

DEPARTMENT OF MODERN EUROPEAN LANGUAGES

FRENCH IB

The Course Booklet

(1998 edition)

1st impression

Course Co-ordinator : Mr James Grieve

CONTENTS

Course outline	2
The classes	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
Programme of written work for the year	7-8
Essay deadlines	7-8
<i>Rédaction</i> deadlines	7-8
Transferring enrolment from IB to IIA	9
Reference bibliography	9
Proposed work & assessment arrangements	10
Working rules & plagiarism	11
Some notes on essay-writing	12
Official University grades & marks	15

**LOOK AT THE FRENCH NOTICEBOARD
AT LEAST ONCE A WEEK!**

FRENCH IB COURSE OUTLINE

The main focus of the course is on the contemporary language, both spoken and written. The course also aims to give a foundation in the study of works of literature and French society. All classes, except the Friday one, are conducted in French. The Course Co-ordinator in 1998 is Mr James Grieve (BPB Building, room W3.07, telephone 2729).

The classes: There are 5 classes a week:

- | | | |
|----|-----------------------------|--|
| 1. | French society lecture | Tuesdays, 10 a.m. BPB 121 |
| 2. | Oral class | See noticeboard: choice of 2 groups |
| 3. | Written class | Wednesdays 2 p.m. BPB |
| 4. | Grammar class | Wednesdays 11 a.m. BPB |
| 5. | Literature lecture/tutorial | Fridays 11 a.m. BPB ; see below for occasional smaller group times |

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

The work in the **written class** is sometimes related to the topic discussed that week in the Tuesday lecture on French society. See the section on the written class, page 4.

For the **oral class**, you should sign for only **one** group. The activities in this class will stress pronunciation, listening comprehension and your ability to speak French. The activities are sometimes related to the topics discussed in the Tuesday lecture on French society.

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

Literature class: The first four classes on each of the set texts will be, loosely speaking, lectures, on Fridays at 11 a.m. However, the remaining classes on each text will be conducted in smaller groups. These smaller groups will meet on Fridays at 9 a.m. and 11 a.m. When the time comes, you should attend only **one** of these smaller Friday classes. See pages 5-6. In the mean time, you might care to consider some of the implications of a simple and old-fashioned principle of literary enjoyment, set out at the foot of this page.

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

[Gustave Lanson]

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

Lectures are given in French, by different lecturers. They will be recorded, but may 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 10; and see below, pages 7-8, for deadlines.

Programme of five *dossiers* for the year:

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

La France 1968-1998 : les grands débats (Dr K. Muller)

(in weeks 5 & 6, M. Claude Merle, of the French Embassy, will lecture on aspects of the French education system)

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

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

Républiques et libertés (Mr J. Grieve)

(in week 11, M. Philippe Lane, of the Alliance française, will lecture on the centenary of the Dreyfus Affair and Émile Zola's pamphlet *J'accuse...*)

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

Culture et politique culturelle (Ms L. Maurer)

4th *dossier* (4 lectures, weeks 17-20)

Cinéma français, une introduction (Dr P. Brown)

5th *dossier* (5 lectures, weeks 21-26)

La France dans le monde (Dr K. Muller)

WATCH THE NOTICEBOARD!

Grammaire : (Louise Maurer)

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

Vous aurez à faire trois devoirs de grammaire par semestre, y compris un devoir sur table en classe au second semestre, portant sur les points traités dans le cours. L'examen de fin d'année (voir page 10) comprendra une section de grammaire.

Le cours traitera entre autres les points suivants :

- introduction de certains éléments de la terminologie grammaticale utilisée en français
- verbes pronominaux
- emploi de certaines prépositions
- les temps du passé (emploi, accord, etc)
- le subjonctif (valeur et usage)
- pronoms relatifs
- les voix active et passive (description, contraintes)
- les genres de phrases selon leur fonction
- les relations logiques : cause, conséquence, opposition, etc.

Written class : (James Grieve)

Our main focus will be on the common structures of the simple discursive French sentence:

- the noun in apposition, with or without article;
- the use of pairs of semantically related nouns, with or without articles;
- the list of nouns, with or without articles;
- simple inversions of subject and verb;
- repetition of structural prepositions;
- repetition of structural *que*;
- the brief, dependent verbless sentence;
- the position, within sentences, of adverbial elements;

We shall also notice some use of connectors between sentences; certain differences between this written French and spoken French; relationships between punctuation and thought; the principle that, within French sentences, elements which relate grammatically or semantically tend to be juxtaposed; and something of the relation between metaphorical and abstract style. We shall study the functioning of these features in passages of prose chosen, mainly, from current 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 sometimes relate to the subject of the *dossier* lecture each week. Exercises will include *phrases désincornifistibulées*, comprehension questions, *résumés*, possibly a little translation.

Deadlines for submission of written assignments : Fridays at 5.31 p.m.

See pages 7-8 the list of deadlines for grammar, written, *rédactions* & essays

Literature (the Friday classes)

Lecturer: Mr J. Grieve

This class, leading to essays written in English, is taught in English. See the note on page 2 about the arrangements for this class, which is sometimes a lecture, sometimes not.

There are four set texts: a play and three short novels. Each text will be treated in six classes. The four texts, in order of consideration, are:

- Jean Anouilh : *La valse des toréadors* (photocopy of Harrap ed.)*
- Simone de Beauvoir : *Les belles images* (Folio)**
- Walter Lewino : *La terre des autres* (Albin Michel)***
- Romain Gary : *La vie devant soi* (Folio)**

*A photocopy of Jean Anouilh: *La valse des toréadors* can be bought for about \$3.00 from Madeleine Haag (room W3.30).

**Copies of Simone de Beauvoir: *Les belles images* and Romain Gary: *La vie devant soi* can be bought in the Co-op Bookshop.

***For Walter Lewino: *La terre des autres*, see Mr Grieve, room W.3 07

Friday classes on the literary texts:

1 Jean Anouilh : *La valse des toréadors*

6 classes, 6 March—1 May; the first four classes will be in the form of lectures-cum-readings of the play; the other two will be discussions in smaller groups.

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 six Fridays.
Of these, we lose one (Good Friday, 10 April).**

2 Simone de Beauvoir : *Les belles images*

6 classes, 8 May—12 June

3 Walter Lewino : *La terre des autres*

6 classes, 24 July—4 September

NOTE: we lose Friday 21st August (Bouche Ouïque)

4 Romain Gary : *La vie devant soi*

6 classes, 11 September—30 October

Essays on the four literary texts:

Under the terms of the 'Proposed assessment arrangements' (see p. 10), you should write an essay on any **three** of these texts. You may write on all four of the texts if you like. If you do write on all four, your best three marks will count towards your assessment.

The first essay, on Jean Anouilh's play *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. It may be possible to rewrite it, after consultation with the Course Co-ordinator.

The other two essays can be written on whichever of the texts you prefer. Essays should be not much more than **1000 words** in length and are to be written in English.

Topics for the compulsory essay on Jean Anouilh, *La valse des toréadors*

- 1 Is the outcome of the play a reward for the General or a punishment? Does he succeed or is he defeated?
- 2 '*La valse des toréadors* is a satire of a certain notion of masculinity—or is it really a celebration of it?'
Discuss
- 3 '*La valse des toréadors* makes a farcical examination of self-awareness.'
Discuss
- 4 'The character of General Saint-Pé is a tissue of contradictions; and it is these contradictions which give the play its comedy.'
Discuss
- 5 some other topic, to be discussed and arranged in advance.

Length : about 1000 words

Language : English

Deadline : Friday 8th May at 5 o'clock p.m.

Reasonable requests for extensions will be reasonably entertained.

Essays on the other three literary texts

Essay topics will be issued in due course.
See this page & the next for deadlines.

The rédactions on the dossiers

The different lecturers will issue their topics in due course.
See this page & the next for deadlines.

programme des exercices de l'année

avec dates de remise

[grammaire, écrit, rédactions et dissertations]

premier semestre

mars

vendredi 13 mars **écrit**, 1^{er} exercice à remettre (vous sera rendu le mercredi suivant)

vendredi 27 mars **écrit**, 2^{ème} exercice à remettre

avril

mardi 7 avril **grammaire**, 1^{er} exercice à remettre

le jeudi 9 avril fin de la première période des cours

vendredi 10 avril **écrit**, 3^{ème} exercice à remettre

vendredi 24 avril **écrit**, 4^{ème} exercice à remettre

rédaction 1^{er} dossier à remettre lundi 27 avril

mai

1^{ère} **dissertation**, Jean Anouilh, *La valse des toréadors*, à remettre le vendredi 8 mai

mardi 12 mai **grammaire**, 2^{ème} exercice à remettre

vendredi 22 mai **écrit**, 5^{ème} exercice à remettre

juin

rédaction 2^{ème} dossier à remettre le lundi 8 juin

51
vendredi 6 juin **écrit**, 6^{ème} exercice à remettre

mardi 10 juin **grammaire**, 3^{ème} exercice à remettre

le vendredi 12 juin fin de la deuxième période des cours

2^{ème} **dissertation**, Simone de Beauvoir, *Les belles images*, à remettre le lundi 13 juillet

second semestre

juillet

vendredi 24 juillet **écrit**, 7^{ème} exercice à remettre

août

mercredi 5 août **grammaire**, devoir sur table

vendredi 8 août **écrit**, 8^{ème} exercice à remettre

rédaction 3^{ème} dossier à remettre le vendredi 14 août

vendredi 21 août **écrit**, 9^{ème} exercice à remettre

mardi 25 août **grammaire**, 4^{ème} exercice à remettre

septembre

vendredi 4 septembre **écrit**, 10^{ème} exercice à remettre

3^{ème} dissertation, Walter Lewino, *La terre des autres*, à remettre le vendredi 11 septembre

rédaction 4^{ème} dossier à remettre le lundi 14 septembre

vendredi 18 septembre **écrit**, 11^{ème} exercice à remettre

le vendredi 18 septembre fin de la troisième période des cours

octobre

mardi 6 octobre, **grammaire**, 5^{ème} exercice à remettre

vendredi 16 octobre **écrit**, 12^{ème} exercice à remettre

novembre

rédaction 5^{ème} dossier à remettre le vendredi 6 novembre

4^{ème} dissertation, Romain Gary, *La vie devant soi*, à remettre le vendredi 13 novembre

The deadlines for *rédactions* & essays 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.

**Work submitted late for the written & grammar classes will not normally be marked.
Medical certificates submitted late will not normally be taken into account.**

TRANSFERRING ENROLMENT FROM FRENCH IB TO FRENCH IIA

In certain circumstances students may be permitted to transfer enrolment from IB to IIA. According to Faculty rules (see *Undergraduate Handbook*, inside the front cover) transfers between units can only be approved up to the end of the second teaching week (Friday 13 March). However, a change of *level* in language units (from IB to IIA, for instance) will still be possible up to Friday 27 March. Such a change can only be approved after interview with the co-ordinators of both units, Mr J. Grieve & Dr K. Muller. It is your responsibility to ensure that your enrolment is correctly recorded.

Note: these 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 Friday 13 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). It is usually cheaper to buy French books direct from France rather than through Australian bookshops. The course co-ordinator can recommend reliable suppliers of French texts.

Bilingual dictionaries:

Collins-Robert French-English/English-French Dictionary
Harrap's French-English/English-French Dictionary
Oxford-Hachette (1994)

All serious students are strongly recommended to buy either the *Collins-Robert* or the *Oxford-Hachette*. Of the three, the best in many respects is the large Harrap's (in four volumes). It depends on what your purposes are.

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:

Howarth & Ross (eds.): *Contemporary France*, 1985
Mazey & Newman (eds.): *Mitterrand's France*, 1987
L'état de la France 93-94, 1995

PROPOSED WORK & ASSESSMENT ARRANGEMENTS

1. Written language work

Written work will be set for both the grammar class and the written language class (see the programme of assignments, pp. 7-8). Work to be assessed will be:

	Marks
Written: the best 75% of exercises set	100
Grammar: the work set	50
The three best <i>rédactions</i> : marked half for content, half for language	100
* Examination: one 3-hour paper in November, to comprise written and grammar	<u>100</u>
	350

2. Oral language work

Listening comprehension tests, one per semester, 50 marks each	100
Class activities, participation, class presentations	50
* Oral examination in October (partly on a <i>dossier</i> or a set text)	<u>100</u>
	250

3. Prescribed books

Three essays on the set texts to be written during the year, in English, each one to be about 1000 words in length: 100 marks each	300
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TOTAL	<u>900</u>
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Notes

* 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. Requests for special examinations will be considered only if supported by current medical certificates or evidence of unforeseeable circumstances clearly beyond a student's control.

Written work submitted late will not normally be marked. Medical certificates submitted late will not normally be taken into account.

Marks given to work during the year may be subject to moderation by the Examiners.

ASSESSMENT, WORKING RULES & PLAGIARISM

Assignments and assessment:

Attendance at oral and written classes is strongly recommended; regular 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, *rédactions* 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 current 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 need for 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:

You should be careful not to engage in improper collaboration with other people. The consultation of printed sources is permissible; having recourse to the superior knowledge of another person such as a native speaker 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 or even a computer programme, one must exercise these faculties; in consulting another person one borrows, not understanding, but a mere answer to a punctual problem. Group working, such as sometimes takes place in the Departmental Centre, can be open to this 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:

You should be aware of the dangers of plagiarism. It 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:

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.

¹ On the use of secondary sources, see p. 12, the third paragraph of "Some notes on essay writing".

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 a 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. If you borrow ideas from others' books or articles, it can make it difficult for your reader to judge two very important things: your intellectual independence and the degree of sophistication of your own mind.

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 a set book as a whole or a string of facts about an 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. Do not consult secondary sources. 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. (And, despite trendy views on the post-modern computerized paragraph, you should indent the first line of yours.)

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 is compatible with concision.

Quoting:

A word about quotations. Some students believe it is necessary to quote from set texts. In fact, this is rarely necessary. What is much more important is to accompany any statement about a text with a page reference. If you do 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 *elle* for *je*), you must draw attention to them, usually by means of square brackets, thus [*elle*]. 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 any work consists of the very words in which it is written.

Especially on the matter of quotation, but also on all other matters canvassed above, you would probably find it profitable 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).

OFFICIAL UNIVERSITY GRADES & MARKS

GRADE	MARK	ABBREVIATION
High Distinction	80-100%	HD
Distinction	70-79%	D
Credit	60-69%	C
Pass	50-59%	P
Fail	below 50%	N

Students who like to be clear about their real academic aims will note the following.

Those who do not do all or nearly all of the work set may have difficulty in being considered for the Alliance Française de Canberra prize or for the grade of High Distinction.

Those who choose to do less than three quarters of the work set will have difficulty in being considered for the grade of Distinction.

Those who choose to do about half of the work set must expect to achieve at best a grade of Pass.

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

WATCH THE FRENCH NOTICEBOARD!

