

Welcome to the Third Edition of the Encyclopedia of Science Fiction, edited by John Clute, David Langford, Peter Nicholls (emeritus) and Graham Sleight (managing). All the more than 17, entries are free to read online; a few samples appear below.

Different styles of science fiction[change change source] Within Hard or Soft SF, there are different types, or subgenres , of science fiction. Each subgenre is a group of stories that uses similar ideas or styles of writing. Publishing companies and critics put works of SF into different subgenres to help describe the work to help readers choose which books to read ro movies to watch. Assigning genres is not simple. Some stories can be in two or more genres at the same time. Other stories may not fit any genre. Alternate history[change change source] In Alternate or alternative history stories, writers imagine how the past might have been different. These stories may use time travel to change the past. Some set a story in a universe with a different history from our own. These are some important alternate history books: The Sidewise Award is for the best works in this subgenre. He is often called the "master of alternate history". Bruce Bethke used this word as the title for a short story in [11] by putting together two words: Cyberpunk authors can put their stories in different settings. Stories usually take place in the near-future and the settings are often dystopian characterized by misery. These are often societies with very advanced technology. A few huge corporations usually control the society. Another early cyberpunk novel that has become a classic is Snow Crash by Neal Stephenson. Military SF[change change source] Military science fiction stories happen during wars. These wars can be between different countries, different planets, or between different species. The stories are told by characters who are soldiers. They include detail about military technology, rules, and history. Some Military SF may be similar to real historical conflicts. Another is the Dorsai novels of Gordon Dickson. Haldeman was a soldier in the Vietnam War. Baen Books is known for cultivating military science fiction authors. Maybe the new powers come from nature. Sometimes scientists give people special powers on purpose. In that book, government scientists make a man into a powerful cyborg part human, part machine. These stories usually have two main points. One is the feeling of loneliness and separation that these superhuman people feel. Space opera[change change source] Typical space opera magazine cover Space opera is adventure science fiction in outer space or on distant planets. Action is more important than the science or characters. There is usually a strong hero and a very big conflict. The action often moves to many different places. Doc Smith was an early Space opera writer. Flash Gordon and Star Wars are also popular examples. Space western[change change source] Some people may think that Space Western is a kind of Space opera. It takes ideas from books and movies about exploring the American Old West and moves them to space in the future. Some examples are Firefly and the movie Serenity by Joss Whedon. The most famous is H. The term " time machine ", was invented by Wells. Now it is the name for any vehicle that can take a rider to a one date. Time travel stories can be complicated. They have logical problems such as the grandfather paradox. Feminist science fiction asks questions about society. How does society make gender roles? How does having children define gender? Does having children change the political and personal power of men and women? Some well-known feminist science fiction stories use utopias to answer those questions. The stories explore a society in which gender differences or gender power imbalances do not exist. Also dystopias can explore worlds in which gender inequalities are stronger. Those dystopias explain that feminist work should continue. Le Guin , Margaret Atwood Libertarian science fiction is written from a political point of view. This subgenre uses fiction to explore ideas from libertarian political philosophy about government and social organization. Writers try new ways of writing and new story ideas. It may feel more intellectual. New Wave seems more like important "literature" or art. Steampunk is the idea of future technology in the past. These stories are usually in the 19th century and often in Victorian era England. Steampunk stories have strong images from either science fiction or fantasy. Steampunk can have imaginary inventions like those found in books by H. Wells and Jules Verne. Imagining a world where computers were invented a long time ago is also popular. The name comes from the fact that machines are most often powered by steam in this genre. Fandom and community[change change source] Science fiction

fandom is the "community of the literature of ideas SF fandom emerged from the letters column in Amazing Stories magazine. Soon fans began writing letters to each other, and then grouping their comments together in informal publications that became known as fanzines. In the s, the first science fiction conventions gathered fans from a wider area. List of science fiction awards There are two very important science fiction awards: One important award for science fiction movies is the Saturn Award. Clarke Award , regional awards, like the Endeavour Award presented at Orycon for works from the Pacific Northwest , special interest or subgenre awards like the Chesley Award for art or the World Fantasy Award for fantasy. Magazines may organize reader polls, notably the Locus Award. Conventions, clubs, and organizations[change change source] Pamela Dean reading at Minicon Conventions in fandom, shortened as "cons" , are held in cities around the world, catering to a local, regional, national, or international membership. General-interest conventions cover all aspects of science fiction, while others focus on a particular interest like media fandom , filking , etc. Most are organized by volunteers in non-profit groups , though most media-oriented events are organized by commercial promoters. Worldcons present the Hugo Awards each year. SF societies are a year-round base of activities for science fiction fans. They may be associated with an ongoing science fiction convention, or have regular club meetings, or both. Most groups meet in libraries, schools and universities, community centers, pubs or restaurants, or the homes of individual members. Long-established groups like the New England Science Fiction Association and the Los Angeles Science Fantasy Society have clubhouses for meetings and storage of convention supplies and research materials. Fanzines and online fandom[change change source] The first science fiction fanzine, The Comet, was published in The number of copies was usually not enough to use commercial printing. Modern fanzines are printed on computer printers or at local copy shops, or they may only be sent as email. David Langford is the editor and it has won several Hugo awards. In the s, the development of the World-Wide Web made the online fan community much, much larger. Fans created thousands and then millions of web sites devoted to science fiction and related genres for all media. Most of these websites are small, ephemeral , or about very specific topics. Though sites like SF Site and Read and Find Out give readers a broad range of references and reviews about science fiction. Fan fiction[change change source] Fan fiction is non-commercial fiction created by people who love an SF story or world. Fans write stories that take place in the setting of an established book, movie, or television series. Some people call it "fanfic".

Chapter 2 : The Encyclopedia of TV Science Fiction by Roger Fulton

Enter your mobile number or email address below and we'll send you a link to download the free Kindle App. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required.

Fahrenheit , A Space Odyssey , and Charly “based on works by Bradbury, Clarke, and Daniel Keyes , respectively” earned critical praise and attracted a growing number of directors and actors to the genre. The Extra-Terrestrial proved that science fiction had finally moved beyond its drive-in B-film status. Stanley Kubrick foreground directing a scene from A Space Odyssey William Gibson in Neuromancer coined the word cyberspace to describe a computer-mediated virtual world into which humans plugged their brains. The explosive growth of the computer industry in the s and the new forums for expressing alienation presented by the Internet gave cyberpunk writing a bracing sense of immediate relevancy. Science fiction films such as the Terminator series , , , , the Alien series , , , , and the Jurassic Park series , , , became major money earners worldwide. AlienScene from Alien , directed by Ridley Scott. Undreamed-of book sales of such fantasy works as J. The Lord of the Rings: The Return of the King , directed by Peter Jackson. Under these conditions, a published thought experiment that airs hidden discontents can strike with revelatory force and find a broad popular response. Utopias can be extravagant castles-in-the-air, nostalgic Shangri-Las, provocative satires, and rank political tracks thinly disguised as novels. The failure of Soviet communism caused an immense archive of utopian work to shift catastrophically in value from sober social engineering to dusty irrelevancy. The line between reforming insight and political crankdom is often thin. Bellamy Nationalist clubs sprang up nationwide to discuss his ideals, and the Nationalists were represented at the Populist Party convention; socialist leader Eugene V. Debs adopted many of the tenets of the Nationalist program. German politician Walther Rathenau wrote technological utopias, Von Kommenden Dingen ; In Days to Come and Der neue Staat ; The New Society , in which he rejected nationalized industries in favour of greater worker participation in management; in the turbulence of Weimar society, he was assassinated by anti-Semitic nationalists. Wells became a particularly ardent and tireless socialist campaigner. From a private collection In B. In Walden Two Revisited , Skinner was more explicit: China may be closer to the solutions I have been talking about, but a communist revolution in America is hard to imagine. This paradox does not apply to the pastoral utopia, which turns its back on technology to seek a timeless world of stability and peace. Pastorals tend to be quiet, thoughtful village retreats devoid of smokestacks, newspapers, bank loans, and annoying traffic jams. A central difficulty of utopian fiction is the lack of dramatic conflict; a state of perfection is inherently uneventful. The counter to utopia is dystopia , in which hopes for betterment are replaced by electrifying fears of the ugly consequences of present-day behaviour. Utopias tended to have a placid gloss of phony benevolence , while dystopias displayed a somewhat satanic thunder. In dystopias, a character representing moderns is excitingly chased down, persecuted, degraded, and commonly killed. The story depicts a soulless push-button, heavily networked world. Whether pleasant or sinister , heavenly or apocalyptic, utopias and dystopias shared a sublime sense of ahistoricity. All solutions were necessarily final solutions, and the triumph, or calamity , would surely last at least a thousand years.

Chapter 3 : Bookshelf: The SCI-FI Channel Encyclopedia of TV Science Fiction - Television Obscurities

The Encyclopedia of TV Science Fiction has 10 ratings and 0 reviews: Published December 1st by Boxtree, Limited, pages, Paperback.

See Article History Alternative Titles: SF, sci-fi, speculative fiction Science fiction, abbreviation SF or sci-fi, a form of fiction that deals principally with the impact of actual or imagined science upon society or individuals. These achievement awards are given to the top SF writers, editors, illustrators, films, and fanzines. Science fiction The world of science fiction Science fiction is a modern genre. Though writers in antiquity sometimes dealt with themes common to modern science fiction, their stories made no attempt at scientific and technological plausibility, the feature that distinguishes science fiction from earlier speculative writings and other contemporary speculative genres such as fantasy and horror. The genre formally emerged in the West, where the social transformations wrought by the Industrial Revolution first led writers and intellectuals to extrapolate the future impact of technology. This approach was central to the work of H. Wells , a founder of the genre and likely its greatest writer. Wells was an ardent student of the 19th-century British scientist T. This dark dystopian side can be seen especially in the work of T. The sense of dread was also cultivated by H. Lovecraft , who invented the famous Necronomicon, an imaginary book of knowledge so ferocious that any scientist who dares to read it succumbs to madness. On a more personal level, the works of Philip K. Dick often adapted for film present metaphysical conundrums about identity, humanity, and the nature of reality. When the genre began to gel in the early 20th century, it was generally disreputable, particularly in the United States , where it first catered to a juvenile audience. Following World War II , science fiction spread throughout the world from its epicentre in the United States , spurred on by ever more staggering scientific feats, from the development of nuclear energy and atomic bombs to the advent of space travel, human visits to the Moon, and the real possibility of cloning human life. By the 21st century, science fiction had become much more than a literary genre. Its avid followers and practitioners constituted a thriving worldwide subculture. Fans relished the seemingly endless variety of SF-related products and pastimes, including books , movies , television shows, computer games, magazines , paintings, comics , and, increasingly, collectible figurines, Web sites, DVDs, and toy weaponry. They frequently held well-attended, well-organized conventions, at which costumes were worn, handicrafts sold, and folk songs sung. The evolution of science fiction Antecedents Antecedents of science fiction can be found in the remote past. Among the earliest examples is the 2nd-century-ce Syrian-born Greek satirist Lucian , who in *Trips to the Moon* describes sailing to the Moon. Such flights of fancy, or fantastic tales, provided a popular format in which to satirize government, society, and religion while evading libel suits, censorship, and persecution. The clearest forerunner of the genre, however, was the 17th-century swashbuckler Cyrano de Bergerac , who wrote of a voyager to the Moon finding a utopian society of men free from war, disease, and hunger. See below *Utopias and dystopias*. The voyager eats fruit from the biblical tree of knowledge and joins lunar society as a philosopher—that is, until he is expelled from the Moon for blasphemy. In creating his diversion, Cyrano took it as his mission to make impossible things seem plausible. Although this and his other SF-like writings were published only posthumously and in various censored versions, Cyrano had a great influence on later satirists and social critics. Both Thomas Jefferson and George Washington owned copies. Page 1 of 8.

Chapter 4 : Science fiction - Simple English Wikipedia, the free encyclopedia

The Encyclopedia of Science Fiction is an English language reference work on science fiction, first published in In October , the third edition was made available for free online. In October , the third edition was made available for free online.

Click to share on Pocket Opens in new window Of all the things you can read on the internet, The Encyclopedia of Science Fiction is one of the only good ones. In perpetual conversation with itself, ever growing and expanding—perhaps threatening, in its accumulated obsessions, to become self-aware—this index of the fantastic documents possible pasts and futures alike. It bristles with Tarzan arcana and the history of Croatian science fiction. It features enthusiastic discussions of Medieval futurism , feminism , bug-eyed monsters , dream hacking , and Leonardo da Vinci. Almost any sci-fi author you care to mention has an entry there, alongside accounts of many authors no one cares to mention at all. That you could be reading it right now goes without saying, since in some alternate universe you surely are. On the one hand, they aim to educate. More than informative, this encyclopedia enthuses, anoints, or dismisses. Ballard is aimed squarely at canons and reputations. The SFE quarrels its way into being encyclopedic. Originally published in physical form in , the Encyclopedia of Science Fiction won a Hugo award for best nonfiction book in . The encyclopedia won another Hugo in , and a decade later began its migration online, where it launched in as a precursor to its current digital form. No paywall bars access to this archive. Though you can donate money to support it, the UK publisher, Gollancz, in collaboration with the SF Gateway, keeps it in the black. To say the encyclopedia has flourished would be an understatement. That should indicate, I hope, its ambition to be all-encompassing. This is an encyclopedia with its own selfie included. Its editors also maintain a statistics page, which they update regularly with figures on the number and composition of their articles. They update individual entries as well, and every version of each article remains accessible via links at the bottom of any given page. If you choose to do so, you can read all 87 iterations of, say, the article on Isaac Asimov. While this self-documenting tic might look funny, it gives way to something rich and strange—namely, to those who write these entries in the first place. Article continues after advertisement Peter Nicholls comes to mind, as does David Langford , but among all the contributors, one stands out. His name is John Clute. A Canadian critic and founding editor of the encyclopedia, he has written 6, of its entries by himself. The second-most frequent contributor, Langford, has written . And how baroque those words are. Naturally enough, in a Philip K. Dick kind of way, Clute wrote it himself. Clute has also written a blunt but admiring entry on his current partner, the novelist Elizabeth Hand. Anguish animates her stories, and there are few who write with such compassion about the intimacies of alien and alienated life, the fear and necessity of contamination. Le Guin , of which there are 62 versions. A titan of the genre, Le Guin died this year at the age of . Her entry in the SFE was revised almost immediately, not only to reflect her passing but to reformulate the gist of its argument. In the months since then, an editor—likely Clute—has revised the entry a further seven times. Its final paragraph read: This may be overstatement, and its author would not now apply the comment to her work as a whole, but it pointed to a quality in her work that had been observed by other critics. But can self-confidence justly be evidenced as a flaw? Though preserved, they are in question. I surprise myself every time I read it, because I find its brief metaphorical flourish moving: But those certainties were always subject to later scrutiny; the traces of her thoughts and her increasingly cogent rethinkings of old verities can be seen as marking a significant intellectual odyssey which reached harbour only with her death. Indeed, in this journey that extended nearly two decades into the new century, Le Guin more and more justified the role that had early in her career been granted her: Introduced by Neil Gaiman, Le Guin went on to denounce profit and consumerism as forces that conspire against the freedom to make art and to make a living doing it. True opposition, she implied, is necessary. My favorite bit is the moment when she compares capitalism to another reality once thought impossible to undo: Clute appears to admit that he questioned Le Guin exactly because of her confidence. Or that he and others questioned her work because from the beginning it exhibited a quality that could only be accurately named as wisdom after Le Guin had aged and was being celebrated for her entire

career. As usual, the SFE talks to itself in a mirror. What it reflects in this case are the second thoughts and further refinements of the critical practice. I think Le Guin would approve. She tirelessly refined and rethought her own work. She seemed to quarrel with herself. Her devastating novel, *Tehanu*, revises the world she created in her first Earthsea trilogy nearly 20 years before. Quarrels like these make for passionate reading, and they are the reason people write. Nothing settles for long in either case. The SFE in particular fuses fandom with criticism, with a fervency familiar from other corners of the science fiction world. Those were done for the science and pleasure of cataloging. The SFE, on the other hand, really loves something.

Chapter 5 : The Museum of Broadcast Communications - Encyclopedia of Television - Science-fiction Prog

Science fiction has evolved into one of the most popular, cutting-edge and exciting fiction genres, with a proliferation of modern and classic authors, themes and ideas, movies, TV series and awards.

For many years, conventional industry wisdom considered science-fiction to be a genre ill-suited to television. Over the years, however, producers were to discover that science-fiction could attract an older and more desirable audience, and that such audiences, though often still limited, were in many cases incredibly devoted to their favorite programs. As a consequence, the eighties and nineties saw a tremendous increase in science-fiction programming in the U. At times playing in several installments per week, these early examples of the genre featured the adventures of male protagonists working to maintain law and order in outer space. Each series pitted its dynamic hero against a variety of intergalactic menaces, be they malevolent alien conquerors, evil mad scientists, or mysterious forces of the universe. Of these first examples of televised science-fiction, Captain Video was particularly popular, airing Monday through Friday in half-hour and later, fifteen-minute installments. One of the first "hits" of television, the program served for many years as a financial linchpin for the struggling Dumont network, and left the air only when the network itself collapsed in 1955. As was typical of much early programming for children, Captain Video concluded each episode by delivering a lecture on moral values, good citizenship, or other uplifting qualities for his young audience to emulate. In a theme that would become familiar over the history of the medium, critics attacked these shows for their "addictive" nature, their perceived excesses of violence, and their ability to "over-excite" a childish imagination. As with other dramatic anthologies of the era, these programs depended heavily on adaptations of pre-existing stories, borrowing from the work of such noted science-fiction writers as Jules Verne, H. Wells, and Ray Bradbury. When not producing adaptations, these anthologies did provide space for original and at times innovative teleplays. Interestingly, however, as science fiction became an increasingly important genre in Hollywood during the mid-lates, especially in capturing the burgeoning teenage market its presence on American television declined sharply. One exception was Science Fiction Theater, a syndicated series that presented speculative stories based on contemporary topics of scientific research. Other series were more complex in their response to the social and technological conflicts of the New Frontier era. Some of the most memorable episodes of the series used science-fiction to defamiliarize and question the conformist values of post-war suburbia as well as the rising paranoia of cold war confrontation. In this episode, a "typical" American neighborhood is racked with suspicion and fear when a delusion spreads that the community has been invaded by aliens. Neighbor turns against neighbor to create panic until at the end, in a "twist" ending that would become a trademark of the series, the viewer discovers that invading aliens have actually arrived on earth. Their plan is to plant such rumors in every American town to tear these communities apart thus laying the groundwork for a full-scale alien conquest. More firmly grounded in science-fiction was The Outer Limits, an hour-long anthology series known primarily for its menagerie of gruesome monsters. But in an era marked by the almost uniform celebration of American science and technology, this series stood out for its particularly bleak vision of technocracy and the future, using its anthology format to present a variety of dystopic parables and narratives of annihilation. While The Twilight Zone and The Outer Limits remain the most memorable examples of the genre in this era, science-fiction television of the mids was dominated, in terms of total programming hours, by the work of producer Irwin Allen. Each series used a science-fiction premise to motivate familiar action-adventure stories. Of these, Lost in Space has been the most enduring in both syndication and national memory. Many other television series of the sixties, while not explicitly science fiction, nevertheless incorporated elements of space and futuristic technology into their storyworlds. Following the success of The Flintstones, a prime time animated series about a prehistoric family, ABC premiered The Jetsons, a cartoon about a futuristic family of the next century. Also prominent in this era was a cycle of spy and espionage series inspired by the success of the James Bond films, each incorporating a variety of secret advanced technologies. Of this cycle, the British produced series, The Prisoner CBS, was the most firmly based in science-fiction, telling the Orwellian story of a former secret agent stripped of his

identity and trapped on an island community run as a futuristic police state. By far the most well-known and widely viewed science-fiction series of the s and probably in all of television was Star Trek NBC , a series described by its creator, Gene Roddenberry, as "Wagon Train in space. A moderately successful series during its three-year network run, Star Trek would become through syndication perhaps the most actively celebrated program in television history, inspiring a whole subculture of fans known variously as "trekkies" or "trekkers" whose devotion to the series led to fan conventions, book series, and eventually a commercial return of the Star Trek universe in the s and s through motion pictures and television spin-offs. Who, also attracted a tremendous fan following. In production from to , Dr. Who stands as the longest running continuous science-fiction series in all of television. A time-travel adventure story aimed primarily at children, the series proved popular enough in the United Kingdom to inspire two motion pictures pitting the Doctor against his most famous nemesis-the Daleks Dr. Who and the Daleks and Daleks: Invasion Earth AD The series was later imported to the United States, where it aired primarily]y on PBS affiliates and quickly became an international cult favorite. While most television science-fiction in the s and s had followed the adventures of earthlings in outer space, increasing popular interest in Unidentified Flying Objects UFOs led to the production, in the late s and into the s, of a handful of programs based on the premise of secretive and potentially hostile aliens visiting the earth. For the most part however, science-fiction once again went into decline during the s as examples of the genre became more sporadic and short-lived, many series running only a season or less. A much more prominent and expensive failure was the British series, Space: Starring Martin Landau and Barbara Bain, the program followed a group of lunar colonists who were sent hurtling through space when a tremendous explosion drives the moon out of its orbit. The series was promoted in syndication as the most expensive program of its kind ever produced, but despite such publicity, the series went out of production after only 48 episodes. The "six million dollar man" was Lt. Steve Austin, a test pilot who was severely injured in a crash and then reconstructed with cybernetic limbs and powers that made him an almost superhuman "bionic man. In England, the s saw the debut of another BBC produced series that would go on to acquire an international audience. Who in the early s. V NBC proved popular enough to return in a sequel miniseries the following year, which in turn led to its debut as a weekly series in the season. Less weighty than Max, but certainly more successful in their network runs, were two series that, while not necessarily true "science fiction," utilized fantastic premises and attracted devoted cult audiences. Sam Beckett as he "leapt" in time from body to body, occupying different consciousnesses in different historical periods. By far the most pivotal series in rekindling science-fiction as a viable television genre was Star Trek: Already benefiting from the tremendous built-in audience of Star Trek fans eager for a spin-off of the old series, Paramount was able to bypass the networks and take the show directly into first-run syndication, where it quickly became the highest rated syndicated show ever. In many ways, Next Generation had more in common with other dramatic series of the s and s than it did with the original series. In this new incarnation, Star Trek became an ensemble drama structured much like Hill St. Elsewhere, featuring an expanded cast involved in both episodic and serial adventures. Broadcast in conjunction with a series of cinematic releases featuring the original Star Trek characters, Next Generation helped solidify Star Trek as a major economic and cultural institution in the eighties and nineties. After a seven year run, Paramount retired the series in to convert the Next Generation universe into a cinematic property, but not before the studio debuted a second spin-off, Star Trek: Deep Space Nine Syndicated , which proved to be a more claustrophobic and less popular reading of the Star Trek universe. A third spin-off, Star Trek: The success of the Star Trek series in first-run syndication reflected the changing marketplace of television in the s and s. As the three major networks continued to lose their audience base to the competition of independents, cable, and new networks such as FOX, Warner Brothers, and UPN, the entire industry sought out new niche markets to target in order to maintain their audiences. These series ranged from the literate serial drama, Babylon 5 Syndicated , to the bizarre police burlesque of Space Precinct Syndicated Also successful in syndication were "fantasy" series such as Highlander Syndicated and Hercules: The Legendary Journeys Syndicated By far the most active broadcaster in developing science fiction in the s was the FOX network, which used the genre to target even more precisely its characteristically younger demographics. Above and Beyond A surprise hit for the network, The X-Files combined horror, suspense,

and intrigue in stories about two FBI agents assigned to unsolved cases involving seemingly paranormal phenomena. Although the series originally centered on a single "spook" of the week for each episode, it eventually developed a compelling serial narrative line concerning a massive government conspiracy to cover up evidence of extraterrestrial contact. Like so many other science-fiction programs, the series quickly developed a large and organized fan community. By the early s, television science-fiction had amassed a sizable enough program history and a large enough viewing audience to support a new cable network. The Sci-Fi Channel debuted in , scheduling mainly old movies and television re-runs, but planning to support new program production in the genre sometime in the future. Television Fans and Participatory Culture. Menagh, Melanie and Stephen Mills. The Star Trek Encyclopedia. Island In The Sky: The Lost In Space Files. Phillips, Mark, and Frank Garcia. Science Fiction Television Series: Rigelsford, Adrian, and Terry Nation. Boxtree, Schow, David. Ace Science Fiction Books, Sixties Television and Social Conflict. The s Fantastic Family Sit-Com. Film Feminism, and Science Fiction. University of Minnesota Press, Tulloch, John, and Henry Jenkins. Who And Star Trek. White, Matthew, and Jaffer Ali. The Official Prisoner Companion. The Science Fiction Image: Facts on File, c The Twilight Zone Companion.

Chapter 6 : The Encyclopedia of Science Fiction - Wikipedia

An A to Z guide to TV science fiction, covering nearly 40 years of memorable - and forgettable - programmes. Over entries cover all major series, plays and cartoons, and over individual episode and plot lines.

Butler Dust jacket from Dawn J. Since the s many of these have been published, some with deeper and more extensive coverage than others. Below is a list of reference books available in Olin and Uris libraries. S36 A52 Publication Date: A comprehensive reference source for the genre offers critical overviews of the primary literature from , an annotated bibliography of primary and secondary sources, and coverage of the following topics: Author, title, and themes indexes. Entries include bibliographies, summaries, and critical discussions of the works. Contains over signed entries written by experts in the field accompanied by an overview introduction by the editor. Entries include bibliographies for further study. P78 Publication Date: S35 R84x Publication Date: Olin Library stacks PN Press, Brings together essays by scholars and practitioners of science fiction, which look at the genre from different angles. After an introduction to the nature of science fiction, historical chapters trace science fiction from Thomas More to more recent years, including a chapter on film and television. The second section introduces four critical approaches to science fiction drawing their theoretical inspiration from Marxism, postmodernism, feminism and queer theory. The final section of the book looks at various themes and sub-genres of science fiction.. Wiley-Blackwell, Signed scholarly essays cover important aspects in the history, genres, movements, films, international developments, and major authors Russ, Delany, Bradbury, Dick, etc. Bibliographies appended to each article. Critical terms for science fiction and fantasy: Glossary consists of some terms drawn from the writings of critics and of science fiction writers, and from the scholarly vocabulary of literature and related disciplines. Definitions vary in length from several sentences to a page or more, and are well documented from scholarly resources, as well as with citations from other titles. Indexed by the names of authors whose works are used as examples in the text. Broadly interprets fantasy to be works of fiction that deal with the impossible. Each entry discusses the features of the invented language central to the work and relates it to the film, literary text, or television program. Entries provide suggestions for further reading, and the Encyclopedia closes with a selected bibliography. H6 M65 Publication Date: Covers films produced internationally between and Encyclopedia of science fiction by consultant editor, Robert Holdstock Call Number:

Chapter 7 : Free The Encyclopedia of TV Science Fiction PDF Download - CaidenRadcliff

Quibbles over dates aside, the real problem with The SCI-FI Channel Encyclopedia of TV Science Fiction is the fact that despite being labeled "the complete guide" it leaves out a lot of shows.

Chapter 8 : The Encyclopedia of Science Fiction - Google Books

The Encyclopedia of Science Fiction is a free online resource with over 17, entries on the world of sci-fi, covering everything from authors and TV shows to fanzines and awards.

Chapter 9 : [PDF] The Encyclopedia of TV Science Fiction Full Online - Video Dailymotion

Originally published in physical form in , the Encyclopedia of Science Fiction won a Hugo award for best nonfiction book in A second edition followed in , with a CD-ROM supplement a few years later.