

University of Calgary  
Department of Communication, Media and Film

**Film Studies FILM 403 L01/B01**  
**TOPIC IN DIRECTOR'S CINEMA:**  
**CONTEMPORARY WOMEN DIRECTORS (Kelly Reichardt, Lynne Ramsay, Greta Gerwig)**  
**WINTER 2021**

**Tues., Jan. 12 – Thurs., Apr. 15 (excluding Feb. 16<sup>th</sup> and 18<sup>th</sup>)**

**Lecture, Thurs. 3:30 – 5:20 (synchronous)**

**Lab (film screening), Tues. 3:30 – 6:15 (synchronous)**

**IMPORTANT NOTE ON COURSE DELIVERY FOR WINTER 2021:**

This Winter 2021 course will be offered entirely online as part of the University's plan to ensure everyone's safety during the Covid-19 pandemic. Please read the outline carefully to see which course components will be offered synchronously (where you are expected to participate at the usual scheduled course time) and which components will be offered asynchronously (to be completed on your own time). Synchronous course sessions will normally be hosted on Zoom, a video-conferencing program. To access scheduled Zoom course sessions, go to D2L, click on the COMMUNICATION tab, and select Zoom 5 or 10 minutes before class is scheduled to begin.

If you will not be able to participate in scheduled synchronous class sessions owing to time differences, then you should arrange to take this course when it is offered in person in the future.

Note that the time indicated on course outlines for all timed quizzes and exams in CMCL, COMS, and FILM courses includes 50% extra time to allow for technical difficulties.

**Instructor:** Ryan Pierson  
**Office:** SS 214  
**Office Phone:** 220-6720  
**E-Mail:** ryan.pierson@ucalgary.ca  
**Web Page:** D2L  
**Office Hours:** 11:00 – 12:00 T + Th and by appointment, on Zoom

**Course Description**

This course will examine the works of three of the most celebrated female directors working today: Kelly Reichardt, Lynne Ramsay, and Greta Gerwig. We will examine their contrasting styles and thematic concerns, as well as the industrial and cultural conditions around which their filmmaking practices have grown.

**Objectives of the Course**

By the end of this course, students should have a firm grasp of the particularities of the filmmaking styles of Reichardt, Ramsay, and Gerwig. In addition, this course will help students develop necessary skills for academic research, discussion, and writing.

## **Textbooks and Readings**

The following required books are available through the university bookstore:

Katherine Fusco and Nicole Seymour, *Kelly Reichardt* (noted as KR in schedule)

Michael Z. Newman, *Indie: An American Film Culture* (noted as I in schedule)

Other course readings will be available on D2L.

## **Learning Technologies Requirements & Policy on Use of Electronic Communication Devices**

This is an online course. In order to complete online (or blended) courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external);
- A microphone and speaker (built-in or external), or headset with microphone.

Most current laptops will have a built-in webcam, speaker and microphone. If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact the university's IT department. For more information, see <https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-informationtechnologies-it.html>

Instructors may arrange to record synchronous zoom class sessions for lesson capture; however, students are not to share recordings with others. Please carefully review the section on Instructor Copyright at the end of this outline.

## **Synchronous Meetings**

Screenings and discussions will be synchronous. We will meet via Zoom. If you miss a screening, it is up to you to view the films. If you miss a discussion, it is up to you to get notes from a classmate.

Note: some films will be screened asynchronously. These are noted in the course outline, with a link to the film.

## **Assignments and Evaluation**

### **Discussion boards (ongoing), 20%**

Starting in week 2, you will be asked to write a response to the week's readings and post it to D2L. These responses must be posted by 8 a.m. Thursday. There is no minimum or maximum length; the only requirement is that you engage with at least one of the readings assigned that week, as well as the week's film.

### **Presentations (ongoing), 20%**

Each student will sign up for a week in which they will present (with a group of 3 or 4) on and lead discussion through the week's assigned readings. The presentation should contain a summary and

commentary on the readings in question; placement of the reading within the larger context of the course; and a few questions or provocations for further discussion.

**Annotated bibliography entry (various), 15%**

Each student will sign up for a week where they will submit an annotation for an article, book chapter, or book that is potentially relevant for making sense of one (or more) of our directors. These annotations will be shared, so that everyone can get a broad sense of how these directors might be studied. Annotations should include a summary of the piece of writing in question, as well as remarks on its potential relevance.

**Essay proposal (Mar. 4), 15%**

At the midpoint of the term, students will submit a proposal for the topic and approach of their final essay (Three pages, including bibliography). The proposal should include a brief description of your major research questions or arguments, and roughly how you plan on executing them. It should also have a formatted bibliography.

**Final essay (due Apr. 22), 30%**

Your major assignment for the course will be an essay (8-10 pages) that further explores one or more of the directors from the course.

**Registrar-scheduled Final Examination: NO**

**Submission of Assignments:** Please submit all assignments electronically.

Please include your name and ID number on your take-home final.

It is your responsibility to keep a copy of each submitted assignment and to ensure that you submit the proper version (particularly in courses requiring electronic submission).

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recorded for lesson capture, assessment of student learning, and self-assessment of teaching practices.

**Policy for Late Assignments**

For late assignments, one-third of a letter grade will be subtracted from the assignment for each 24-hour period.

**Student Accommodations**

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for

students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/). Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>. Also see FAQs for Students: <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

### Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

### Grading & Department of Communication, Media and Film Grade Scale

Final grades are reported as letter grades. In this course, all components will be graded by letter. The following grade scale percentage equivalents are used in the Department. If letter grades are used for an assignment or other course component, the percentage equivalent in the final column will be used for calculating the final grade:

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A-	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%

1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

\* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

## Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <https://ucalgary.ca/ssc/resources/writing-support/436> . If you have questions about how to document sources, please consult your instructor or the Writing Centre (3<sup>rd</sup> Floor TFDL, <http://www.ucalgary.ca/ssc/writing-support>).

## Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as notesharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright ([www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf](http://www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf)) and requirements of the copyright act (<https://lawslois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic

versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

### **Academic Misconduct**

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

### **Research Ethics**

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

### **Deferrals of Course Work and Requests for Reappraisal**

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>

### **Student Support Services and Resources**

Please visit <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk.

For resources on D2L, visit <http://elearn.ucalgary.ca/desire2learn/home/students>. IT support is available at [itsupport@ucalgary.ca](mailto:itsupport@ucalgary.ca) or by calling 403-220.5555.

### **Contemporary Women Directors: Kelly Reichardt, Lynne Ramsay, Greta Gerwig**

Week 1, Jan. 12 + 14

Read: Priya Jaikumar, "Feminist and Non-Western Interrogations of Film Authorship"  
Girish Shambu, "Time's Up for the Male Canon"  
Andrew Sarris, "The Auteur Theory"

Screen: *First Cow* (Reichardt, 2019)

Week 2, Jan. 19 + 21

Read: David Trotter, "Lynne Ramsay's *Ratcatcher*: Toward a Theory of Haptic Narrative"  
Tina Kendall, "'The In-Between of Things': Intermediality in *Ratcatcher*"  
Annette Kuhn, "Thresholds: Film as Film and the Aesthetic Experience"

Screen: *Ratcatcher* (Ramsay, 1998)

Week 3, Jan. 26 + 28

Read: KR, "Processing Emergency" and "Shifting Realisms"  
I, "Indie Cinema Viewing Strategies"

Screen: *River of Grass* (Reichardt, 1994) and *Old Joy* (Reichardt, 2006)

Week 4, Feb. 2 + 4

Read: Sarah Artt, "Being Inside Her Silence: Silence and Performance in Lynne Ramsay's *Morvern Callar*"

Kristine Robbyn Chick, "Beyond the Margins: Lynne Ramsay's *Ratcatcher* & *Morvern Callar*"

Screen: *Morvern Callar* (Ramsay, 2002)

Week 5, Feb. 9 + 11

Read: KR, "Precarity: Wendy and Lucy"

I, "Indie Realism: Character Centered Narrative and Social Engagement"

Screen: *Wendy and Lucy* (Reichardt, 2006)

Feb. 16 + 18: TERM BREAK, NO CLASS

Week 6, Feb. 23 + 25

Read: Linda Williams, "Something Else besides a Mother"

Sarah Louise Smyth, "Postfeminism, Ambivalence, and the Mother in Lynne Ramsay's *We Need to Talk about Kevin*"

Screen: *We Need to Talk about Kevin* (Ramsay, 2011)

Week 7, Mar. 2 + 4

Read: James MacDowell, "Wes Anderson, Tone, and the Quirky Sensibility"

Geoff King, "Quirky Culture"

Screen: *Lady Bird* (Gerwig, 2017)

**\*\*essay proposal due Mar. 4\*\***

Week 8, Mar. 9 + 11

Read: Rachel Griffis, "Stories for 'Good Young Girls': Louisa May Alcott, Gender, and Realism"

Stephanie Foote, "Resentful 'Little Women': Gender and Class Feeling in Alcott"

Screen: *Little Women* (Gerwig, 2019) **\*\*please rent or purchase: no licensing rights in Canada\*\***

Mar. 16 + 18: SCMS, NO CLASS

Week 9, Mar. 23 + 25

Read: Fusco & Seymour, "Duration: Meek's Cutoff"

Mareike Herrmann, "The Work of Moving through Nature"

Screen: *Meek's Cutoff* (Reichardt, 2010)

Week 10, Mar. 30 + Apr. 1

Read: Sue Thornham, "Undoing Violent Masculinity..."

Raymond De Luca, "Dermatology as Screenology: The Films of Lynne Ramsay"

Screen: *You Were Never Really Here* (Ramsay, 2017)

Week 11, Apr. 6 + 8

Read: Fusco & Seymour, "Environment: Night Moves"

Jennifer Peterson & Greg Uhlin, eds., "In Focus: Film and Media Studies in the Anthropocene"

Screen: *Night Moves* (Reichardt, 2013)

Week 12, Apr. 13 + 15

Read: Claire Henry, "The Temporal Resistance of KR's Cinema"

Newman, "Games of Narrative Form: *Pulp Fiction* and Beyond"

Screen: *Certain Women* (Reichardt, 2016)

FINAL ESSAY DUE APRIL 22