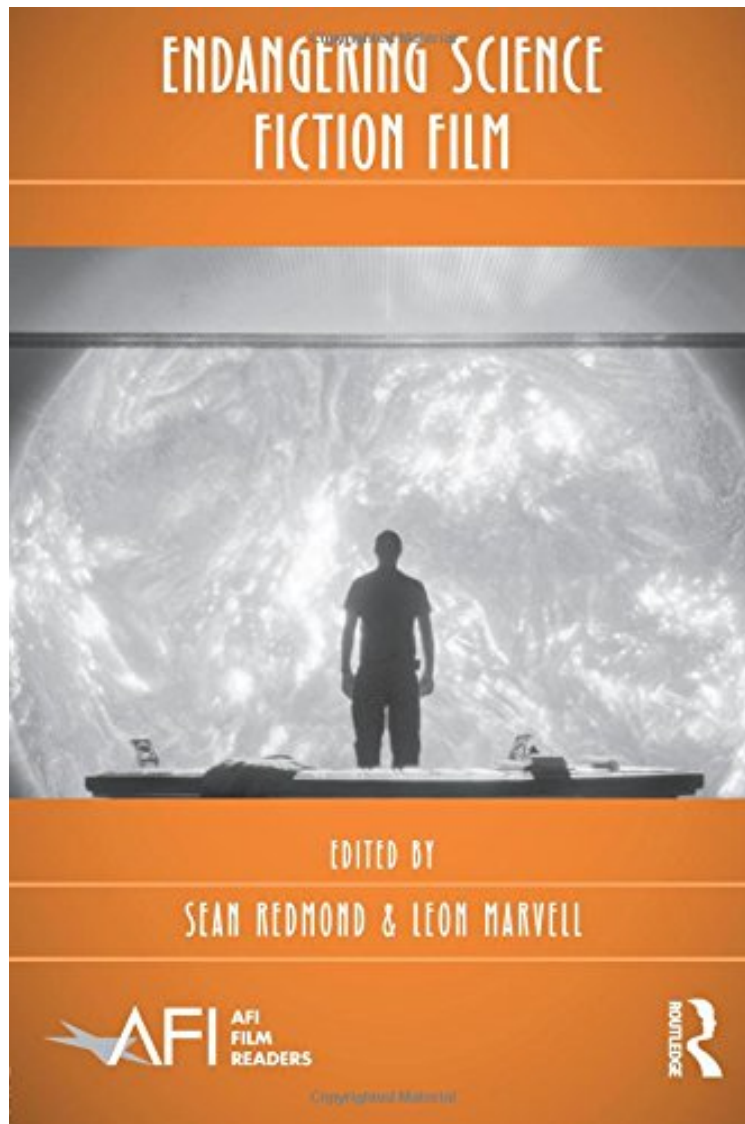


[Library ebook] Endangering Science Fiction Film (AFI Film Readers)

## Endangering Science Fiction Film (AFI Film Readers)

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#3631419 in Books Ingramcontent 2015-07-10 2015-07-16Original language:EnglishPDF # 1 9.00 x .69 x 6.00l, .90 #File Name: 1138792632302 pagesEndangering Science Fiction Film AFI Film Readers | File size: 53.Mb

**From Ingramcontent : Endangering Science Fiction Film (AFI Film Readers)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Endangering Science Fiction Film (AFI Film Readers):

2 of 2 people found the following review helpful. A fine collection of scholarly essays about a range of science fiction filmsBy K. BunkerBehind the awkward wording of this book's title is an excellent volume of scholarly critiques and analyses of a host of science fiction films. Regarding that (in my opinion) ill-advised title, what it means is "Science

Fiction Film Which is Endangering," with "Endangering" in turn being used to mean challenging, thought-provoking, and just plain interesting. In the two editors' various section-introductions through the book they keep awkwardly shoehorning the word "[en]danger[ing]" into their text, to the point that I wanted to quote *The Princess Bride* at them: "You keep using that word..." Moving on to the content of the book, it's a collection of articles by various authors, most of them professors of film studies or related fields. As with all such books, I found some of the articles more rewarding than others, but overall I was impressed with the quality of the volume. A few of the chapters were a bit too thick with scholarly jargon for my pedestrian education to keep up with, and there were others that tried to make points that I didn't find convincing or well-argued, or were on topics I didn't find interesting. But all of these flaws were the exception rather than the rule, to my eye. Among my favorites were Alan Woolfolk's chapter (whose intimidatingly jargonistic title I won't repeat). Among other interesting points, Woolfolk compares the initial efforts to aid the alien "prawns" depicted in *District 9* with "the official humanitarian efforts that have become all too familiar in the contemporary world in which such efforts begin with good intentions and end with moral exhaustion and disgust." He goes on to draw some thought-provoking parallels between *District 9* and Joseph Conrad's *Heart of Darkness* and Hannah Arendt's classic study of Nazism, *Eichmann in Jerusalem*. Other excellent articles include Sherryl Vint's compare-and-contrast of the movies *World War Z* and *Monsters*, in which she discusses the sharply divergent political subtexts of the two films, and a piece by Scott Wilson that takes an incisive look at the recurring themes in David Cronenberg's films. There were many other fine articles out of the book's 19 chapters, covering a broad range of topics and quite a few (mostly recent) SF films. A point of interest one often finds in books like this one is that scholarly skills don't always coincide with nerd skills. Thus, for example, no less than two of this volume's articles manage to misquote Roy Batty's "Tears in rain" speech from *Blade Runner*. One simply flubs the wording, while another mistakenly uses a version of the monologue that appeared only in a leaked shooting script. This may seem like a mind-boggling goof to those of us who have a nerdily detailed knowledge of SF films, but really it isn't. Again, scholarly skills don't always coincide with nerd skills, and there's a difference between being able to extract interesting insights and depths of meaning from a film and being able to spot trivial errors in quoted passages. For my money, the former expertise is far more worthwhile. If you have an interest in science fiction film that goes beyond surface-level entertainment, and if you want to take a look at the sorts of thoughts and insights that have been gleaned from such films by some leading scholars, I think you'll find this book a deeply interesting, educational, and rewarding read. Full disclosure: I received a copy of this book in return for a review.

*Endangering Science Fiction Film* explores the ways in which science fiction film is a dangerous and endangering genre. The collection argues that science fiction's cinematic power rests in its ability to imagine other worlds that challenge and disturb the lived conditions of the real world, as it is presently known to us. From classic films such as *2001: A Space Odyssey* and *Solaris* to modern blockbusters including *World War Z* and *Gravity*, and directors from David Cronenberg to Alfonso Cuarón, contributors comment on the way science fiction film engages with dangerous encounters, liminal experiences, sublime aesthetics, and untethers space and time to question the very nature of human existence. With the analysis of a diverse range of films from Europe, Asia, North and South America, *Endangering Science Fiction Film* offers a uniquely interdisciplinary view of the evolving and dangerous sentiments and sensibility of this genre.

"At a time when SF cinema has become dangerous once more for its cultural relevance and its ontological, epistemological, and aesthetic exploration of grand ideas and problems, it has also become endangered primarily by superheroes and the genre of fantasy. Redmond and Marvell's collection is thus a welcome reminder of the power of SF film to provoke us to thought and action in the real world in which we live. Bringing together strong essays from an international mix of media and cultural studies scholars who write on a variety of important topics and films, *Endangering Science Fiction Film* would also work well in the classroom." Vivian Sobchack, University of California, Los Angeles "Between cognition and commodification, revolution and reaction, affect and effect, between the sublime and the ridiculous, SF is perilous and imperilling. It can dislocate any sense of space and time, unsettle any exceptionalism, destabilise any prejudice, or it can hew to privilege and reaffirm power. Either way, as this collection shows, SF is a threat." Mark Bould, University of the West of England "Dangerously taboo, progressive, conservative; provocative; *Endangering Science Fiction Film*, an exciting collection of insightful and rigorously researched essays, shatters our comfortable preconceptions about SF film and the present and future worlds that they explore. A must-read for the SF student and scholar." Stacey Abbott, University of Roehampton About the Author Sean Redmond is Associate Professor in Media and Communication, School of Communication and Creative Arts at Deakin University. Leon Marvell is Associate Professor of Film and Digital Media in the School of Communication and Creative Arts at Deakin University.