

FI336: Science Fiction: Theory as Film

View Online



Balsamo, A. M. (1996a). *Technologies of the gendered body: reading cyborg women*. Duke University Press.

Balsamo, A. M. (1996b). *Technologies of the gendered body: reading cyborg women*. Duke University Press.

Balsamo, A. M. (1996c). *Technologies of the gendered body: reading cyborg women*. Duke University Press.

Battersby, C. (2007). *The sublime, terror and human difference*. Routledge.
https://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3683082__Sa%3A%28Battersby%2C%20Christine%29%20t%3A%28The%20sublime%2C%20terror%20and%20human%20difference%29__P0%2C1__Orighresult__U__X4?lang=eng&suite=cobalt

Baudrillard, J. (1988). *America*. Verso.

Baudrillard, J. (1994a). *Precession of Simulacra*. In *Simulacra and simulation: Vol. The Body, in theory*. University of Michigan Press.
<https://contentstore.cla.co.uk/secure/link?id=a4b14a0a-c793-e711-80cb-005056af4099>

Baudrillard, J. (1994b). *Simulacra and simulation: Vol. The Body, in theory*. University of Michigan Press.
<https://contentstore.cla.co.uk/secure/link?id=a4b14a0a-c793-e711-80cb-005056af4099>

Bould, M. (2012a). *Science fiction*. Routledge.
<https://0-www-taylorfrancis-com.pugwash.lib.warwick.ac.uk/books/9780203143322>

Bould, M. (2012b). *Science fiction*. Routledge.
<https://0-www-taylorfrancis-com.pugwash.lib.warwick.ac.uk/books/9780203143322>

Bould, M. (2012c). *Science fiction*. Routledge.
<https://0-www-taylorfrancis-com.pugwash.lib.warwick.ac.uk/books/9780203143322>

Bould, M. (2014). *Solaris: Vol. BFI film classics*. Palgrave Macmillan on behalf of the British Film Institute.
https://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3466038__Sa%3A%28Bould%2C%20Mark%29%20t%3A%28Solaris%29__P0%2C1__Orighresult__U__X4?lang=eng&suite=cobalt

Braidotti, R. (2013a). Chapter 2: Post-Anthropocentrism: Life Beyond the Species. In *The posthuman* (pp. 55–67). Polity.

Braidotti, R. (2013b). *The posthuman*. Polity.

<https://pugwash.lib.warwick.ac.uk/record=b3442687>

Brooker, P., & Brooker, W. (1997). *Postmodern after-images: a reader in film, television and video*. Arnold.

Buckland, W. (Ed.). (2014a). *Hollywood puzzle films: Vol. AFI film readers*. Routledge.

Buckland, W. (Ed.). (2014b). *Hollywood puzzle films: Vol. AFI film readers*. Routledge.

Bukatman, S. (1993a). *Terminal identity: the virtual subject in postmodern science fiction*. Duke University Press.

https://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3737545__Sa%3A%28Bukatman%2C%20Scott%29%20t%3A%28Terminal%20identity%3A%20the%20virtual%20subject%20in%20postmodern%20science%20fiction%29__P0%2C1__Orightresult__U__X4?lang=eng&suite=cobalt

Bukatman, S. (1993b). *Terminal identity: the virtual subject in postmodern science fiction*. Duke University Press.

https://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3737545__Sa%3A%28Bukatman%2C%20Scott%29%20t%3A%28Terminal%20identity%3A%20the%20virtual%20subject%20in%20postmodern%20science%20fiction%29__P0%2C1__Orightresult__U__X4?lang=eng&suite=cobalt

Bukatman, S. (1993c). *Terminal Penetration*. In *Terminal identity: the virtual subject in postmodern science fiction* (pp. 183–240). Duke University Press.

Bukatman, S. (1997). *Blade runner: Vol. BFI modern classics*. BFI Publishing.

<https://go.exlibris.link/QpvXnvxp>

Bukatman, S. (2003a). *Matters of gravity: special effects and supermen in the 20th century*. Duke University Press.

https://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3738032__Sa%3A%28Bukatman%2C%20Scott%29%20t%3A%28Matters%20of%20gravity%3A%20special%20effects%20and%20supermen%20in%20the%2020th%20century%29__P0%2C1__Orightresult__U__X4?lang=eng&suite=cobalt

Bukatman, S. (2003b). *Matters of gravity: special effects and supermen in the 20th century*. Duke University Press.

https://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3738032__Sa%3A%28Bukatman%2C%20Scott%29%20t%3A%28Matters%20of%20gravity%3A%20special%20effects%20and%20supermen%20in%20the%2020th%20century%29__P0%2C1__Orightresult__U__X4?lang=eng&suite=cobalt

Burke, E., & Phillips, A. (1998). *A philosophical enquiry into the origin of our ideas of the sublime and beautiful: Vol. Oxford world's classics*. Oxford University Press.

https://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2800790__Sa%3A%28Burke%2C%20Edmund%29%20t%3A%28A%20philosophical%20enquiry%20into%20the%20origin%20of%20our%20ideas%20of%20the%20sublime%20%20and%20beautiful%29__Orightresult__U__X4?lang=eng&suite=cobalt

Burke, E., & Womersley, D. (1998). *A philosophical enquiry into the origin of our ideas of*

the sublime and beautiful: and other pre-revolutionary writings: Vol. Penguin classics. Penguin Books. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2800790

Butler, J. (1990). *Bodily Inscriptions, Performative Subversions*. In *Gender trouble: feminism and the subversion of identity: Vol. Thinking gender*. Routledge. <https://contentstore.cla.co.uk/secure/link?id=f3b298df-168f-e711-80cb-005056af4099>

Chion, M. & British Film Institute. (2001). *Kubrick's cinema odyssey*. British Film Institute. Constable, C. (2009). *Adapting philosophy: Jean Baudrillard and The matrix trilogy*. Manchester University Press. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2978502

Constable, C. (2015). *Postmodernism and film: rethinking Hollywood's aesthetics: Vol. Short cuts: introductions to film studies*. Wallflower Press. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3013083

Cuarón, A., Cuarón, J., Heyman, D., Bullock, S., Clooney, G., Harris, E., Price, S., Warner Bros. Pictures (1969-), Esperanto Films (Firm), Heyday Films, & Warner Home Video (Firm). (2014). *Gravity*. Warner Home Video, a division of Warner Bros. Entertainment UK Ltd.

Ex Machina (2015). (n.d.). Channel 4. <https://learningonscreen.ac.uk/ondemand/index.php/prog/0A1F0DC8?bcast=125602766>

Florence, P., & Foster, N. (2000). *Differential aesthetics: art practices, philosophy and feminist understandings*. Ashgate.

Fuery, P. (2013). *Terror and the cinematic sublime: essays on violence and the unrepresentable in post-9/11 films* (T. A. Comer & L. I. Vayo, Eds.). McFarland & Company, Incorporated, Publishers. <https://pugwash.lib.warwick.ac.uk/record=b3718494>

Fuss, D. (1991). *Inside/out: lesbian theories, gay theories*. Routledge. <https://go.exlibris.link/kzj0zsH4>

Glazer, J., Campbell, W., Faber, M., Johansson, S., Micachu, British Film Institute, FilmFour (Firm), & Studio Canal. (2014). *Under the skin*. StudioCanal.

Gray, C. H. (1995). *The Cyborg handbook*. Routledge.

Haraway, D. J. (1991). *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century*. In *Simians, cyborgs and women: the reinvention of nature*. Free Association. <https://contentstore.cla.co.uk/secure/link?id=edfdafd7-488e-e711-80cb-005056af4099>

Jameson, F. (1991a). *Postmodernism: or, The cultural logic of late capitalism*. Verso.

Jameson, F. (1991b). *The nostalgia mode and nostalgia for the present*. In *Postmodernism: or, The cultural logic of late capitalism* (pp. 276–296). Verso. <https://contentstore.cla.co.uk/secure/link?id=c2cb9e52-488e-e711-80cb-005056af4099>

Jones, D., Parker, N., Fenegan, S., Styler, T., Rockwell, S., McElligott, D., Scodelario, K., Wong, B., Berry, M., Stewart, M., Spacey, K., Shaw, G., Gaster, N., Mansell, C., Sony

Pictures Classics (Firm), Stage 6 Films, & Sony Pictures Entertainment, Inc. (2009). Moon. Sony Pictures Home Entertainment.

Kant, I., & Pluhar, W. S. (1987a). Critique of judgment: including the first introduction. Hackett. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3067032

Kant, I., & Pluhar, W. S. (1987b). Critique of judgment: including the first introduction. Hackett. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3067032

Kenny, A. (1998). A brief history of western philosophy. Blackwell.

King, G., & Krzywinska, T. (2000a). Science fiction cinema: from outerspace to cyberspace: Vol. Short cuts. Wallflower.

King, G., & Krzywinska, T. (2000b). Science fiction cinema: from outerspace to cyberspace: Vol. Short cuts. Wallflower.

Kubrick, S., & Clarke, A. C. (2008). Stanley Kubrick's 2001: a space odyssey (2 disc special ed). Warner Home Video.

Kuhn, A. (1990a). Alien zone: cultural theory and contemporary science fiction cinema. Verso.

Kuhn, A. (1990b). Alien zone: cultural theory and contemporary science fiction cinema. Verso.

Kuhn, A. (1999). Alien zone II: the spaces of science-fiction cinema. Verso.

Lisberger, S. (n.d.). Tron (1982). BBC2 England.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/001E6AAE?bcast=121143880>

Lloyd, G. (1984). The man of reason: 'male' and 'female' in Western philosophy: Vol. Ideas. Methuen.

https://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3718227__Sa%3A%28Lloyd%2C%20Genevieve%29%20t%3A%28The%20man%20of%20reason%3A%20%27male%27%20and%20%27female%27%20in%20Western%20philosophy%29__P0%2C1__Orightresult__U__X4?lang=eng&suite=cobalt

Lucy, N. (1997). Postmodern literary theory: an introduction. Blackwell.

Lykke, N., & Braidotti, R. (1996). Between monsters, goddesses and cyborgs: feminist confrontations with science, medicine and cyberspace. Zed Books.

Nye, D. E. (1996a). American technological sublime. MIT Press. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2061578

Nye, D. E. (1996b). American technological sublime. MIT Press. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2061578

Osborne, P., & Segal, L. (1994). Gender as Performance, An Interview with Judith Butler. Radical Philosophy, 67, 32-39.

<https://0-www-radicalphilosophy-com.pugwash.lib.warwick.ac.uk/interview/judith-butler>

Osterweil, A. (2014). Under the Skin: the perils of becoming female'. *Film Quarterly*, 67(4), 44–51. <https://doi.org/10.1525/fq.2014.67.4.44>

Sanders, R. (2017). *Ghost in the Shell*.

Sanders, S. (2008). *The philosophy of science fiction film: Vol. The philosophy of popular culture*. University Press of Kentucky.

Scott, R., Dick, P. K., Davies, A., & Davies, A. (1986). *Blade runner*. [s.n.].

Seed, D. (2008). *A companion to science fiction: Vol. Blackwell companions to literature and culture*. Blackwell Pub. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2830454

Shaw, P. (2006). *The sublime: Vol. The new critical idiom*. Routledge.
https://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3191466__Sa%3A%28Shaw%2C%20Philip%29%20t%3A%28The%20sublime%29__Orightresult__U__X4?lang=eng&suite=cobaIt

Sobchack, V. C. (1997a). *Screening space: the American science fiction film (2nd, enl. ed ed.)*. Rutgers University Press.

Sobchack, V. C. (1997b). *Screening space: the American science fiction film (2nd, enl. ed ed.)*. Rutgers University Press.

Sobchack, V. C., & Sobchack, V. C. (1997). *Screening space: the American science fiction film (2nd, enl. ed ed.)*. Rutgers University Press.

Stacey, J. (2010). *The cinematic life of the gene*. Duke University Press.
<https://pugwash.lib.warwick.ac.uk/record=b3738610>

Tarkovskii, A. A., Gorenšteĭn, F., Bondarchuk, N., Banionis, D., Järvet, J., Dvorzhetskii, V., Grin'ko, N., Solonitsyn, A. A., Ilov, V., Feĭgova, L., Artem'ev, É., Lem, S., *Artificial Eye (Firm)*, & *Sovĕksportfilm (Firm)*. (2016) *Solaris*. Curzon Artificial Eye.

Weetch, O. (2016a). *Expressive spaces in digital 3D cinema*. Palgrave Macmillan.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3057066

Weetch, O. (2016b). *Expressive spaces in digital 3D cinema*. Palgrave Macmillan.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3057066

Winkler, I., Chartoff, R., Kaufman, P., Glenn, S., Harris, E., Hershey, B., Quaid, D., Reed, P., Shepard, S., Stanley, K., Ward, F., Cartwright, V., Clennon, D., Wilson, S., Moffat, D., Helm, L., Goldblum, J., Shearer, H., Frank, C., ... Warner Home Video (Firm). (2003). *The right stuff (Special ed)*. Warner Home Video.

Wood, A. (2002a). Chapter 4: It's Alive. In *Technoscience in contemporary film: beyond science fiction: Vol. Inside popular film*. Manchester University Press.
<https://contentstore.cla.co.uk/secure/link?id=42355a79-7498-e711-80cb-005056af4099>

Wood, A. (2002b). *Technoscience in contemporary film: beyond science fiction: Vol. Inside popular film*. Manchester University Press.