



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

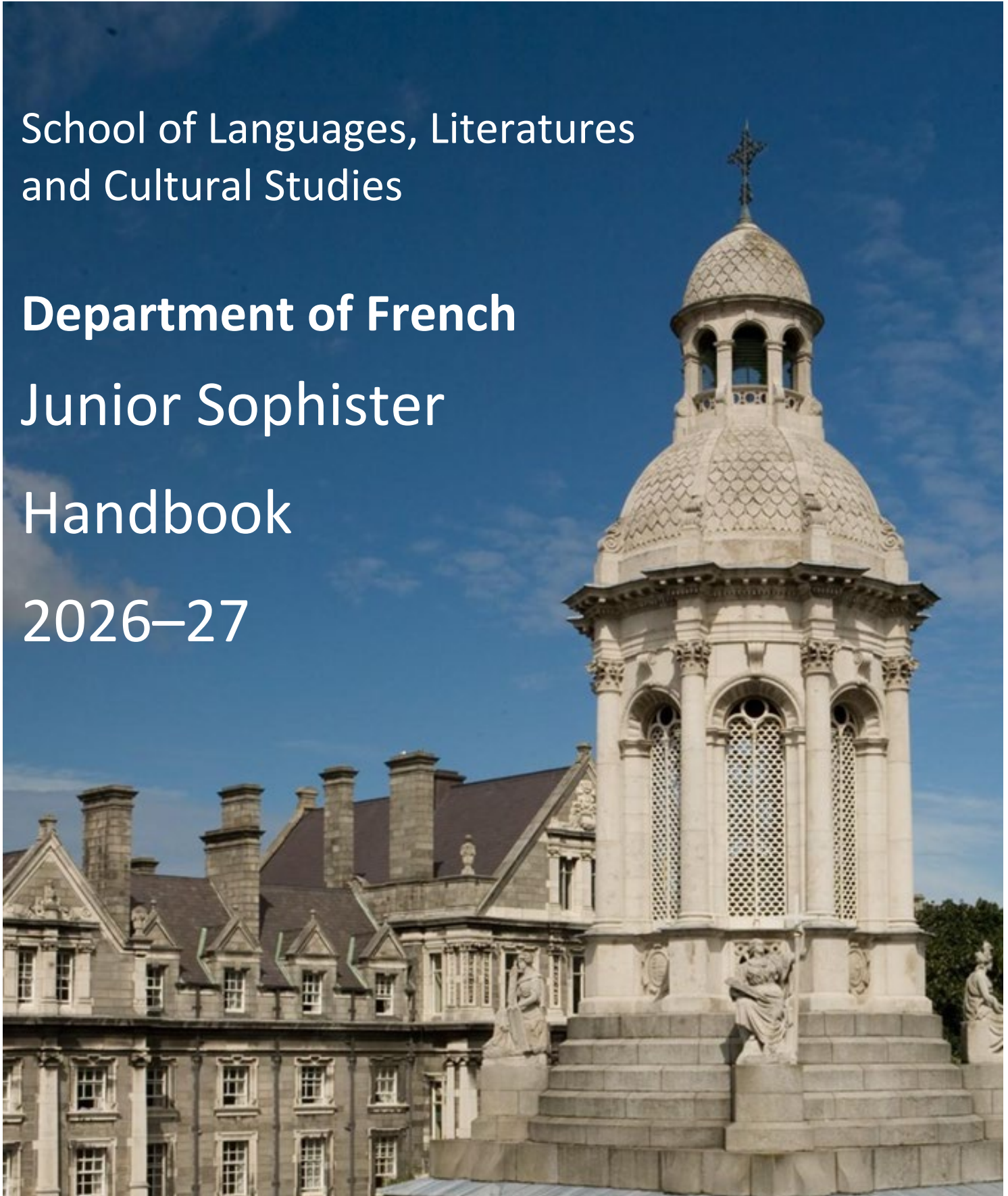
School of Languages, Literatures
and Cultural Studies

Department of French

Junior Sophister

Handbook

2026–27



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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 or through Blackboard. Regulations which apply to all departments and units within the School can be found in the [School Handbook on the School Website](#).

1.2 Academic Staff Contact Details

Name	Role	Email	Office
Professor Sarah Alyn Stacey, FTCD	Head of Department and Senior Sophister Coordinator	salynsta@tcd.ie	4105
Dr Edward Arnold (on research leave in HT)	European Studies Coordinator	ejarnold@tcd.ie	4106
Ms Alice Cappelle	Teaching Fellow	cappella@tcd.ie	4089
Dr Kathy Dillon	Lecturer	TBC	TBC
Professor Michael Cronin, FTCD (retiring 30 September 2026)	1776 Chair of French	croninm8@tcd.ie	4090
Dr James Hanrahan, FTCD	Junior Sophister Coordinator	hanrahaj@tcd.ie	4107
Dr Rachel Hoare	Junior Fresh Coordinator	rmhoare@tcd.ie	4108
Ms Megane Mazé	Business Studies and French	mazm@tcd.ie	4103
Dr Louise Kari-Méreau	Teaching Fellow	TBC	4113

Dr Alexandra Lukes	Lecturer	lukesa@tcd.ie	4104
Dr Hannes Opelz	Senior Fresh Coordinator	opelzh@tcd.ie	4111
Ms Célia Riego-Liron	Language Coordinator	criegoli@tcd.ie	4089
Dr Paule Salerno-O'Shea (on leave 2026-27)	Business Studies and French	psalerno@tcd.ie	4113
Ms Florence Signorini	Business Studies and French	fsgnorni@tcd.ie	4103
Dr Ashley Harris	PG Diploma Coordinator	harrisa6@tcd.iema ilto:ascott23@qub.ac.ki	4090
Language Assistants			
Clara Shulte (Paris 3 Sorbonne Nouvelle)		clara.schulte@sorbonne-nouvelle.fr	TBC
Camille Gresoviac (Lille)		camille.gresoviac.etu@univ-lille.fr	TBC
Philomène Piccolo (ENS, rue d'Ulm)		philomene.piccolo@ens.psl.eu	TBC

Module Coordinators

Module	Coordinator
Written Language (translation/prose) (FRU33001)	Dr Alexandra Lukes and Célia Riego-Liron
Oral and Written Language (essay) (FRU33011)	Dr Louise Kari-Méreau and Ms Célia Riego-Liron
French Written Language (summary writing) (FRU33002)	Dr James Hanrahan
Oral and Written Language (essay) (FRU33012)	Dr Louise Kari-Méreau and Ms Célia Riego-Liron

1.3 Key Dates

Students can access the [College's Academic Year Structure](#) online. Key dates for assessment will be posted on [Blackboard](#).

1.4 Key Locations

School of Languages, Literatures and Cultural Studies (SLLCS)

Office hours

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

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.

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

Undergraduate Degree Programme Offices

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	Room 5080, Arts Building	erasmus.sllcs@tcd.ie
Business, Economic and Social Studies (BESS)	Room 3023, Arts Building	bess@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

1.5 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.slcs@tcd.ie.

2. Academic Writing

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

School Policy on AI

The School's GenAI policy can be found here: <https://www.tcd.ie/langs-lits-cultures/current-students/ai-guidelines/>

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](#)
- [School assignment cover sheet](#)

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 three-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.

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](#).

Weekly Structure:

Two hours weekly in MT with:

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

Assessment:

One two-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.
- Compose short texts in advanced French on the topics introduced by the comprehension texts.

Structure:

One hour weekly in HT with classes focusing on comprehension, grammar, expression, 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 two-hour examination (100%) 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](#).

Weekly Structure:

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

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

Assessment:

1. One two-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.

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).

Deadlines for Assessments of Optional Modules

Deadlines for Optional Module essays (where applicable) will be provided by the module lecturer.

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 comprising a question on each text; students will be required to answer two questions which are equally weighted (100%).

FRU33061 How is Literature Possible? Maurice Blanchot and the Experience of Literature

Lecturer: Dr Hannes Opelz

Module description:

How is literature possible? What is it made of, and how is it produced? How do we experience language in fiction? Is fiction the representation of a reality that precedes it, or is there an experience proper to literature that nothing precedes? Is there such a thing as a *phenomenon* or *being* of literature? And what happens when literature becomes the experience of itself? This module pursues these questions by way of one of the most enigmatic figures of twentieth-century French literature, thought, and criticism: Maurice Blanchot (1907–2003). A brief opening situates these questions within a short history of the theory of literature — from the ancient thought of *mimēsis* to the speculative ambitions of German Romanticism — and within the philosophical currents reaching France in the 1930s, notably the phenomenology of Husserl and the ontology of Heidegger, against which Blanchot, like the early Sartre, defined himself. The module then turns to a sustained, deliberately slow close reading of Blanchot's first novel, *Thomas l'Obscur*. It reads the 1950 *nouvelle version* closely while setting it against the longer *première version* of 1941, so that the passage between the two states of the text becomes one of the module's own objects. Alongside the fiction, we examine how Blanchot sought to account for the experience of literature in his critical writing. Taught primarily in French, the module develops students' conceptual vocabulary and their analytical powers in writing and in speech alike. No prior knowledge of literary theory is assumed; but students should be prepared to engage with demanding questions and to read with patience. In *Thomas l'Obscur*, difficulty is not an obstacle to be dispelled from outside the text — by biography, literary history, or theory — but an experience to be traversed from within.

Learning outcomes:

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

- Analyse critically and independently the fictional and critical work of Maurice Blanchot, sustaining a close reading attentive to the detail of the text.
- Formulate rigorous questions about literary experience on the basis of a theoretical engagement with literature.
- Locate, collate, and verify primary texts, editions, and textual variants, and cite sources with scholarly accuracy.
- Construct and sustain a reasoned argument in French, orally, and defend it in response to critical questioning.
- Produce, in French, a well-structured written argument that engages critically and methodically with the module's materials and responds to scholarly objection.

Assessment:

Analytical Coursework, comprising in-term and end-of-term components. Further details will be provided in class.

Regular attendance and active participation are expected throughout and are integral to the work of the module.

Selected bibliography:

Maurice Blanchot, *Thomas l'Obscur, nouvelle version* (1950) (Paris: Gallimard, coll. L'Imaginaire, 1992). All students must have their own copy of the *nouvelle version*, available from International Books (18 South Frederick St) and in the College library.

The *première version* (1941), republished in Gallimard's coll. Blanche, will be consulted comparatively; relevant extracts will be provided.

Selected texts from Blanchot's *La Part du feu* (1949), *Le Livre à venir* (1959), and *L'Entretien infini* (1969), among others, will be provided via the module's online resources.

A fuller bibliography of secondary reading will be circulated separately.

FRU33081 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 x presentation/written group case study (2000 words) in English or French. More details to be provided during class.

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, *L'Ingénu* (1767)

Assessment:

This module will be assessed by a two-hour exam in the assessment period. The exam will contain two questions, one essay-style question and one commentary. We will practice exam techniques for both types of question during the term.

FRU33092 Music, Literature and the Mind

Lecturer: Dr Alexandra Lukes

Module Description:

Music permeates the fabric of everyday life. We enjoy music at home or on the go, at concerts, in bars, and city streets. 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? Can music be translated? This module will explore such questions by drawing on studies in philosophy, psychology, literature, sound studies, psychoacoustics, and translation studies.

Assessment:

The module is assessed by a two-hour exam (100%).

Module: FRU33122 Françafrique in a competitive geopolitical environment

Lecturer: Dr Théophile Munyangayo

Module Description:

Françafrique has a complex and enduring legacy that continues to shape global geopolitics and the political, economic, linguistic, and cultural trajectories of Francophone African states. This module critically examines Françafrique as a form of neo-colonialism, tracing its historical origins, evolution, and continuing influence on France's relationships with its former African colonies. It explores the political, economic, cultural, and linguistic mechanisms through which these relationships have been maintained and transformed. It also considers how changing geopolitical alignments and the growing involvement of global actors are reshaping Africa's international partnerships and regional dynamics.

Through engagement with theoretical perspectives, particularly neo-colonialism and decoloniality, students critically analyse the historical, political, and economic dimensions of Françafrique and apply postcolonial frameworks to contemporary Africa-France relations.

The module also examines the intersection between Françafrique ambitions and conditionality frameworks, examining how these have affected questions of sovereignty, development, economic integration, and international cooperation. Comparative case studies provide opportunities to synthesise theoretical and empirical knowledge, enabling students to assess the practical challenges and opportunities confronting Francophone African states and other global actors within an increasingly competitive geopolitical environment.

Learning outcomes:

By the end of the module, students will be able to critically evaluate the historical development and contemporary significance of Françafrique, analyse the mechanisms underpinning its political, economic, cultural, and linguistic dimensions, and apply relevant theoretical approaches to contemporary Africa-France relations. They will synthesise insights from case studies to evaluate the changing challenges presented by Françafrique and the wider restructuring of Africa's geopolitical partnerships. Building on this critical understanding, students will consider how aspirations for economic development and international cooperation can be balanced with national sovereignty and mutually beneficial, win-win partnerships in a changing global order.

Assessment:

Group oral presentation (50%) and an individual essay of 1500 words in English or French (50%). More details to be provided during class.

3.4 Marking Procedures and Criteria

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 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.

Oral French

First (70–100)

This grade indicates oral performance of excellent to exceptional quality. Performance in this range will demonstrate some, though not necessarily all, of the following:

Grammatical accuracy

Virtually free from grammatical error, with only minor slips under pressure;

Wide range of tenses, moods, and constructions used accurately;

Precise use of prepositions and idiomatic verb constructions;

Register consistently suited to the task;

Effective self-correction where slips occur.

Pronunciation

Accurate throughout, including nasal vowels, rounded front vowels, and other sounds

French keeps distinct;

Silent letters correctly handled; liaison and enchaînement used naturally;

Recognisably French rhythm, cadence, and intonation;

Effortlessly followed by a French-speaking listener.

Fluency and communication

Speaks freely from prompt-card points, with no reliance on a written text;

Understands unprepared questions immediately and responds with ease;

Sustains a real conversation with the examiners, including where the discussion moves beyond the prepared topic;

Composed and communicatively effective under exam conditions.

Content, cohesion, and argumentation

Presents a genuinely argued position, with a clear thesis and a structure discernible to a listener in real time;

Rich engagement with the topic, including complexity, ambiguity, or counter-argument;

Definitions and examples are precise and well chosen;

Time managed effectively, with the closing given its proper weight.

Upper Second (60–69)

This grade indicates a very good standard of oral performance. Performance in this range will demonstrate some, though not necessarily all, of the following:

Grammatical accuracy

Generally accurate, with recurring but minor errors;

Good range of tenses and constructions, with occasional slips in agreement, preposition, or mood;

Register mostly consistent with the task;

Effective self-correction of most slips.

Pronunciation

Clear and generally accurate throughout;

Occasional vowel, consonant, or silent-letter slip, but overall easy to follow;

Rhythm and intonation broadly French.

Fluency and communication

Mostly fluent delivery, with only occasional hesitation;

Speaks from prompt-card points without reading a script;

Unprepared questions understood and answered without difficulty; engages readily in the conversation.

Content, cohesion, and argumentation

Well-organised and clearly signposted;

A discernible line of argument or position;

Good grasp of the topic; examples and definitions appropriate;

Time managed with only minor unevenness.

Lower Second (50–59)

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

Grammatical accuracy

Frequent errors that do not obstruct meaning;

Uneven control of tenses, prepositions, and agreement;

Some anglicisms in structure or lexis;

Some self-correction, though inconsistent;

Register not always suited to the task.

Pronunciation

Pronunciation requires some effort from the listener;

Several vowel or silent-letter issues, but speech remains comprehensible overall;

Rhythm and intonation not consistently French.

Fluency and communication

Halting delivery, or over-reliant on the prompt card at times;

Noticeable hesitation, but delivery continues;

Unprepared questions partly understood; responses adequate but limited; conversation sustained with difficulty.

Content, cohesion, and argumentation

Material presented rather than genuinely argued;

Structure present but loose; signposting inconsistent;

Time management uneven; closing may be compressed.

Third (40–49)

This grade indicates oral performance of limited though acceptable competence.

Performance in this range will demonstrate some, though not necessarily all, of the following:

Grammatical accuracy

Errors begin to affect clarity;

Limited range of tenses; systematic gaps evident;

Anglicisms recurrent; prepositions frequently wrong;

Register frequently not suited to the task;

Limited ability to manipulate the language spontaneously.

Pronunciation

Sustained comprehension difficulty for the listener;

Distortion of key sounds; delivery at times hard to follow;

Rhythm and intonation not French.

Fluency and communication

Reads from the prompt card, or delivers a largely memorised text;

Unprepared questions misunderstood; little real conversation with the examiners;

Minimal development of answers.

Content, cohesion, and argumentation

Limited or disorganised material;

No clear thesis or position;

Time poorly managed.

Fail 1 (30–39)

This grade indicates oral performance of insufficient competence. Performance in this range will demonstrate some, though not necessarily all, of the following:

Grammatical accuracy

Pervasive error, frequently compromising meaning;

Very limited grammatical resources;

Little consistent control of tense, agreement, or preposition;

Very little command of the structures of the language.

Pronunciation

Frequently hard for the listener to understand;

Distortions collapse distinctions French keeps apart;

Largely unintelligible stretches.

Fluency and communication

Presentation essentially read out or recited;

Unprepared questions not understood, even when reformulated;

No sustained conversation with the examiners.

Content, cohesion, and argumentation

Very poor structure and argument;

Content difficult to assess owing to intelligibility problems.

Fail 2 (0–29)

This grade indicates oral performance that contains some or all of the weaknesses noted under the Fail 1 grade range, but to a greater extent. Performance in this range will demonstrate some, though not necessarily all, of the following:

Grammatical accuracy

Almost no command of French grammar;

Errors so frequent and severe that communication is barely possible;

Virtually no command of the structures of the language.

Pronunciation

Comprehension barely possible for a French-speaking listener;

Speech unintelligible for the greater part of the exam.

Fluency and communication

No sustained oral communication;

Presentation not delivered, or entirely read out;

No response given to questions.

Content, cohesion, and argumentation

Virtually no assessable content;

No structure, no argument.

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.

- [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**.