

FM228 *Star Trek*: The Final Frontier and Beyond

Seminar Leader: Matthias Hurst

Course Times: Tuesday, 17.00 – 18.30, Thursday, 17.00 – 18.30, film screenings: Tuesday, 19.30

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Office Hours: Tuesday, 13.30 – 15.30

Course Description

Fifty years ago – on September 8, 1966 – *Star Trek* launched the most famous TV spaceship, the *Enterprise*, to cross the final frontier, to discover new worlds and “boldly go” where no man (or no “one” as the phrase was later updated) had gone before. The science fiction genre in film and television features fantastic sights that are at the same time utopian and dystopian imaginings of the actual future: hypermodern cities, distant planets, new forms of life, travel, and conflict, and new kinds of machine that threaten to surpass the intelligence and control of their makers. Science fiction is a narrative means of exploring issues of general interest (whether anthropological, cultural, technological or social and political). This is not only true of *Star Trek* the original series (1966-1969), but of its many spin-offs with their fictional history of the 23rd century. At the heart of *Star Trek* we find an optimistic outlook for the future of humanity, a philosophy of tolerance and an appreciation of diversity, but also a sense of constant threat and challenge. As the producer of the show, Gene Roddenberry, commented on the worldview of the series: the future—always assuming the human species survives to see it—promises the realisation that “differences in ideas and attitudes are a delight, part of life’s exciting variety, not something to fear.” The course explores the aesthetics of the science fiction film and TV genre through a focus on *Star Trek*, and the means it chooses for intervening in cultural transformation, and creating entertainment value.

Requirements

Basic knowledge of film history, film theory and film analysis.

Attendance is mandatory for all seminars and film screenings. Students are expected to come to seminars and film screenings punctually and prepared and to participate actively in the class discussions.

*** Please, do not use cell phones, smart phones or similar electronic devices during seminars and screenings!**

Attendance

Attendance is mandatory for all seminars and film screenings. Absences will significantly affect the grade for the course.

Absences are registered in all classes, and lateness is registered as absence. Students should notify the instructor if they are unable to attend class.

Please see the Student Handbook for college policies on absences due to serious illness or other important cause.

Assessment / Writing Assignments

Students write a screening report (1000 words) at the end of the second week (deadline: Monday, February 13, midnight) and prepare and give individual presentations of chosen topics (see weekly schedule) in class. A description/script of the presentation, including a reading list, has to be submitted five days in advance. The presentations should not last longer than 45-60 minutes. A final essay (3000-3500 words) is due in week 14 (deadline: Friday, May 12, midnight); the topic of this final essay will be an analysis or interpretation regarding a subject based on, related to or relevant for *Star Trek*.

Policy on Late Submission of Papers

All assignments and written work must be submitted electronically and on time. Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C. Thereafter, the student will receive a failing grade for the assignment.

Grade Breakdown

Participation:	25 %
Screening report:	25 %
Presentation:	25 %
Final essay:	25 %

If one of these components is graded F, the final course grade cannot be higher than C.

Schedule

Week 1

Introduction: The Cinema ... A Time Machine – The Shape of Things to Come (1)

Week 2

Introduction: The Shape of Things to Come (2) – Classical Science Fiction Films

Week 3

History and Production of *Star Trek – The Original Series*: Gene Roddenberry, two pilots, three seasons and a legacy

Pilot: *The Cage*

Episode 4: *Where No Man Has Gone Before* (I)

Episode 12 / 13: *The Menagerie* (Parts 1 & 2) (I)

Week 4

Mirror, Mirror: Star Trek and Socio-Political Reality in the 1960s

Episode 14: *The Conscience of the King* (I)

Episode 15: *Balance of Terror* (I)

Episode 19: *Arena* (I)
Episode 27: *Errand of Mercy* (I)
Episode 49: *A Private Little War* (II)
Episode 53: *The Omega Glory* (II)
Episode 55: *Bread and Circuses* (II)
Episode 63: *The Day of the Dove* (III)
Episode 71: *Let That Be Your Last Battlefield* (III)
Episode 72: *The Mark of Gideon* (III)
Episode 76: *The Way to Eden* (III)
Episode 77: *The Cloud Minders* (III)
Episode 78: *The Savage Curtain* (III)

Week 5

Give me warp speed now, Scotty! Space ships, Doomsday Machines and Artificial Intelligence – Technology in *Star Trek*

Episode 8: *What Are Little Girls Made of?* (I)
Episode 16: *Shore Leave* (I)
Episode 22: *The Return of the Archons* (I)
Episode 24: *A Taste of Armageddon* (I)
Episode 33: *The Changeling* (II)
Episode 35: *The Apple* (II)
Episode 36: *The Doomsday Machine* (II)
Episode 38: *I, Mudd* (II)
Episode 54: *The Ultimate Computer* (II)
Episode 73: *That Which Survives* (III)

Week 6

Spock: The Other Side of Humanity
Episode 5: *The Naked Time* (I)
Episode 17: *The Galileo Seven* (I)
Episode 25: *This Side of Paradise* (I)
Episode 31: *Amok Time* (II)
Episode 40: *Journey to Babel* (II)
Episode 79: *All Our Yesterdays* (III)

Week 7

Time Travel: *Go back where we started*
Episode 20: *Tomorrow is Yesterday* (I)
Episode 29: *The City on the Edge of Forever* (I)
Episode 47: *A Piece of the Action* (II)
Episode 51: *Patterns of Force* (II)
Episode 55: *Bread and Circuses* (II)
Episode 56: *Assignment: Earth* (II)
Episode 59: *The Paradise Syndrome* (III)
Episode 62: *Spectre of the Gun* (III)
Episode 79: *All Our Yesterdays* (III)

Week 8

Exploration and Colonialism – The Value of a Prime Directive

Episode 27: *Errand of Mercy* (I)

Episode 34: *Mirror, Mirror* (II)

Episode 35: *The Apple* (II)

Episode 41: *Friday's Child* (II)

Episode 47: *A Piece of the Action* (II)

Episode 49: *A Private Little War* (II)

Week 9

Where No Man Has Gone Before: Women in *Star Trek*

Episode 7: *Mudd's Women* (I)

Episode 29: *The City on the Edge of Forever* (I)

Episode 57: *Spock's Brain* (III)

Episode 58: *The Enterprise Incident* (III)

Episode 61: *Is There in Truth No Beauty?* (III)

Episode 69: *Elaan of Troyius* (III)

Episode 80: *Turnabout Intruder* (III)

Week 10

Alienations: Klingons, Romulans and Tribbles

Episode 2: *The Man Trap* (I)

Episode 11: *The Corbomite Maneuver* (I)

Episode 15: *Balance of Terror* (I)

Episode 18: *The Squire of Gothos* (I)

Episode 19: *Arena* (I)

Episode 26: *The Devil in the Dark* (I)

Episode 27: *Errand of Mercy* (I)

Episode 32: *Who Mourns for Adonais?* (II)

Episode 37: *Catspaw* (II)

Episode 39: *Metamorphosis* (II)

Episode 41: *Friday's Child* (II)

Episode 44: *Wolf in the Fold* (II)

Episode 45: *The Trouble with Tribbles* (II)

Episode 50: *Return to Tomorrow* (II)

Episode 52: *By Any Other Name* (II)

Episode 61: *Is There in Truth No Beauty?* (III)

Episode 63: *The Day of the Dove* (III)

Episode 66: *Plato's Stepchildren* (III)

Episode 67: *Wink of an Eye* (III)

Episode 74: *The Lights of Zetar* (III)

Spring Break: Monday, April 10 – Monday, April 17, 2017

Week 11

The (Post-)Human Condition in Outer Space – Philosophical Aspects of *Star Trek*

Episode 3: *Charlie X* (I)

Episode 4: *Where No Man Has Gone Before* (I)

Episode 5: *The Naked Time* (I)

Episode 8: *What Are Little Girls Made of?* (I)

Episode 23: *Space Seed* (I)

Episode 25: *This Side of Paradise* (I)

Episode 35: *The Apple* (II)

Episode 64: *For the World is Hollow and I Have Touched the Sky* (III)

Episode 68: *The Empath* (III)

Episode 72: *The Mark of Gideon* (III)

Episode 75: *Requiem for Methuselah* (III)

Week 12

Uncharted Space: The Human Psyche – Psychoanalytical *Star Trek*

Episode 5: *The Naked Time* (I)

Episode 6: *The Enemy Within* (I)

Episode 12 / 13: *The Menagerie* (Parts 1 & 2) (I)

Episode 16: *Shore Leave* (I)

Episode 25: *This Side of Paradise* (I)

Episode 34: *Mirror, Mirror* (II)

Episode 43: *Obsession* (II)

Week 13

Trekkies: Fandom and Cultural Impact

Week 14

Space Seed: The Legacy of *Star Trek* (*Next Generation*, *Deep Space Nine*, *Voyager*, *Enterprise*) & other Science Fiction TV programs

Week 15

Completion Week (Monday, May 15 – Friday, May 19, 2017)

Essay Deadlines

Screening report: Monday, February 13, midnight

Script for presentation, including a reading list: Five days in advance (i.e. before the day of presentation)

Final essay: Friday, May 12, midnight

Literature:

Allen, Richard, and Murray Smith (eds.). *Film Theory and Philosophy*. Oxford/New York: Oxford University Press, 1999.

- Altman, Rick. "A Semantic/Syntactic Approach to Film Genre." In: Leo Baudry and Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. Fifth Edition. New York/Oxford: Oxford University Press, 1999, pp. 630-641.
- Altman, Rick. *Film/Genre*. London: BFI Publishing 1999 (reprint 2004).
- Anijar, Karen. *Teaching toward the 24th Century. Star Trek as Social Curriculum*, New York/London: Falmer Press, 2000.
- Barad, Judith, with Ed Robertson. *The Ethics of Star Trek*. New York: Harper Perennial, 2001.
- Barrett, Michèle, and Duncan Barrett. *Star Trek: The Human Frontier*. Second Edition London/New York: Routledge, 2017.
- Baudry, Jean-Louis. "The Apparatus: Metapsychological Approaches to the Impression of Reality in the Cinema." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 299-318.
- Baudry, Leo, and Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. Fifth Edition. New York/Oxford: Oxford University Press, 1999.
- Bick, Ilsa J. "Boys in Space: *Star Trek*, Latency, and the Neverending Story." In: *Cinema Journal*, Vol. 35, No. 2 (Winter 1996), pp. 43-60.
- Blandford, Steve, Barry K. Grant and Jim Hillier. *The Film Studies Dictionary*. London/New York: Arnold, Oxford University Press, 2004.
- Booker, M. Keith. *Science Fiction Television*. Westport/London: Praeger, 2004.
- Creed, Barbara. *The Monstrous-Feminine. Film, Feminism, Psychoanalysis*. London/New York: Routledge, 2003.
- Decker, Kevin S., and Jason T. Eberl (eds.). *The Ultimate Star Trek and Philosophy. The Search for Socrates*. Malden/Oxford/Chichester: Wiley Blackwell, 2016.
- Eberl, Jason T., and Kevin S. Decker (eds.). *Star Trek and Philosophy. The Wrath of Kant*. Chicago/La Salle: Open Court, 2008.
- Falzon, Christopher. *Philosophy Goes To The Movies. An introduction to philosophy*. London/New York: Routledge, 2003. [Chapter 5: „Modern Times – Society, Science and Technology“, pp. 149-180]
- Fischer, William B. *The Empire Strikes Out: Kurd Lasswitz, Hans Dominik, and the Development of German Science Fiction*. Bowling Green (Ohio): Bowling Green State University Popular Press, 1984.
- Freud, Sigmund. "The 'Uncanny'." In: *Art and Literature. Jensen's Gradiva, Leonardo da Vinci and Other Works*. The Penguin Freud Library Vol. 14, edited by Albert Dickson. London/New York: Penguin, pp. 335-376.
- Gentejohann, Volker. *Narratives from the Final Frontier. A Postcolonial Reading of the Original Star Trek Series*, Frankfurt a.M./Berlin/Bern et al.: Lang, 2000.
- Geraghty, Lincoln. *Living With Star Trek. American Culture and the Star Trek Universe*. London/New York: I. B. Tauris, 2007.
- Gerrold, David. *The World of Star Trek. The Inside Story of TV's Most Popular Series*, London: Virgin, 1996.
- Graham, Elaine L.: *Representations of the post/human. Monsters, Aliens and Others in Popular Culture*. Manchester: Manchester University Press, 2002.
- Gregory, Chris. *Star Trek. Parallel Narratives*, Houndmills/London: MacMillan Press, 2000.
- Gross, Edward, and Mark A. Altman. *The Fifty-Year Mission. The Complete, Uncensored, Unauthorized Oral History of Star Trek. The First 25 Years*. New York: Thomas Dunne Books, St. Martin's Press, 2016.

- Gwenllian-Jones, Sara, and Roberta E. Pearson (eds.). *Cult Television*. Minneapolis/London: University of Minneapolis Press, 2004.
- Hayward, Susan. *Cinema Studies. The Key Concepts*. Third Edition. London/New York: Routledge, 2006.
- Hill, John, and Pamela Church Gibson (eds.). *The Oxford Guide to Film Studies*. Oxford/New York: Oxford University Press, 1998.
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. London/New York: Routledge, 1998.
- Johnson-Smith, Jan. *American Science Fiction TV. Star Trek, Stargate and Beyond*. London/New York: I. B. Tauris, 2005.
- Kanzler, Katja. „Infinite Diversity in Infinite Combinations.“ *The Multicultural Evolution of STAR TREK*, Heidelberg: Winter, 2004.
- Kearney, Richard. *Strangers, Gods and Monsters. Interpreting Otherness*, London/New York: Routledge, 2003.
- King, Geoff, and Tanya Krzywinska. *Science Fiction. From Outerspace to Cyberspace*. London/New York: Wallflower, 2002.
- Kirby, David A. *Lab Coats in Hollywood. Science, Scientists and Cinema*. Cambridge (Massachusetts)/ London: MIT Press, 2011.
- Kirby, David. „The Future is Now: Diegetic Prototypes and the Role of Popular Films in Generating Real-world Technological Development.“ In: *Social Studies of Science*, Vol. 40, No. 1 (February 2010), pp. 41-70.
- Kuhn, Annette (ed.). *Alien Zone. Cultural Theory and Contemporary Science Fiction Cinema*. London/New York: Verso, 2003.
- Minden, Michael, and Holger Bachmann (eds.). *Fritz Lang's Metropolis. Cinematic Visions of Technology and Fear*. Rochester/Woodbridge: Camden House, 2000.
- Monaco, James. *How To Read a Film. Movies, Media, Multimedia*. Oxford University Press, 2000.
- Mulhall, Stephen. *On Film*. London/New York: Routledge, 2002.
- Mulvey, Laura. „Visual Pleasure and Narrative Cinema.“ In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 198-209.
- Nelmes, Jill (ed.). *An Introduction to Film Studies*. Third Edition. London/New York: Routledge, 2003.
- Newman, Kim (ed.). *Science Fiction/Horror. A Sight and Sound Reader*. London: British Film Institute, 2002.
- Penley, Constance, Elisabeth Lyon, Lynn Spigel and Janet Bergstrom (eds.). *Close Encounters. Film, Feminism, and Science Fiction*. Minneapolis/Oxford: University of Minnesota Press, 1991.
- Reagin, Nancy R. (ed.). *Star Trek and History*. Hoboken: Wiley 2013.
- Rickman, Gregg (ed.). *The Science Fiction Film Reader*. New York: Limelight Editions, 2009.
- Robb, Brian J. *A Brief Guide to Star Trek. The Essential Guide to the Classic TV Series and the Movies*. London: Constable & Robinson, 2012.
- Roberts, Adam. *Science Fiction*. London/New York: Routledge, 2003.
- Rosen, Philip (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986.
- Rowlands, Mark. *The Philosopher at the End of the Universe. Philosophy Explained Through Science Fiction Films*. London: Ebury Press, 2005.
- Sanders, Steven M. (ed.). *The Philosophy of Science Fiction Films*. Lexington: University Press of Kentucky, 2009.
- Sobchack, Vivian. *Screening Space. The American Science Fiction Film*. Second Edition. New Brunswick/New Jersey/London: Rutgers University Press, 2004.

Telotte, J. P. *Science Fiction Film*. Cambridge/New York: Cambridge University Press, 2001.
Wagner, Jon, and Jan Lundeen. *Deep Space and Sacred Time. Star Trek in the American Mythos*. Westport/London: Praeger, 1998.
Whitfield, Stephen E., and Gene Roddenberry. *The Making of STAR TREK*. 22nd Edition. New York: Ballantine, 1986.

Most of these books as well as DVDs with all *Star Trek – The Original Series* episodes will be available in our BCB library (see shelves in the library entrance room). Some texts will be available online on a Reserves Direct Class Page.