



COURSE DATA

DATA SUBJECT

Code: 35716
Name: Literature and audiovisual arts in the French language
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1008 - Degree in Modern Languages and Literatures	Facultat de Filologia, Traducció i Comunicació	3	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1008 - Degree in Modern Languages and Literatures	Literature studies in language B (CO French)	ELECTIVES

COORDINATION

CORTIJO TALAVERA ADELA

SUMMARY

The subject "Literature in French Language and Audiovisual Arts" aims to cover, in the students' education, the space of intertextual and interdisciplinary creativity. The course thus proposes an approach to French-language literature and culture (especially contemporary) as a medium and setting for various interactions and artistic expressions related to the audiovisual arts (film, documentaries).

The course aims to provide a synthetic overview of the most relevant issues that have existed between cinema and literature since the early days of film.

The course has a theoretical-practical orientation and an active methodology: it aims to train students in the use of basic concepts and tools for literary and cinematic comparative commentary and analysis.

The course is taught in French, and the texts are studied in their original version. French will also be the language of communication among students in class, as well as the language used for written expression.

The course dossier will be available in the virtual classroom resources, where students will find all the necessary materials for the proper development of the course throughout the semester. Since these documents are available in digital format on the virtual platform, students will be able to download and print them from their own personal computers. This platform will be progressively enriched with the contributions of the instructor.



PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

The course "Literature in French Language and Audiovisual Arts" offers an in-depth development of the competencies acquired in the subjects "Introduction to Literary Texts in French," "Literature and Culture in French (1/2/3)," "Narrative Studies in French," and "Theatre and Performing Arts Studies in French." Owing to its multidisciplinary and comparative orientation, this course holds particular significance in the academic training of students, as it fosters the convergence of diverse fields of knowledge..

COMPETENCES / LEARNING OUTCOMES

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Analyse the relationship between foreign-language literary texts and performing or audiovisual arts.

Apply currents and methodologies of literary theory and criticism to the field of literary studies in a foreign language.

Apply information and communication technologies and computer tools to modern languages and literatures.

Apply quality criteria to work in the field of modern languages and literatures.

Describe and analyse phenomena related to cultural diversity.

Identify research issues and themes and evaluate their relevance in the area of study.

Know and apply the techniques and methods of analysis of literary texts in a foreign language.

Know the grammar and develop communicative competences in (a) foreign language(s).

Locate, manage and synthesise bibliographic information on various media in the area of modern languages and literatures.

Show ethical commitment in the field of language studies as regards gender equality, equal opportunities, the values of the culture of peace and democratic values and environmental and sustainability issues, and have an understanding and appreciation of linguistic diversity and multiculturalism.

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Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.

Work as a team in the environment of modern languages and literatures.

DESCRIPTION OF CONTENTS

Introduction: Literature and Cinema. Mutual Implications, Intermedial Questions.

- I.1. Origins of cinema (France)
- I.2. The film industry versus the avant-gardes
- I.3. Avant-garde cinema
- I.4. Cultural context after the Second World War, the cinema of the Nouvelle Vague

II. Cinematic Influences on Contemporary Literature

- II.1. Cinema and the new narrative. Nouvelle Vague and Nouveau Roman
- II.2. The importance of the image in writing
- II.3. Literary genres influenced by cinema: noir and science fiction
- II.4. The modern novel. Nouveau Roman ¿ Nouvelle Vague

III. Nouvelle Vague:

- III.1. Influences of French cinema on the Nouvelle Vague
- III.2. Alain Resnais.
- III.3. Alain Robbe-Grillet
- III.4. Marguerite Duras
- III.5. Agnès Varda
- III.6. Jacques Demy
- III.7. Louis Malle
- III.8. François Truffaut
- III.9. Jean-Luc Godard
- III.10. Claude Chabrol
- III.11. Éric Rohmer

These contents will be reflected in the following **learning outcomes**:

1. To possess and understand knowledge in the French area of linguistic, literary, and cultural studies.
2. Ability to work in a team and interpersonal relationship skills.
3. Ability for individual work, autonomous learning, and time planning and management.
4. To produce and understand oral and written texts in a foreign language.
5. To be familiar with the literature(s) and artistic languages in a foreign language and to understand their texts.
6. To know the history and culture of the countries of the studied language and literature, and to apply this



knowledge to the study of the language, literature, and related artistic disciplines.

7.To know and apply techniques and methods for analyzing literary and artistic texts in a foreign language.

8.To be able to structure a comparative paper in a coherent and personal manner. This orientation is aimed at preparing the student for the final degree project.

9.To develop the student's creative, artistic, and performative capacity through group interaction.

10. To know and understand, from the specific field of the degree, the inequalities based on sex and gender in society; to integrate the different needs and preferences based on sex and gender into the design of solutions and problem-solving.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Seminar	15,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	25,00
Independent study and work	20,00
Preparation of lessons	10,00
Preparation for assessment activities	35,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

On-site activities

The in-person teaching will follow the following methodologies:

Methodology 1 (Lecture). Lectures in the initial theoretical group, mainly focused on the general explanation of the subject, as well as the necessary methodological notes in the classes.

Methodology 2 (Resolution of theoretical-practical problems). Autonomous activities during laboratory classes, in which the theories and techniques explained in the lectures are put into practice through assessable exercises.

Methodology 3 (Classroom presentations work). Development in successive stages of the process corresponding to the practical work.



Off-site activities

Students will carry out the following non-face-to-face activities:

Activity 1 (Preparation of individual assignments). Work focused on the development of a project, involves integrating the knowledge acquired and applying it autonomously in the practical field, facing problems and finding their own solutions, which prepares them for training oriented towards professional development.

Activity 2 (Study and autonomous work) means that students dedicate time outside the classroom to assimilate the theoretical contents and put them into practice, through reading the recommended bibliography, preparing outlines, and consulting materials proposed by the lecturer.

This course is part of the educational innovation project Code 3320651 ¿Promoting a gender perspective in university teaching. Co-teaching and collaborative learning for equality¿ and follows the activities approved by the Permanent Training and Educational Innovation Service (SFPIE), among which the following stand out:

Implement proactive teaching methodologies within the team, which encourage student motivation towards learning from a gender perspective.

Create curricular resources from a gender perspective.

This course especially takes into account the following Sustainable Development Goals: SDG 4, Quality Education. Target 7, for students to acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, 14 the promotion of a culture of peace and non-violence, global citizenship and the appreciation of cultural diversity, and the contribution to a culture of sustainable development.

SDG 5, Gender Equality. Target 1, end all forms of discrimination against all women and girls everywhere in the world.

EVALUATION

The general grading system will follow the regulations of the Universitat de València approved by the Governing Council on May 30, 2017. ACGUV 108/2017

Assessment in the First Exam Session

Assessment in the first examination session will be carried out as follows:

-Final written exam (40%): Assessment of theoretical knowledge based on the syllabus. It is recoverable in the second examination session.

-Assessment of audiovisual analysis learning (50%): It is recoverable in the second examination session.

-Assessment of attitude and participation in class dynamics (10%): It is not recoverable in the second examination session.

Assessment in the second examination session

Assessment in the second examination session will be carried out as follows:

-Final written exam (40%): Assessment of theoretical knowledge based on the syllabus. It is recoverable in the second examination session.

-Assessment of audiovisual analysis learning (50%): It is recoverable in the second



examination session.

-Assessment of attitude and participation in class dynamics (10%): It is not recoverable in the second examination session.

Both in the exam and in any other tests, exercises, or written assignments, correct spelling and grammar will be required of the appropriate level of French for the third year of the Degree.

If plagiarism is detected in any assessment task, it may be graded with a numerical score of zero, regardless of any disciplinary procedure that may be initiated and, if applicable, any sanction in accordance with current legislation.

Intellectual honesty is vital in academic communities and for the fair assessment of student work. All assignments submitted in this course must be original. Assignments involving fraudulent collaboration or the use of artificial intelligence tools (such as ChatGPT or others) will not be accepted, except when their use is part of the course content and is authorized by the teaching staff.

REFERENCES

Basic referencies

- Chevrel, Y., *La littérature comparée*, Paris, PUF, 2009.
- Dumont, R., *De l'écrit à l'écran. Réflexions sur l'adaptation cinématographique. Recherches, applications et propositions*, Paris, L'Harmattan, 2007.
- Durvy, C., *Les réécritures*, Paris, Ellipses, 2001.
- Fauchereau, S., *Les avants-gardes du XXe siècle, arts et littérature 1905-1930*, Paris, Flammarion, 2010.
- Gaudréault, A., *Du littéraire au filmique: système du récit; préf. de Paul Ricoeur*, Paris, Armand Colin, 1999.
- Goldberg, R., *La Performance du futurisme à nos jours*, Paris, Thames & Hudson, 2006. Traduit de l'américain par Christian-Martin Diebold.
- Ormesson, J. d', *Une autre histoire de la littérature française*, Paris, Gallimard, 2005.
- Popper, F., *Art, action et participation. L'artiste et la créativité*, Paris, Klincksieck, 2007.
- Vanoye, F., *L'adaptation littéraire au cinéma*, Paris, Armand Colin, 2011.

Complementary referencies

- ¿ Aumont, J.; Bergal, A.; Marie, M. y Vernet, M., *Estética del cine. Espacio fílmico, montaje, narración, lenguaje*. Barcelona-Buenos Aires-México, Paidós Comunicación, 1983.
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- ¿ Bonhomme, B., *Claude Simon, l'écriture cinématographique*, 2005.
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- ¿ Hernández, J., Cine y literatura: la metáfora visual, 2005.
- ¿ Kracauer, S., Teoría del cine. La redención de la realidad física. Paidós Estética, 1989.
- ¿ Martín, A., "Cine y literatura: Cómo un escritor ve cambiada su obra en guión", págs. 37-48. Cine y literatura. Relación y posibilidades didácticas, de Gemma Pujals y Celia Romea (coord.). Cuadernos de Educación. Ed. ICE / Horsori. Universidad de Barcelona, 2001.
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- ¿ Salvador Marañón, A., Cine, literatura e historia: novela y cine: recursos para la aproximación a la historia contemporánea, 1997.
- ¿ Sánchez Noriega, José Luis, De la literatura al cine: Teoría y análisis de la adaptación; Prólogo de Jorge Urrutia, Barcelona, Paidós, 2000.
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