Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
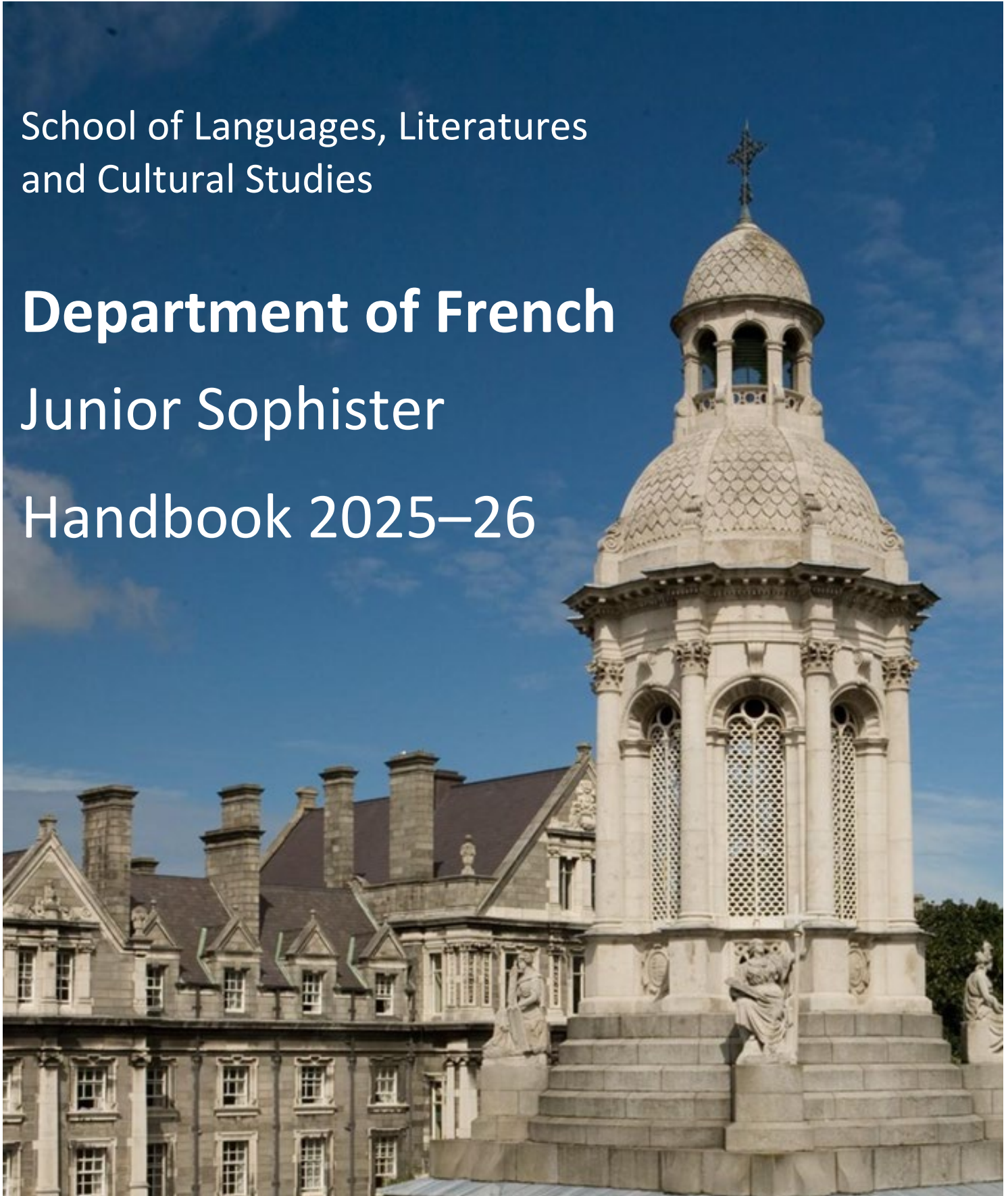The University of Dublin

School of Languages, Literatures and Cultural Studies

Department of French

Junior Sophister

Handbook 2025–26

Contents

1. General Programme Information

1.1 Introduction

This Handbook applies to all students taking Junior Sophister Trinity Joint Honours French. It provides a guide to what is expected of you on this programme, and the academic and personal support available to you. Please retain for future reference.

The information provided in this Handbook is accurate at time of preparation. Any necessary revisions will be notified to students via College e-mail. Regulations which apply to all departments and units within the School can be found in the [School Handbook on the School Website](#).

1.2 Staff Contact Details

Before emailing academic staff, please check this Handbook and Blackboard to see if the relevant information is available there.

Name	Role	Email	Office
Lecturing Staff			
Professor Sarah Alyn Stacey, FTCD	Head of Department	salynsta@tcd.ie	4105
Dr Edward Arnold	ES and MEELC coordinator	ejarnold@tcd.ie	4106
Professor Michael Cronin, FTCD	1776 Chair of French, SS year coordinator	croninm8@tcd.ie	4090
Dr Laurene Glimois		glimoisl@tcd.ie	
Dr James Hanrahan, FTCD	JS year coordinator, SF Law & French coordinator	hanrahaj@tcd.ie	4107
Dr Ashley Harris	SCHOLS coordinator (MT)	harrisa6@tcd.ie	

Dr Rachel Hoare	JF year coordinator, CSL coordinator	rmhoare@tcd.ie	4108
Dr Alexandra Lukes (on leave HT)	Study Abroad/Erasmus coordinator (outgoing students), Acting SF year coordinator (HT)	lukesa@tcd.ie	4104
Dr Hannes Opelz (on leave MT)	SCHOLS Coordinator (HT), SF year coordinator (HT)	opelzh@tcd.ie	4111
Célia Riego-Liron	Language coordinator	criegoli@tcd.ie	4103
Dr Paule Salerno-O'Shea		psalerno@tcd.ie	4113
Florence Signorini	Study Abroad/Erasmus coordinator (incoming students), BSL (French) Coordinator	fsgnorni@tcd.ie	4103
Teaching Assistants			
Alice Cappelle		cappella@tcd.ie	TBC
Dr Max McGuinness		mcguinm8@tcd.ie	TBC
Lecteurs/Lectrices			
Juliette Couvreur		couvreuj@tcd.ie	4089
Gabrielle Genin		gening@tcd.ie	4089
Hanaé Algarra		algarrah@tcd.ie	4089

1.3 Module Coordinators

Module	Coordinator
French Written Language (translation/prose) (FRU33001)	Célia Riego-Liron
Oral and Written Language (essay) (FRU33011)	Dr Ashley Harris and Célia Riego-Liron
French Written Language (comprehension) (FRU33002)	Dr Alexandra Lukes
Oral and Written Language (essay) (FRU33012):	Dr Ashley Harris and Célia Riego-Liron

1.4 Key Dates

Students can access the College's Academic Year Structure online. Formal exams will take place in the MT and HT assessment weeks. Submission dates for non-exam assessments in French will be provided by lecturers and posted on Blackboard.

Oral exams will take place in the HT Revision Week and Trinity Week**. You must be available to sit your oral exam in person during these weeks which directly follow the last week of class in HT**. The exact dates will be communicated to you in early HT.

1.5 Key Locations

School of Languages, Literatures and Cultural Studies (SLLCS)

Undergraduate Office

The Undergraduate Office is located in Room 5080 on the 5th floor of the Arts Building, students are welcome to call in during office hours.

Office hours

Monday to Friday: 9.30am to 12.30pm, 2.30pm to 4.30pm.

Who to contact when you have questions:

Nature of query	Office location	Email
General undergraduate queries and transcript requests	Undergraduate Office: Room 5080, 5th floor, Arts Building	undergraduate.sllcs@tcd.ie
European Studies queries		
Middle Eastern and European Languages and Cultures		
Undergraduate timetables queries	Room 5080	timetables.sllcs@tcd.ie
Erasmus and Study Abroad queries	Room 5080	erasmus.sllcs@tcd.ie
School operations, finance and HR	School Office: Room 5042	

Undergraduate Degree Programme Offices

If you have queries about your degree programme, pathways and progression, you should contact the relevant programme office. It is advised that students make an appointment in advance, where possible. In the email subject line include your student number and course of study.

Programme	Office location	Email
Trinity Joint Honours	Room 3135, Arts Building (office hours)	joint.honours@tcd.ie
TJH Open Modules		open.modules@tcd.ie
TJH Erasmus and Study Abroad Coordinator		tjh.erasmus-studyabroad@tcd.ie
SLLCS Erasmus and Study Abroad Co-ordinator	SLLCS UG Office Room 5080, Arts Building	erasmus.sllcs@tcd.ie
Business Studies and a Language	Trinity Business School	business@tcd.ie
Trinity Columbia Dual B.A.	Room 3135, Arts Building	ColumbiaDualBA@tcd.ie
Dual B.A. Columbia University Officer		gsinternational@columbia.edu

Law and a Language	School of Law, House 39, New Square	law.school@tcd.ie
Computer Science, Linguistics and a Language (CSLL)	Room 4091, Arts Building	clcsinfo@tcd.ie

1.6 Timetable

Student Timetables are available on MyTCD before lectures begin and the Trinity Live App.

Any clashes in the first few weeks should be addressed to timetables.sllcs@tcd.ie.

2. Academic Writing

2.1 The Use and Referencing of Generative AI (Artificial Intelligence)

The School's guidelines on the use of Generative AI (GenAI) are [available on the School website](#).

Acknowledging and referencing AI

The Library has developed [guidelines on acknowledging and referencing GenAI](#). GenAI is evolving rapidly and there is not yet general consensus on how to acknowledge and reference it. This guidance will therefore continue to be reviewed and updated.

Resources

- The Library [guidelines on acknowledging and referencing GenAI](#).
- [Trinity's Generative Artificial Intelligence (GenAI) Hub](#).
- [College Statement on Artificial Intelligence and Generative AI in Teaching, Learning, Assessment & Research](#).

2.2 Academic Integrity and Referencing Guide

It is clearly understood that all members of the academic community use and build on the work and ideas of others. However, it is essential that we do so with integrity, in an open and explicit manner, and with due acknowledgement. Any action or attempted action that undermines academic integrity and may result in an unfair academic advantage or disadvantage for any member of the academic community or wider society may be considered as academic misconduct.

- [Calendar Part II, B: General Regulations & Information, 'Academic Integrity'](#)
- [College Statement on Academic Integrity](#)
- [Academic Integrity Policy](#)
- [Library Guides - Academic Integrity](#)
- [Coversheet Declaration](#)

3. Teaching and Learning

3.1 Programme Architecture

Students can access their Module Descriptors on the mytcd.ie student portal by clicking on:

Courses & Modules -> View Course and Module Descriptive information

3.2 Programme 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:

SF Pathway	Corresponding JS Pathways
SF Single Honours French	> Single Honours French (full-year Erasmus in JS)
SF French as a Major	> Single Honours French (full year at Trinity or one-term Erasmus) > French as a Major > Joint Honours French
SF Joint Honours French	> French as a Major > Joint Honours French > French as a Minor
SF French as a Minor	> French as a Minor > Joint Honours French

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:

Credits in French	**MT**	**HT**
10	FRU33011	FRU33012
20	FRU33001	FRU33002
30	JS Option 1	JS Option 4
40	JS Option 2	JS Option 5
50	JS Option 3	JS Option 6

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.

Credits in French	MT	HT
10	FRU33011	FRU33012
20	FRU33001	FRU33002
30	JS Option 1	JS Option 2
40	+ JS Option 3	+ JS Option 4

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

Credits in French	MT	HT
10	FRU33011	FRU33012
20	FRU33001	FRU33002
30	JS Option 1	JS Option 2

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:

Credits in French	MT	HT
10	FRU33011	FRU33012

20	JS Option 1	JS Option 2
30	+ FRU33001	+ FRU33002

3.3 Module Descriptors

3.3.1. 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:

- translation from French to English, and
- 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. 70% of marks are for translation into English; 30% are for translation into French.

Recommended Books:

1. Mary Wood, *Thème anglais, filière classique (*PUF, 1995)

2. Françoise Grellet, *Initiation au Thème Anglais,* 4e éd. (Paris: Hachette, 2015)

3. Margaret Jubb, *Upgrade Your French* (2nd edition, 2007) (available for free here: https://fliphtml5.com/zrprf/wilk/basic). *Upgrade Your French* contains grammar points and will be included systematically in the programme through lessons on areas of particular difficulty for advanced learners.

4. Hawkins and Towell, *French Grammar and Usage* (2nd edition, 2001 or later edition) remains the reference grammar for French language in JS.

FRU33011 Oral and Written Language Skills (MT)

Aims:

This module aims to develop students' skills in:

(a) production of spoken French, and

(b) writing in French in a variety of genres.

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.

Textbook:

Cosmopolite 5: Livre de l'élève **(Paris: Hachette, 2020).**

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.

- A print version may be purchased at International Books (you can 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: https://boutique.ehachettefle.com/fr/IE?f%5Bcollections%5D%5B%5D=3524&search=&utf8=%E2%9C%93

Weekly Structure:

Two hours weekly in Hilary Term (first term) with each week:

- One hour focused on spoken French (with lecteurs/lectrices)
- One hour on writing in French

Assessment:

One in-person 2-hour examination in writing in French in the MT Assessment period (100%).

Students will have the choice of a selection of possible writing tasks (e.g. a letter / an essai argumenté / article) based on the themes covered in class in term.

Students are to write 500 words.

70% of the mark is given to language and 30% to content, structure and argumentation.

For marking criteria, see the Marking Procedure and Criteria section of the handbook.

The Oral language competence is not examined until the end of second semester as part of FRU33012.

FRU33002 French Written Language (HT)

Aims:

Taught by full-time members of staff, this module aims primarily to develop students' skills in comprehension of texts written in French.

Learning Outcomes:

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

Read and comprehend journalistic texts written in French.

Answer in correct French nuanced comprehension questions on journalistic texts.

Explain advanced points of grammar and expression and how they are used in journalistic texts.

Structure:

One hour weekly in HT with classes focusing on comprehension, grammar, and the correct use of advanced French.

Recommended Books:

1. Students will be provided with texts on a weekly basis.
2. Margaret Jubb, *Upgrade Your French* (2nd edition, 2007) (available for free here: https://fliphtml5.com/zrprf/wilk/basic). *Upgrade Your French* contains grammar points and will be included systematically in the programme through lessons on areas of particular difficulty for advanced learners.
3. Hawkins and Towell, *French Grammar and Usage* (2nd edition, 2001 or later edition) remains the reference grammar for French language in JS.

Assessment:

One 3-hour examination in comprehension in Assessment Week.

FRU33012 Oral and Written Language Skills (HT)

Aims:

This module aims to develop students' skills in:

(a) production of spoken French, and

(b) writing in French in a variety of genres.

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.

Textbook:

Cosmopolite 5: Livre de l'élève **(Paris: Hachette, 2020).**

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.

- A print version may be purchased at International Books (you can 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: https://boutique.ehachettefle.com/fr/IE?f%5Bcollections%5D%5B%5D=3524&search=&utf8=%E2%9C%93

Weekly Structure:

Two hours weekly in Hilary Term (first term) with each week:

- One hour focused on spoken French (with lecteurs/lectrices)
- One hour on writing in French

Assessment:

1. One in-person 2-hour examination in writing in French in the Assessment period (50%).

Students will have the choice of a selection of possible writing tasks (e.g. a letter / an essai argumenté / a creative writing piece) based on the themes covered in class in term.

Students are to write 500 words.

70% of the mark is given to language and 30% to content, structure and argumentation. For marking criteria, see the Marking Procedure and Criteria section of the handbook.

2. An oral examination of 10-15 minutes duration following the end of HT (50%) [date TBC].

3.3.2. 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).

3.3.3 Michaelmas Term Options

FRU33021 The French Renaissance Court in Film and Text

Lecturer: Professor 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: 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 satirical novel and the sonnet. The course concludes with the study of a film which both reflects how the French Renaissance court can

be reimagined and reconstructed from a cinematic perspective and raises questions about how we write the past.

Aims and objectives:

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.

Outcomes:

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 characteristics of 'heritage' film. They will have developed their abilities to analyse closely and objectively 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

2. François Rabelais, *Gargantua* [1534] (Paris : Garnier Flammarion)

3. Pierre de Ronsard, *Les Amours* [1552-1578] (Paris: Gallimard)

4. Film : *La Reine Margot* (Patrice Chéreau, 1994)

Assessment: 2-hour examination during MT assessment week comprising a question on each text; students will be required to answer two questions which are equally weighted (100%).

FRU34041 Républiques, Guerres et Passions Politiques : France since 1945 (5 ECTS)

Lecturer: Dr Edward Arnold

Module Description:

This course explores the political, ideological and far-reaching constitutional changes of post war France, and the various, often competing strands of collective memory shaped by historical events (Occupation, Resistance, the Indo-Chinese and Algerian Wars, May 1968). Students will study a selection of the main constitutional texts (4th and 5th Republics) and will become familiar with the principal historical events and political parties of the period through the study of primary and secondary texts and iconographic documents.

Learning Outcomes:

On successful completion of the course students will be able to:

- Analyse critically and independently, in English and French, a variety of primary and secondary texts and documents from different periods and sources.
- Work within the specificity of disciplines such as history, politics, literature, ideas and culture.
- Discuss in broad terms the intellectual, political, institutional, social and historical background of France in the 20th century, and more specifically in the post-war period.
- Identify original thematic research questions in the fields of history, politics, ideas and culture.
- Prepare oral presentations in class with appropriate pedagogical tools.

Assessment :

1. 1 x 15-20 minute in-class presentation during the semester, accompanied by a PowerPoint/Prezi presentation. (20%)
   Students must sign up for their slot by the end of the second teaching week. Topics should be agreed two weeks in advance of the presentation.

2. 1 x Essay to be submitted on Wednesday 10 December 2025 by 12 noon. 2000 words maximum. (60%)

   At least one of the two assignments must be in French.

3. Attendance and participation in class (20%) : in the case of more than three absences without certification, 10 % will be deducted from the end-of-semester essay. For example, if the essay mark is 60%, the final essay mark will be returned as 50%.

Bibliography:

Agulhon, Maurice, *La République*, tome 2 : 1932 à nos jours, Paris, Hachette Collection "Pluriel" 1999, 564p

Becker, Jean-Jacques, *Histoire politique de la France depuis 1945*, Armand Colin, rééd. 2015, 288p

Berstein, Serge, *Nouvelle Histoire de la France contemporaine*, tome 17 : *La France de l'expansion, la République gaulienne, 1958-1969* Paris, Seuil; (Ed. Points-Histoire) 1989, 375p

Gildea, Robert, *France since 1945*, Oxford, OUP, 1996, viii + 280p

Sirinelli, Jean-François (dir.), La France de 1914 à nos jours, Paris, PUF, 3e édition 2019, 592p

Winock, Michel, *La France politique : XIXe - XXe siècle*, Paris, Seuil; (Ed. Points-Histoire) 2003, 603p.

Winock, Michel, Serge Berstein, Olivier Wievorka, *Histoire de la France politique*, Tome 4 : *La République recommencée : De 1914 à nos jours* Paris, Seuil; (Ed. Points-Histoire) 2008, 740p

FR33081 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

Berry, J. (1997). 'Immigration, Acculturation, and Adaptation', Applied Psychology: An International Review, 46 (1), 5-68.

Berry, J., Phinney, J.S., Same, D.S., and Vedder, P. (eds.) (2012) Immigrant Youth in Cultural Transition: Acculturation, Identity and Adaptation across National Contexts (second edition). London and New York: Routledge.

Hall, S., and Du Gay, P. (1996) Questions of Cultural Identity. London: Sage Publications Ltd.

Kiwan, N. (2009) Identities, discourses and experiences: young people of North African origin in France. Manchester: Manchester University Press.

Kroger, J. (2006) Identity Development: Adolescence through adulthood. California and London: Sage Publications, Inc.

Lawler, S. (2008) Identity: Sociological perspectives. Cambridge: Polity Press.

Lipiansky, E-M. (2016) L'identité française : représentations, mythes, idéologies. France : Editions de l'Espace Européen.

Marti P (2005) Rap 2 France: Les mots d'une rupture identitaire. Paris: L'Harmattan.

Rose T (2006) Voices from the margins: rap music and contemporary cultural production. In: A Bennett, B Shank and J Toynbee (eds) The Popular Music Studies Reader. London and New York: Routledge.

Sabatier, C., Malewska, H., et Tanon, F. (2002) Identités, acculturation et altérité. France, Hongrie, Italie, L'Harmattan.

Watzlawik, M., and Born, A. (2007) (eds.) Capturing Identity: Quantitative and Qualitative Methods. New York: University Press of America.

Assessment

Students complete one assignment: 1 written group case study (2000 words) and presentation in English or French. More details and deadline to be provided in class.

FRU33051 French Travel and Exploration

Lecturer: Professor Michael Cronin, FTCD

Module Description:

The desire to move is one of the most fundamental aspects of the human condition. Mythologies, world religions, literatures all contain accounts of people who set out on journeys of exploration to discover new worlds, new forms of behaviour, new ways of understanding the self and other. Accounts of travels have existed for centuries in the French language and this course will cover key moments in the emergence of the French-language travel writing tradition. In addition to considering the basic impulses behind the desire to travel and give an account of these travels, the course will examine how travel has been used to explore questions around identity, politics, aesthetics, gender and language. The uniquely hybrid genre of travel writing has meant that writers have been free to explore a wide variety of issues while bringing their readers to places and cultures that are often little understood or analysed. In addition, attention will be paid to the effects of movement,

travel and exploration on the development of a variety of practices from photography to airport culture which have deeply influenced the experience of late modernity. Following in the footsteps of French-language travellers from the age of exploration to late modernity the aim will be to show how travel writing offers us a unique way of engaging with writing and the world.

Prescribed Course Texts :

Hubler, Ludovic, *Le monde en stop*, Géorama, 2010.

Mallender, Mélusine, *Les voies de la liberté*, Lafont, 2020.

Marquis, Sarah, *Sauvage par nature*, Lafont, 2014.

ASSESSMENT: One assessed essay (2,500 words) at the end of MT. Submission date: Monday 8 December 2025 at 12 noon. The essay may be written in either English or French.

3.3.4 Hilary Term Options

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 English or French (100%).
Submission date: Monday 13 April 2026 at 12 noon.

FRU33102 The Making of the *Banlieues*: Identity and Representation on the Margins

Lecturer: Dr Ashley Harris

Module Description:

In this module, students will study the history of the *banlieues* (the urban outskirts of Paris) and their representation in mainstream and grassroots visual media to engage with questions of identity, equality, and integration in contemporary France.

This module will first introduce the history of the *banlieues,* considering the various forms of political, social and cultural marginalisation that have impacted these spaces and communities.

Students will then examine the evolving representation of the *banlieues* in two parts:

1. Considering the diverse nature of *banlieue* communities and experiences, students will critically analyse examples of essentialising depictions of the *banlieues* in the press and mainstream film.

2. Students will then investigate examples of visual works by *banlieue* inhabitants, comparing them with mainstream representations.

The module trains students in formal, thematic and comparative study of visual media, and encourages them to engage critically with the differences in positionality, mode and messaging between mainstream fiction film and *banlieusard*-led modes of self-expression. It is aimed at students who are interested in study of the city, contemporary politics, and issues of representation, equality, and identity (including race, gender, and class).

Course Texts:

1. *La Haine.* Kassovitz, Matthieu. 1995. (fiction film – readily available online)

2. *Bande de filles.* Sciamma, Céline. 2014.(fiction film – readily available online to buy or rent on YouTube)

3. "Saint-Denis"*.* Grand Corps Malade. 2006. (Slam-poem : *YouTube*)

4. *Bâtiment 5: Courte vie pleine*. Barraud, Aristide. Seuil, 2022. (photobook – excerpts provided on Blackboard and full text available in library)

5. *Nous.* Diop, Alice. 2020. (documentary – available to buy online https://www.premieremax.com or in library)

Assessment:

This module will be assessed by:

1. A reflective report in English responding to prompt questions (500 words) submitted in Week 7 (20%). Submission date: Monday 2 March 2026 at 12 noon.

2. An end-of-term essay (2000 words) in French that involves the comparison of several of the works studied (80%). Submission date: Monday 13 April 2026 at 12 noon.

FRU33112 Identity in the Age of Plasticity: Philosophical Explorations of Neuroplasticity, Technology, and Art

Lecturer: Dr Hannes Opelz

Module Description

Taught primarily through French, this module centres on the concept of plasticity, as formulated by contemporary French philosopher Catherine Malabou, and its profound

implications for our understanding of human identity. Over the course of the seminars, students will engage with Malabou's notion of plasticity, exploring the ways in which it reshapes and redefines traditional conceptions of identity through an interdisciplinary lens.

The module will critically examine plasticity as a dynamic and transformative concept, analysing its application across various domains and discourses, such as brain plasticity, capitalism, trauma, gender, politics, art, and artificial intelligence. Students will explore how plasticity challenges fixed notions of identity, emphasizing its role in the ongoing negotiation between stability and change within individual and collective human experiences. A significant focus will be on how plasticity manifests in artistic expression, particularly (though not exclusively) in literature and on the screen. Students will assess how these mediums reflect and engage with the malleability of identity, applying Malabou's theories to interpret and critique artistic works.

Throughout the module, students will develop critical thinking and analytical skills, in view of producing well-structured essays that demonstrate a sophisticated understanding of plasticity and its broader societal implications. The module encourages active participation through presentations, discussions and debates on the political, social, and cultural ramifications of plasticity. By the end of the module, students will gain a thorough grasp of plasticity as a key concept in contemporary philosophy, enabling them to apply it across various fields of study and critically engage with its implications for identity and society.

Assessment

1 x end-of-semester essay (100%). Submission date: Monday 13 April 2026 at 12 noon.

Indicative bibliography

PRIMARY SOURCES

Books

Catherine Malabou, *Que faire de notre cerveau ?* (Bayard, 2011 [2004]).
——————————, *La Plasticité au soir de l'écriture* (Léo Scheer, 2005).
——————————, *Les Nouveaux blessés* (PUF, 2017 [2007]).
——————————, *Ontologie de l'accident* (Léo Scheer, 2009).
——————————, *Métamorphoses de l'intelligence* (PUF, 2021 [2017]).
——————————, *Le Plaisir effacé. Clitoris et pensée* (Bibliothèque Rivages, 2020).
Articles

Catherine Malabou, « Le vœu de plasticité », in *Plasticité* (Léo Scheer, 2000), pp. 6-25.
——————————————, « Plasticité », in *Vocabulaire européen des philosophies* (Seuil / Le Robert, 2004), pp. 958-960.
Interview
Catherine Malabou with François Noudelmann, "20/21 Philosophers: Catherine Malabou", La Maison Française de New York University, 2021
: https://youtu.be/3FxaGpc8LBg?feature=shared

SECONDARY SOURCES
Articles
Ian James, « Cerebral Plasticity », in *New French Philosophy* (Polity Press, 2012), pp. 95-102.
——————, « Destructive Plasticity », in *New French Philosophy*, op. cit., pp. 102-107.
——————, « Plasticity and Politics », in *Plasticity: The Promise of Explosion* (Edinburgh UP, 2022), p. 7-9.
Podcast
Andrew Huberman, Huberman Lab, « How to focus to change your brain », 7 February 2021
: https://open.spotify.com/episode/5GECHAql89dfTqWg1Q0mpD?si=95032b044d854e51.
Prose
Georges Bataille, *Madame Edward* (10/18, coll. « Domaine français », 1941 [2004]).
Annie Ernaux, *« Je ne suis pas sortie de ma nuit »* (Gallimard, coll. « Folio », 1999 [1997]).
Theatre
Samuel Beckett, *La Dernière bande* (Minuit, 1959).
Cinema
Alex Garland (dir.), *Ex Machina* (Universal Pictures, 2015).
Céline Sciamma (dir.), *Portrait d'une jeune fille en feu* (Pyramide Films, 2019).
TV
Sam Levinson (dir.), *Euphoria*, « Trouble Don't Last Always », season 1, episode 9, HBO, 2 December 2019.

FRU33122 Françafrique in a Competitive Geopolitical Environment

Lecturer: Dr Théophile Munyangeo

Module Description:

Françafrique has a complex legacy influencing global geopolitics and the socio-economic trajectories of Francophone African states. This module explores the historical, political, economic, linguistic, and cultural dynamics of Françafrique and its role in shaping France's relationship with its former African colonies. It examines the evolution of the Françafrique framework, the shifts in Africa's geopolitical alignment, and the competitive pressures arising from global actors. Case studies illustrate how Françafrique ambitions and its

alignment with the conditionality framework intersect with broader geopolitical changes, while learners critically engage with theoretical approaches and real-world implications.

Learning Outcomes:

On successful completion of this module, students will be able to:

- Critically analyse the historical, economic, and political dimensions of Françafrique.

- Apply theories of postcolonialism and neo-colonialism to evaluate contemporary Africa-France relations.

- Synthesise knowledge from case studies to assess the challenges of Françafrique in a competitive geopolitical environment.

- Develop and present solutions for Francophone Africa's integration into the global economy free from conditionality tactics, balancing aspirations, sovereignty and international win-win cooperation.

Recommended Reading:

Augé, J.P. (2024). Afrique Adieu: Mémoires d'un officier du secteur Afrique noire de la DGSE. Mareuil Éditions.
Bayart, J.F. (1993). The state in Africa: The politics of the belly. Polity.
Borrel, T. et al. (2021). L'Empire qui ne veut pas mourir: Une histoire de la Françafrique – Guerre, pillages, racisme, coups d'États, corruption, assassinats… Paris : Seuil.
Bourgi, R. (2024). «Ils savent que je sais tout »: Ma vie en Françafrique. Max Milo Editions.
Conklin, A.L. (2000). A Mission to civilize: The republican idea of empire in France and West Africa, 1895–1930. Stanford University Press.
Constantino, R. (2017). Neocolonial identity and counter-consciousness: essays on cultural decolonization. Routledge.
Ferry, E. (2009. La France en Afrique. BiblioLife
Gandhi, L. (1998). Postcolonial theory: A critical introduction. Edinburgh University Press.
Gourevitch, J.P. (2020). La France en Afrique: 1520 – 2020 - Vérités et mensonges. Editions L'Harmattan.
Lafourcade, J.C. and Riffaud, G. (2010). Opération Turquoise Rwanda, 1994. Perrin.
Manning, P. (1999). Francophone Sub-Saharan Africa 1880–1995 (2nd Ed.). Cambridge University Press.
Mbembe, A. (2001). On the postcolony. University of California Press.
Munyangeyo, T. (2010). Du littéraire au social à travers la médiation de l'engagement. Sarrebruck: Editions Universitaires Européennes.
Neuville, T.F. de la (2013). Opération Serval au Mali : l'intervention française décryptée. Lavauzelle.
Nkrumah, K. (1965). Neo-colonialism: The last stage of imperialism. Panaf Books

Olympio, N. (2024). Quel avenir pour la France en Afrique ?: Jeunesse africaine en ébullition. Jets d'Encre

Onana, C. (2019). Rwanda, la vérité sur l'opération Turquoise: Quand les archives parlent. Artilleur.

Piguet, R. (1962). Opération Épervier. Presses de la Cité.

Prunier, G. (2025). Colonialism devours itself: The waning of Françafrique. C Hurst & Co Publishers Ltd.

Sansal, B. and Cyrulnik, B. (2020). France-Algérie: Résilience et réconciliation en méditerranée. Odile Jacob.

Verschave, F-X. (2019). La Francafrique: Le plus long scandale de la République. Stock

Wanme, G.N. (2023). La médiatisation des relations France - Afrique: Une analyse des cadrages et contrôles éditoriaux. Books on Demand.

Assessment:

1. Group oral presentation on an aspect of Françafrique, post-colonialism, neo-colonialism, Francophone Africa's partnership alignment shifts in a competitive geopolitical environment (40%).
2. An individual essay of 1500 words on an aspect of Françafrique, post-colonialism, neo-colonialism, Francophone Africa's partnership alignment shifts in a competitive geopolitical environment (60%). Submission date: Monday 13 April 2026 at 12 noon.

3.4 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 and English.

For work submitted in French in the language modules FRU33011 and FRU33012, 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 optional modules), 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, consult the tools on French Department website. For guidelines on class presentations, see below the section 'Guidelines for Class Presentations'.

Essays and Commentaries

First (70-100)

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.

Summary Writing

First (70-100)

This grade indicates work of exceptional quality. A first-class summary 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.

3.5 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:

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

Structure

Your presentation should comprise the following components:

1. **Introduction**: State your objectives and the stages which will be involved in your exploration of them.
2. **Clear Sequencing**: Indicate the transitions between each of your points ('signposting').
3. **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:

- [Adding Narration to a Presentation](#) (PC)
- [Adding Narration to a PowerPoint](#) (MAC)

Delivery and Audience Awareness

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

1. **Voice**: Are you audible? Are you speaking too quickly? Are you speaking on a monotone?
2. **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?
3. **Body-language (if using video)**: Do you have any distracting physical mannerisms? For example, what are you doing with your hands?
4. **Language**: Are you using the correct register for the subject?
5. **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 [Student Learning Development (SLD) resources](#) before you prepare your presentations.

3.6 Attendance Requirements

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 **JS** 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.

Source:

- **[Calendar Part II, B: General Regulations and Information, 'Attendance'](#)**

3.7 Absence from Examinations

Students who may be prevented from sitting an examination or examinations (or any part thereof) due to illness should seek, through their tutor, permission from the Senior Lecturer in advance of the assessment session to defer the examination(s) to the reassessment session.

Students who have commenced the assessment session, and are prevented from completing the session due to illness should seek, through their tutor, permission to defer the outstanding examination(s)/assessment(s) to the reassessment session. In cases where the assessment session has commenced, requests to defer the outstanding examination(s) on medical grounds, should be submitted by the tutor to the relevant school/departmental/course office. If non-medical grounds are stated, such deferral requests should be made to the Senior Lecturer, as normal."

- [Calendar Part II, B: General Regulations and Information, 'Absence'](#)
- [Academic Policies](#)

3.8 Transcript Requests

If you wish to request a copy of your academic transcript, contact the School's Undergraduate Office (undergraduate.sllcs@tcd.ie).

Include the following information in your email:

- Full name (as it appeared during your time as a student)
- Student number
- Programme of study
- Years of attendance at Trinity College Dublin

For older transcripts, the following details may not be available:

- Module or course descriptions for each academic year
- Module names corresponding to results listed on transcripts
- Descriptions of module content or learning outcomes
- ECTS credits, contact hours, or workload per module

Transcript processing requires a **minimum of 10 to 14 working days**.