1. **Title of the module**

FREN6210 (FR621) – Sister Arts: Writing and Visual Culture in Modern France

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

Arts and Humanities (MLL)

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

Level 6

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: FREN6480 – French Upper Intermediate B2, or FREN6520 – French Intermediate B1-B2 (Intensive)

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

Optional for BA French (Single and Joint Honours); BA French Studies (Single and Joint Honours)

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

8.1 Demonstrate a systematic appreciation of the differences and similarities between the manner in which French writers of the late eighteenth and nineteenth centuries seek to populate their texts with works of art, particularly paintings, through discussion of texts by Denis Diderot, Honoré de Balzac, Charles Baudelaire, Emile Zola and Marcel Proust;

8.2 Demonstrate a coherent understanding of the literary guises in which works of art, particularly, paintings, can be made to appear;

8.3 Demonstrate their critical understanding of a particular and vivid form of the relationship between fictional text and ‘world’;

8.4 Demonstrate their critical appreciation for some of the ways in which the literary and the non-literary intersect;

8.5 Demonstrate a professional ability to analyse and describe fictional narratives, particularly those containing descriptions of works of art;

8.6 Demonstrate their ability to read confidently in French.

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

9.1 Participate in discussion making their own critical, reflective contributions to the discussion and listening to and respecting the contributions of others;

9.2 Communicate confidently and effectively, and work as part of a team;

9.3 Write professional, well-constructed essays, developing sustained arguments, and supported by textual evidence;

9.4 Give finely honed presentations and run seminars confidently and independently;

9.5 Reflect on their own learning, plan their use of time, and identify appropriate directions for further study;

9.6 Synthesise and critically evaluate information from a number of sources;

9.7 Make extensive use of information technology.

1. **A synopsis of the curriculum**

The mutual influence of the visual arts and literature is both a major theme of French culture and an important area of current academic research. The eighteenth-century ‘philosophe’ Denis Diderot (1713–1784) was the first major French author to write at length about painting, and he bequeathed to later writers such as Charles Baudelaire (1821–1867) a new literary genre, the ‘salon’. This module explores how visual and textual materials (including paintings, photographs, novels, poems and essays) interact across a range of historical periods and artistic movements in modern France, enriching students’ understanding of both the visual arts and literature.

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

Balzac, H. de. (2005). *Le Chef d’œuvre inconnu*. Paris: Gallimard.

Baudelaire, C. (2010). *‘Le Peintre de la vie moderne*’. Paris: Fayard.

Diderot, D. (2008). *Salon de 1767*. Paris: Hermann.

Proust, M. (2003). *Marcel Proust, A la recherche du temps perdu*. Paris: Gallimard (Extracts to be provided).

Zola, E. (2006). *L’Œuvre*. 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

* Essay Plan (500 words) – 20%
* Essay (2,750 words) – 60%
* Screencast/Presentation – 20%

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 | 8.6 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 | 9.7 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Essay Plan | **x** | **x** | **x** | **x** | **x** | **x** |  |  | **x** |  | **x** | **x** | **x** |
| Essay | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** |
| Screencast/Presentation | **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**

This module enhances students' learning in respect of internationalisation by allowing them to engage with a corpus of non-UK (French) texts and visual artworks, allowing them to gain insights into a non-UK culture's thinking and practice/range of practices in the literary and artistic spheres. Moreover, the primary texts have an international impact in themselves.

**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.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 12/12/19 | Minor | September 2020 | 1, 10 | No |
| 21/07/2021 | Minor (ECA) | 2021/22 | 13-14 | No |