1. **Title of the module**

CPLT6550 (CP655) – Don Juan and Casanova: The Seducer in Literature and Film

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

School of European Culture and Languages

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**

None

1. **The programmes of study to which the module contributes**

Optional for BA Comparative Literature (Single and Joint Honours); BA World Literature (Single 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 Analyse critically a selection of representations of Don Juan and Casanova as archetypes of the male seducer in literature, music, and film;

8.2 Demonstrate a systematic understanding of the gender-historical and wider philosophical questions that are at stake in such representations;

8.3 Demonstrate detailed understanding of what motivates the creation of these archetypes, such as the projection of male/female anxieties concerning sexuality or conflicting relations between individual and society;

8.4 Engage at an advanced critical level with the literary texts, music, and films discussed through close interpretations of these works;

8.5 Demonstrate systematic knowledge of key theoretical concepts relevant to the study of Don Juan and Casanova;

8.6 Demonstrate a systematic and critical understanding of recent criticism relating to texts, films and music studied on the module.

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

9.1 Demonstrate confident communication skills using a variety of methods;

9.2 Demonstrate refined written communication skills, including the structuring of an original argument;

9.3 Demonstrate the ability to read closely and critically, and to apply a range of critical terms to literary texts; as well as film and music;

9.4 Engage critically and systematically with recent criticism;

9.5 Demonstrate the ability to undertake the comparative analysis of literature and other media, and to appreciate both the complexities and limitations of this approach to literary study.

1. **A synopsis of the curriculum**

Don Juan and Casanova are archetypes of the male seducer who, in the Western European tradition, stand for different interpretations of excessive passion. Don Juan hunts for virgins, nuns, and other women who are difficult to get (in that they belong to other men). Casanova, in turn, was attracted to the easy accessibility of moments of intense pleasure, which, although within potential reach to all, only few knew how to enjoy.

In this module we shall chart the metamorphoses of these two almost mythical figures since their emergence in seventeenth-century Spain and eighteenth-century Italy to explore the relationship between literature, music, film, and the erotic within different cultural and historical contexts. In our close analyses of plays, novellas, opera, and film, we will engage with the works of Freud and Jung, and we will consider gender as both a structure of power and, for Casanova, as a potentially fluid construct. More broadly, we will consider the historical, social and political contexts that frame various incarnations of Don Juan and Casanova, and we will use these central figures to answer important questions about the depiction of society, religion, sexuality, and morality.

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

Any edition:

Albert Camus: *The Myth of Sisyphus*

Giacomo Casanova: *History of my Life* (extracts)

Federico Fellini, *Fellini’s Casanova*

Molière: *Don Juan*

Tirso de Molina: *The Trickster of Seville and the Stone Guest*

Alexander Pushkin: *The Stone Guest*

Arthur Schnitzler: *Casanova’s Homecoming*

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

1. **Assessment methods**
	1. Main assessment methods
* Presentation (20 minutes) – 20%
* Essay (3,000 words) – 80%

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)***

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **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 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |  | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| Presentation | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Essay | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |  | **x** |

1. **Inclusive module design**

The School 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 module discusses literature from Britain, Germany, France, and other countries around the globe. In addition to introducing UK students to literature from these regions, overseas students will be encouraged to share their knowledge with the group. Although mostly taught in translation issues concerning the original version of the texts consulted will be addressed.

**FACULTIES SUPPORT OFFICE 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) |
| 10/01/20 | Minor | September 2020 | 1, 8, 10, 11, 14 | No |
|  |  |  |  |  |

|  |
| --- |
| Revised FSO Feb 2020 |