
PRODUCT'N, TRANSLAT'N, CREAT'N, PUBLICAT'N in Fall 2018 (CL3020)

Course Code	CL3020	Professor(s)	Russell Williams
Prerequisites	None	Office Number	G-108
Class Schedule	MR: 15:20-16:40 in G-L22	Office Hours	Monday, Thursday, 10h30-11h30 or by appointment
Credits	4	Email	rwilliams@aup.edu
Semester	Fall 2018	Office Tel. Ext.	

Course Description

This course proposes a theoretical and practical engagement with, and rigorous critique of, the contemporary culture industry. Activity throughout the semester will be centred on the production of a collaborative project which explores, analyses and dissects the Parisian cultural landscape. The exact form and nature of this project will be brainstormed and agreed on collectively in opening class meetings, but it will welcome a full range of thoughtful and critical responses – audio, visual, digital and written. Students will collaborate on producing engaging criticism: from previews to reviews; from opinion pieces and translations to features, interviews and creative pieces. Editorial will be guided by student interests, but participants will be actively encouraged to think and produce outside their comfort zones.

The objects of criticism will be discussed in regular project meetings: from new books to performed plays; from gallery exhibitions to performance art; from rock music to performance art and experimental noise. Everything is possible. The course will also consider broader professional engagement with the world of culture through writing: pitches, funding applications, CVs and personal statements. The regular practical criticism assignments undertaken by students will be inspired by extra-curricular visits (which may incur small expenses) and course participants will be expected to think critically about their reading and cultural engagement in Paris.

The practical dimension of the course will be reinforced by discussion of a range of key theoretical texts that have proved influential for cultural criticism today. These may include works by Walter Benjamin, Theodore Adorno, Roland Barthes, Raymond Williams, Michel Foucault, Guy Debord, Pierre Bourdieu, Rita Felski and others. It will also examine contemporary criticism published within the mainstream and alternative spheres during the duration of the course and, depending on availability, feature contributions from critics and culture industry professionals active in Paris today.

Course Learning Outcomes

Students who complete this course successfully will show awareness of different definitions of “culture” and of writing in different modes within the culture industry.

They will have thought critically and creatively about the field of cultural production.

Students will have demonstrated skills in editing, copy-editing and other aspects of professional text production.

They will have worked individually and in groups to tight and inflexible deadlines

General Education

Course Outline

COURSE OUTLINE: [To be revised/updated following initial discussions with class]

[Class visits to be scheduled:

Seb Emina, *The Happy Reader*

Adam Biles, Shakespeare and Company

Ian Svenonious, The Make-up, Chain and the Gang – TBC

Thomas Chatteron Williams, *New York Times*

Mark Polizotti, editor and translator]

Week commencing	Monday Class	Thursday Class
10/9	Introduction	Project workshop. What is our project going to look like?
17/9	‘What is Culture?’/T.S. Eliot	Project workshop. First assignments

24/9	Benjamin	Ian Svenonious - TBC
1/10	Project workshop	Barthes
8/10	Project workshop	Bourdieu
15/10	Project workshop	Mark Polizotti - TBC
22/10	Mid-term assignment	Debord
29/10	Adam Biles - TBC	Fall Break
5/11	Project workshop	Goldsmith/Lethem
12/11	Uncreative writing lab?	Seb Emina - TBC
19/11	Project workshop	Raymond Williams
26/11	Project workshop	Simon Frith
3/12	Project workshop	Thomas Chatterton Williams - TBC
10/12	Felski/Macé	TBC – Translation?
17/12	Exam	

Textbooks

This course doesn't have any textbook.

Attendance Policy

Attendance is mandatory, particularly since this class involves a great deal of collaborative work. If you know you must miss a class, please send me a note at rwilliams@aup.edu.

Any student who has more than four absences in the course of a semester risks receiving a grade of F in the course.

Lateness to class constitutes absence. Entry will be refused to a student who is persistently late.

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Students are assessed on the basis of four grades:

Participation, 20%(attendance, participation, preparation, work presentation, care with deadlines)

Regular written exercises, 10%

Portfolio (see below), 40%

Midterm examination, 15%

Final examination, 15%

[NB – this will be reviewed depending on the nature of the collaborative project agreed on] The **portfolio** should be assembled in print form (and also submitted via email) and contain:

One feature article (around 1,500 words)

Three reviews (500-800 words)

One interview (around 1,500 words)

An additional piece of fiction/poetry/opinion/critical writing/original translation into English (to be discussed, around 1,000 words)

Two pitches (for the feature article and the interview)

A Curriculum Vitae

A personal statement

Initial deadlines for portfolio work occur throughout the semester

The Department of English and Comparative Literature has established the following grading guidelines to evaluate the student's progress in writing:

A= Clearly planned and developed, with original ideas and excellent written expression;

B= Well organized, with strong potential;

C= Adequate, with reasonably sound command of style and grammar;

D= Confused in style, with errors of various kinds;

F= Unsatisfactory, with no evidence of effort to improve.

Note: A *plus* or *minus* may follow these letter grades at the instructor's discretion.

Other

Remember that AUP's Academic Resource Centre (ARC) and Writing Lab can assist you in your writing. The Writing Lab's online site is the place to go for information on writing research papers, using and citing sources, creating bibliographies in MLA format, etc. You can also make an appointment to get help with your writing from a Writing Lab tutor. The AUP librarians will also be happy to help you in your research.

Visit the Library online at: <http://library.aup.fr/>. It is located at 9 Rue de Monttessuy.