

The background features a dark blue gradient with a subtle pattern of white stars. Overlaid on this are several technical diagrams in a lighter blue color. On the left, there is a large circular scale with numerical markings from 150 to 260. To its right, there are two circular diagrams with arrows indicating clockwise rotation. In the bottom left, there are more circular diagrams, some with arrows indicating counter-clockwise rotation. The overall aesthetic is clean, modern, and technical.

FOUNDATIONS

THE INDUSTRIAL REVOLUTION



INDUSTRIAL REVOLUTION

FIRST WAVE: 1760-1840

- Steam Power
- Machine Tools
- Chemical Manufacturing
- One of the most important developments in history, this transition from hand production to machine production reshapes society, creates unprecedented economic growth, and allows for a sustained increase in the general standard of living



INDUSTRIAL REVOLUTION

SECOND WAVE: 1840-1914

- Assembly Lines
- Vaccines
- Telephones
- Electricity
- New technologies create endless possibilities
- Science is met with both enthusiasm and anxiety, creating a central conflict forever
- Should we be EXCITED or TERRIFIED?



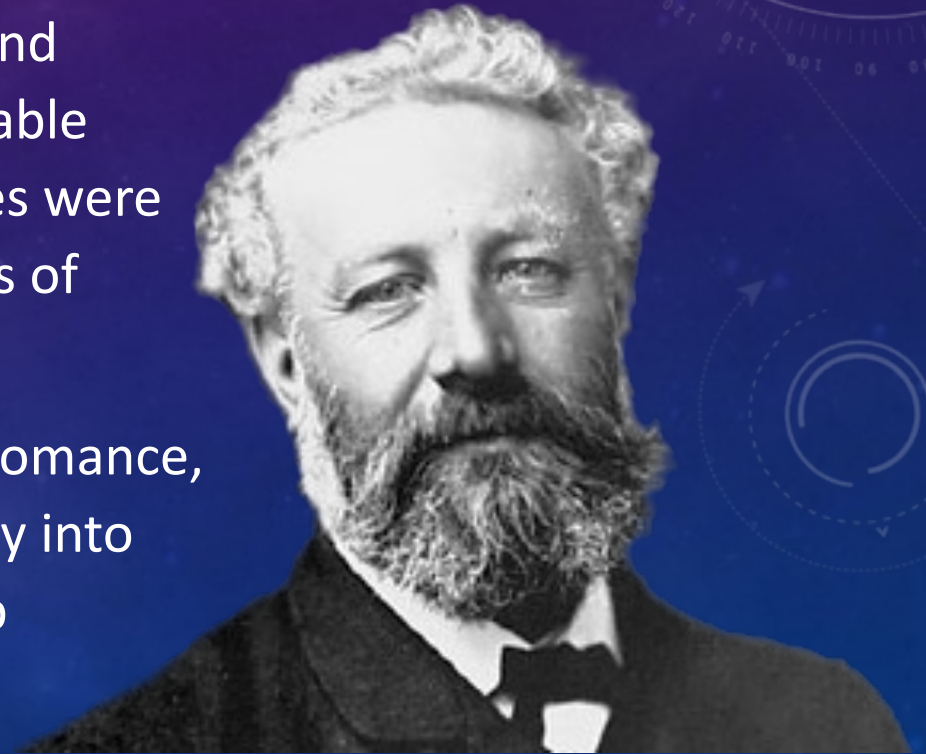
INDUSTRIAL REVOLUTION

- Though immensely popular, the publication of *Frankenstein* in 1818 does not lead to a wealth of science fiction
- It is not until 50 years later, during the second wave of the Industrial Revolution, that two writers set off a wave of interest in the genre
 - Fathers of Sci-Fi: Jules Verne and H.G. Wells

JULES VERNE

ENTHUSIASTIC FATHER OF SCI-FI

- Verne writes about space, air, and underwater travel before navigable aircraft and practical submarines were invented, and before any means of space travel
- With stories full of inventions, romance, and adventure, Verne falls firmly into the scientific “enthusiast” camp



JULES VERNE

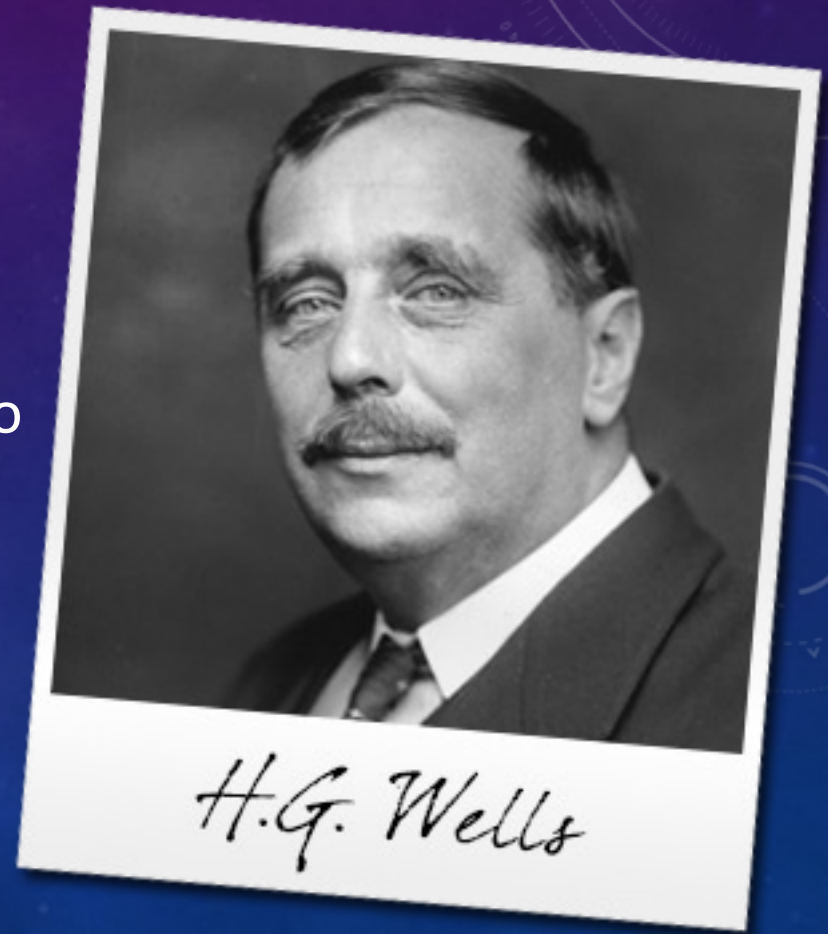
ENTHUSIASTIC FATHER OF SCI-FI

- 1864: *A Journey to the Center of the Earth*
 - 1865: *From Earth to the Moon*
 - 1870: *Twenty Thousand Leagues Under the Sea*
 - 1873: *Around the World in Eighty Days*
- Electrical Engineering
 - Air Conditioning
 - Automobiles
 - Internet
 - Television
 - Helicopters
 - Submarines
 - Projectors
 - Jukeboxes

H.G. WELLS

ANXIOUS FATHER OF SCI-FI

- Wells is the opposite of Verne
 - The message, not the adventure, is his concern
 - Science is simply a vehicle to propel his social criticism
- The actual “science” is often glossed over, as characters and themes become his focus



H.G. WELLS

ANXIOUS FATHER OF SCI-FI

- 1895: *The Time Machine*
 - Criticism of class system
 - First “dying Earth” plotline
- 1896: *The Island of Doctor Moreau*
 - Dangers of tampering with nature
 - A meditation on pain, cruelty, moral responsibility, and humanity



H.G. WELLS

ANXIOUS FATHER OF SCI-FI



THE INVISIBLE MAN

- 1897: *The Invisible Man*
 - Tragedy about the limits of science
 - Cautionary tale about relationship between science and humanity
- 1898: *The War of the Worlds*
 - Criticism of imperialism, prejudice, evolution, and xenophobia
 - First “alien invasion of Earth”

THE MODERN AGE

- At the beginning of the 20th century, near the end of the Industrial Revolution, sci-fi finds a new medium that seems particularly well-suited for this genre: film
- In France, inspired by Verne's novel *From Earth to the Moon*, Georges Méliès writes and directs what is widely considered the first sci-fi in film: *A Trip to the Moon*

A TRIP TO THE MOON

- Released in 1902, the film achieves international popularity, and is now considered one of the most influential films in cinematic history
- Silent, hand-colored, highly stylized
- Follows a group of astronomers who travel to the moon in a cannon-propelled capsule, explore its surface, escape the “moon people,” and return to Earth triumphant





METROPOLIS

- 1927: Directed by Fritz Lang
- Conceived well after the Industrial Revolution, the film addresses an emerging anxiety of the “modern” age, one that consumes us to this day:
- *The dehumanization of society*
- This is where modern sci-fi film is born

METROPOLIS

- Metropolis is a luxurious and bustling city in the year 2026—an industrial world of skyscrapers and bridges, whose society has been divided into two classes:
 - Elite, privileged and powerful class of industrialists
 - Nameless and oppressed class of subterranean workers

METROPOLIS

- Textbook example of social criticism of our society disguised as criticism of another world, another time
- Taps into Germany's power struggles, issues of poverty, and fears for the future using an entirely imagined and heavily stylized future-scape filled with symbolism
- Explores the vibrancy of rapidly expanding urban areas of the time and the economic and social inequality that exists beneath their glossy surfaces

METROPOLIS

VISUAL INFLUENCE

Metropolis



2001: Space Odyssey



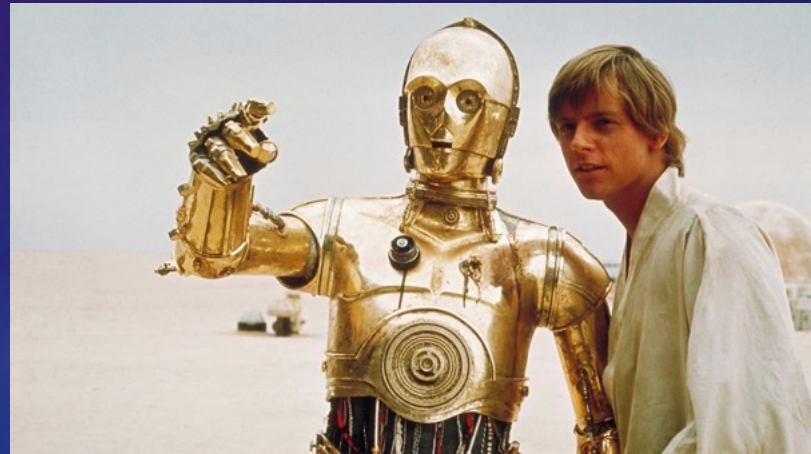
METROPOLIS

VISUAL INFLUENCE

Metropolis



Star Wars



METROPOLIS

VISUAL INFLUENCE

Metropolis



Blade Runner



METROPOLIS

VISUAL INFLUENCE

Metropolis

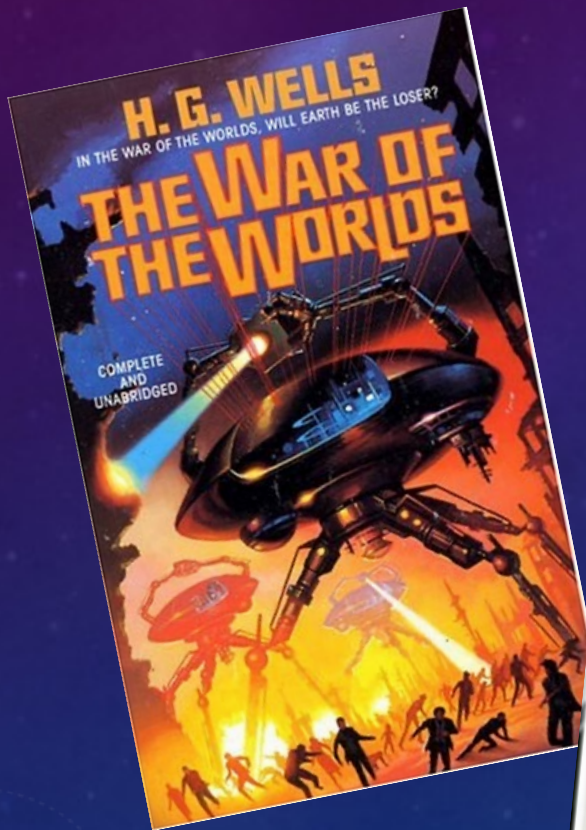


Batman



WAR OF THE WORLDS

OCTOBER 30TH, 1938





WAR OF THE WORLDS

OCTOBER 30TH, 1938

- Directed and narrated by 23-year-old Orson Welles, who skyrockets to fame afterward
- Signs a two-picture deal with RKO and given complete artistic control
- October 28th, 1940: Welles and Wells sit for a radio interview

WAR OF THE WORLDS

FACT VS. FICTION

- A 60-Minute Episode of *Mercury Theatre on the Air*
- Radio drama series on CBS Radio
- Begins with a brief introduction to the novel
- Moves on to a “typical” weather report
- Then a music show: “Ramon Raquello and His Orchestra”
- Suddenly, a “breaking news bulletin” interrupts the show to report that a meteorite has landed in Grover’s Mill, N.J.
- New bulletins grow more frequent, and the programming eventually breaks down as alarming events unfold



WAR OF THE WORLDS

MASS HYSTERIA

- Some who tuned in late mistook fiction for fact
- Americans were accustomed to news flashes as reliable information regarding current events
- Only three statements regarding the fictional nature of the show: beginning, 40-minute mark, end
- No television or Internet and many Americans had no phone
- Some thought the Martians might be Germans
- As they called friends to tune in, panic spread
- Power of suggestion: some fled, some claimed to smell gas, others claimed to see lightning flashes in the distance