

106 學年度 第 2 學期 黑色電影 Film Noir 課程綱要

課程名稱： (中文) 黑色電影 (英文) Film Noir		開課單位：	外語碩		
		永久課號：	ILC5215		
授課教師： 林建國					
學分數：	3.00	必／選修：	選修	開課年級：	*
先修科目或先備能力：					
課程概述與目標：					
教科書 (請註明書名、作者、出版社、出版年等資訊)：		<p>Required textbook:</p> <p>The Film Noir Reader 黑色電影讀本</p> <p>Recommended:</p> <p>MLA Handbook for Writers of Research Papers. 8th ed. A Short Guide to Writing about Film. By Timothy Corrigan.</p>			
課程大綱		分配時數			備註
單元主題	<input type="checkbox"/> 容綱要	講授	示範	習作	
教學要點概述：					
<p>1. 學期作業、考試、評量</p> <p>Grading Scale:</p> <p>Film Logs/Film Reviews &#9;20 points</p> <p>Weekly Responses &#9;15 points</p> <p>Class Participation &#9;15 points</p> <p>Presentations &#9;10 points</p> <p>Term Paper/Screenplay &#9;40 points (including the 15 points for “Paper Planning”)</p> <p>Total &#9;100 points</p> <p>1. &#9;In the case in which a student should owe any missing work by the end of the semester when grades must be sent, an “incomplete” as “I” will be granted as the temporary semester grade. During the interval, his or her term paper will not be read and graded, until all missing works have been received.</p> <p>2. &#9;If the student should fail to turn in any missing work by the time when the “incomplete” must be resolved and its semester grade be sent, his or her extant grade on file shall be sent—without his or her term paper grade—as his or her semester grade.</p> <p>2. 教學方法及教學相關配合事項 (如助教、網站或圖書及資料庫等)</p> <p>Teaching assistant: TBA</p> <p>Website: e-Campus (http://e3.nctu.edu.tw or http://dcpc.nctu.edu.tw/)</p>					
師生晤談	排定時間	地點	聯絡方式		
	Office hours: Tuesday, 3:30 – 5:30PM	Office: Room	E-mail: limk728@g2.nctu.edu.tw		

	(by appointment)	F314-C, HA Building 2	Tel: 03-5731792 (or campus extension 3-1792)
每週進度表			
週次	上課日期	課程進度、內容、主題	
1		<p>Introduction</p> <p>In-class screenings: Hostage (John Woo, BMW Films, 2003) Film Noir: Bringing Darkness to Light (Gary Leva, Warner Brothers, 2006).</p>	
2		<p>Wartime Noir 1 (Billy Wilder)</p> <p>Double Indemnity (Billy Wilder, Paramount, 1944) LDF000577 Recommended: Body Heat (Lawrence Kasdan, Ladd, 1981) In-class screening: Shadows of Suspense (New Wave Entertainment, 2006) READINGS: Claire Johnston, "Double Indemnity," 100-11. Spencer Selby, "Double Indemnity (1944)," Dark City 12-16.</p>	
3		<p>Wartime Noir 2 (Otto Preminger)</p> <p>Laura (Otto Preminger, 20th Century-Fox, 1944) DVD000607 Recommended: Gilda (Charles Vidor, Paramount, 1946) READINGS: Nino Frank, "A New Kind of Police Drama: The Criminal Adventure," 14-19. David N. Meyer, A Girl and a Gun —Introduction ["Noir Themes"] 14-17. —Introduction ["The Noir 'Hero'"] 17-19. —Introduction ["Women in Noir"] 19-21. Spencer Selby, "Laura (1944)," Dark City 21-26. PAPER PLANNING preparation work begins.</p>	
4		<p>The First Film Noir (John Huston)</p> <p>The Maltese Falcon (John Huston, Warner Brothers, 1941) DVD000173 Recommended: The Asphalt Jungle (John Huston, MGM, 1950) VHX000473 READINGS: Andrew Dickos, Street with No Name —"Humphrey Bogart, Spade, Marlowe, and the Film Noir," 109-12. —"John Huston," 115-21. Dashiell Hammett, "2 Death in the Fog," The Maltese Falcon, 11-23. Deborah Knight, "On Reason and Passion in The Maltese Falcon," 207-21. Spencer Selby, "The Maltese Falcon (1941)," Dark City 7-12. PAPER PLANNING 1: Preparing the "Works Cited" list for essays and books (the cross-reference included).</p>	
5		<p>The Romantic Noir (Alfred Hitchcock)</p> <p>Notorious (Alfred Hitchcock, RKO, 1946) DVD000854</p>	

	<p>Recommended: Casablanca (Michael Curtiz, Warner Brothers, 1942) DVD000146 Vertigo (Alfred Hitchcock, Paramount, 1958) DVD000862</p> <p>READINGS: David N. Meyer, A Girl and a Gun —Introduction 1-5. —Introduction [“What Is Noir?”] 6-14. —“Notorious,” 193-95.</p> <p>Borde and Chaumeton. A Panorama of American Film Noir —“1 Introduction,” 1-4. —“2 Toward a Definition of Film Noir,” 5-13. —[On Notorious] 74-77.</p> <p>Ronald Schwartz, “Notorious (1946, 1992 [TV]),” Noir, Now and Then 22-25.</p> <p>PAPER PLANNING 2: Preparing the “Works Cited” list for essays in journals.</p>
6	<p>High Noir 1 (Robert Siodmak)</p> <p>The Killers (Robert Siodmak, Universal, 1946) [Instructor’s copy]</p> <p>Recommended: Mildred Pierce (Michael Curtis, Warner Brothers, 1945)</p> <p>Readings: Ernest Hemingway, “The Killers,” The Short Stories of Ernest Hemingway 279-289.</p> <p>Jim Hillier and Alastair Phillips, “Introduction,” 100 Film Noirs: BFI Screen Guides 1-11.</p> <p>PAPER PLANNING 3: Preparing the “Works Cited” list for films and websites.</p>
7	<p>High Noir 2 (Howard Hawks)</p> <p>The Big Sleep (Howard Hawks, Warner Brothers, 1945/1946) DVD000604</p> <p>Recommended: In a Lonely Place (Nicholas Ray, Santana Pictures, 1950)</p> <p>READINGS: Kevin Hagopian, “‘How You Fixed for Red Points?’: Anecdote and the World War II Home Front in The Big Sleep,” in Silver and Ursini, Film Noir Reader 4 32-51.</p> <p>Ronald Schwartz, “The Big Sleep (1945/1946, 1978),” Noir, Now and Then 17-21.</p> <p>PAPER PLANNING 4: From a print journal, photocopying an essay related to film studies and preparing its “Works Cited” entry.</p>
8	<p>High Noir 3 (Jacques Tourneur)</p> <p>Out of the Past (Jacques Tourneur, RKO, 1947) DVD002644</p> <p>Recommended: Force of Evil (Abraham Polonsky, Enterprise Productions, 1948)</p> <p>READINGS: Spencer Selby, “Out of the Past (1947),” Dark City 65-70.</p> <p>James Naremore, More than Night, 175-86.</p> <p>R. Barton Palmer, “‘Lounge Time’ Reconsidered: Spatial Discontinuity and Temporal Contingency in Out of the Past (1947),” in Silver and Ursini, Film Noir Reader 4 52-65.</p> <p>PAPER PLANNING 5: The same as last week from an online journal.</p>
9	<p>Late Noir 1 (Samuel Fuller)</p>

	<p>Pickup on South Street (Samuel Fuller, 20th Century-Fox, 1953) DVD010366 Recommended: The Hitch-hiker (Ida Lupino, The Filmmakers, 1953) READINGS: David Bordwell, from “The Classical Hollywood Style: 1917-60” —“The Case of Film Noir,” 74-77, 422-23. Raymond Durnat, “Paint It Black: The Family Tree of the Film Noir,” in Silver and Ursini, Film Noir Reader 37-51. Foster Hirsch, [On Pickup on South Street], The Dark Side of the Screen: Film Noir, 132-34. Paul Schrader, “Notes on Film Noir,” in Silver and Ursini, Film Noir Reader 53-63. FURTHER READINGS: Pickup on South Street DVD pamphlet. PAPER PLANNING 6: Submitting a “Works Cited” list of 5 other works, reference materials, films, and/or websites related to our course.</p>
10	<p>Late Noir 2 (Robert Aldrich)</p> <p>Kiss Me Deadly (Robert Aldrich, Parklane, 1955) DVD002650 Recommended: I Married a Communist (Robert Stevenson, RKO, 1949) READINGS: Alain Silver, “Kiss Me Deadly: Evidence of a Style,” in Silver and Ursini, Film Noir Reader 208-35. PAPER PLANNING 7: Quoting words from an essay (in less than 4 lines and more).</p>
11	<p>The End of Classic Noir (Orson Welles)</p> <p>Touch of Evil (Orson Welles, Universal, 1958) VHF000397 [Instructor’s copy] Recommended: The Lady from Shanghai (Orson Welles, Columbia, 1947) READINGS: Stephen B. Armstrong, “Touch of Evil (1958) and the End of the Noir Cycle,” in Silver and Ursini, Film Noir Reader 4 132-43. Frank Krutnik, “Genre and the Problem of Film Noir,” 15-29, 229-33. Spencer Selby, [Appendices A to D], Dark City 201-19. PAPER PLANNING 8: Paraphrasing words from an essay.</p>
12	<p>Retro-Noir (Roman Polanski)</p> <p>Chinatown (Roman Polanski, Paramount, 1974) DVD011314 Recommended: L.A. Confidential (Curtis Hanson, Warner Brothers, 1997) DVD000077 READINGS: David N. Meyer, A Girl and a Gun</p>
13	<p>Neo-noir (Martin Scorsese)</p> <p>Taxi Driver (Martin Scorsese, Columbia/Sony, 1976) DVD000651 Recommended: On Dangerous Ground (Nicholas Ray, RKO, 1952) READINGS: Gilles Deleuze, [On film noir]. Cinema 1: The Movement-Image 144-45. David N. Meyer, “Taxi Driver,” 242-44. Christopher Sharrett, “The American Apocalypse: Scorsese’s Taxi Driver.” 221-35. PAPER PLANNING 10: Typing the first two pages and the “Works Cited” list for an</p>

		essay according to the MLA format.
14		<p>Noir by Noirs (Carl Franklin)</p> <p>Devil in a Blue Dress (Carl Franklin, TriStar, 1995) VCD000668-69 [Instructor's copy]</p> <p>Recommended: Boyz N the Hood (John Singleton, Columbia, 1991) DVD002653-54</p> <p>READINGS: Dean MacCannell, "Democracy's Turn: On Homeless Noir." Copjec, Shades of Noir 279-97.</p> <p>PAPER PLANNING 11: Handing in your paper outline, which should include the paper title and thesis statement, in one A4-page.</p>
15		<p>The Hong Kong Noir</p> <p>Infernal Affairs 無間道 (Andrew Lau 劉偉強 and Alan Mak 麥兆輝, 2002)</p> <p>PTU 機動部隊 (Johnnie To 杜琪峰, Milky Way, 2003)</p> <p>Note: Both films are instructor's copies. Write one selfsame response to the two films.</p> <p>Recommended: He Walked by Night (Alfred Werker and Anthony Mann, Bryan Foy Productions, 1948)</p> <p>Blue Steel (Kathryn Bigelow, Lightning Pictures, 1990) LDF000084</p> <p>READINGS: Gina Marchetti, "Post-Colonial Allegory: Hong Kong and 1997," Andrew Lau and Alan Mak's Infernal affairs—The Trilogy 66-75, 192-194.</p> <p>Stephen Teo, "PTU: Kowloon Noir's Ground Zero." Director in Action: Johnnie To and the Hong Kong Action Film 128-133, 263-264.</p> <p>Michael Ingham, "Appendix: An Interview with Johnnie To," Johnnie To Kei-Fung's PTU 131-142.</p> <p>PAPER PLANNING 12: Submitting your "Works Cited" list comprising the items you expect to use in your paper.</p>
16		<p>The Chinese Noir (Ang Lee)</p> <p>Lust, Caution 色戒 (Ang Lee 李安, 2007) DVD009713</p> <p>Recommended: Blind Shaft 盲井 (Li Yang 李楊, 2007) DVD009336</p> <p>READINGS: Jennifer Fay and Justus Nieland, "How Global Culture Remakes Noir," 131-141.</p> <p>Nick James, "Cruel Intentions." Interview with Ang Lee. Sight & Sound 18.1 (Jan. 2008): 46-53.</p> <p>PAPER PLANNING 13: Discussing your paper outline with the instructor and/or TA.</p>
17		<p>The Grand Finale</p> <p>Outstanding issues and paper presentations.</p> <p>PAPER PLANNING 14: Submitting your revised paper outline.</p>
18		Term paper due.

備註：

- 1.請遵守智慧財產權觀念及勿使用不法影印教科書。
- 2.其他欄包含參訪、專題演講等活動。

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