred films are discussed and the book concludes with an extensive case study of Star Wars I The Phantom Menace

### *Contemporary American Science Fiction Film*

Terence McSweeney,Stuart Joy,2022-02-21 Contemporary American Science Fiction Film explores and interrogates a diverse variety of popular and culturally relevant American science fiction films made in the first two decades of the new millennium offering a ground breaking investigation of the impactful role of genre cinema in the modern era Placing one of the most popular and culturally resonant American film genres broadly within its rich social historical industrial and political context the book interrogates some of the defining critical debates of the era via an in depth analysis of a range of important films An

international team of authors draw on case studies from across the science fiction genre to examine what these films can tell us about the time period how the films themselves connect to the social and political context how the fears and anxieties they portray resonate beyond the screen and how the genre responds to the shifting coordinates of the Hollywood film industry Offering new insights and perspectives on the cinematic science fiction genre this volume will appeal primarily to scholars and students of film television cultural and media studies as well as anyone interested in science fiction and speculative film

**British Science Fiction Cinema** I.Q. Hunter, 2002-01-04 British Science Fiction Cinema is the first substantial study of a genre which despite a sometimes troubled history has produced some of the best British films from the prewar classic *Things to Come* to *Alien* made in Britain by a British director The contributors to this rich and provocative collection explore the diverse strangeness of British science fiction from literary adaptions like *Nineteen Eighty Four* and *A Clockwork Orange* to pulp fantasies and creature features far removed from the acceptable face of British cinema Through case studies of key films like *The Day the Earth Caught Fire* contributors explore the unique themes and concerns of British science fiction from the postwar boom years to more recent productions like *Hardware* and examine how science fiction cinema drew on a variety of sources from TV adaptions like *Doctor Who* and the Daleks to the horror sf crossovers produced from John Wyndham's cult novels *The Day of the Triffids* and *The Midwich Cuckoos* filmed as *Village of the Damned* How did budget restrictions encourage the use of the invasion narrative in the 1950s films And how did films such as *Unearthly Stranger* and *Invasion* reflect fears about the decline of Britain's economic and colonial power and the threat of female sexuality British Science Fiction Cinema celebrates the breadth and continuing vitality of British sf film making in both big budget productions such as *Brazil* and *Event Horizon* and cult exploitation movies like *Inseminoid* and *Lifeforce*

**Science Fiction Film** Keith M. Johnston, 2011-12-20 Section 1 What is Science Fiction 1 Genre Theory and Science Fiction 2 Reading Science Fiction 3 Science Fiction and Technology Section 2 Genre History 4 Pre History 1895 1950 5 Defining the Genre 1950 70 6 Science Fiction as Blockbuster 1970 90 7 Science Fiction as Mainstream 1990 2010 Section 3 Selling Science Fiction 8 Adventure Dramas of the Future Advertising Genre 9 Genre and Spectacle The Science Fiction Trailer 10 Audience and Genre Science Fiction and the Internet

**Technoscience in Contemporary Film** Aylish Wood, 2002 This analysis of images of science and technology from popular films of the 1980s and 1990s argues that films as diverse as the science fiction film *Jurassic Park* contribute to popular understandings of science and technology

**Alien Zone** Annette Kuhn, 1990-05-17 A collection of essays bringing science fiction cinema into the ambit of film and cultural theory

**The American Biology Teacher**, 2007-08

**A Distant Technology** J. P. Telotte, 1999 Science fiction films celebrate and critique the impact of a burgeoning technology on the world's cultural political and social milieu The Machine Age roughly delineated by the two decades between World Wars was a watershed period during which modern society entered into an ambiguous embrace with technology that continues today J P Telotte carefully blends film technology cultural and genre studies to illuminate this

nearly forgotten era in our cinematic history and to show through analysis of classics like The Invisible Ray Metropolis and Things to Come how technology played a major role as motif actor and producer What he also discovers as he ranges among the American British Russian French and German science fiction cinema as well as mainstream films figures and cultural products such as the New York World's Fair is a fundamental ambivalence embedded in the films themselves about the very machine age ethos they promoted Even as advances in the technical apparatus of filmmaking elevated it from mere entertainment to a medium of general communication and genuine artistic expression Machine Age science fiction films remained curiously distant from and often skeptical of the very machines on which their narratives focus The resulting tensions Telotte writes thus seem to intersect with those implicit in a Western world that was struggling with its own transition into the modern rendering the films task inevitably paradoxical and difficult

### **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

### **Fritz Lang's Metropolis and Its Influence on the American Science Fiction Film**

**John-Paul Trutnau**,2005 *Fantastic Voyages* **Leroy W. Dubeck, Suzanne E. Moshier, Judith E. Boss**,2004 What principle of mechanics is illustrated in the science fiction thriller *Terminator 2 Judgment Day* How is nuclear fission important to the plot of *Aliens* Is the time travel portrayed in *Star Trek IV The Voyage Home* a real possibility Discover the surprising answers to these and a host of other intriguing questions in *Fantastic Voyages* This book provides basic physics and biology instruction using scenes from popular science fiction films as examples of the concepts discussed Scenes are discussed from such sci fi classics as *The Day the Earth Stood Still* *Planet of the Apes* and *The Andromeda Strain* The latter includes study questions on biological terrorism More recent hit films discussed include *Contact* *Jurassic Park* and *Independence Day* The book is divided into three sections basic physics and astronomy for non science majors selected topics in biology detailed plot descriptions of 42 films The new edition also contains material about the greenhouse effect nuclear power and nuclear terrorism and the effects of an impact from a comet or asteroid Acclaim for the previous edition If you find science fiction films thought provoking this could be the book for you The scope of the book is wide with a good grounding in basic physics and biology and a lot of other information besides *New Scientist* The idea of using science fiction films to convey science in an interesting way is sound and anyone preparing a course using the genre should at least consult this

book Nature ABOUT THE AUTHORS Leroy W Dubcek is Professor of Physics at Temple University Philadelphia Pennsylvania Suzanne E Moshier is Professor of Biology at the University of Nebraska Omaha Judith E Boss is Professor of English at the University of Nebraska Omaha

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