Department of French

Junior Sophister Handbook

2022–2023
This Handbook should be read in conjunction with relevant entries in the University Calendar. In case of any conflict between the Handbook and the Calendar, the provisions of the Calendar shall apply. Copies of the University Calendar can be purchased, consulted in the Library, or on the web: http://www.tcd.ie/calendar/

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Administrative Support
The UG Administrative Support Team supports the Departments of French and Irish and the following programmes: ES, MEELC, room 5080. To contact the team email <undergraduate.sllcs@tcd.ie> and ALWAYS mention FRENCH in the subject line so the email is directed to the correct person. Ensure you create a signature at the end of your email containing your student number, course, and pathway.

Term Dates
Michaelmas Term (MT): Monday 12 September 2022 - Friday 2 December 2022
Hilary Term (HT): Monday 23 January 2023 - Friday 14 April 2023
Oral Exams: Trinity Week, 24-28 April 2023

General Coordination
JS year coordinator: Dr Niall Kennedy (MT)
                        Dr James Hanrahan (HT)

Language Module Coordinators
JS Written Language (translation/prose) (FRU33001) Dr Laurene Glimois
JS Oral and Written Language (essay) (FRU33011) Dr Sarah Alyn Stacey
JS French Written Language (résumé) (FRU33002) Dr Alexandra Lukes
JS Oral and Written Language (essay) (FRU33012) Dr Sarah Alyn Stacey
COURSE STRUCTURE

The number of credits you take in JS French will depend upon your chosen pathway. Each year, students take 60 ECTS (credits), 30 ECTS in each term. In JF, you took 30 ECTS in French, 15 ECTS in each term. Depending on which pathway you chose, you took either 20 ECTS or 40 ECTS of French in SF.

French pathways in JS

The following JS pathways correspond to the pathway you chose in SF:

<table>
<thead>
<tr>
<th>SF Pathway</th>
<th>Corresponding JS Pathways</th>
</tr>
</thead>
<tbody>
<tr>
<td>SF Single Honours French</td>
<td>&gt; Single Honours French (full-year Erasmus in JS)</td>
</tr>
<tr>
<td>SF French as a Major</td>
<td>&gt; Single Honours French (full year at Trinity or one-term Erasmus)</td>
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<tr>
<td></td>
<td>&gt; French as a Major</td>
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<tr>
<td></td>
<td>&gt; Joint Honours French</td>
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<tr>
<td>SF Joint Honours French</td>
<td>&gt; French as a Major</td>
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<tr>
<td></td>
<td>&gt; Joint Honours French</td>
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<tr>
<td></td>
<td>&gt; French as a Minor</td>
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<tr>
<td>SF French as a Minor</td>
<td>&gt; French as a Minor</td>
</tr>
<tr>
<td></td>
<td>&gt; Joint Honours French</td>
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</tbody>
</table>

A detailed outline of these pathways can be found below:

If you chose **Single Honours French** in SF (you took 40 ECTS), you will remain on this pathway in JS. Normally you will go abroad on Erasmus for the full year in JS and take 50 or 60 ECTS of French while abroad. If, for exceptional reasons, you remain at Trinity, you will take 50 ECTS in French, as follows, plus 10 other credits:

<table>
<thead>
<tr>
<th>Credits in French</th>
<th>MT</th>
<th>HT</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>FRU33011</td>
<td>FRU33012</td>
</tr>
<tr>
<td>20</td>
<td>FRU33001</td>
<td>FRU33002</td>
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</tbody>
</table>
JS French as a Major: If you chose the French as a Major pathway you chose to take either 30 ECTS or 40 ECTS in French.

<table>
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<tr>
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<td>FRU33001</td>
<td>FRU33002</td>
</tr>
<tr>
<td>30</td>
<td>JS Option 1</td>
<td>JS Option 2</td>
</tr>
<tr>
<td>40</td>
<td>+ JS Option 3</td>
<td>+ JS Option 4</td>
</tr>
</tbody>
</table>

JS Joint Honours French: If you chose the Joint Honours pathway, you will take 30 ECTS in French, as follows:

<table>
<thead>
<tr>
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<tr>
<td>20</td>
<td>FRU33001</td>
<td>FRU33002</td>
</tr>
<tr>
<td>30</td>
<td>JS Option 1</td>
<td>JS Option 2</td>
</tr>
</tbody>
</table>

JS French as a Minor: If you chose the French as a Minor pathway in JS, you will take 20 ECTS or 30 ECTS in French, as follows:

<table>
<thead>
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<td>30</td>
<td>+ FRU33001</td>
<td>+ FRU33002</td>
</tr>
</tbody>
</table>
MODULE INFORMATION

Language Modules

All students are required to attend language classes and submit regular written work. Language teaching in the JS year takes up three hours weekly in each semester with examinations in Assessment Week (after the end of the teaching term). The JS language modules, each worth 5 credits (ECTS), are focused on developing a range of written and oral language skills.

FRU33001 FRENCH WRITTEN LANGUAGE (MT)

Aims: Taught by full-time members of staff, this module aims primarily to develop students’ skills in (a) translation from French to English and b) translation from English to French

Learning Outcomes:
On successful completion of this module, students should be able to:

- Translate a French literary or journalistic text into idiomatic English, retaining a high level of equivalence with the original
- Translate an English literary or journalistic text into idiomatic French, retaining a high level of equivalence with the original

Structure:
One hour weekly in MT with classes focusing on translation (into English), prose (translation into French), grammar and language acquisition.

Assessment:
One 3-hour examination in translation and prose in Assessment Week

Recommended Books:
Mary Wood, Thème anglais, filière classique (PUF, 1995)

FRU33011 ORAL AND WRITTEN LANGUAGE SKILLS (MT)

Aims: Taught by native French Language Assistants (lecteurs/lectrices), this module aims to develop students’ skills in (a) production of spoken French, and (b) writing in French in a variety of genres. The textbook for this module is Cosmopolite 5: Livre de l’élève (Paris: Hachette, 2020). An print version may be purchased at International Books (you can contact them on <internationalbooksdublin@gmail.com> or call to the shop on Frederick St). This print version comes with a code that gives access to an e-copy. Alternatively, an e-copy can be purchased directly from Hachette.
Cosmopolite 5 introduces a broad range of contemporary social and political topics and provides you with exercises to practice a variety of writing styles. The textbook will also be used as the basis for oral classes.

Learning Outcomes:
On successful completion of this module, students should be able to:

- Communicate clearly and effectively, orally and when writing in French, in a formal, academic context, on contemporary social and political issues;
- Organise and present ideas in French fluently, correctly and coherently, within the framework of a structured and reasoned argument, on an intellectually challenging topic;
- Mobilise their knowledge of French as one of the strategies and skills needed for further intellectual development and independent, life-long learning.

Structure:
Two hours weekly in MT with one hour focused on spoken French and the other on writing in French.

Assessment:
One 3-hour examination in writing in French in Assessment Week. Oral language competence is not examined until the end of HT.

FRU33002 FRENCH WRITTEN LANGUAGE (HT)

Aims: Taught by full-time members of staff, this module aims primarily to develop students’ skills in résumé, understood as both a receptive skill, requiring a sound comprehension of texts written in French, and a productive skill, requiring students to produce an accurate contraction in correct French of a text written in French.

Learning Outcomes:
On successful completion of this module, students should be able to:

- Write in correct French a résumé of a text on an intellectually challenging topic.

Structure:
One hour weekly in HT with classes focusing on résumé, grammar and language acquisition.

Assessment:
One 3-hour examination in résumé in Assessment Week.

FRU33012 ORAL AND WRITTEN LANGUAGE SKILLS (HT)

Aims: Taught by native French Language Assistants (lecteurs/lectrices), this module aims to develop students’ skills in (a) production of spoken French, and (b) writing in French in a variety of genres. The textbook for this module is Cosmopolite 5: Livre de
Cosmopolite 5 introduces a broad range of contemporary social and political topics and provides you with exercises to practice a variety of writing styles. The textbook will also be used as the basis for oral classes.

**Learning Outcomes:**
On successful completion of this module, students should be able to:

- Communicate clearly and effectively, orally and when writing in French, in a formal, academic context, on contemporary social and political issues;
- Organise and present ideas in French fluently, correctly and coherently, within the framework of a structured and reasoned argument, on an intellectually challenging topic;
- Mobilise their knowledge of French as one of the strategies and skills needed for further intellectual development and independent, life-long learning.

**Structure:** Two hours weekly in Hilary Term with one hour focused on spoken French and the other on writing in French.

**Assessment:**

- One 3-hour examination in written French in Assessment Week (50%).
- An oral examination of 10-15 minutes duration in Trinity Week 2023 (50%)

**N.B.** In addition to *Cosmopolite 5: Livre de l’élève* (Paris: Hachette, 2020), the following reference books are recommended for Junior Sophister Language classes:

*Le Petit Robert* or *Le Micro Robert*


All language assignments submitted in French will be marked as follows: 70% of the mark is given to language and 30% to content and argumentation. For marking criteria, see the Marking Procedure and Criteria section below.
Optional Modules

Students select options which are offered in MT and HT respectively. The number of options chosen depends upon the pathway chosen by the student (as outlined above).

Language of Assessments of Optional Modules
MT Assessment: this must be written in either English or French.
HT Assessment: this must be written in French.

Deadlines for Assessments of Optional Modules
MT Assessments are due on 12 December 2022 at 12 noon
HT Assessments are due on 17 April 2023 at 12 noon.

Michaelmas Term Options 2022-2023

FRU33021 THE FRENCH RENAISSANCE COURT IN FILM AND TEXT

LECTURER: DR SARAH ALYN STACEY, FTCD

MODULE DESCRIPTION

The sixteenth century is a period of great cultural and political change in France: Against the colourful backdrop of religious division (the Reformation) and war involving most of Europe (through the wars between the French and the Habsburgs), the French court becomes the heart of major international developments in art, literature, and thought. Key to these developments is a reassessment of eternally relevant themes, notably identity, authority, kingship, justice, folly, love, desire, perfectibility, happiness, education and war. This course will consider how some of the major French Renaissance texts produced at the court and about the court engage with such themes through a variety of genres which were just emerging at the time, for example, the short story, the sonnet, the satirical novel and the essay. To conclude, the course will also consider how the French Renaissance court is perceived from a cinematic perspective and the questions this raises about how we write the past.

Aims: By focusing on a number of key Renaissance texts written at and about the French court, this course aims to give students an insight into Renaissance humanism, its engagement with key eternal themes, and its treatment of these themes through a variety of literary genres which are reflective of the innovative spirit of the age. The course aims also to introduce students to ‘heritage’ film and to the cinematic reproduction/rewriting of the past.
Objectives: By the end of the course, students will be acquainted with the works of some of the major writers of the Renaissance. They will be familiar with the
considerable range of ideas and genres which reflect the humanist preoccupations of the time. They will be familiar with the aims of ‘heritage’ film. They will have developed their abilities to analyse closely literary texts and film.

**Course Structure:** Teaching will be by lecture, student papers and discussion. Directed reading will be provided on Blackboard.

**Prescribed Texts:**
1. Marguerite de Navarre, *L’Heptaméron* [1558] (Paris: Garnier Flammarion), prologue and first two days only
5. Film : La Reine Margot (Patrice Chéreau, 1994)

**Assessment**
One essay of 2500 words in either French or English (100%)

**Assessment**: One assessed essay (2,500 words) at the end of HT. The essay is to be written in French.

**FRU33061 HOW IS LITERATURE POSSIBLE? MAURICE BLANCHOT AND THE EXPERIENCE OF LITERATURE**

**LECTURER**: DR HANNES OPELZ

**MODULE DESCRIPTION**

What does it mean to theorise literature? Does a theory of literature adequately address the *experience* of literature? Can literature truly *represent* experience? When happens when literature becomes the experience of its theory or the theory of its experience? This module will explore these and other related questions by introducing students to one of the most enigmatic figures of twentieth-century French literature and thought: Maurice Blanchot (1907-2003). After a brief introduction to ancient Greek and Romantic aesthetics, followed by a synopsis of some of the key philosophical movements of the 1930s in France, the course will focus on one of Blanchot’s most influential works of fiction (*Thomas l’Obscur*) and see how a close-reading raises decisive theoretical questions about literary experience. Concomitantly, we shall examine the ways in which Blanchot sought to account for the experience of literature in his theoretical writings. Taught in French, this module is designed to assist students in developing and enhancing both their analytical skills and their conceptual language. As such, the course will be especially useful as a preparation for those wishing to explore literature and critical thought in the post-war and post-1968 periods. Whilst prior knowledge of literary theory is not a requirement, students should be prepared to engage with demanding theoretical questions.

**COURSE TEXTS**


(NB. There is also a ‘première version’ of *Thomas l’Obscur*, published in 1941 and recently republished (in Gallimard’s coll. Blanche), but students should get the ‘nouvelle version’, which is a shorter version of the text published in 1950 and part of Gallimard’s coll. L’imaginaire.)

Maurice Blanchot, selection from *La Part du feu* (1949), *Le Livre à venir* (1959) and *L’Entretien infini* (1969), among other texts [provided on Blackboard].

**STUDENTS MUST HAVE THEIR OWN COPY OF THOMAS L’OBSCUR**. It can be purchased from International Books, 18 South Frederick St, Dublin 2.
Assessment

1 x short presentation (20%)
1 x essay in French (80%)

Hilary Term Options 2022-23

FRU33032 ENLIGHTENMENT FICTION

LECTURER: DR JAMES HANRAHAN

MODULE DESCRIPTION:

The eighteenth century was an Age of Ideas and this is evident in the major literary works of the period. Many authors experimented with different literary forms – *contes philosophiques*, dialogues, epistolary novels – as a means of questioning received ideas. This module will allow students to study closely two of the most important and influential works of the period – Montesquieu's *Lettres persanes* and Voltaire's *Candide* – while also introducing the less well-known but significant *Lettres d'une Péruvienne* by Françoise de Graffigny. Students will analyse how these works act as vehicles for the ideas that underpin them, while also focussing on literary form and narrative technique. More specifically, students will examine the originality of these works, which prioritise descriptions of travel, encounters with new worlds and presentations of the ‘Other’ during a period when philosophical, scientific and cultural horizons were being broadened, thereby engendering a nascent modernity.

Prescribed Texts:

1. Montesquieu, *Lettres persanes* (1721)
2. Françoise de Graffigny, *Lettres d'une Péruvienne* (1747)
3. Voltaire, *Candide* (1759)

Assessment:

This module will be assessed by an end-of-term essay in French (100%).

FR33082 NEW BOUNDARIES OF FRENCH IDENTITY: EXPRESSION, TRANSMISSION AND THE NOTION OF THE THIRD SPACE

LECTURER: DR RACHEL HOARE

MODULE DESCRIPTION
Identity is a difficult term to define – most people have an idea about what it means, but there is no agreed precise definition. The complexity of questions of identity and cultural diversity means that these concepts can be studied from many different theoretical perspectives, and the difficulty of providing a precise definition for the term ‘identity’, is widely recognised. However, it has also been suggested that an overall definition is not crucial, as the term ‘identity’ can be used to refer to many different aspects of an individual, and any discussion of identity is unlikely to be limited to a single aspect. For example, it may be used to refer to an individual’s sense of self, the perceptions which others have of an individual, an individual’s reactions to others’ perceptions, and the social categories which become attached to the individual. It is also important to note that the salience of these different identities will be constantly changing depending on circumstance and context.

The notion of what constitutes a French identity is particularly difficult to determine in a country which has a long history of immigration both from neighbouring countries and many other parts of the world. This difficulty is further compounded by the fact that France has traditionally adopted assimilationist acculturation strategies.

This module explores the expression and inter-generational transmission of multi-faceted identities in French contemporary society, with a particular focus on French young people with a dual or ‘hyphenated’ identity, also referred to as second or third generation immigrants. The module explores the ways in which these young people carry out their lives at the intersection of two cultures and how well they are adapting to their intercultural experiences. This exploration draws upon Henri Tajfel’s Social Identity Theory, Erik Erikson’s theory of identity and psychosocial development, Stuart Hall’s theory of cultural identity, and Homi Bhabha’s third space theory, in order to explore different forms and notions of identity in the French context.

**Recommended reading.**


Assessment

Students complete one assignment:

1 x written group case study (2000 words) in French.

More details to be provided during class.

FRU33092 MUSIC, LITERATURE, AND THE MIND

LECTURER: DR ALEXANDRA LUKE

MODULE DESCRIPTION

Music permeates the fabric of everyday life. Recent studies in neuroscience have shown that music not only played a key role in the evolution of our species but also contributes crucially to our psychic development, from our delight in simple nursery rhymes at a young age, to our ability to appreciate increasingly complex compositions as we mature. Additionally, music, more than language, has the immediate capacity to connect people and convey emotion, leading philosophers across the ages to reflect on its awe-inspiring power. So, if music is central to our collective evolution, our individual psychic development, and our interactions with each other, how does it relate to language and, specifically, literature? But what exactly do we mean by music? Can any combination of sounds and noises be considered music? Are language and literature musical and, if so, how do we listen to a written text? Conversely, is music a language and, if so, how does it convey meaning?

This module will explore such questions by drawing on studies in philosophy, psychology, literary theory, sound studies, and psychoacoustics. We will study extracts from Rousseau’s Essai sur l’origine des langues; Symbolist writings on music (Baudelaire, Verlaine); poems that represent sound in visual form (Apollinaire); avant-garde noise art (Russolo; Schwitters); radiophonic art and madness (Artaud); theatrical representations of the relationship between sound, noise, and mind (Vian).

Reading material will be provided on Blackboard.

Assessment

The module is assessed by one essay in French (100%).
COLLEGE AND SCHOOL REGULATIONS

Attendance

Students are reminded that attendance is compulsory. Poor attendance may result in the refusal of permission to sit annual examinations. According to the regulations as set out in the College Calendar (H6, §§ 23, 24, 25) a student’s performance may be deemed non-satisfactory (NS) where they fail to attend one third of their course or fail to submit one third of their coursework. In SF French, this regulation is interpreted as follows: a student’s performance is deemed non-satisfactory where s/he misses three or more classes in a given module.

NB. This Handbook should be read in conjunction with relevant entries in the University Calendar. In case of any conflict between the Handbook and the Calendar, the provisions of the Calendar shall apply. Copies of the University Calendar can be purchased or consulted either in the Library or on the web at: http://www.tcd.ie/Secretary/role/calendar/.

Plagiarism

Plagiarism – the passing off of another’s work as one’s own – is taken very seriously by the Department of French and by College. The College Calendar entry on plagiarism, reproduced below, outlines the disciplinary procedure that College uses when dealing with cases of plagiarism. College has created a central repository which provides information on what plagiarism is and how to avoid it: http://tcd-ie.libguides.com/plagiarism.

When submitting College work to the Department of French students can avoid plagiarism by carrying out their work honestly and by adopting good referencing practices. More details of such practices can be found on the local pages of the Department of French website.

Before students are permitted to submit any work for assessment in the French Department, they must complete the online tutorial on avoiding plagiarism ‘Ready, Steady, Write’, located at http://tcd-ie.libguides.com/plagiarism/ready-steady-write.

The template of the coversheet which students must complete and attach to work submitted in hard or soft copy or via Blackboard is available on the local pages of the Department of French website. Work submitted without this coversheet or without
a signed declaration from the student that they have completed the online tutorial will not be accepted.

The College has a strict policy on plagiarism, which it is the French Department’s intention to apply fully.

For more details on plagiarism, see the ‘Plagiarism and Referencing Guidance’ section of the School Handbook.

**Residence Abroad Requirement**

Students taking one or more modern languages other than English must spend a minimum of two months in the country of each language in order to fulfil the requirements of their course; students of Irish must spend at least the same amount of time in the Gaeltacht. The residence required for each language must be completed before the moderatorship examination in that language. This requirement can be waived only in exceptional circumstances and with the prior approval of the schools or departments concerned. Residence abroad before College will not normally be considered as fulfilling the residence abroad requirement. Students who wish to interrupt their course in order to spend one year abroad in a country of which they are studying the language are encouraged to do so, provided that they comply with the General Regulations and Information included in the current Calendar.
MARKING PROCEDURES AND CRITERIA

The following grade profiles are general and typical: a candidate may not fit all aspects of a profile to fall into that grade band. Allowance is made for compositions/translations that are written under examination conditions, i.e. where time is limited and there is no access to bilingual dictionaries or other resources. The ‘Essay Writing' criteria below pertain to writing in French as well as, where applicable, to writing in English.

For work submitted in French in a language module (e.g. FRU33011), the weighting of the mark is as follows: 70% for language and 30% for content and argumentation. For work submitted in French in a content module (e.g. JS Options), the weighting of the mark is as follows: 70% for content and 30% for language.

All assignments must be submitted by the deadline. Extensions to the deadline will only be permitted in exceptional circumstances and permission must be sought with the instructor before the deadline. When no valid reason for lateness has been given (e.g. Medical Certificate), late submission penalties will be applied (see ‘Late Submission of Coursework Policy’ in the School Handbook for more details).

For guidelines on essay/commentary writing, see the ‘Tools’ under the French Department’s Local Access page: https://www.tcd.ie/French/local/tools.php. For guidelines on class presentations, see below the section ‘Guidelines for Class Presentations’.

ESSAYS AND COMMENTARIES

First (70-100)

This grade indicates work of excellent to exceptional quality. An essay or commentary in this range will demonstrate some, though not necessarily all, of the following:

Language
• Rich, complex and idiomatic language, employing a wide range of appropriate lexis correctly;
• Tone, register and style wholly suited to the chosen task;
• Virtually free from grammatical error;
• Showing a very high degree of command of the structures of the language.

Content
• Excellent knowledge/understanding of the subject matter or extract;
• Independent thought of high quality reflected in an original and imaginative handling of the subject matter or extract;
• Comprehensive treatment of the question/extract;
• Clear evidence of additional research which goes beyond the content of lectures and set reading;
• Incisive critical and analytic ability;
• Excellent structure and organisation with a very high degree of coherence and cohesion throughout;
• Rigorous, entirely relevant and conclusive argument supported by evidence from (where appropriate) primary and secondary sources.

**Upper Second (60-69)**

This grade indicates a very good standard of work. An essay or commentary in this range will demonstrate some, though not necessarily all, of the following:

**Language**
- Convincing attempt to use complex and idiomatic language and to employ a wide range of appropriate lexis with minor errors only;
- Tone and register consistently suited to the task;
- Some grammatical errors, mostly of a minor nature;
- Showing a good degree of command of the structures of the language with the occasional lapse.

**Content**
- Very good knowledge/understanding of the subject matter or extract;
- Convincing attempt at independent thought reflected in an intelligent approach to the handling of the subject matter or extract;
- Deals with all the key points raised by the question/extract;
- Evidence of some additional research which goes beyond the content of lectures and set reading;
- Evidence of independent critical response and analysis of the literature;
- Generally well organised and structured but lacking coherence and cohesion in places;
- Generally rigorous, relevant and conclusive argument.

**Lower Second (50-59)**

This grade indicates a satisfactory to good standard of work. An essay or commentary in this range will demonstrate some, though not necessarily all, of the following:
Language

- Language at an acceptable level of complexity with an adequate but predictable range of lexis, and with a number of significant lexical errors;
- Makes a number of major grammatical errors, but without impairing comprehension and communication significantly;
- Tone and register not always suited to the task;
- Showing some confidence in the command of the language, but with quite frequent lapses;
- Some anglicisms.

Content

- Shows good knowledge/understanding of the subject matter or extract, but may be narrow, or somewhat superficial in frame of reference;
- Candidate discusses some, but not all of the key points raised by the question/extract;
- Generally capable, but unimaginative approach to the question/extract;
- Relies largely on lecture notes and set reading with limited evidence of additional research;
- Reluctant to engage critically with primary and secondary literature;
- Satisfactory organisation of material;
- Development of ideas uneven and may not always be focused precisely on the question;
- Argument may lack rigour, relevance and be inconclusive: there may be some contradiction or inadequately explained points;
- Tendency to be narrative or descriptive, rather than analytical.

Third (40-49)

This grade indicates some limited though acceptable understanding/knowledge of the subject matter or extract, but will be too simplistic or brief, or contain other major weaknesses. An essay or commentary in this range will demonstrate some, though not necessarily all, of the following:

Language

- Language lacks complexity; some basic knowledge of lexis but lacks variety and contains frequent and significant errors;
- Tone and register frequently not suited to the task;
- Frequent and serious grammatical errors, which impede comprehension and communication;
- Limited ability to manipulate language resulting in simple ‘translated’ language which contains many anglicisms.

Content
• Demonstrates some understanding/knowledge of the subject matter or extract, but generally narrow, or superficial in frame of reference;
• Fails to discuss a number of the key points raised by the question/extract;
• Some relevant points made, but not always supported by relevant evidence; tendency to unsupported assertions;
• Reliance on uncritical reproduction of lecture notes; no evidence of additional reading;
• Limited ability to organise material;
• Structure lacks coherence and cohesion;
• Argument lacks rigour and clarity and is inconclusive;
• Descriptive with limited ability to develop ideas.

Fail 1 (30-39)

This grade indicates insufficient evidence of serious academic study. An essay or commentary in this range will demonstrate some, though not necessarily all, of the following:

Language

• Language is simplistic with very limited knowledge of lexis and very high level of error frequency in choice and use of very basic words;
• Tone and register not suited to the task;
• Very frequent and serious grammatical errors, which seriously impede comprehension and communication;
• Very little command of language resulting in simple ‘translated’ language which consists largely of anglicisms.

Content

• Demonstrates very limited understanding/knowledge of the subject matter/extract with little reference beyond it;
• Content largely irrelevant and disorganised;
• Misses important implications of the question/extract;
• Little or no evidence of use of lecture notes or any additional reading;
• Structure almost wholly lacking in coherence and cohesion;
• Very limited ability to develop ideas;
• Entirely descriptive;
• Poorly documented sources.

Fail 2 (0-29)

This grade indicates some or all of the weaknesses noted under the Fail 1 grade range, but to a greater, perhaps extreme, extent:
Language

- Knowledge and range of lexis almost non-existent; the level of error frequency in choice and use of even the most basic words is unacceptably high;
- Tone and register not suited to the task;
- Frequency and seriousness of grammatical errors mean that comprehension and communication are impossible;
- No command of the structures of the language.

Content

- Virtually no understanding/knowledge of the subject matter/extract;
- Fails to understand and to address the question/extract;
- Content irrelevant and disorganised;
- No evidence of secondary reading;
- Structure is without cohesion and coherence;
- No evidence of ability to develop ideas;
- Lack of supporting material, sources not documented;
- Guided writing (if applicable): no use of source material.

TRANSLATION FROM FRENCH INTO ENGLISH

First (70-100)

This grade indicates work of exceptional quality. A first-class translation will demonstrate some, though not necessarily all, of the following:

- Original text rendered with very high level of accuracy both in content and style;
- Only minor, if any, problems of comprehension of the passage;
- Stylistically appropriate, fluent and accurate English, which deals successfully with nuances of style, register, metaphor and cultural reference;
- Natural and idiomatic expression throughout;
- Student correctly identifies all points of difficulty in the translation and deals with them at a high level of competency;
- Imaginative, apt translation solutions.

Upper Second (60-69)

This grade indicates a very good standard of work. A translation in this range will demonstrate some, though not necessarily all, of the following:
• Original text rendered with high level of accuracy both in content and style;
• Very good comprehension of the original;
• For the most part stylistically appropriate, fluent and accurate English, which deals successfully with nuances of style, register, metaphor and cultural reference;
• Largely natural and idiomatic expression;
• Some mistakes in rendering the grammar, syntax and vocabulary of the original, but few serious errors;
• Competent handling of most points of difficulty in the translation.

**Lower Second (50-59)**

This grade indicates a satisfactory to good standard of work. A translation in this range will demonstrate some, though not necessarily all, of the following:

• Original text rendered with a satisfactory to good level of accuracy both in content and style;
• Some errors in comprehension and failure to reflect the original consistently;
• Does not always deal successfully with nuances of style, metaphor and cultural reference;
• Some awkwardness in expression, which, in parts, gives impression of being translated;
• Some evidence of use of unsuitable register;
• Not always competent handling of points of difficulty in the translation;
• Some inaccuracy regarding fluency and accuracy in English.

**Third (40-49)**

This grade demonstrates some limited though acceptable translation ability, containing major weaknesses. A translation in this range will demonstrate some, though not necessarily all, of the following:

• Original text rendered with poor level of accuracy both in content and style;
• Many errors in comprehension and failure to reflect the original consistently;
• Does not deal successfully with nuances of style, metaphor and cultural reference;
• Translation shows awkwardness in expression and tendency to literal translation;
• Evidence of use of unsuitable register;
• Evidence of inability to handle points of difficulty in the translation;
• May contain nonsensical English.

**Fail 1 (30-39)**
This grade indicates insufficient evidence of serious academic study. A translation in this range will demonstrate some, though not necessarily all, of the following:

- Original text rendered with very high level of inaccuracy both in content and style;
- Translation fails to produce a coherent passage of English based on the original text;
- Widespread errors in comprehension, translation fails in large measure to reflect the original;
- Fails to deal with nuances of style, metaphor and cultural reference;
- Unsuitable register throughout;
- Awkward expression throughout, reflecting strong reliance on literal translation;
- Inability to handle points of difficulty in the translation;
- Likely to feature nonsensical English.

**Fail 2 (0-29)**

Translations in this grade range indicates some or all of the weaknesses noted under the Fail 1 grade range, but to a greater, perhaps extreme, extent:

- Minimal to complete failure to understand the original;
- Complete failure to convey the meaning or even the gist of the original;
- Incoherent and disjointed English;
- Unsuitable register throughout.

**TRANSLATION FROM ENGLISH INTO FRENCH (PROSE)**

**First (70-100)**

This grade indicates work of exceptional quality. A first-class translation will demonstrate some, though not necessarily all, of the following:

- Original text rendered with very high level of accuracy both in content and style;
- Stylistically appropriate, fluent and accurate French which deals successfully with nuances of style, register, metaphor and cultural reference;
- Natural and idiomatic expression throughout;
- Student correctly identifies all points of difficulty in the translation and deals with them at a high level of competency;
- Imaginative, apt translation solutions.
**Upper Second (60-69)**

This grade indicates a very competent standard of work. A translation in this range will demonstrate some, though not necessarily all, of the following:

- Original text rendered with high level of accuracy both in content and style;
- Very good comprehension of the original;
- For the most part stylistically appropriate, fluent and accurate French, which deals successfully with nuances of style, register, metaphor and cultural reference;
- Largely natural and idiomatic expression;
- Some mistakes in rendering the grammar, syntax and vocabulary of the original, but few serious errors;
- Competent handling of most points of difficulty in the translation.

**Lower Second (50-59)**

This grade indicates work of acceptable competence. The translation will demonstrate some, though not necessarily all, of the following:

- Original text rendered with a satisfactory to good level of accuracy both in content and style;
- Some errors in comprehension and failure to reflect the original consistently;
- Does not always deal successfully with nuances of style, metaphor and cultural reference;
- Some awkwardness in expression, which, in parts, gives impression of being translated;
- Some evidence of use of unsuitable register;
- Not always competent handling of points of difficulty in the translation;
- Some inaccuracy regarding fluency and accuracy in French.

**Third (40-49)**

Work in this grade will demonstrate some limited translation ability, but contain major weaknesses.

- Original text rendered with poor level of accuracy both in content and style;
- Many errors in comprehension and failure to reflect the original consistently;
- Does not deal successfully with nuances of style, metaphor and cultural reference;
- Translation shows awkwardness in expression and tendency to literal translation;
- Evidence of use of unsuitable register;
- Evidence of inability to handle points of difficulty in the translation;
- May contain nonsensical French.
Fail 1 (30-39)

This grade indicates insufficient evidence of serious academic study. The potential of the candidate to proceed to the next year is an important consideration in this grade.

- Original text rendered with very high level of inaccuracy both in content and style: translation fails to produce a coherent passage of French based on the original text;
- Widespread errors in comprehension, translation fails in large measure to reflect the original;
- Fails to deal with nuances of style, metaphor and cultural reference;
- Unsuitable register throughout;
- Awkward expression throughout, reflecting strong reliance on literal translation;
- Inability to handle points of difficulty in the translation;
- Likely to feature nonsensical French.

Fail 2 (0-29)

Translations in this grade range will reveal some or all of the weaknesses noted under the Fail 1 grade range, but to a greater, perhaps extreme, extent.

- Minimal to complete failure to understand the original;
- Complete failure to convey the meaning or even the gist of the original;
- Incoherent and disjointed French;
- Unsuitable register throughout.

RÉSUMÉ

First (70-100)

This grade indicates work of exceptional quality. A first-class essay will demonstrate some, though not necessarily all, of the following:

Language
- Rich, complex and idiomatic language, employing a wide range of appropriate lexis correctly;
- Tone, register and style wholly suited to the chosen task;
- Virtually free from grammatical error;
- Showing a very high degree of command of the structures of the language.

Content
- Demonstrates excellent understanding of the original;
- Retains all the principal ideas expressed in the original, displaying excellent analytical skills;
• Shows excellent skills at distinguishing the essential from the superfluous/secondary material;
• Demonstrates excellent synthetic skills, using clear and concise language;
• Thoroughly reflects the level of importance that the original gives to each of its constituent parts;
• Excellent structure and organisation with a very high degree of coherence and cohesion throughout;
• Displays excellent ability to reformulate content of the original without verbatim repetitions.

**Upper Second (60-69)**

This grade indicates a very competent standard of work. An essay in this range will demonstrate some, though not necessarily all, of the following:

**Language**
- Convincing attempt to use complex and idiomatic language and to employ a wide range of appropriate lexis with minor errors only;
- Tone and register consistently suited to the task;
- Some grammatical errors, mostly of a minor nature;
- Showing a good degree of command of the structures of the language with the occasional lapse.

**Content**
- Demonstrates very good understanding of the original;
- Retains nearly all the principal ideas expressed in the original, displaying very good analytical skills;
- Shows very good skills at distinguishing the essential from the superfluous/secondary material;
- Demonstrates good synthetic skills, using generally clear and concise language;
- Accurately reflects the level of importance that the original gives to each of its constituent parts;
- Very good structure and organisation with a strong degree of coherence and cohesion throughout;
- Displays very good ability to reformulate content of the original with practically no verbatim repetitions.

**Lower Second (50-59)**

This grade indicates work of acceptable competence. The essay will demonstrate some, though not necessarily all of the following:

**Language**
- Language at an acceptable level of complexity with an adequate but predictable range of lexis, and with a number of significant lexical errors;
• Makes a number of major grammatical errors, but without impairing comprehension and communication significantly;
• Tone and register not always suited to the task;
• Showing some confidence in the command of the language, but with quite frequent lapses.

Content
• Demonstrates good understanding of the original;
• Retains most of the principal ideas expressed in the original, displaying good analytical skills;
• Shows good skills at distinguishing the essential from the superfluous/secondary material;
• Demonstrates good synthetic skills, using reasonably clear and concise language;
• Largely reflects the level of importance that the original gives to each of its constituent parts;
• Good structure and organisation with a reasonable degree of coherence and cohesion throughout;
• Displays good ability to reformulate content of the original without significant verbatim repetitions.

Third (40-49)

Work in this grade will demonstrate some limited though acceptable knowledge of the subject, but will be too simplistic or brief, or contain other major weaknesses.

Language
• Language lacks complexity; some basic knowledge of lexis but lacks variety and contains frequent and significant errors;
• Tone and register frequently not suited to the task;
• Frequent and serious grammatical errors, which impede comprehension and communication;
• Limited ability to manipulate the language.

Content
• Demonstrates some understanding of the original;
• Retains some of the principal ideas expressed in the original, displaying poor analytical skills;
• Shows significant difficulties at distinguishing the essential from the superfluous/secondary material;
• Demonstrates poor synthetic skills, using vague and unnecessarily long-winded language;
• Displays considerable difficulties at grasping the level of importance that the original gives to each of its constituent parts;
• Limited ability to structure and organise material;
• Tendency to repeat the original verbatim.
**Fail 1 (30-39)**

This grade indicates insufficient evidence of serious academic study. The potential of the candidate to proceed to the next year is an important consideration in this grade.

**Language**
- Language is simplistic with very limited knowledge of lexis and very high level of error frequency in choice and use of very basic words;
- Tone and register not suited to the task;
- Very frequent and serious grammatical errors, which seriously impede comprehension and communication;
- Very little command of the language.

**Content**
- Demonstrates very limited understanding of the original;
- Very little ability to retain the principal ideas expressed in the original, displaying very poor analytical skills;
- Generally fails to distinguish the essential from the superfluous/secondary material;
- Very poor synthetic skills;
- Generally fails to grasp the level of importance that the original gives to each of its constituent parts;
- Structure almost wholly lacking in coherence and cohesion;
- Very high level of verbatim repetitions.

**Fail 2 (0-29)**

Written work in this grade range will reveal some or all of the weaknesses noted under the Fail 1 grade range, but to a greater, perhaps extreme, extent.

**Language**
- Knowledge and range of lexis almost non-existent and the level of error frequency in choice and use of even the most basic words is unacceptably high;
- Tone and register not suited to the task;
- Frequency and seriousness of grammatical errors mean that comprehension and communication are impossible;
- Virtually no command of the structures of the language.

**Content**
- Virtually no understanding of the original;
- Fails to retain the principal ideas expressed in the original, displaying practically no analytical skills;
- Fails to distinguish the essential from the superfluous/secondary material;
- Virtually no synthetic skills;
- Fails to grasp the level of importance that the original gives to each of its constituent parts;
• Disorganised, incoherent, no discernible structure;
• Unacceptable level of verbatim repetitions, essentially amounting to a collage of quotations from the original.

CLASS PRESENTATIONS

First (70-100)

This grade indicates work of exceptional quality. A first-class presentation will demonstrate some, though not necessarily all, of the following:

Language
• Rich, complex and idiomatic language, employing a wide range of appropriate lexis correctly;
• Tone, register, delivery and style wholly suited to oral presentation of ideas;
• Virtually free from grammatical error;
• Showing a very high degree of command of the structures of the language.

Content
• Excellent knowledge and understanding of the subject matter;
• Excellent verbal and non-verbal communication skills;
• Independent thought of high quality reflected in an original and imaginative handling of the subject matter;
• Comprehensive treatment of the question;
• Clear evidence of additional research which goes beyond the content of lectures and set reading;
• Incisive critical and analytic ability;
• Clear structure and organisation with a very high degree of coherence and cohesion throughout;
• Rigorous, entirely relevant and conclusive argument supported by evidence from (where appropriate) primary and secondary sources.

Upper Second (60-69)

This grade indicates a very competent standard of work. A presentation in this range will demonstrate some, though not necessarily all, of the following:

Language
• Convincing attempt to use complex and idiomatic language and to employ a wide range of appropriate lexis with minor errors only;
• Tone and register consistently suited to the task;
• Some grammatical errors, mostly of a minor nature;
• Showing a good degree of command of the structures of the language with the occasional lapse.
Content

- Very good knowledge and understanding of the subject matter;
- Very good verbal and non-verbal communication skills;
- Convincing attempt at independent thought reflected in an intelligent approach to the handling of the subject matter;
- Deals with all points raised by the question;
- Evidence of some additional research which goes beyond the content of lectures and set reading;
- Evidence of independent critical response and analysis of the literature;
- Generally well organised and structured but lacking coherence and cohesion in places;
- Generally rigorous, relevant and conclusive argument.

Lower Second (50-59)

This grade indicates work of acceptable competence. The presentation will demonstrate some, though not necessarily all of the following:

Language

- Language at an acceptable level of complexity with an adequate but predictable range of lexis, and with a number of significant lexical errors;
- Makes a number of major grammatical errors, but without impairing comprehension and communication significantly;
- Tone and register not always suited to the task;
- Showing some confidence in the command of the language, but with quite frequent lapses;
- Some anglicisms.

Content

- Shows good knowledge of the subject matter, but may be narrow, or somewhat superficial in frame of reference;
- Good verbal and non-verbal communication skills;
- Candidate discusses some, but not all of the points raised by the question;
- Generally capable, but unimaginative approach to the question;
- Relies largely on lecture notes and set reading with limited evidence of additional research;
- Reluctant to engage critically with primary and secondary literature;
- Satisfactory organisation of material;
- Development of ideas uneven and may not always be focused precisely on the question;
- Argument may lack rigour, relevance and be inconclusive: there may be some contradictions or inadequately explained points;
- Tendency to be narrative or descriptive, rather than analytical.
Third (40-49)

Work in this grade will demonstrate some limited though acceptable knowledge of the subject, but will be too simplistic or brief, or contain other major weaknesses.

Language
- Language lacks complexity; some basic knowledge of lexis but lacks variety and contains frequent and significant errors;
- Tone and register frequently not suited to the task;
- Frequent and serious grammatical errors, which tend to impede comprehension and communication;
- Limited ability to manipulate language resulting in simple ‘translated’ language which contains numerous anglicisms.

Content
- Demonstrates some knowledge of the subject matter, but generally narrow, or superficial in frame of reference;
- Adequate verbal and non-verbal communication skills;
- Fails to discuss many of the points raised by the question;
- Some relevant points made, but not always supported by relevant evidence; tendency to making unsupported assertions;
- Reliance on uncritical reproduction of lecture notes; very little evidence of additional reading;
- Limited ability to organise material;
- Structure lacks coherence and cohesion;
- Argument lacks rigour and clarity and is on the whole inconclusive;
- Descriptive with limited ability to develop ideas.

Fail 1 (30-39)

This grade indicates insufficient evidence of serious academic study.

Language
- Language is simplistic with very limited knowledge of lexis and very high level of error frequency in choice and use of very basic words;
- Tone and register not suited to the task;
- Very frequent and serious grammatical errors, which seriously impede comprehension and communication;
- Very little command of language resulting in simple ‘translated’ language which consists largely of anglicisms.

Content
- Demonstrates very limited knowledge of the subject matter with little reference beyond it;
- Poor verbal and non-verbal communication skills;
• Content largely irrelevant and disorganised;
• Misses important implications of the question;
• Little or no evidence of use of lecture notes or any additional reading;
• Structure almost wholly lacking in coherence and cohesion;
• Very limited ability to develop ideas;
• Entirely descriptive.

**Fail 2 (0-29)**

Work in this grade range will reveal some or all of the weaknesses noted under the Fail 1 grade range, but to a greater, perhaps extreme, extent.

**Language**
- Knowledge and range of lexis almost non-existent; the level of error frequency in choice and use of even the most basic words is unacceptably high;
- Tone and register not suited to the task;
- Frequency and seriousness of grammatical errors mean that comprehension and communication are practically impossible;
- No command of the structures of the language.

**Content**
- Virtually no knowledge of the subject matter;
- Very poor verbal and non-verbal communication skills;
- Fails to understand and to address the question;
- Content irrelevant and disorganised;
- No evidence of secondary reading;
- Structure is without cohesion and coherence;
- No evidence of ability to develop ideas.
GUIDELINES FOR CLASS PRESENTATIONS

When giving a class presentation, you should take into consideration the following factors:

- Content
- Structure
- Presentation Software
- Delivery and Audience Awareness
- Submission
- Further tips

Content

In preparing your presentation:

(a) Define your objectives, i.e. the key points which you wish to examine (two to three maximum).
(b) Calculate how much coverage you can give to each point in the time available.

Structure

Your presentation should comprise the following components:

(a) Introduction: State your objectives and the stages which will be involved in your exploration of them.
(b) Clear Sequencing: Indicate the transitions between each of your points (‘signposting’).
(c) Conclusion: Recapitulate on your arguments, to show that they have led you to an overall concluding idea.

Presentation software

Use adequate presentation software (PowerPoint or Prezi) and ensure you know how the software works before recording your presentation. Always practice your
presentation several times before recording it. If using PowerPoint, the following links will help you add audio narration to your slides:

https://bit.ly/2QiOWz8

https://www.youtube.com/watch?v=Dxhxvg_zUQ (PC)

https://www.youtube.com/watch?v=pyEwYiNoPdw (MAC)

Delivery and Audience Awareness

Think about the manner in which you deliver your presentation. For example:

(a) **Voice**: Are you audible? Are you speaking too quickly? Are you speaking on a monotone?

(b) **Eye-Contact (if using video)**: Are you engaging with the audience through sufficient eye-contact? Or are you avoiding eye-contact and reading to your notes?

(c) **Body-language (if using video)**: Do you have any distracting physical mannerisms? For example, what are you doing with your hands?

(d) **Language**: Are you using the correct register for the subject?

(e) **Notes**: Are you just reading from your notes? This will disengage you from your audience. Practise using prompting words and improvising.

Submission

Always ensure you are aware of the deadline for submitting your presentation and submit your work on time (the same penalties for late submissions will apply as those applicable to written assignments). Presentations should normally be uploaded to Blackboard under the relevant module, but your module/class leader will confirm how presentations should be submitted.

Further tips

College has dedicated webpages to provide students with tips on presentations. Please consult the following webpage before you prepare your presentations: https://student-learning.tcd.ie/learning-resources/presentation/