

## **COURSE INFORMATION**

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CRW 110T, *Paris Protagonist: Lost in Translation*, Spring 2019

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Class Location: Kaletsch Classroom 6

Class Meeting Times: Wednesdays 1:00 – 3:45 pm

Office Hours and Location: Kaletsch Office 6, Tuesdays and Fridays, 8:30-11:30, and Wednesday mornings by appointment

## **COURSE DESCRIPTION**

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This creative writing course / film studies course creates the unique occasion to explore a mythical urban landscape which figuratively lives and breathes as a protagonist through film and literature. Throughout the semester students will be reading and writing short fiction, screening films, and working on video composition assignments inspired by this protagonist and the questions she poses. The 10-day travel component that underscores the course will mark the culmination of the student-*media-composer's* Parisian encounter, ushering them from the realm of critical reflection and exercise to intensive practice, from imagination through textual reading/screening to real-time observation and production. Site-driven writing/video production prompts and workshop-style events have

been designed to instill rigor in creative practice and depth in engagement with French urban culture. What forms does the Parisian protagonist assume as she endures through time with respect to her cultural and political history? What voices emerge from the space of her debris? What gets lost in translation from the street to the page and how can sustained attention to the five senses and craft of composition aide us in finding our way through this impasse of loss? How can the deepening of a student's cultural awareness help the City of Light avoid being subsumed by her own, distinctive, and almost irresistible, *charme fatal*?

## **RATIONALE**

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CRW110T counts towards fulfillment of the four-semester Academic Travel requirement and, with substantial work in video composition (as assessed by the FUS Committee on Film), can be considered towards completion of the Film Studies Minor. In the Core, CRW 110T fulfills one of two Intercultural Competency requirements.

## **COURSE GOALS**

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To demystify the craft of creative writing and encourage students to draw from their imagination and express themselves freely while practicing with working collaboratively and respecting formal guidelines.

To break down several elements of storytelling (narration, description, dialogue, tone, and voice) through targeted exercises that will prepare students for the composition of two short fiction works.

To learn how to think like a composer of text and video, to look beyond the obvious and to formalize a more original vision of French culture, informed by literary and film history.

To draw inspiration from French fiction, film, and from the living landscape of the French capital.

## **SPECIFIC LEARNING OUTCOMES**

Upon successful completion of this course, students should expect to be able to:

1. Demonstrate informed and scholarly reflection on the history of Paris and the city's importance in French literary culture and its impact on art, architecture, urban design, film, and literature.
2. Demonstrate ability to write originally about Paris, avoiding clichés and drawing inspiration via exposure to a global literary and cinematic tradition which zooms in on the cultural and social specificities of life in the French capital.
3. Produce a significant body of original creative work that experiments with multiple approaches to the topic of Paris Protagonist, building on and reacting to existing traditions.
4. Assimilate knowledge of topic-related French history, Film history, and Literatures, and present it in a class setting while working together as a collaborative team.

## **REQUIRED TEXTS, FILMS, AND MATERIALS**

The six titles below should be purchased from the FUS Bookstore. Additional photocopied material may be distributed in class or projected as a slide. In the event of an absence, please ask a classmate for their notes as course material will not necessarily be uploaded to Moodle. Learn to take notes that are meaningful to you and potentially valuable for life-long learning.

*Paris Peasant*, Louis Aragon.  
*Three Tales*, Gustave Flaubert.  
*The Age of Reason*, Jean-Paul Sartre.  
*The Flowers of Evil*, Charles Baudelaire.  
*Henry and June*, Anaïs Nin.  
*Paris Tales*, Helen Constantine.

Students will be required to screen ten films for this class. A digital library will provide access to these titles, uploaded where appropriate with English subtitles: *Le joli mai*, *La haine*, *À bout de souffle*, *Dernier tango à Paris*, *Cléo de 5 à 7*, *Diva*, *Bleu*, *Dreamers*, *La double vie de Veronique*, *Paris: Haussman Era to the Edges*.

In class, use of pen and paper is preferred to digital notetaking for reasons that I will elaborate on briefly during our first lesson. While I encourage students to embrace their own paths to learning, it should be noted that I consider it extremely counterproductive when students' telephones are allowed to become an impediment to group discussion or collective work of any kind. Students are encouraged to use whatever technology they prefer in this class but to maximize learning they must learn restrain, discipline, and always show focus and self-initiative. It is suggested that students invest in a durable notebook for CRW110T and, naturally, they are required to bring assigned reading materials to class and have writing instruments and paper on hand at all times for exercises, pop assessments, peer review. If a student feels strongly about using a laptop computer, tablet, or phone in class, I leave it to their maturity and discretion; they will take care that the use of technology, as a tool for learning, never interfere with their team engagement and group participation. If I comment that the technology seems to be distracting or disturbing others, students should consider this an invitation to use pen and paper instead, and to visibly redirect their attention away from their technology, attending courteously and collegially to the necessary interaction with human beings that any productive work meeting necessitates. Respect for your professor and classmates and the

enterprise of education is a very basic requirement and I state this here so that we may cultivate more complex skills during valuable class time. Because this class is typically populated by more than 20 students, students efforts to maintain professional discipline and contribute actively to discussion are considered essential. Your sustained positive attitude and constructive contributions will be recognized in my evaluation of your participation grade and work in general.

Your running Portfolio document should be saved on a USB memory stick (not a cloud, not a telephone, not a pc, not a tablets) which students will diligently bring to class for quick access to your writing. Students are expected to overcome their shyness and share their work publically, volunteering to project their writing or video compositions every week. Failure to produce new writing to share with the class will negatively impact your overall course grade.

## **ASSESSMENT OVERVIEW**

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35% Portfolio of a minimum of 14 Writing Exercises (7 on-campus and 7 on-site; or the equivalent number of hyperlinks to Video Compositions. The Portfolio will also gather all Reflective Reading and Screening Notes and, in its final form, include an Author's Preface.

The Portfolio must be uploaded to Moodle as a single Word document at Midterm (6 March before 12:00 pm) and Finals (30 April by 5:00 pm). Portfolios must include a title page and table of contents. Personalized feedback at Midterm will include evaluation by rubric and a one-on-one evaluation meeting in the hotel lobby with the professor in Paris. To prepare for this meeting students should be able indicate what challenges they have faced in their reading, screening, writing/video-making and a clear strategy for how to solve challenges they may have encountered. Students will be interviewed about their goals as a writer and how they think their time in Paris can be best serve them to achieve their creative objectives. Students will be asked about how they have made use of our course readings and screenings and class discussion in the service of both their core education and creative craft.

The Final Portfolio will also include an Author's Preface (3 pages minimum). The preface should function as a personal essay that looks back at all the work you have produced during the semester; as a means to reflect earnestly on your learning arc (where you started in Week 1 and what you achieved by Finals). The preface should comment on the most important themes you encountered in your readings and screenings, any "red threads" (reoccurring topics or themes) that emerged in your creative writing when looked at as a whole, and how you made the most of your time in Paris to deepen your experience as an author.

Please arrange all portfolio entries chronologically, including all writing exercises, hyperlinks, assigned homework and, of course, your two fully edited short fiction works and/or short films. You may also include images of any kind if appropriate to your portfolio objectives or design. Extra effort in producing polished presentation of a visually impressive portfolio, worthy of course archival inclusion for future record, will be recognized in your final grade.

Important: all writing exercises assigned for homework (creative or reflective) should be added to your portfolio on a week to week basis. Do not fall behind. As mentioned above, you must keep a current version of your portfolio on a USB memory drive. You should volunteer your sharing your work but, failing this, may be asked to read from your portfolio in class at any time and to project your text as an aide for class critique. As stated above, if you are not prepared to share your creative writing exercises for whatever reason this will negatively impact your participation grade.

It is acceptable to share work in progress if you cannot complete an exercise to your satisfaction on occasion. However, even when on site in Paris, rushed, sloppy, and unedited work is never considered acceptable. Students wishing to earn an A in this class will strive for excellence, satisfactory work means meeting all basic expectations outlined here. Again, bring your USB memory drive to all classes so we can ensure you are making satisfactory progress on your portfolio.

Also related to participation in class, you are expected to volunteer your insights, providing reading/screening reactions and constructive feedback to your classmates on both their critical reflections and creative work. You are expected to be alert and animated in class and, especially, on site in Paris. You are expected to honor your responsibilities as a university student and to show respect to your peers and your professor and visiting lecturers and city guides. Practice focused listening and constructive interaction. If you are tired or bored, your professional discipline becomes even more important.

The portfolio will gather your reflections based on the assigned readings and screenings. I would like your reading reflections to highlight specific passages from each reading that you find particularly provocative or interesting (an insight or question emerges which you subsequently explore in your reflections). When citing a film text please indicate the time marker of the sequence on which you have reflected so that it can be shared efficiently in class. I encourage you to seek out interesting angles on all the readings and screenings and to avoid generalities; to produce quality reflections that indicate depth of thought and intellectual effort. 500-600 words of polished reflective writing per weekly set of readings is the minimum you should aim for but it is always quality not quantity that counts most here.

### 35% Two Short Stories or Short Films

The first short story (5-6 pages max) or Film (5-6 minutes) should be ready to share by Midterm. Your story idea should be linked in some way to the course readings or to a writing prompt assigned as homework. You will be asked to explain this link and you are encouraged to add an epigraph under your story's title which cites from our course readings. Peer review is highly recommended but is not strictly required.

The second short story (also 5 pages max) and film should be peer reviewed. You will choose your own reviewer from among your classmates

and their name will appear on the draft that you turn in to me via Moodle no later than 1 April. If you fail to get your work peer reviewed and turned in to Moodle by 1 April, you will get only very limited written feedback from me on your second short story. This draft deadline is not flexible. In any event, even if you miss the draft deadline or cannot secure a completed peer review and edit by 1 April, to pass this course you must include a polished draft of your second short story in your Final Portfolio by 1 May. After Travel, you will be reading one of your two stories aloud to your classmates or screening one of your films for the purposes of open critique. I tend to prefer face-to-face feedback: take note of how your peers and I react to your work in your notebooks.

Both final works will be evaluated on **5 points** which will be more fully explained to you by your professor: quality/care, effort at originality and depth of study, form/fulfillment, mechanics/craft precision, and course relevance/"red thread". To best prepare for the critique questions I am likely to ask you, please think carefully about these criteria as they pertain to your work.

15% Small Group Presentation on Assigned Readings (to include follow-up discussion questions and/or hands-on activities – writing or video – related to the texts in question and themes of the class)

The group presentations should take **30 minutes**. The presentation form is open but the file outlining your presentation structure and follow up questions (or activity) must be uploaded by each presenter to the corresponding drop box on Moodle by 1 May. The file may be a PowerPoint or a PDF document for writing; active hyperlinks to Vimeo are preferred for video please). Think of the presentation as a mini lesson facilitated by a small creative team whose job it is to energize the class with their original insights and creative approach to follow up. Feel free to experiment here and to rethink what a presentation means given the group of student writers which form your intended audience. Make the presentation interesting to yourself and it will be more likely to succeed with your audience. Presentations will be evaluated on **5 points**: ability to engage critically with material, ability to communicate effectively with

audience and synthesize discussion points, course relevance, creativity, group effort.

### 15% In-Class Participation and On-Site Engagement

Students must **be attentive, active learners; willing contributors** with regard to all aspects of class discussion and in peer critiques. Please volunteer your observations and insights and strive to build a constructive, intelligent dialogue. On-Site Engagement means that students must maintain focus on their learning objectives for this class while in Paris: extra effort will be recognized. In Paris you will be assigned 7 writing/video prompts that you will be expected to informally peer review during our afternoon group meetings at the *Café de l'Industrie*; <https://cafedelindustrieparis.fr/en> Keeping in mind that there will be 25 students working in a café, it is your responsibility to **maintain focus** and productivity. You will have plenty of free time in Paris for casual conversation with your peers: tours and workshop meetings require **punctuality, dedication, discipline, and professionalism** as a minimum.

## **GRADING**

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### **Assignment Grades:**

A : 94-100	B+ : 88-89	C+ : 78-79	D+ : 68-69	F: 0-59
A- : 90-93	B : 84-87	C : 74-77	D : 64-67	
	B- : 80-83	C- : 70-73	D- : 60-63	

### **Final Grade:**

A : 4.0	B+ : 3.3	C+ : 2.3	D+ : 1.3	F: 0.0
A- : 3.7	B : 3.0	C : 2.0	D : 1.0	
	B- : 2.7	C- : 1.7	D- : 0.7	

## **POLICIES & REQUIREMENTS**

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Regular attendance is expected and required. **Only one absence is excused automatically.** For each subsequent absence, whatever the reason or excuse, the student's grade may be dropped. In the event of a fourth absence, the student may be pulled from Travel and receive a failing grade for the course. Documented health issues will be the only exception here and the professor reserves the right to pull a student from travel for poor attendance at his discretion if the student chooses not to document their illness by availing themselves to the guidance of the university nurse or healthcare support staff. The number of total absences allowed includes absences due to illness, barring exceptional circumstances which should be discussed confidentially with the professor, a campus health professional, or the Academic Dean. In cases of serious illness or a family emergency, promptly make an appointment to discuss your situation, and provide the professor with any relevant documentation.

With regard to minimum standards of conduct in the classroom, rude behavior such as checking social media or messaging will result in a lowering of your participation grade. If disruptive behavior persists after a warning there may be other more serious consequences. Students wishing to avoid conduct issues will remember to manage their phone/tablet/pc use and to take notes instead of doodles; practicing her, as elsewhere, with the craft of the language arts.

Respect for other students and the learning process is a priority in this course.

Disrespect of any kind will not be tolerated and students who are not able to conduct themselves properly while in Paris may be reported to the Dean or Judicial Board. If a student's conduct is considered severely disruptive s/he will be withdrawn from the class and, should this happen while in Paris, the student will be asked to return to Franklin at her/his own expense.

## **XI. ACADEMIC INTEGRITY**

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Please refer to Franklin's Statement on Cheating and Plagiarism in the Academic Catalog 2018-2020 for the full version (pp. 206-207), but, to summarize here: you are to do your own work. Behavior such as copying the work of others, using third-party services, or any other circumvention of doing

your own work are dishonest and not acceptable in this class or at this institution.

- For papers and presentations, this includes proper use of references and citations. Copying text without the use of quotations or paraphrasing the ideas of others without proper citations are both examples of plagiarism and thus unacceptable.
- For testing situations, this includes (unless otherwise indicated) the use of notes, cell phones, talking to others, or copying of the exam of others.

The first case of academic dishonesty will result in an automatic grade of a zero on the assignment and a report to the Dean. The second case will result in expulsion from the university.

## **COURSE SCHEDULE**

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**January 23**      Reading Syllabus and Taking Note of Professor's  
Expectations: How to Succeed in this Course  
Famous First Lines  
Practicing with Reading Reflections  
and Class Participation.  
In-Class Writing Assignment 1

Why is it important to share your insights as a student writer in this class?  
What makes a contribution to class discussion valuable? How should you take notes? Do you agree that notetaking with paper and pen is an important skill in 2018? Note: always feel free to disagree in this class but do speak respectfully when contributing contrasting ideas.

Sign up now for Small Group Presentations (5 students)

**January 30**      Constantine, 1-57;

DeJean, 1-143.

#### Small Group Presentation 1:

“Who would have guessed?” Writing Prompt 1 (be ready to read your work during today’s class. Always print out your work or bring a USB memory stick to class):

Describe a brief scene from a street that you know very well. Bring the street scene to life by using evocative language that shows us what life is like there (remember to show and not tell).

You will read your title after reading the description of the scene. The title will reveal the location of the scene. The scene itself should defy cultural stereotypes or preconceived expectations and, in this sense, provide a sense of suspense for your audience.

**February 7**

Constantine, 60-182;  
DeJean, 144-224.

#### Small Group Presentation 2

“I never would have known!” Writing Prompt 2:

Observe a person that you do not know and take detailed notes on what it is about this specific person that caught your eye. Describe her/him using you, the second person, not the third person as might come more naturally. Who is this person? Why does s/he intrigue you? What do you learn about this person through careful observation? Do your impressions/feelings about this person change as your observations evolve? Imagine a conversation in which you share your observations with the stranger that you have chosen to reflect on and address in your writing.

**February 14**

Hemingway  
*La haine*

*Paris: Haussman Era to the Edges*

Small Group Presentation 3

“Rant” Writing Prompt 3:

Have you ever wanted to express your outrage about something that you think many or most people don’t pay much attention to? Have you ever wanted to invent a character we aren’t likely to meet unless you introduce us to them in your writing? Here is your chance to write a monologue from the perspective of a character you would like to explore through his/her rant. Have fun with your use of language but don’t be offensive and always think about your intended audience.

**February 21**

*Baudelaire*

*Bleu*

*La double vie de Veronique*

Small Group Presentation 4

“Paris. A peculiar encounter as retold in three acts.”

Writing Prompt 4:

Create a micro two-person screenplay lasting no longer than 5 minutes in which you develop an arc (beginning, middle, and end). The setting could be Paris or Paris could be the name of one of your two characters. You are expected to practice with dialogue and the task implies that you can (1) tell a story concisely in two voices (2) keep commentary to a minimum by concentrating action.

Example for purposes of illustration:

**Act I**

Paris: I never asked to come here.

Parent: You were named after this city. Don't be daft, Paris. Look around you. There's history pouring out from between every cobblestone of this city. How can you not see it!

Paris: You never listen to me and I am too little to care about all the boring museums or cobblestones or whatever else you think I am supposed to be feeling. I have a right to feel bored, don't I papà? Well?

Parent: Sure, son, why not? And I have a right to remind you that your attitude is rubbish and that if you don't learn to appreciate the things that life gives you may grow up to be a very miserable person.

Paris: Thanks for the words of wisdom, papà. FYI, I am successfully resisting the urge to say something that will probably send you into one of your dark, downward spirals. I am no fan of misery either, just so we are perfectly clear.

Parent: Bad. Attitude.

Paris: Again. Papà. I never asked to come here.

**Act II** ... introduce crisis ... (suggestions)

**Act III** ... denouement ... (suggestions)

FIN

**February 27**

*Flaubert*

*Aragon*

À bout de souffle

Small Group Presentation 5

“*Savoir Faire* is Everywhere” Writing Prompt 5:

Imagine you just had a dream in which you spoke fluent French. Transcribe the French words and expressions you recollect from your dream, creating a free verse poem of at least 20 lines. If you never studied French, use the internet and check your work by asking someone who speaks/studies French for their help. Challenge yourself to create a listing of words and images that say something as a whole. Also, practice reading the French before you come to class as you may be filmed for archival purposes.

**March 6**

*Barthes*

Dreamers or Last Tango

Diva

Cléo de 5 à 7

## Small Group Presentation 6

### “Future Perfect” Writing Prompt 6:

Imagine you are an aspiring author or filmmaker about to embark on a 10-day visit to Paris. What will you do in your free time to work on your craft? Are there specific goals you have as a young writer in Paris that will help you make the most of your visit? What skills can you cultivate as a traveler even when you are not writing? Use the word *will* repetitively, if you wish. This exercise is not about style so much as content and earnest self-reflection. Identifying your needs and pledging what you intend to do to satisfy your needs generates a kind of contractual agreement with yourself. Writing down your objectives makes you accountable for your own learning engagement.

#### **March 11 (Monday) – 20 (Wednesday)**

Academic Travel to Paris

Exact on-campus meeting time for departure will be provided soon. Some details contained in this itinerary are still subject to change. Transfer to and from airports will be provided by bus. Meeting at Tamoil.

Don't forget your passport, Swiss permit, and contact the Office of Student Life if you have questions about visa requirements.

#### **Air France (1 suitcase, 23 kg max)**

11.03.2019	Milano Malpensa - Paris CDG	11.10 - 12.40
20.03.2019	Paris CDG - Milano Malpensa	17.05 - 18.35

While in Paris you will be provided with **RATP metro passes** valid for 8 days and a **museum access pass** valid for 4 consecutive days of your choosing. You are expected to visit at least 3 museums related to your goals and interests (as articulated in your Midterm Portfolio). Please take note of these visits in your Final Portfolio or include images from your visits as cover illustrations or chapter dividers (just two ideas; feel free to be more creative).

In Paris we will be staying at Les Jardins du Marais, 74 rue Amelot, 75011.  
The hotel's closest metro stop is Saint-Sébastien—Froissart (line 8).

Phone: [+33 1 40 21 20 00](tel:+33140212000)

Website: <http://www.lesjardinsdumarais.com>

Please also note my telephone number in case of emergency: +41 78 759 41 75

Our **5 morning tours** (2 hours, not including time on public transportation) have been scheduled for March 12, 13, 14, 15, and 16 at 10:00 am. You must be punctual when leaving from the hotel lobby with me at 9:15. If you oversleep and want to try to catch up with us (not always easy), feel free to message another before 10:00 but do not disturb the tour with messaging for any reason once the guide has begun his work. Do wear comfortable walking shoes and pack clothes appropriate for cold, wet weather!

Our **5 creative writing workshops** (2 hours) will take place at **Café de l'Industrie, 16 Rue Saint-Sabin, 75011**. A small budget will be made available for beverages or a small snack during these meetings. The tentative dates and times for the workshops are as follows: **March 12, 13, 14, 15, and 18: 4-6 pm**.

10-15 minute **individual meetings** will also be scheduled in the hotel lobby while in Paris so we can discuss your Portfolio progress. I would like to see all students one-to-one so you can “walk me through” your portfolio and we can discuss any challenges you are facing. 24 students is a large group for a creative writing class and I'll need your cooperation here in order to better guide you. It is your responsibility to make an appointment to meet with me in the Hotel Lobby on Sunday, 17 March, between 10-12 pm; or Monday morning, 18 March, between 10-12 pm. If you have a strong preference for a meeting time or date, sign up early!

You will be invited to **two group meals**: a welcome dinner on the first night, **Monday, 11 March** (usually at 7:30 pm at Café de l'Industrie,

walking distance from the hotel; meet in the Hotel Lobby at 7:15 pm) and a farewell dinner on **Tuesday, 21 March** (TBA). If you have dietary restrictions or food allergies, please let me know via e-mail so I have a digital record to refer back to. You are not required to attend these meals but please let me know asap if you will not be joining us for whatever reason.

While in Paris I will ask you to produce **7 short creative works** (250-300 words) that capture your unique experience of the city. The 6 “sketches” can be written in any order but you must have new work based on these prompts to be shared with a peer reviewer during our workshops at the Café de l’Industrie. It is your responsibility to schedule your work accordingly. As these are one-word prompts, they are very open to interpretation but they also intentionally loop back to earlier prompts or titles we’ve been discussing. Hopefully this will help you to hone in on specific skills you have identified, or goals you want to target. Here are the seven prompts to be executed during Travel (they are open to various interpretations and should be tailored to your own interests and experiences):

1. **“Paris Tale”**
2. **“Paris Industriel”**
3. **“Parisian Street Scene”**
4. **“Paris Peasant”**
5. **“Flowers of Evil”**
6. **A Moveable Feast**
7. **A Lover’s Discourse**

You must carry identification documents and your SWICA insurance card with you at all times in Paris. Photocopies also work and may be preferable if you are worried about theft or loss. Please do, at all times, operate under the principle that Paris is a big city and that petty crime such as pickpocketing is not uncommon (especially on public transportation). Use the hotel safe in your room and, in the event

something goes missing, report it to the Hotel Staff and ask them for help with contacting the authorities to make an official report.

Should you feel unwell while you are in Paris, please inform me either by phone, Messenger, Whatsapp, or by leaving a note for me at the Front Desk. There is a Pharmacy very close to the hotel. English-speaking doctors are available 24 hours a day and will come to the hotel. SOS Médecins has been solicited on this travel almost every year for the ten years I've traveled with FUS students to Paris. Make sure you ask for an English-speaking doctor: +33 1 47 07 77 77

**March 27**

Sartre

Le joli mai

“Paris Protagonist” Final Writing Prompt  
(Two Options):

The first option is to write a letter, dated 29 March 2027, from your future self to your current self. The letter should reflect thoughtfully on how you remember your experience as a student writer in Paris and how your memory of the Paris Protagonist course in 2017 has remained relevant to your life (personal and/or professional) in the future.

The second option is to imagine you are a magician capable of conjuring the spirit of Paris, not as a city but as a person. Bring that person to life through your authorship so that we can glimpse what Paris Protagonist looks like, framed by the lens of your reading, writing, and informed on-site observations.

**April 3**

Henry and June

Portfolio Review by Professor

Peer Review of Work in Progress

Schedule Final Student Readings  
(absolutely no rescheduling possible after  
today)

Our last four classes and the time slot reserved for our class during Finals Week will be dedicated mostly to student readings of one of the two short fiction works or video productions to be included in your Final Portfolio.

Students can choose which of the two short fiction works or films they would like to be critiqued by the class

Please time yourself and excerpt your work accordingly so that your reading presentation / projection presentation falls within the 15-20 minutes you have to show off your most polished and interesting work.

<b>April 10</b>	University Day Events (LAC) / Class Cancelled
<b>April 17</b>	6 Student Readings / Class Critique
<b>April 24</b>	6 Student Readings / Class Critique
<b>May 1</b>	6 Student Readings / Class Critique
<b>May 9 (1:30-3:30pm)</b>	7 Student Readings / Professor's Salute