

DEPARTMENT OF MODERN EUROPEAN LANGUAGES

FRENCH IB

The Course Booklet

(1994 edition)

1st impression

Course Co-ordinator: Mr James Grieve

JAG

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CONTENTS

Course outline	2
The classes	2
French IIIS	2
French society, timetable of the 5 <i>dossiers</i>	3
Grammar class	4
Written class	4
Literature: set books & timetable	5
Compulsory essay on <i>La valse des toréadors</i>	6
Essays on the other literary texts	6
Essay deadlines	7
<i>Rédaction</i> deadlines	7
Transferring enrolment from IB to IIA	8
Reference bibliography	8
Proposed work & assessment arrangements	9
Working rules & plagiarism	10
Some notes on essay-writing	11

LOOK AT THE FRENCH NOTICEBOARD

AT LEAST ONCE A WEEK!

for 1998, add
the new grades &
marks!

FRENCH IB COURSE OUTLINE

The main focus of the course is on the contemporary language, both spoken and written. It also aims to give a foundation in the study of works of literature and French society. The Course Co-ordinator in 1994 is James Grieve (John Dedman Building, room 1187, telephone 2729).

The classes: There are 5 classes a week:

- | | | |
|----|-----------------------------|---|
| 1. | French society lecture | Tuesdays, 10 a.m., Room JD LG.2 |
| 2. | Oral class | See noticeboard: choice of 3 groups, streamed |
| 3. | Written class | See noticeboard: choice of 2 groups, Tuesdays at 5 p.m., Wednesdays at 11 a.m. |
| 4. | Grammar class | Thursdays, 11 a.m., HA G 051 |
| 5. | Literature lecture/tutorial | Usually 11 a.m. on Fridays, room JD LG.2; see below for tutorial times (on Fridays) |

Lectures on French society and literature (i.e. the Tuesday and Friday lectures) are recorded. The cassettes are then placed in the Short Loan Collection in the audio-visual section of the Chifley Library, at the rear of the ground floor. Details of the content of these classes are given below (pp. 3, 5 & 6).

The work in each week's *written class* is usually related to the topic discussed that week in the Tuesday lecture on French society. See the section on the written class, page 4. You should choose only **one** of the two times offered.

For the *oral class*, we hope to be able to stream you as far as possible according to your own assessment of your ability. If you believe you are above average in spoken French, you should sign for Group X; if you think you are average, sign for Group Y. Sign for only **one** group.

For the *grammar class*, see details below, p.4.

Literature class: The first two or three classes on each of the set texts will be lectures, on Fridays at 11 a.m. in room JD LG.2. However, the remaining classes on each text will be conducted in small groups. In weeks when there is to be a tutorial, these small groups will meet on Fridays at 9 a.m., 11 a.m. and 2 p.m., in room 1177, Dedman Building, 1st floor. You should sign to attend only **one** of these Friday tutorials. See pages 5-6.

« Celui qui ne laisse échapper aucune grâce d'un style est bien près d'avoir saisi toutes les nuances d'une pensée. »

Aspects of French Society
(the Tuesday lecture, 10 a.m., JD LG2)

Lectures are given in French, by a series of different lecturers. They will be recorded, but will at times contain visual elements that cannot feature on a cassette. Your attendance is thus recommended at all of these lectures. This year's programme will consist of series of lectures on five topics, or *dossiers*.

You will be expected to write a *rédaction* in French of about 400 words on three of these *dossiers* (your choice). See details of this in the proposed assessment arrangements, page 9; and see below, page 7, for deadlines.

Programme of five *dossiers* for the year:

1st *dossier* (6 lectures, weeks 1-6)

Vivre en France aujourd'hui (Mrs J. Mayrhofer)

NOTE: Part of the first session will be taken up with procedural matters.

2nd *dossier* (5 lectures, weeks 7-11)

La France et les antipodes (Mr M. Leader)

3rd *dossier* (5 lectures, weeks 12-13, 14-16)

Républiques et libertés (Mr J. Grieve)

4th *dossier* (5 lectures, weeks 17-21)

Culture et politique culturelle (Ms L. Maurer)

5th *dossier* (5 lectures, weeks 22-26)

Vivre en France en Europe (Dr K. Muller)

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Grammaire (Jacqueline Mayrhofer):

L'ouvrage de référence que nous utiliserons à la fois en classe et comme source d'exercices sera *Grammaire française* de Jacqueline Ollivier (en vente à la University Co-op Bookshop).

Un travail écrit sera demandé régulièrement aux étudiants (en principe une semaine sur deux en alternance avec le travail pour James Grieve, classe écrite). Il y aura aussi deux "tests" en classe (aux heures de cours habituelles, un pendant chaque semestre), qui porteront principalement sur les points traités dans le cours.

L'examen de fin d'année (voir page 9) comprendra une section de grammaire.

Le cours traitera notamment les points suivants:

- présentation des "instruments de travail" (dictionnaires, grammaires)
- introduction de certains éléments de la terminologie grammaticale utilisée en français
- les déterminants (articles, démonstratifs, etc...)
- les adjectifs (morphologie, place, etc...)
- les pronoms (personnels, indéfinis, relatifs) et leur construction avec les verbes
- les différents temps et modes de la conjugaison des verbes—
par exemple:
 - temps du passé (emploi, accord, etc...)
 - concordance des temps
 - notion de transitivité et intransitivité
 - modes impersonnels
 - verbes pronominaux
 - voix passive, voix active
 - valeur et usage du subjonctif
- les différents types de phrase; le discours direct et le discours indirect

Les étudiants seront encouragés à apporter en classe les questions et problèmes de grammaire qui les intéressent et/ou les inquiètent pour qu'on les examine ensemble.

Written class: (James Grieve)

Our main focus will be on the common structures of the simple discursive sentence: the noun in apposition; simple inversions of subject and verb; the position, within sentences, of adverbial elements; the use of pairs of semantically related nouns; the list of nouns; relationships between punctuation and thought; the principle that, within French sentences, elements which relate grammatically or semantically tend to be juxtaposed; repetition of structural prepositions; the verbless sentence; some elementary use of connectors between sentences; certain differences between French written in this way and spoken French, etc. We shall study the functioning of these structures in passages of prose chosen, mainly, from French newspapers; and you will try to imitate them in your own writing.

The passages we will study in class and work on as exercises will usually relate to the subject of the *dossier* lecture each week. Exercises will include comprehension questions, *résumés*, possibly a little translation. They will be fortnightly, alternating with written exercises for the grammar class.

For the grammar class, the deadline for submission of assignments will be Mondays at 5 p.m.

For the written class, the deadline will be Fridays at 5 p.m.

Literature (the Friday class):

These classes are taken in English or French, by different lecturers. See the note on p. 2 about the arrangements for this class, which is sometimes a lecture, sometimes a tutorial.

There are five set texts. They will be treated in four, five or six classes. The texts, in order of consideration, are:

- Jean Anouilh, *La valse des toréadors* (photocopy of Harrap ed.) — \$3.00
- Annie Ernaux: *La place* (Minuit) — \$9.00
- Simone de Beauvoir: *Les belles images* (Folio) — \$9.00
- Poetry (photocopies, available from Department) — \$3.00 approx.
- Raymond Radiguet: *Le diable au corps* (Livre de poche) — \$9.00

All these texts can be bought in the Department. See Mrs Madeleine Haag, Room 1189.

Friday classes on the texts:

1 Jean Anouilh: *La valse des toréadors*

5 classes, 4 March—8 April; the first 3 classes will be lectures-(cum-readings of the play); the other two will be tutorials. Lecturer: Mr J. Grieve

NOTE 1: on this first literary text, the essay is compulsory. See page 6 for the topics, deadline, conditions, etc.

NOTE 2: The first teaching period contains seven Fridays. Of these, we lose one (Good Friday, 1 April).

2 Annie Ernaux: *La place*

4 classes, 15 April—20 May; the first 2 classes will be in the form of lectures; the other two will be tutorials. Lecturer: Mrs J. Mayrhofer

3 Simone de Beauvoir: *Les belles images*

5 classes, 27 May —29 July; the first 3 classes will be in the form of lectures; the other two will be tutorials. Lecturer: Mr J. Grieve.

4 *selected poetry*

6 classes, 5 August—16 September; the first 3 classes will be in the form of lectures; the other 3 will be tutorials. Lecturer: Mr G. Halligan.

NOTE: we lose Friday 19th August (Bouche Ouique).

5 Raymond Radiguet: *Le diable au corps*

5 classes, 7 October—28 October; the first three classes will be in the form of lectures; the other two will be tutorials. Lecturer: Mr J. Grieve.

Essays on the five literary texts:

Under the terms of the “Proposed assessment arrangements”, you should write an essay (or a commentary) on any **three** of these texts and prepare to answer an examination question on one of the other two (see p. 9). You may write on all of the five texts if you like. If you write on more than three of them, your best three marks will count towards your assessment; you may then choose to write on one of the others in the examination.

The first essay, on *La valse des toréadors*, is experimental, diagnostic and compulsory; all students enrolled in French IB **must** write it. It will be marked and handed back like any other essay. If you are satisfied with the result, you can count it as one of the three required to be written. If it turns out to be a disaster, it need not count as one of your three essays for assessment purposes. After consultation with me, it may be possible to rewrite it.

The other two essays can be written on whichever of the texts you prefer. Essays should be about **1000 words** in length and are to be written in English. Anyone who might prefer to write an essay in French should make a special agreement with the lecturer concerned.

Topics for the compulsory essay on J. Anouilh: *La valse des toréadors*

1 “The character of Général Saint-Pé is a tissue of many contradictions; and it is these that give *La valse des toréadors* its comic energy.”

Discuss

2 “To get your heart’s desire, then find you don’t want it—this could be a recipe for a tragedy, but it’s a farce.”

Discuss

3 “The General wishes to believe he is fleeing from his wife; he cannot, he will not, accept that it is something else he is trying to flee.”

Discuss

4 some other topic, to be discussed and arranged in advance with me.

Length: about 1000 words

Language: English

Deadline: Thursday 14th April at 5 o'clock p.m.

NOTE: I remind you that I am available to talk about topics, bright ideas, difficulties, etc., at any time during the reading or writing.

Reasonable requests for extensions will be reasonably entertained.

James Grieve

Deadlines for essays on the four other literary texts:

The different lecturers will issue their own essay topics.

A. Ernaux: *La place* Monday, 6 June
(last class on Ernaux: 20 May)

S. de Beauvoir: *Les belles images* Monday, 15 August
(last class on Beauvoir: 29 July)

Poetry Monday, 26 September
(last class on poetry: 16 September)

R. Radiguet: *Le diable au corps* Monday, 7 November
(last class on Radiguet: 28 October)

Deadlines for the *rédictions* on the *dossiers*:

Vivre en France aujourd'hui Friday 6 May
(last lecture on this dossier: 8 April)

La France et les antipodes Friday 3 June
(last lecture on this dossier: 26 May)

Républiques et libertés Friday 12 August
(last lecture on this dossier: 5 August)

Cultures et politique culturelle Friday 16 September
(last lecture on this dossier: 9 September)

Vivre en France en Europe Friday 4 November
(last lecture on this dossier: 28 October)

These deadlines are meant to be firm. Brief extensions may be given, but only for good reasons. You must ask the lecturer concerned if you want an extension.

TRANSFERRING ENROLMENT FROM FRENCH IB TO FRENCH IIA

In certain circumstances students may be permitted to transfer enrolment from IB to IIA. Under Faculty rules (see *Faculty Handbook*, inside the front cover) such transfers can only be approved up to the end of the second teaching week (Friday 11 March). However, a change of *level* in the practical language units may also be possible up to Friday 25 March. This can only be approved after interview with the co-ordinators of both units, Mr J. Grieve & Dr P. Brown.

Note: the rules about changing enrolment apply to ALL units taught in the Faculty of Arts. Students must ensure that they are correctly enrolled in all their annual and first-semester units by the cut-off date of 11 March.

REFERENCE BIBLIOGRAPHY

Monolingual dictionaries:

Le Petit Robert
Le Micro-Robert
Dictionnaire du français contemporain

Students are recommended to buy one of the above. Serious students should definitely consider buying a *Petit Robert* (new edition, 1993). French books are usually much cheaper bought direct from France rather than through Australian bookshops. Teachers in the French section can recommend reliable suppliers of French texts.

Bilingual dictionaries:

Collins-Robert French-English/English-French Dictionary (2nd edition, 1987)
Harrap's French-English/English-French Dictionary

All students are strongly recommended to buy the *Collins-Robert*

Grammar:

Grevisse, M, *Le bon usage*

You are strongly urged to buy a ready reference guide to verbs, such as:
Bescherelle 1, *L'art de conjuguer* (Hatier) or its English adaptation: *French verbs*

French society:

You will find it useful to dip into the following:

J. Ardagh: *France in the 1980s*, 1982 or 1987
Howarth & Ross (eds.): *Contemporary France*, 1985
Mazey & Newman (eds.): *Mitterrand's France*, 1987
L'état de la France 93-94, 1993

PROPOSED WORK & ASSESSMENT ARRANGEMENTS

1. Written language work

Written work will be set weekly for either the grammar class or the written language class. Work to be assessed will be:

	Marks
The best 75% of written class exercises set	100
Grammar: best 75% of homework set, 50 marks; two grammar tests, 50 marks	100
The three best <i>rédactions</i> : marked half for content, half for language	100
* Examination: one 3-hour paper in November, to include comprehension, a <i>résumé</i> and grammar	<u>100</u>
	400

2. Oral language work

Two listening comprehension tests	100
Class activities, participation, one class presentation	100
* Oral examination in November	<u>100</u>
	300

3. Prescribed books

Three exercises on the set texts, i.e. essays or commentaries, to be written during the year, in English, each exercise to be about 1000 words in length: 75 marks each

Examination: one 2-hour paper in November - one question to be answered, on a text not written on during the year	<u>75</u>
	300
TOTAL	<u>1000</u>

* Any student who obtains a mark of less than 40% in both of the end-of-year language examinations (written & oral) shall not pass the unit. Students whose participation in the work of these two language classes is insufficient may be excluded from the examinations.

N.B. No requests for special examinations will be considered, except those supported by medical certificates or in the event of unforeseeable circumstances clearly beyond a student's control.

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1. Written language work

Written work will be set weekly for either the grammar class or the written language class. Work to be assessed will be:

	Marks
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The three best <i>rédactions</i> : marked half for content, half for language	100
* Examination: one 3-hour paper in November, to include comprehension, a <i>résumé</i> and grammar	<u>100</u>
	400

2. Oral language work

Two listening comprehension tests	100
Class activities, participation, one class presentation	100
* Oral examination in November	<u>100</u>
	300

3. Prescribed books

Three exercises on the set texts, i.e. essays or commentaries, to be written during the year, in English, each exercise to be about 1000 words in length: 75 marks each	225
Examination: one 2-hour paper in November - one question to be answered, on a text not written on during the year	<u>75</u>
	300
TOTAL	<u>1000</u>

* A mark of 40% in *EACH* of the end-of-year language examinations (written & oral) will normally be required to pass the unit. Students whose participation in the work of these classes may be excluded from the examinations.

N.B. No requests for special examinations will be considered, except those supported by medical certificates or in the event of unforeseeable circumstances clearly beyond a student's control.

ASSESSMENT, WORKING RULES & PLAGIARISM

Assignments and assessment:

Attendance at oral and written classes is strongly recommended; full participation in classes is essential to serious study of a language. If your attendance is unsatisfactory, except for some valid reason such as illness attested by a medical certificate, or if you do not submit written exercises by the due date, you may be deemed ineligible for proper assessment and excluded from the examination. This would result in failure in the unit.

You should observe deadlines for essays, *rédictions* and written language work. Extensions will be granted only for proper reasons. If you need an extension for unavoidable reasons (e.g. illness supported by a medical certificate) you should submit a request to the lecturer concerned.

We are convinced that a combination of the year's work and end-of-year examination is the fairest and most appropriate system. Since language learning is a cumulative process, there is a clear need for proper testing at the conclusion of each unit, in circumstances where you are called upon to show what you can do with your own resources. This has become all the more necessary as some work handed in has proved an unreliable guide to students' progress, because of evidence of collaboration or outside assistance.

Collaboration on written language work:

In recent years, improper collaboration on language work has increased among some students. The consultation of printed sources is permissible; having recourse to the superior knowledge of another person so as to solve individual difficulties in, for instance, a language assignment, is not. The essential distinction between the two modes of consultation lies in the exercise of choice and judgement. In consulting books, one must exercise these faculties; in consulting another person one borrows, not understanding, but a mere answer to a problem. Group working, of the sort that sometimes takes place in the French Study Centre, can be open to this kind of objection.

You are therefore urged to do your language assignments by yourself. In proven cases of illicit collaboration on such assignments, the Department will apply the principles of the Faculty's policy on plagiarism (see below).

Plagiarism:

Above all, you need to be reminded of the dangers of plagiarism. This can result in no marks being given for a piece of written work, or even failure in the unit. In essays, you should acknowledge all sources¹ and enclose any direct quotations from critical works inside inverted commas. In later-year units, essays are usually also exercises in French expression, designed to help you consolidate and extend your grasp of structures and build up your active vocabulary. It is therefore self-defeating if you quote at length from critics; you should use your own words.

The Faculty of Arts views plagiarism so seriously that it has adopted certain resolutions about it, one of which reads, in part:

¹ On this matter of the use of secondary sources, see "Some notes on essay writing", especially p. 13.

“Students in the Faculty are expected to express themselves and to sustain an argument in their own prose; written work containing improperly acknowledged transcription or excessive quotation of the work of others will be failed.

The Study Skills Unit is available to assist those who find it difficult to express themselves on paper.”

Students should be warned that the Faculty still follows the policy laid down by the then Dean in 1976, the main content of which is as follows:

“Plagiarism can be defined as ‘the appropriation, by copying, summarising or paraphrasing, of another’s ideas or argument, without acknowledgement’. There are two elements: the act of appropriation amounting either, in the most naive instances, to direct copying, or, in the most clever and unscrupulous instances, to intelligent editing used to conceal origins; and the intent to deceive, the deliberateness of which is hard to determine.

“On the grounds that, early in a student’s career at the University or early in a given course, apparent plagiarism can be equated with poor scholarship, especially inefficient note-taking, and is therefore inadvertent and unintended plagiarism, I feel the options range from allowing resubmission without penalty, to giving no marks [...]. This equation should not apply to end-of-semester or end-of-year assessments [...], the options therefore ranging from no marks for that assignment [...] to outright failure. In my own view, severe marking-down is not an adequate penalty, and extenuating circumstances (such as stress) are not admissible.”

SOME NOTES ON ESSAY WRITING

(These notes are in no way meant as a set of instructions)

Lecturers who ask you to write an essay on a set book will probably look in it for evidence that you can read and write. In this context, “to read” means first and foremost to show that you have observed what a literary text actually says, as distinct from what it does not say. It means that you will have paid attention to the text as a body of evidence, to its design, to details of language, form, setting, tone, scenes, character, event. This does not mean there is only one proper interpretation of any given literary text. But it does mean that your interpretation of it should rest on an accurate and demonstrable acquaintance with the evidence to be found in the text itself.

In this context, “to write” means first and foremost that you limit yourself to the single subject proposed by an essay topic. It also means you can show a care for order in thinking, be clear in your expression, make for coherence of different elements, achieve a degree of thoroughness of investigation and abide by certain conventions of educated usage.

At IB level, we try to set essay topics which you can discuss intelligently without having to consult secondary sources, works of criticism and the like. You should spend your time on the set text itself rather than on books or articles written about it. In this, it may well be that literary study differs from, say, history or sociology. In literature, you have a primary text, which is itself the subject matter.

Notice this word: *text*. A work of literature can be many things: a story, a work of imagination, a dramatisation of ideas, the evocation of a mood, a playing with words. But it is also, first and foremost, a text, i. e. a composition in words usually chosen to make a designed effect but possibly bearing more than a single interpretation. And many an essay

on a set book will require you to demonstrate an acquaintance with observable features of that text, such as the flavour of its words or the relationship between style and the thematic ends it serves.

We have three basic requirements of an essay on a set book: it should show that you have understood elements in the text which are relevant to the topic you are discussing; it should clearly deal with that topic and no other; and it should show some degree of independence of mind. Taken together, these requirements add up to pertinence, and the proper use of evidence.

Pertinence:

Your essay should clearly be about what its title says it is about. You will probably never have to write an essay that is merely general comment on the set book as a whole or a string of facts about the author's life and other books. Be sure to deal only with the topic under discussion. Any understanding of the book as a whole which you may demonstrate should be an understanding closely related to the limited topic on which you are writing.

Evidence:

The best evidence to use is what lies in the text. Do not reproduce lecture notes. If your essay is on a topic not treated in lectures, you must look for your own evidence—in the text itself. You will use that evidence properly if you show how it is pertinent to your topic. If you do not search the book for your own evidence, your essay will very likely have difficulty being pertinent. The evidence you use should be concrete and detailed. It should show that you have a close and personal familiarity with the book. Try to avoid giving an impression of vagueness or generality. Focus from time to time on selected statements from the text, examples of style and the like, as long as they are to the point; use them for demonstration, not for show.

Discussion:

Proper discussion is what will show independence of mind; without that personal search for apt evidence mentioned above, it can hardly take place. If you look in the text for evidence relating to the topic of the essay, you will be on the way to making a proper discussion. You will be expected to draw conclusions which may agree with your topic or disagree with it. Do not make mere assertions. Support any affirmations with evidence from the text. Do not assume that the evidence, baldly presented, will make a case for you; it is up to you to use the evidence to argue your case. Students sometimes assume, mistakenly, that they should not disagree with essay topics. By all means disagree with a proposition, if you have evidence which seems to you to justify your view.

Four of the most important features of a good discussion are: order, clarity, coherence and thoroughness.

Order

This is a readily graspable sequence of ideas. It gives an impression of methodical thinking and structured argument. It probably derives from an efficient introduction to the essay. The best introductions can do three things: define terms, if the terms present some ambiguity; delimit the substance of the discussion; and give a blueprint of the order of proceedings. Take this topic: "Discuss the reasons for the execution of the prostitute in Maupassant's *Poule de juif*". The neatest introduction to this topic would consist of a single sentence: "There are four [or seven, if you like] reasons for the execution: the fact that she is a prostitute, the drunkenness of the soldier, etc., etc." This one sentence gives a sort of definition to the term "reasons"; it limits the subject matter under discussion to only the four (or seven) points mentioned; and, by

setting these out in sequence, it foreshadows the shape of the argument that follows. Your reader knows without being explicitly told that, if you have set out your reasons in that sequence, you are going to deal with them in that sequence.

Clarity

There is clarity in exposition and clarity in expression. Clarity in exposition is one of the most valuable effects of the care for order mentioned above. Clarity in expression is your duty as essay-writer; it should not be a chore for your reader to make sense of obscurity. Clarity often lies in simplicity. If you abide by conventional usage in things like punctuation you can also make for clarity. Idiosyncratic paragraphing can work against clarity; it is probably a symptom of conceptual muddle. A paragraph should be the visible shape of a single idea.

Coherence

This is internal consistency within your essay's conceptions or procedures. If, for example, your introduction declares that you are going to deal with A, B and C, and you then examine X, Y and Z, there is an incoherence. If your introduction mentions A, B and C and your conclusion makes no reference to them, either there is a lack of sequence in the subject matter of your discussion or you have adopted a faulty procedure for its exposition.

Thoroughness

If you are to be thorough, you will demonstrate an ability to recognise as many as possible of the implications of an essay topic and to investigate them comprehensively. Thoroughness is inconceivable without the search for apt evidence mentioned above. It is probably a guarantee of your genuine expertise and familiarity with the subject. It is the visible opposite of bittiness. It can be found in brevity and concision.

Quoting:

A word about quotations. If you quote, do it briefly. Make sure it is apt. Never quote without giving some sort of explication of what you have quoted. Do not use quotation as a substitute for discussion. You should give proper sources for all quotations, either in footnotes or in bracketed page references inserted into the text of your essay. If you make small changes in the wording of a quotation (e.g. by putting a past tense for a present tense, or substituting an *il* for a *je*), you must draw attention to them. Of late, a practice of translating French quotations into English has become evident among first-year students—*please don't*. By definition, a quotation from a French work must be in French.

A word about the use of secondary sources: if you do have recourse to works of criticism, no harm need be done. But if you quote from such works, you must give all proper bibliographical information relating to each work consulted (author, title, publisher, place of publication, date of publication, edition used, etc.). List this information on a separate sheet, usually the last page of an essay. In general, let your use of evidence and quotations from secondary works be governed by the same rules as apply to your use of evidence taken from the set text (see above): be sure it is relevant to your topic; try to demonstrate its relevance, rather than assume that that will be made manifest in the sheer act of borrowing or allusion; try, too, to show independence of mind and not the opposite; and each of your borrowings must be individually and fully *sourced* to text and page.

Especially on these last two matters of quotation and the use of secondary material, but also on all other matters canvassed above, you would be well advised to consult J. Clanchy & B. Ballard, *Essay writing for students* (Longman Cheshire, Melbourne, 1981).

Be sure, also, to read the entry in this course booklet under the heading "Assessment, working rules and plagiarism" (see pp. 10-11 above).

«Chercher à connaître n'est souvent qu'apprendre à douter»

WATCH THE FRENCH NOTICEBOARD!

