

Spring 2014

FREN 111 Topics Francophone Lit

Days & Hours M&W 1:30-2:45 PM

Classroom: Eureka Hall 102

DIS 33836

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Office hours- **Mondays 3-6pm**

&by appointment.

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Catalog Description

Study of literary texts by Francophone writers with an emphasis placed on textual analysis and the relationship between text and context. Conducted in French.

Note: Meets the Foreign Language Graduation Proficiency Requirement.

Prerequisite: FREN 110, or equivalent; or instructor permission.

Course Description

An introduction of literary texts from the Francophone Africa and the Diaspora—West and East Africa, the Maghreb and the Caribbean. Study the socio-political and cultural diversity of Francophone countries in the colonial and postcolonial era and the future of Francophonie in the Global context. **The course will be taught French.**

FREN111 is a “**hybrid**” course (**roughly 75 % in class/face-to-face and 25% online**). For this course we have *specific meeting times* when students are **required to be in attendance**.

Students must have a SacLink account and access to a computer. See www.csus.edu/saclink for information on how to create your SacLink account. Course materials and activities are delivered online in SacCT. FREN 111 course is designed to introduce a selection of Francophone films and literary texts to third and fourth year college students. For many students, this course will be their first encounter with Francophone African and Caribbean literatures and the reading have been selected with that in mind. Study of works from native francophone writers and films and/or documentaries makers will take into account the events in history that influenced them in shaping their frame of reference and ideology.

FREN 111 covers topics such as the history and the meaning of the words —**francophone/ francophonie**, culture and civilization of Francophone Africa and the Caribbean’s and literary works during the colonial and/or Postcolonial periods. FREN111 illustrates also important themes, movements or currents of thought (i.e. Negritude and Francophonie in the Global context). FREN 111 course covers also topics such as religion, nationalism, exile, immigration and motherhood. Our “readings” and video viewings include women writers and analysis of how —Black and/or Arabic women articulate or express the problems of identity and resistance, gender roles and family dynamics, sexuality, marriage and womanhood.

FREN111 makes the learning of Francophone Africa and the Caribbean not only a mind opening experience for the students but also give students critical educational background necessary to pursue graduate studies in respective areas. **The course will be organized around a sequence of themes** and accompanying group and/or individual presentations

Method of instruction

FREN111 course has a mixed lecture/ discussion class format. The lectures will be kept reasonably informal, with opportunities for participation by the students. The beginning weeks of the course will be presented as lecture, substantial introductions to the history of French colonization, focusing attention to some aspects of French economic and cultural imperialism, decolonization, and post-colonial era and inviting students to read with certain questions in mind. The course introduce literary analysis and terminologies necessary to analyze texts. As the semester progresses increasing class discussion and group activities (working through selected reading questions) will occur.

We will not meet in class on days you have Online Assignments. Online Assignments promote an active attitude toward learning. Critical Reading questions test your ability to understand literary concepts and to answer questions on the basis of what is stated and implied from your reading (SacCt materials or some other internet sites). Students may be required to go to the lab in MRP 2002 (walk –in lab) or other labs on Campus and complete assignments on SacCT if they don't have a computer at home. It will be the student's responsibility to complete the assignments, on time, before the deadline. These SacCt assignments will be graded.

Required Texts:

Selected Readings texts and notes available in SacCt (PowerPoint notes)

Littératures orales africaines

Faye, Diao. « *L'Amitié et l'Amour dans Soundiata ou l'Epopée Mandingue de Djibril Tamsir Niane* ». In **Ethiopiennes n°84. Littérature, philosophie et art. 2ème semestre 2009.** http://ethiopiennes.refer.sn/spip.php?page=imprimer-article&id_article=1696

La Francophonie

<http://www.ladocumentationfrancaise.fr/dossiers/francophonie/fondateurs.shtml>

<http://www.ladocumentationfrancaise.fr/dossiers/d000124-la-francophonie/les-peres-de-la-francophonie>

Gnalega, René. « Senghor et la Francophonie ». Ethiopiennes n°69. Hommage à L. S. Senghor. 2ème semestre, 2002. <http://ethiopiennes.refer.sn/spip.php?article35>

Esprit, « Mémoires d'empire et cultures transnationales ». In Esprit. Pour comprendre la pensée postcoloniale. Décembre 2006. http://www.esprit.presse.fr/archive/review/detail.php?code=2006_12

Brahimi, Denise, « Histoire de l'immigration maghrébine en France: sociologie et fiction ». In Amnis, Histoire des immigrations. Traces et mémoires.7. (2007).
<http://amnis.revues.org/842> (PDF file)

Guidelines for Explication de Texte : www.cornellcollege.edu/french/refs/Explication.doc

Films:

Ceddo: (1977) Sembène Ousmane. <http://www.youtube.com/watch?v=9ipcync79CI>

Xala (1975) Sembene Ousmane. <http://www.youtube.com/watch?v=yZjjh39LSyw>

La Bataille D'Alger 2004. (*La guerre d'indépendance algérienne : 1954-1962*)
Auteur/ réalisateur : Gillo Pontecorvo (2h 46)

Available at Youtube .com

<http://www.youtube.com/watch?v=LvkxamMYY9k>
Commentaires:-*Khaled Mamoune*

<http://www.youtube.com/watch?v=y-7j4WVTgWc>

Available at CSUS Library

La Bataille d 'Alger (2004) (*The battle of Algiers*)

Auteur: Gillo Pontecorvo

Available at University Library 1 SOUTH Library Media Center (DVD 001648)

Inch' Allah dimanche Inch' Allah (2006)

Available at Youtube .com

Author: Philippe Dupuis-Mendel; Yamina Benguigu

<http://www.youtube.com/watch?v=DO95A-Q6hGU>

Available at CSUS Library

Inch' Allah dimanche (Film: 2006).

Authors: Philippe Dupuis-Mendel; Yamina Benguigui

University Library 1 SOUTH Library Media Center (DVD 001580)

Suggested Reading:

Kesteloot, Lilyan. Histoire de la littérature négro-africaine. Agence universitaire de la Francophonie. Karthala 2004.

Diop, Birago. Les Contes d'Amadou Koumba. Préface de Léopold Sédar Senghor
Paris, Présence africaine, 1967. (Location: 3 NORTH PQ 3989.2 .D5 N6 1967).

Kesteloot, Lilyan. Histoire de la littérature négro-africaine. / Lilyan Kesteloot
Paris: Editions Karthala, c2001 (Location: 3 NORTH PQ 3897 .K395 2001).

Student Learning Objectives: Upon successful completion of this course students will be able to:

- Demonstrate an understanding of the meaning of the word —Francophoniell, its origin and objectives in the global context.
- Investigate and reflect on the role of France and its relationship with the people and countries of the Francophone world through reading and films.
- Demonstrate an understanding of cultural differences and similarities between literatures and movement and currents of thoughts in Francophone African and/or the Caribbean.
- Provide probing literary analysis or criticism and be able to evaluate the most common literary devices/ techniques (personification, metaphors, comparisons and metonymy) and/ or theme(s).
- Demonstrate critical thinking skills by using colonization, decolonization and (post) colonization periods as analytical frameworks in understanding the meanings and interpretations of reading materials and subsequent assignments.
- Demonstrate skills in using computer technologies (SacCt)

Testing

FREN111 tests covers content-based questions and textual analysis.

Exams will be comprised of essay questions, literary analysis, identification questions (terms and concepts for the identification portions of the tests) multiple choices and fill-in-the blank questions. Three Exams are to be completed individually and the fourth is a group exam/project.

-Online Assignments will be available on SacCT.

-Literary analysis: Guidelines on writing a literary analysis will be posted on SacCT

Students are strongly encouraged to collaborate on all assignments except for Exams.

Note: We will not meet in the classroom/lab on days when students have Online Assignments and Exams on SacCt. Online Assignments (which replace class periods) and Exams must be completed on the due date and they count also for attendance and participation points.

Students may be required to go to the lab in MRP 2002 (walk –in lab) or other labs on Campus and complete assignments on SacCT if they don't have a computer at home, or work from home if they do. It will be the student's responsibility to complete the assignments, on time, before the deadline. These SacCT online assignments will be graded. Students can use any of the IRT managed student computer labs on campus. Visit the University Labs website

(<http://www.csus.edu/uccs/labs/generalinfo/about.stm>) for information about locations, hours, and resources available.

All assignments and exams must be submitted in SacCT only (not in the professor's email) and they will not be reopened unless there are long term documented medical conditions.

Class and online Preparations and participations

Rubric for scoring preparation and participation in class discussions

50 points.

A student receiving 50 points comes to class prepared; contributes readily to the conversation but doesn't dominate it; makes thoughtful contributions that advance the conversation; shows interest in and respect for others' views; participates actively in small groups.

45 points

Student comes to class prepared and makes thoughtful comments when called upon; contributes occasionally without prompting; shows interest in and respect for others' views; participates actively in small groups. This score may also be appropriate to an active participant whose contributions are less developed or cogent than a student who receives 50 points.

40 points

A student receiving 40 points comes to class prepared, but does not voluntarily contribute to discussions and gives only minimal answers when called upon. Nevertheless the student shows interest in the discussion, listens attentively, and takes notes. Student in this category may be shy or introverted. The instructor may choose to give such student 45 points if he participates fully in small group discussions or if he makes progress in overcoming shyness as the course progresses.

30 points

A student receiving 30 points participates in discussion, but in a problematic way. The student may talk too much, makes rambling or tangential contributions, continually interrupts others with digressive questions, and bluffs his way when unprepared.

20 points

Student receiving 20 points often doesn't participate because he hasn't read the material or done the homework, and does not routinely come to class.

0- 10 point

Student in this range often seems on the margins of the class and may have a negative effect on the

participation of others. Student may be disruptive, hostile, or rude.

NOTE: This scoring guide assumes regular attendance; the instructor may lower participation scores for absences, tardiness, or if a student disrupts the class with his cell phone.

(Adapted from John C. Bean and Dean Paterson, “Grading Classroom Participation,” in *Changing the Way We Grade Student Performance*. Jossey Bass 1998 page 36)

Grades and Grade Breakdown

Grades will be based on the following point system

100 points	(2)Online Assignments
50 points	Participation
100points	EXAM 1
100 points	EXAM 2 (cumulatif)
150points	EXAMEN 3 (Group Exam/project): Literary Analysis
Total: 500 points	TOTAL

Grading scale

A	465-500
A-	450-464
B+	440-449
B	415-439
B-	400-414
C+	390-399
C	365-389
C-	350-364
D+	340-349
D	315-339
D-	300-314
F+	299-312
F	
F-	

Grading scale: %

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93%-100% = A	73% -76.9% = C
90%-92.9% = A-	70% -72.9% = C-
87% -89.9% = B+	67% -69.9% = D+
83% -86.9% = B	63% - 66.9% = D
80% -82.9% = B-	60% - 62.9% = D-
77% -79.9% = C+	57%-59.9% = F+
	54%- 56.9

Special needs

Students with Disabilities and accommodations at CSUS:

Services to Students with Disabilities (SSWD) offers a wide range of support services and accommodations to students in order to ensure equal access and opportunity to pursue their educational goals. Services and accommodations are provided to students with visual, hearing, mobility impairments, specific learning disabilities, psychiatric disorders, and/or other types of disabilities. Student must submit medical or professional documentation prior to meeting with a counselor for needs assessment and accommodation plan. For more information call 916-278-7825 or go to www.csus.edu/SSWD/

Academic Honesty

The Department of Foreign Languages at CSUS complies with the University Policy & Procedures. —Students are expected to understand what cheating and plagiarism are and taking steps to avoid them. Students are expected to do this whether working individually or as part of a group. For more information refer to the following webpage:
<http://www.csus.edu/umannual/student/UMA00150.htm>.

SYLLABUS - Calendrier- Dates Tentatives

Semaine 1.

Jour 1. Lundi .INTRODUCTION au cours FREN111.

Labo : MRP 2000. Tour virtuel de SacCT

Conférence. Thème 1. De la Période précoloniale à la période Coloniale

Les pères de la Francophonie 1

Définition du terme « Francophonie »

Onésime Reclus: inventeur du mot de francophonie. (SacCT notes)

<http://www.ladocumentationfrancaise.fr/dossiers/d000124-la-francophonie/les-peres-de-la-francophonie>

Semaine 2

-Onésime Reclus: inventeur du mot de **Francophonie**. (SacCT notes)

-Rencontre de civilisations

Expériences coloniales

Au sénégal : Film : Ceddo : (1977) Sembène Ousmane.

<http://www.youtube.com/watch?v=9ipcync79CI>

Semaine 3

Expériences coloniales

Au sénégal : Film : Ceddo : (1977) Sembène Ousmane.

<http://www.youtube.com/watch?v=9ipcync79CI>

Semaine 4.

En Martinique. Film:**Rue cases-nègres** (1984). Euzhan Palcy

Mercredi SacCt Devoir 1 en ligne. Pas de classe

Semaine 5.

Le mouvement de la Négritude

René Maran. **Batouala, véritable roman nègre.** Paris: Albin Michel 1921. (*Prix Goncourt en 1921*)

Les pères de la Négritude: (Aimé Césaire (Martinique), Léopold Sédar Senghor (Sénégal) et Léon Damas (Guyanne)).

Semaine 6

Thème 2. La littérature des indépendances :

Les pères de la Négritude: (Aimé Césaire (Martinique), Léopold Sédar Senghor (Sénégal) et Léon Damas (Guyanne)).

Film : La Bataille D'Alger (La guerre d'indépendance algérienne) 1954-1962. Khaled Mamoune

<http://www.youtube.com/watch?v=LvkxamMYY9k>

<http://www.youtube.com/watch?v=7s0tSEGL5Gs>

Semaine 7

Film : La Bataille D'Alger (La guerre d'indépendance algérienne : 1954-1962) Khaled Mamoune

<http://www.youtube.com/watch?v=LvkxamMYY9k>

<http://www.youtube.com/watch?v=7s0tSEGL5Gs>

Mercredi Examen 1. Pas de classe

Semaine 8

Expansion et définition de la Francophonie. Les pères de la Francophonie 2

<http://www.ladocumentationfrancaise.fr/dossiers/d000124-la-francophonie/les-peres-de-la-francophonie>.

Léopold Sédar Senghor: **Francophonie : Sphère linguistique et Culturelle**

Gnalega, René. « Senghor et la Francophonie ». Ethiopiennes n°69. Hommage à L. S. Senghor. 2ème semestre, 2002.

<http://ethiopiennes.refer.sn/spip.php?article35>

Semaine 9.

Kourouma, Ahmadou (1968). Les Soleils des Indépendances.

Lecture et questions de lecture « Les Indépendances tombèrent sur l'Afrique » p. 91

Introduction à l'explication de texte.

Semaine 10.

Xala (1975) Sembene Ousmane <http://www.youtube.com/watch?v=yZjjh39LSyw>

Semaine 11

Xala (1975) Sembene Ousmane <http://www.youtube.com/watch?v=yZjjh39LSyw>

Semaine 12. Thème 3. La littérature post – Coloniale.

Esprit, « Mémoires d'empire et cultures transnationales ». In Esprit. Pour comprendre la pensée postcoloniale. Décembre 2006.

http://www.esprit.presse.fr/archive/review/detail.php?code=2006_12

L'Emergence d'une Littérature issue de l'Immigration.

Brahimi, Denise, « Histoire de l'immigration maghrébine en France: sociologie et fiction ».

In Amnis, Histoire des immigrations. Traces et mémoires.7. (2007).

<http://amnis.revues.org/842> (PDF file)

Semaine 13.

Esprit, « Mémoires d'empire et cultures transnationales ». In Esprit. Pour comprendre la pensée postcoloniale. Décembre 2006.

http://www.esprit.presse.fr/archive/review/detail.php?code=2006_12

L'Emergence d'une Littérature issue de l'Immigration.

Brahimi, Denise, « Histoire de l'immigration maghrébine en France: sociologie et fiction

». In Amnis, Histoire des immigrations. Traces et mémoires.7. (2007).

<http://amnis.revues.org/842> (PDF file)

Mercredi Devoir 2 Pas de classe

Semaine 14

L'Emergence d'une Littérature issue de l'Immigration.

Film: Inch' Allah dimanche Inch' Allah (2006)

Auteur: Philippe Dupuis-Mendel; Yamina Benguigui

Disponible sur YouTube .com. <http://www.youtube.com/watch?v=DO95A-Q6hGU>

Semaine 15.

Film: Inch' Allah dimanche Inch' Allah (2006)

Auteur: Philippe Dupuis-Mendel; Yamina Benguigui

Disponible sur YouTube .com. <http://www.youtube.com/watch?v=DO95A-Q6hGU>
Conclusions

Mercredi Examen 2 en ligne. Pas de classe

Semaine 16.

Semaine des Examens finaux.

Soumettre (*submit*) en ligne (SacCT) EXAMEN 3 (Examen / projet en groupe).

Comment faire une Explication de Texte

« Une explication de texte est une méthode qui vous permet de lire en profondeur un texte, de l'analyser en détail, pour mieux apprécier les liens (1) entre le style et le contenu, et (2) entre le passage en question et le texte dans lequel il apparaît. Il ne s'agit point de redire ce que l'auteur dit, mais d'étudier de près comment il (elle) l'a dit et pourquoi il (elle) a choisi cette forme pour ce contenu.

Une explication suit (follows) en générale ces étapes.

1. Préparation:

LISEZ LE TEXTE plusieurs fois. Cherchez dans un bon dictionnaire (de préférence français, et pas français-anglais) les mots qui peuvent avoir des connotations ou des nuances que vous ne savez pas. Soyez certain que vous comprenez bien les constructions grammaticales du passage. Voyez le contexte du passage en question -- ce qui le précède et ce qui le suit.

L'explication elle-même comprend les parties suivantes.

1.1 La situation du texte. Donnez l'auteur, le titre, la date, les circonstances, etc. du texte. Quand il s'agit d'un passage dans un texte, qu'est-ce qui se passe autour du passage? Quel est le contexte et l'importance du passage?

1.2. La forme. De quel genre s'agit-il? Quelle sorte de vers est employée? Y a-t-il des variations, ou des vers qui sont différents? Est-ce une forme fixe?

1.3. Le sujet. Qu'est-ce qui se passe dans le passage? Quelle est la fonction du passage dans le texte complet?

1.4. L'analyse. C'est la partie la plus longue et la plus détaillée de l'explication. Ici vous décrivez la structure du passage, le développement, les différentes parties du texte. Est-

ce qu'il passe d'une idée générale à une idée spécifique ou vice versa? Quel est le ton? Qui parle? Quelle sorte de langue l'auteur emploie-t-il: abstraite ou concrète, des archaïsmes, des groupes de mots appartenant à un thème spécifique, des jeux de mots, etc. Quels sont les temps verbaux, et la signification des changements de temps? La syntaxe? Quels sont les procédés stylistiques: images, métaphores, comparaisons, périphrases, répétitions de mots ou de structures syntaxiques, allusions historiques, littéraires etc., personnifications, etc? Quels effets produisent ces figures? Quels effets produisent la rime et le rythme du passage?

1.5. Conclusion. *Résumez votre étude du passage, en mettant l'emphase sur les thèmes et leur rapport avec la forme. Finalement, indiquez votre évaluation personnelle et vos réactions. Souvenez-vous que le but de votre explication, c'est d'approfondir votre compréhension du texte et votre appréciation des qualités poétiques et littéraires de l'auteur ».*

Tiré de Micheline Dufau et Ellen D'Alelio, *Découverte du poème: Introduction à l'explication de textes* (New York: Harcourt, Brace & World, 1967).