FILM HISTORY
History is not linear chronology, one thing after another. It builds on chronology in an effort to understand change. What are some of the ways of understanding historical transformations in cinema?

Technology-centered histories

Production-oriented and form-centered histories

Exhibition-oriented histories

Reception-oriented histories

WHAT IS THE PURPOSE OF GENRE?
Productive Function of Genres

Repressive Function of Genres

Communicative Function of Genres

Mashable

SILENT STAR
FORMAL TENSIONS
Like *Aelita*, the East German/Polish science-fiction co-production *Silent Star* uses remarkably different aesthetic styles to render its two worlds, Earth and Venus. In fact, *Star Star* repeats the formal tension that was so evident in *Aelita* — social realism versus avant-garde constructivism. How does this contrast play out in *Silent Star*?

TECHNOLOGICAL TENSIONS
The West German title for *Silent Star* evokes *F.P.1* — "Spaceship Venus does not answer" (*Raumschift Venus antwortet nicht*). Do similar tensions appear around telecommunications and transportation?

RACIAL TENSIONS: MULTICULTURAL WHITENESS

Even Torner writes, *Silent Star* was "the world's first film to feature a mixed-racial spaceship crew, in terms of socialist conceptions of race and gender. Director Kurt Maetzig conceptualized the expensive film, based on Stanislaw Lem novel *Astronauci* (1951), as an anti-racist epic leveled against nuclear war. Yet the resultant production made only tokenist attempts at integrating its multi-racial, multicultural cast into a believable, agentic space crew, remaining otherwise firmly entrenched in a German film tradition of racial performance and asymmetrical gender relations."