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**Course Reflection**

This course highlighted the genre's unique nature and the human tendencies it is obsessed with depicting. The genre, like us, is intrigued by the complexities of human behaviour. It made me reflect on how these morality, power and identity themes resonate in real life, where these decisions are rarely black and white. Being a relative skeptic, I was fascinated by how these characters challenged traditional gender roles, using their wit and allure to navigate a world stalked against them. It made me think about power dynamics in my own life and how the agency can sometimes look very gritty and dirty, often in the face of adversity.

My class with Dr. Paul Tyndall has given me a strong foundation in American film history. I vividly recall the disillusioned nature of society after the World War. Events like prohibition, the Great Depression, and the World War shattered traditional ideologies of a just and moral world. People began to see the world for its unpredictability and craved stories that had more nuanced portrayals of survival and progress. In a post-war world marked by uncertainty and shifting societal norms, people sought characters who reflected the complexities and flaws of real life, someone who wasn't perfect but was relatable. Often operating outside the law, these characters embodied a sense of defiance against societal expectations, a sentiment many could relate to.

Learning this has helped me see how deeply art is shaped by its historical context, making film noir feel like a style and a mode of collective human experience. As I slow down and watch several noir movies, I find myself recognizing and being drawn to the allure in some

of the traits exhibited by characters like Rick Blain (Casablanca), Joe Gillis (Sunset Boulevard), and Dix Handley (The Asphalt Jungle). I realize there is a Philip Marlowe (The Big Sleep) in all of us, waiting to play a private detective for everything that we find perplexing.