1. **Title of the module**

FREN5002 (FR5002) – Encore! Music and Society in Modern French Culture

1. **Division or partner institution which will be responsible for management of the module**

Arts and Humanities (Modern Languages and Linguistics)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

15 Credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

Prerequisite: FR330 or FR300 or demonstrable equivalent French language proficiency.

1. **The course(s) of study to which the module contributes**

Optional for BA French (Single and Joint Honours).

Also available as a wild module.

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Demonstrate a nuanced awareness of key aspects of French (and in some instances Belgian) culture, history and society in relation to music as a cultural product, and a critical understanding of the ways in which this has developed across the decades;

8.2 Demonstrate critical understanding of French society from the eighteenth century to the present in relation to music as well as music production, dissemination, consumption, and representation;

8.3 Apply concepts and principles derived from the analysis of musical products to achieve a critical understanding of French and Belgian social, political and cultural history;

8.4 Demonstrate the ability to closely read lyrics, critically evaluate textual sources, and analytically evaluate their limitations;

8.5 Demonstrate awareness of the importance of music in processes of inculturation, acculturation and the dissemination of socio-political ideas.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Analyse primary materials as appropriate, using up-to-date theoretical frameworks and relating works to the relevant socio-historical context;

9.2 Use a range of established techniques to carry out independent analysis and research on cultural products and present their findings;

9.3 Demonstrate critical thinking skills;

9.4 Undertake independent research in the library, using appropriate academic databases online;

9.5 Synthesise and critically evaluate information from a number of sources, deploying key techniques from the discipline.

1. **A synopsis of the curriculum**

This module introduces students to key concepts in the analysis of musical products such as opera, traditional songs, pop and counter-culture songs. It will also introduce students to the use of music in literature in France from the eighteenth century to the present. It will do so by considering a selection of relevant cultural products from a variety of sources, such as eighteenth- and nineteenth-century opera (e.g. Jean-Philippe Rameau; Georges Bizet), literature on music (e.g. Balzac’s ‘Sarrasine’), major French and Belgian twentieth-century chanson artists (e.g. Edith Piaf, Jacques Brel, Georges Brassens) and contemporary singers and rappers (e.g. Stromae, Baloji, Damso).

The module will use musical products as a point of access to understand French and in some cases Belgian culture and history and analyses how these mirror, criticise and try to change French social, cultural and political beliefs. A recurring theme will be how French and francophone music mirrors and interrogates the relationship of Europe with other cultures, notably through the lens of colonialism and its aftermaths. Gender and class will also recur as themes. Special attention will be given throughout the module to the textual and literary aspect of musical products, focusing on close readings of libretti and lyrics.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Balzac, H de. (1831) ‘*Sarrasine*’ (any edition; freely available online).

Cordier, A. (2014). *Post-War French Popular Music: Cultural Identity and the Brel-Brassens-Ferré Myth*. Farnham: Ashgate.

Durand, A-P. (2002). *Black, Blanc, Beur: Rap Music and Hip-Hop Culture in the Francophone World: Rap Music and Hip Hop in the Francophone World*. Lanham: Scarecrow Press.

Gerhard, A. (1998). *The Urbanization of Opera: Theater in Paris in the Nineteenth Century*, trans. by Mary Whittall. Chicago: University of Chicago Press.

Haworth, R. (2018). ‘French chanson: Etat présent’. *French Studies* 72.1, 87-96.

Lacombe, H. (1997). *Les Voies de l'opéra français au XIXe siècle*. Paris: Fayard.

Lebrun, B. (2009). *Protest Music in France: Production, Identity and Audiences*. Farnham: Ashgate.

Starobinski, J.(2006). *L’Invention de la liberté 1700-1789*. Paris: Gallimard.

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

1. **Assessment methods**
   1. Main assessment methods

* Creative response and reflection (500 words) – 20%
* Essay Plan (500 words) – 20%
* Essay (2,000 words) – 60%

13.2 Reassessment methods

* Reassessment Instrument: 100% Coursework

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lecture | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| Creative response and reflection | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay Plan |  |  |  |  |  |  |  |  |  |  |
| Essay | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The content of the module incorporates internationalisation, as it is focused on the study of music and literature from France and Belgium – music that, in many cases, alludes to or refers to cultures from other parts of the world. Several of the genres we will examine (e.g. opera, rap) are international in their nature. The module thereby situates French and francophone music and literature in an international context. Internationalisation is incorporated into the assessment methods of this module, as students have the option to be assessed through French or English for each assessment element.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 26/02/2021 | Minor (ECA) | 2021/22 | 13-14 | No |
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