

C350: FILM NOIR
Class # 30669, Fall 2017

INSTRUCTOR: Dr. Sherra Schick
OFFICE HOURS: T-Th 1:30-2:30 CA502N
 And by appointment
E-MAIL: Please use Canvas email system

Please make sure you check Canvas (Email, Announcements, Files) regularly for updates, changes, assignment postings, notifications, and other timely course information.

REQUIRED TEXTS:

- Naremore, James. *More Than Night: Film Noir in its Contexts*. (Updated and Expanded Edition). University of California Press. Berkeley, 2008.
- Chandler, Raymond. *Farewell, My Lovely*. Vintage: New York, 1940.
- Articles posted in Canvas Files.

CLASS MEETINGS: T-Th 3:00-5:00 PM, NU103

COURSE OBJECTIVES:

Film noir is a term originating with the French to describe certain Hollywood films from the 1940s and 1950s that seem to express a dark vision of America. These films often share certain characteristics such as: private detectives; femmes fatale; and dark, shadowy, ambiguous worlds of crime. The term film noir, however, is as shadowy, as amorphous, as the films themselves. Is film noir a period, a genre, a category, or a style of filmmaking? Film scholars and critics don't always agree on a definition. However we describe them, films noir continue to intrigue and provoke us. In this course we will read what several important critics say about noir. We will look at the historical and cultural uses of the term, and some of the detective and pulp fiction that influenced films noir. We will watch several of the most influential Hollywood films noir made after 1941, including *The Maltese Falcon*, *Double Indemnity*, *Laura*, *Kiss Me Deadly*, and *Touch of Evil*. We will look at neo noirs, such as *Chinatown*, *The Long Goodbye*, and the tech noir *Strange Days*. Additionally, we will watch *Drive* to examine the current neo noir landscape. Throughout, we will think about film noir as a discourse, as a set of ideas circulating around these films. Moreover, we will examine the manner in which issues of race, class, gender, and nationality are expressed through the films' narratives and aesthetics, which might tell us something about American culture and society.

Materials Fee: The \$57.50* materials fee, which you have paid with your tuition this semester, goes to purchase DVDs and equipment used in the course.

*Latest amount, according to IUPUI Master Fee Rate Schedule, 2017-18.

TWO-STEP LOGIN (DUO):

Two-Step Login (Duo) will be required for all students beginning November 2. Be sure to bring your primary device (like a cellphone or tablet) to class, so you can log in to secure IU systems. Also make sure you have a backup device like a hardware token or Google Voice. If you get stuck without a working device, the UITs Support Center can give you a bypass code, but it takes up to 20 minutes to verify your identity (not great for time-sensitive class activities).

- If you still need to set up Duo, get started at: twostep.iu.edu
- Learn more about recommended devices at: <https://kb.iu.edu/d/anfl>
- For help resources, see: <https://kb.iu.edu/d/aluu>

FILM STUDIES MINOR:

If you enjoy this course, you might consider minoring in Film Studies. A minor in Film makes an interesting complement to a number of majors. Any student, including those majoring in English, Film's parent department, can minor by taking 15 credit hours (five three credit-hour courses) in Film Studies. The only required course is C292. Beyond that, minors choose four additional courses. See the list attached to this syllabus for instructions and more details.

If you're interested in minoring in Film Studies, please let me know at any point during the semester.

COURSE FORMAT:

This class meets twice a week. Generally, Tuesdays will be lecture and discussion days and Thursdays will be screening days. Tuesdays we will begin class with a lecture and discussion of the previous class's screening, using the assigned readings and completed assignments as an aid to our understanding of the films and the film concepts/topics addressed. See the Schedule of Classes for screening and discussion dates.

CLASS DISCUSSIONS:

Even though this is a "lecture" class, your learning experience will be enhanced through your active participation. Please come to class prepared for discussion. I provide opportunities for both small group and whole class discussions. Some of our discussions may be a "review" of materials found in our course readings. However, the focus of our discussions will be on the concepts and how they are expressed through the films.

CLASSROOM DECORUM EXPECTATIONS:

- Please, arrive on time.
- Turn off your electronics (laptops, tablets, smartphones) when you enter the classroom. Use of electronics during class is disrespectful to me and disruptive to the entire class.
- Laptop computers may not be open in class unless you bring me documentation from the Office for Adaptive Educational Services showing that you need to use them.
- Be respectful of others in the class.
- Do not talk through lectures and/or screenings.
- Do not come and go during lectures and screenings. If you must leave the classroom, be as quiet as possible.
- Wait to pack up your materials until the lectures and/or screenings are finished.
- Except when otherwise excused because of time constraints, sit through the end credits at the end of film screenings (out of respect for all the people who contribute to the films).

COURSE REQUIREMENTS:

Three 6-7 page essays (20% each, 60% total): All essays are to be tightly focused thesis-and-support essays about a theme, idea, or technique in one of the films listed on the specific assignment. These essays are to incorporate ideas cited in no fewer than three different assigned course readings. Please avoid oversimplification. Our readings lend themselves to a rich and complex discussion of film noir. Full assignments will be posted in Canvas. Assignments will be submitted using the Canvas Assignments link. See Schedule of Classes for due dates.

Take-home Midterm Exam (20%): The midterm exam assignment will be posted in Canvas. Submit in Canvas. See Schedule of Classes for due date.

Take-home Final Exam (20%): The final exam assignment will be posted in Canvas. Submit in Canvas. See Schedule of Classes for due date.

I reserve the right to conduct unannounced graded in-class assignments, if warranted. In practical terms, this means that I may give unannounced quizzes covering course materials (readings, films) if it appears that you are not reading the assigned materials, etc.

Attendance and Participation: Missing classes will diminish the quality of our discussions as well as your own appreciation and comprehension of the complexities of the topics. If you are not here, you are not participating in the course. Therefore, attendance is required for both lectures and film screenings, and I will take attendance for both. Students who attend all classes and do not have a record of disrupting class, which includes talking to classmates, tardiness, leaving early, doing crossword puzzles during class, texting, checking email, stepping out of class to answer phone calls, sleeping during class, or engaging in other non-class related activities, etc., can expect to fulfill this attendance and participation policy (barring other possible non-engaged scenarios). Students engaging in any of these activities during class can expect to be marked absent during that class period.

You get only two unexcused absences in this course (the equivalent of one week). Only certain officially documented absences will be considered excused, and they require official documentation to be considered as excused. Official documentation includes: certification from doctor's office (with phone number); newspaper notice of obituary; funeral program; official court summons, etc. Routine appointments of any kind (medical, dental, etc.) will not be excused. Appointments, exams, or meetings for other courses will not be excused. Meetings with advisors will not be excused. Vacations will not be excused. Work commitments, including travel, will not be excused. This is only a partial list of unexcused absences.

All unexcused absences after your two freebies will result in the reduction of your overall **final course grade** by 1/3 of a grade for each two additional absences. For example, two unexcused absences means a reduction in your final course grade from B to B-, from C+ to C, from C to C-, etc., with additional reductions of 1/3 of a grade for additional two unexcused absences over your two freebies. If your final course grade would have been B and you miss eight classes (two freebies and six unexcused), your final course grade will be C.

Please note: Ten or more absences total (missing five weeks—one third of the semester) will result in an F for this course.

Don't assume your absence/s will be excused automatically (see information above). It is your responsibility to communicate with me, meet with me, and bring official documentation before I can consider your absenteeism.

Moreover, missing classes may result in an administrative withdrawal (see section on administrative withdrawal below). If you do miss a class, it is your responsibility to get notes, or other materials that you may have missed, **from your classmates**.

ADMINISTRATIVE WITHDRAWAL:

A basic requirement of this course is that you will participate in all class meetings and conscientiously complete all required course activities and/or assignments. Keep in touch with me if you are unable to attend, participate, or complete an assignment on time. If you miss more than half of the required activities within the first 25% of the course without contacting me, you may be administratively withdrawn from this course. Example: Our course meets twice per week; thus if you miss more than four classes in the first four weeks, you may be withdrawn. Administrative withdrawal may have academic, financial, and financial aid implications. Administrative withdrawal will take place after the full refund period, and if you are administratively withdrawn from the course you will not be eligible for a tuition refund. If you have questions about the administrative withdrawal policy at any point during the semester, please contact me.

FILM CONTENT:

Please be aware that some of the films screened in this course contain graphic images of violence, sexuality, and nudity. These films are not shown for the sake of any gratuitous thrills, but rather as part of a larger critique regarding the film's aesthetics, historical relevance, and/or as representations of specific relevant and significant concepts discussed in our text. If you believe this film content will be a problem for you, please see me during the first week.

PERSONAL AND ACADEMIC MISCONDUCT:

The university may discipline a student for personal and academic misconduct that takes place either on school property or outside of school property if the acts occur during university activities.

Personal misconduct includes, but is not limited to, any activities that disrupt class (including, but not limited to, those listed above).

Academic misconduct is defined as “any activity which tends to compromise the academic integrity of the institution and undermine the educational process.” Academic misconduct includes, but is not limited to, cheating, fabrication, plagiarism, unauthorized use of University resources, violation of published academic regulations, and facilitating academic dishonesty.

Plagiarism is any stealing of ideas from another source, or any use of ideas which are not your own. Plagiarism can take the form of verbatim copying from a source, paraphrasing from a source, or recasting a source's ideas in your own words, without citation. The internet age has made it almost ridiculously easy to plagiarize, but also just as easy to be caught plagiarizing. Just remember: If you can find a source on the internet, I can find it too. Plagiarism will result in, at the least, a failing grade on the assignment and could have serious consequences for your college career. If circumstances in your life become so desperate that you feel like resorting to plagiarism, please see me in advance of the due date. We may be able to work out a better solution.

The Associate Dean of the Graduate School is responsible for implementing central administration action if necessary. For more information regarding personal and academic misconduct, please refer to IUPUI's Student Code of Conduct available at <http://www.indiana.edu/~code/code/responsibilities/index.shtml>.

GRADING PHILOSOPHY:

Students are graded using the following criteria:

- A Grades distinguish a student's work as excellent or outstanding. Students earning the grade of A go far beyond fulfilling the basic requirements of the assignment. They demonstrate mastery of the course material and concepts, and they express their ideas clearly and astutely. For written work, this additionally assumes a strong control of organization of ideas, grammar, mechanics, proofing and editing.
- B Grades denote work that is good or above average. Students receiving B grades demonstrate mastery and clarity but to a lesser degree than students receiving A grades.
- C Grades indicate satisfactory or average work.
- D Grades denote less than satisfactory work.
- F Grades indicate failing work on the assignment.

Grading Scale:

A+	98-100	B+	87-89	C+	77-79	D+	67-69
A	93-97	B	83-86	C	73-76	D	63-66
A-	90-92	B-	80-82	C-	70-72	D-	60-62

Below 60 is failing

FLAGS:

This semester, I will be using IU's FLAGS System to provide real-time feedback on your performance in this course. Periodically throughout the semester, I will be entering data on factors such as your class attendance, participation, and success with coursework, among other things. This information will provide feedback on how you are faring in the course and offer you suggestions on how you might be able to improve your performance.

NOTES ON TAKING NOTES:

It is always a good idea to take notes during lectures and film screenings, otherwise you may not remember the ideas that the films work to express. In addition, taking notes generally helps you prepare for exams. You will want to develop your skills at manual note taking.

Please note that laptop computers may not be open in class unless you bring me documentation from the Office for Adaptive Educational Services showing that you need to use them due to a disability.

ACCOMMODATIONS:

Students needing accommodations because of a disability will need to register with Adaptive Education Services and complete the appropriate forms issued by AES before accommodations will be given. Adaptive Education Services is located: Joseph T. Taylor Hall (UC), Room 137, 815 W. Michigan St., Indianapolis, IN 46202-5140. Phone: 317-274-3241, FAX: 317-274-2051, Video phone: 317-278-2052. Further information can be found at: diversity.iupui.edu/aes/.

SCHEDULE OF CLASSES*

Week one

Tuesday Aug. 22

Introduction to class

SCREENING: Part of a documentary on film noir, approx. 40m

Thursday Aug. 24

SCREENING: *The Maltese Falcon* (USA, d. John Huston, 1941, 101m)

Week two

Tuesday Aug. 29

Discuss *The Maltese Falcon*, defining noir

READING: Naremore, xv-63

READING: Borde and Chaumeton, "Towards a Definition of Film Noir"

READING: Schrader, "Notes on Film Noir"

Thursday Aug. 31

SCREENING: *Double Indemnity* (USA, d. Billy Wilder, 1944, 107m)

Week three

Tuesday Sept. 5

Discuss *Double Indemnity*, literary sources, modernism

READING: Naremore, 81-128

READING: The Production Code

Thursday Sept. 7

SCREENING: *Laura* (USA, d. Preminger, 1944, 88m)

Week four

Tuesday Sept. 12

Discuss *Laura*, women in noir

READING: Place, "Women in Film Noir"

READING: Harvey, "Women's Place"

Thursday Sept. 14
95m)

SCREENING: *Murder My Sweet* (USA, d. Edward Dmytryk, 1944,

Week five

Tuesday Sept. 19

Discuss *Murder My Sweet*, pulp fiction, detective fiction**READING:** Naremore, 107-114**READING:** *Farewell My Lovely***READING:** Server, "Twenty Bucks a Day and Expenses"**READING:** Chandler, "The Simple Art of Murder"

Thursday Sept. 21

ESSAY #1 DUE**SCREENING:** *Crossfire* (USA, d. Edward Dmytryk, 1947, 86m)

Week six

Tuesday Sept. 26

Discuss *Crossfire*, post WWII America, politics**READING:** Naremore 114-135**READING:** Maltby, "The Politics of the Maladjusted Text"

Thursday Sept. 28

SCREENING: *The Asphalt Jungle* (USA, d. John Huston, 1950, 112m)

Week seven

Tuesday Oct. 3

Discuss *The Asphalt Jungle***REVIEW:** Naremore 128-135**SCREENING:** *Detour* (USA, d. Edgar G. Ulmer, 1945, 67m)

Thursday Oct. 5

SCREENING: *Gun Crazy*, aka, *Deadly is the Female* (USA, d. Joseph H. Lewis, 1949, 86m)

Week eight

Tuesday Oct. 10

Discuss *Gun Crazy*, *Detour*, "B" movies**READING:** Naremore, 136-151**READING:** Bogdanovich, "Edgar G. Ulmer"**READING:** Britton, *Detour*

Thursday Oct. 12

TAKE HOME MIDTERM EXAM DUE**SCREENING:** *The Big Heat* (USA, d. Fritz Lang, 1953, 89m)

Week nine

Tuesday Oct 17 Fall Break

Thursday Oct. 19 **SCREENING:** *Kiss Me Deadly* (USA, d. Robert Aldrich, 1955, 106m)

Week ten

Tuesday Oct. 24 Discuss *The Big Heat* and *Kiss Me Deadly*

READING: Naremore, 151-166

READING: Gallafent, “*Kiss Me Deadly*”

Thursday Oct. 26 **SCREENING:** *Touch of Evil* (USA, d. Orson Welles, 1958, 112m)

Week eleven

Tuesday Oct. 31 Discuss *Touch of Evil*

READING: TBA

Thursday Nov. 2 **ESSAY #2 DUE**

SCREENING: *The Long Goodbye* (USA, d. Robert Altman, 1973, 112m)

Week twelve

Tuesday Nov. 7 Discuss *The Long Goodbye*, postmodernism, pastiche

READING: Naremore, 167-205

READING: Naremore Chapter 7

Thursday Nov. 9 **ESSAY #2 DUE**

SCREENING: *Chinatown* (USA, d. Roman Polanski, 1974, 131m)

Week thirteen

Tuesday Nov. 14 Discuss *Chinatown*

READING: Naremore, 205-233

READING: Cawelti, “*Chinatown* and Generic Transformation”

Thursday Nov. 16 **SCREENING:** *The Glass Shield* (FR, USA, d. Charles Burnett, 1994, 109m)

Week fourteen

Tuesday Nov. 21 Discuss *The Glass Shield*
READING: Naremore 233-253
READING: Naremore Chapter 7

Thursday Nov. 23 Thanksgiving Holiday

Week fifteen

Tuesday Nov. 28 **ESSAY #3 DUE**

SCREENING: *Strange Days* (USA, d. Kathryn Bigelow, 1995, 145m)

Thursday Nov. 30 Discuss *Strange Days*
READING: Naremore Chapter 7
READING: Berrettini “Can ‘We All’ Get Along?: Social Difference, the Future, and *Strange Days*”

Week sixteen

Tuesday Dec. 5 **SCREENING:** *Drive* (USA, d. Nicolas Winding Refn, 2011, 100m)

Thursday Dec. 7 Discuss *Drive*
READING: Naremore Chapter 8

Friday Dec 14 TAKE HOME FINAL EXAM DUE (Official exam time 3:30-5:30)

***I reserve the right to make changes to this schedule if warranted.**



SCHOOL OF LIBERAL ARTS

INDIANA UNIVERSITY
IUPUI

Film Studies (FILM) Minor

The minor in film studies provides the skills for understanding film in its aesthetic, popular, and ideological dimensions. Students with a minor in film studies will have a knowledge of film history, theory of film, genres and authorship, interpretive approaches to films, and film as a cultural artifact.

A minor in Film Studies (FILM) requires satisfactory completion of the following requirements:

- completion of properly distributed credit hour requirements for the baccalaureate degree in effect when the student was admitted to their home school.
- completion of 15 credit hours, with a minimum grade of C in each course.
- contact both the English department (located in CA 423) and the School Liberal Arts Student Affairs office (located in CA 401) to complete the necessary paperwork to officially declare the minor.

Minor Requirements:

_____ FILM-C 292: Introduction to Film (3 cr.)

_____ Choose twelve credit hours (12 cr.) from the following courses:

- COMM-M 373: Film and Video Documentary (3 cr.)
- ENG-W 260: Film Criticism (3 cr.)
- FILM-C 350: Film Noir (3 cr.)
- FILM-C 351: Musicals (3 cr.)
- FILM-C 352: Biopics (3 cr.)
- FILM-C 361: Hollywood Studio Era: 1930-1949
- FILM-C 362: Hollywood in the 1950s
- FILM-C 380 French Cinema
- FILM-C 390: The Film and Society: Topics (3 cr.) (Variable Title)*
- FILM-C 391: The Film: Theory and Aesthetics (3 cr.)
- FILM-C 392: Genre Study of Film (3 cr.) (Variable Title)*
- FILM-C 393: History of European and American Films I (3 cr.)
- FILM-C 394: History of European and American Films II (3 cr.)
- FILM-C 491: Authorship and Cinema (3 cr.) (Variable Title)*
- FILM-C 493: Film Adaptations of Literature (3 cr.)
- GER-G 370: German Cinema (3 cr.)
- GER-G 371: Der deutsche Film (3 cr.)

**C390, C392, and C491 may be repeated for credit with different topics.*

Faculty Academic Advisor:
Prof. Francia Kissel
E-mail: fkissel@iupui.edu
Telephone: (317) 278-8584
Office: Cavanaugh Hall (CA) 500

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T-Th 3:00—5:00PM, NU103
Dr. Sherra Schick

I have read and I understand the policies and expectations for this course, including, but not limited to:

Attendance Policy
Administrative Withdrawal
FLAGS
Late Assignment Policy
Email Policy
Required Textbook (and readings posted in Oncourse and/or handouts)
Classroom Decorum
Course Requirements (i.e., Graded Course Assignments)
Film Content
Personal and Academic Misconduct/Plagiarism
Grading Philosophy
Attached Schedule of Classes/Due Dates

In addition, I understand that this document (the Syllabus, Policies, Schedule of Classes) is posted in Oncourse.

PRINT NAME

DATE

SIGNATURE