Didactic material type 2

## Subject course (content-and-language-integrated)

Subject course of French culture and literature taught in French for Dutch students of French linguistics and literature (third-year BA and/or MA, proficiency level in French: C1), and a few international exchange students.

# Modernism – key aspects and contextual diversity

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## Plurilingual learning scenario:

Students must present and explain common features and national diversities of modernism during a multilingual student conference.

## Plurilingual strategies used:

This course is an integrated plurilingual course, making use of Dutch (local students’ L1), French (L2 and the language of the course, at C1 level), and English (L3) + additional L1s of international students (German, Spanish, Italian, Portuguese, … which can also be a second foreign language that Dutch-speaking students are learning in addition to French)

Plurilingual strategies used:

* Receptive intercomprehension;
* Cross-linguistic comparison and multilingual terminology;
* Language alternation and translanguaging;
* Integrated plurilingual approach using a plurilingual scenario and cross-linguistic mediation.

## Expected learning outcomes:

Designing and teaching a course such as the one presented implies the following knowledge, attitudes and skills according to the APATCHE Descriptive scale, at a strong or leading level:

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| **Knowledge** |
| 1.2 | *I fully understand* all aspects and components of the learning and teaching methodology of the latest CEFR and *I fully understand* what plurilingual approaches to language learning and teaching entail in higher education. *In addition*, *I understand my own role* in adopting plurilingual approaches in my teaching. |
| 1.3 | *I fully understand* the strategies needed for plurilingual, pluricultural teaching and I can relate them to the learning methodology of the CEFR and the opportunities offered by CLIL, CALL and COIL. *In addition*, *I understand my own role* in adopting plurilingual strategies in my teaching. |
| 1.4 | *I fully understand* the importance and all aspects of plurilingual, pluricultural approaches to internationalisation in HE. *In addition*, *I understand my own role* in my international classrooms. |
| 1.5 | *I fully understand* the importance of plurilingual, pluricultural science development, terminology and communication of scientific knowledge, including its importance in the context of diversity and inclusion, internationalisation, as well as societal impact. *In addition, I understand my own role* in making my scientific teaching and/or communication plurilingual and pluricultural. |
| **Attitudes** **and values** |
| 2.1 | I fully understand all aspects related to the need for plurilingual pluricultural approaches in higher education. In addition, I understand my own role regarding the potential impact of such approaches on students and society, and I can see my own pedagogical practices in this light. |
| 2.2 | I fully understand all values and attitudes that necessarily come with plurilingual, pluricultural learning. In addition, I understand the values and attitudes that come with being a plurilingual, pluricultural teacher. |
| 2.3 | I fully understand the benefits of plurilingual, pluricultural learning, on all levels. In this respect, I understand benefits of plurilingual, pluricultural teaching and my own role as a teacher. |
| 2.4 | I fully understand the challenges that come with plurilingual, pluricultural approaches to language learning and teaching. I understand my own role as a teacher in dealing with those challenges. |
| 2.5 | I fully understand the importance of collaboration with both students and colleagues. I fully understand all aspects related to the co-construction of meaning and inclusive knowledge-building. In this respect, I understand my own role as a teacher. |
| **Skills** |
| 3.4 | I know how to make my students build on their plurilingual pluricultural repertoires in at atmosphere of inclusion, mutual respect and co-learning. |
| 3.5 | I know how to integrate receptive and productive plurilingual learning strategies into my course designs, at a comprehensive level, including translanguaging and cross-linguistic mediation. I know how to do this in a progressive and constructive way, by making use of plurilingual learning scenarios.  |

## Notes for the teacher

What we present here as an example of how to bring about plurilingual approaches and course designs, is a course on French and European modernism(s), of which we will explain a single class below, on the diversity of definitions according to national contexts (**Session 2**). The entire course content and structure is as follows:

* Session 1: Introduction to the course
* **Session 2: definitions of modernism – key aspects and contextual diversity**
* Session 3: “Make it new” (Ezra Pound): what is modernist about modernism?
* Session 4: manifestations of modernism in architecture
* Session 5: manifestations of modernism in painting
* Session 6: manifestations of modernism in the novel
* Session 7: manifestations of modernism in poetry
* Session 8: manifestations of modernism in theatre
* Session 9: the -isms of modernism
* Final session: multilingual multicultural modernism (undergrad conference)
* Final assignment: write a paper to be published in the conference proceedings

The course leads up to a student (undergrad) conference during which students present one topic related to modernist writing, architecture or painting, in French using slides in English, while stressing both the transnational features of modernism shared by all European forms and emanations of modernism, and the specificity of French modernism with regard to the diversity of national contexts, characteristics and -isms. During that conference, master students in interpreting provide either *chuchotage* or simultaneous interpreting into Dutch (students’ L1). To help the interpreters out, students taking the class also make a multilingual terminology list.

Below we explain what the first session (Session 1 Introduction) in such a course could look like, as well as concrete activities for a 2-hour class (Session 2 in the course) on the **Definitions of modernism – key aspects and contextual diversity**.

# Session 1 - Introduction to the course

In the introduction, the aim and structure of the course are presented and students are introduced to both the topic of modernism, and the importance of plurilingual learning in an increasingly multilingual and multidiverse world. The teacher explains what plurilingual learning is about, points out the advantages of plurilingual learning and makes sure that students know what to expect. He or she explains that students will be asked to collaborate and co-create meaning across several languages and cultures, by a number of course preparations, in-class tasks and assignments to be carried out, in which multiple languages will serve as a tool to learn about the specificity of French modernism, as well as the French language and style of modernism. In addition, students train their academic skills in French, presenting a paper and writing an academic essay in French, with abstracts in English and in L1. The teacher explains that the entire course is designed in preparation of a final event, namely a student conference on French modernism from a multilingual multicultural perspective, in which each student will present one topic related to modernism, in French while using slides in English. Students are expected to use examples of modernism (literary, architectural, pictural) from at least three different cultural contexts, related to the languages of the course: mainly French, but also their L1(s) and English. During the conference, students are also assigned the roles of either president of a session, or respondent for another student’s presentation. While presentations take place in French, questions are in English. Session presidents are expected to reformulate the question in French, for the speaker. The final assignment of the course is to write a 4-page paper in French, with abstracts in English and L1, which will be published in conference proceedings. The final chapter of those proceedings is a multilingual terminology list prepared collectively.

Examples of possible topics for the student conference could be:

* the language(s) of modernism
* modernism and politics
* modernism and morality
* modernism and urbanism
* modernism and narration
* perspectivism in modernist art
* perspectivism in modernist literature
* modernism and absurdity
* modernism and individualism
* modernism and normativity
* modernism and social change
* modernism and translation
* modernism and the horrors of World War I
* modernism and utopia
* modernism and homosexuality
* ….

To prepare their topic, students are encouraged to read encyclopedic and scientific sources in all languages relevant to the topic, that they can read by making use of intercomprehension. At least half those sources, however, must be written in French.

Throughout the course, students are encouraged:

* to bring examples of modernism (texts and/or pictures) from French and other cultural contexts;
* to read modernist writing in French and in other languages, reading in the original yet also making use of existing French translations;
* to engage in discussion in French, with limited uses of English when they get stuck. If that happens, the teacher reformulates in French. Gradually, students are expected to take that role, and reformulate in French when one of their companions gets stuck and uses English;
* to take note of French terminology in comparison with L1 terminologies and English terminology.

The course also comes with some mandatory reading, in preparation of the classes. Students are expected to read the following works in French:

* André Gide, *Les Faux-monnayeurs*
* Marcel Proust, *Du côté de chez Swann*
* Samuel Beckett, *Fin de partie*
* Eugène Ionesco, *La cantatrice chauve*
* Le Corbusier, *Vers une architecture* (excerpts)
* André Breton, *Second manifeste du surréalisme*
* Tristan Tzara, *Manifeste dada 1918*
* An anthology of modernist poetry in French (Baudelaire, Rimbaud, Verlaine, Verhaeren, Tzara, Apollinaire, Valéry, Éluard, Aragon, Soupault)

In addition, during class preparations or in class, students read fragments from:

* Marinetti’s *Manifesto del futurismo* (in Italian,making use of intercomprehension and translations in French and/or L1);
* Joyce’s *Dubliners* and *Ulysses* (in English,making use of translations in French and/or L1);
* Kafka’s *Die Verwandlung* (in German,making use of translations in French and/or L1);
* Poetry by Ezra Pound and T.S Elliot (in English, and French translation), Ruben Dário (in Spanish, and French translation), Fernando Pessoa (in Portuguese, and French translation), Paul Van Ostaijen (in Dutch, and French translation);
* Samples of modernist writing in students’ L1 (Dutch or other) for which they look for the existing translation in French (or English if a French translation is not available).

## Evaluation:

Students are evaluated by means of a portfolio, which consists of:

* the weekly preparatory assignments
* the students’ multilingual terminology list
* their conference paper

In addition, students’ oral presentation during the undergrad conference and their attitude throughout the course are also evaluated.

# Session 1: definitions of modernism – key aspects and contextual diversity

## Preparatory assignment for students:

Read three definitions of modernism (pdf’s or links supplied by the teacher):

* In English: Kujper, Kathleen (2023). ‘Modernism’, in *Encyclopedia brittanica*
* In French: Fauré, Anne (2007). Le modernisme, <https://cle.ens-lyon.fr/anglais/litterature/les-dossiers-transversaux/theories-litteraires/le-modernisme> (Introduction and Part 1. Présentation générale)
* a third definition, in your L1:
	+ In Dutch: ‘Modernisme’ in *Algemeen letterkundig lexicon*, <https://www.dbnl.org/tekst/dela012alge01_01/dela012alge01_01_02167.php>
	+ or look for a definition in your own language if that language is not Dutch

Answer the following questions while comparing these definitions:

* Which elements of definition and which terms are recurrent in all three texts?
* Which elements and which terms are specific to one of these texts and/or to one language or culture?

Starting from those terms and elements of definition:

* Make a multilingual list of terms needed to explain what modernism is.
* Write your own definition (max. 100 words) in your own language
* Compare these definitions to the definitions given by ChatGPT when prompted in French, Dutch (or your L1), and English (prompts: “Définissez le modernisme en 100 mots”, “Define modernism in 100 words”, “Definieer modernisme in 100 woorden”)

## In class activities:

* The teacher explains receptive intercomprehension and how to make use of it when learning a language;
* Group discussion, in groups of 3, in French, in three parts at the end of which students take turns to bring a brief synthesis of the discussion:
* What did you find out when comparing your definitions and the definitions given by ChatGPT? What were the common ideas and terms, what was different in those definitions in several languages? How can those differences be explained?
* What key features of modernism can be inferred from this comparison? What is the French terminology for these key features? What are the equivalents in English and L1(s)?
* Starting from those definitions, how would you describe the specificity of French modernism? And how would you describe and explain it in English, to a speaker of English?
* Introduction, by the teacher, to modernism, its definitions and main components, differences between national modernisms; types of expression of modernity in European modernisms, terminology used in different languages; samples of French modernism in writing (Gide, Proust; free verse in poetry), in architecture (e.g. Le Corbusier’s villa Savoye), in painting (e.g. Cézanne’s postimpressionism and Georges Braque’s cubism).
* Tour de table, in French, asking students ‘What is for you the main take-away of today’s class?’; ‘What is for you the most important component of a good definition of French modernism?’

## After class assignment:

* Complete your multilingual terminology list. It should contain at least 20 terms in at least three languages including French.
* To prepare for our next class, read the complete article by Anne Fauré (2007) (Le modernisme, <https://cle.ens-lyon.fr/anglais/litterature/les-dossiers-transversaux/theories-litteraires/le-modernisme>)
* Try to answer the question: “what is modernist about modernism?”
* Read the following materials: Elliot’s *The Waste Land* | *La terre vaine* and André Breton’s *Second manifeste du surréalisme* (1929)
* Start looking for 3 examples of modernist writing, 3 examples of modernist architecture, and 3 examples of modernist painting, each time one example in French, one in your L1, one in English. In two weeks time, you will have to briefly present your examples and explain why these are examples of modernism.