

## **The Six Cs of *Congorama***

**by Laura Dennis**

What does one do with *Congorama*, a film about two eccentrics improbably brought together by a World's Fair, an electric car, and an emu? Some probably walk away, thinking it all sounds too strange. Others, wanting to know more, check out Internet resources like *Allociné* or *IMDb*, where they find the following synopsis, written by the director, Philippe Falardeau:

Michel, fils d'un écrivain paralysé, mari d'une Congolaise réfugiée et père d'un futur champion de tennis, est un inventeur belge erratique incompris de son employeur. A l'âge de 42 ans, il apprend qu'il a été adopté et qu'il est né clandestinement dans une grange au Québec, à Sainte-Cécile. Durant l'an 2000, Michel se rend à Sainte-Cécile, pour retrouver la trace de ses parents biologiques. Là-bas, il croise un homme au volant d'une voiture électrique hybride anachronique. Sur la route qui les ramène à Montréal, un accident changera leur vie ainsi que l'avenir de l'industrie automobile. Bienvenue dans le *Congorama*. (“Synopsis”)

Clearly, Falardeau leaves the reader and potential viewer wanting more, which is precisely what he intends (“Entretien,” “Interview”), for it means that there is little option but to watch the film for oneself, an experience that one is unlikely to forget.

Indeed, not only is *Congorama* (2006) incredible in every sense of the word, it is also an excellent resource for the French classroom. It would be effective in advanced high school classes, where it would be especially useful in preparing the new AP French Language and Culture exam, as well as at university, where I have included it in Francophone Culture and Communication and French Composition and Conversation, both of which are 300-level courses.<sup>1</sup> In this paper, I will first address how ACTFL's 5 Cs of language learning are illustrated in the film and provide some ideas for activities related to each “C,” focusing principally on communication, cultures, and comparisons.<sup>2</sup> I will then briefly describe some features of this film that make it suitable for courses on cinema, the sixth “C” of my title.

### **Communication: Communicate in Languages other than English (ACTFL 4)**

Communication is explained in ACTFL's *Standards for Foreign Language Learning* as “knowing how, when, and why to say what to whom” (3). It is precisely the *lack* of this knowledge that drives much of the film. Protagonist Michel, played by Olivier Gourmet, is the adopted son of Hervé (Jean-Pierre Cassel), an author who has been left mute following a stroke and now communicates first through plaintive looks and gestures, then through a keyboard system and book. His silence began well before his illness, however, with the secret of Michel's adoption, which is disclosed early in the film, though relatively late in Michel's life. Similarly, the other protagonist, Louis (Paul Ahmarani), and his mother (Lorraine Pintal) cannot communicate about Louis's father, who vanished some years before, without arguing. Furthermore, both Louis and Michel keep a whole host of secrets concerning the electric car and the misadventures that occur during Michel's voyage to Canada. Finally, questions of family and electric cars aside, neither protagonist, Michel or Louis, is especially personable, often behaving awkwardly or worse with those around them, rendering communication often difficult and at times impossible.

In terms of strictly communication-related activities for students, there are many options. For interpersonal oral communication, students can do group work on discussion questions (see Appendix B). Additionally, this is one of four films from which my Composition and Conversation students may choose to write a film review, an exercise in extended presentational written communication. I also ask these same students to do an activity that is both interpersonal and presentational in which they create the 911 call reporting the accident involving Louis, Michel, and the emu, then present it in front of the class. Another option would be to conceal the subtitles and work on interpretive listening. Possibilities here include checklists of items seen or heard, putting events in chronological order, a partial or complete *dictée*, or more open-ended questions that require listening for content. The key is to remember the students' level: the longer and more unfamiliar the material, the more advanced students need to be (“Performance Descriptors” 10-13, 16-17, 36-43).

### **Cultures: Gain Knowledge and Understanding of Other Cultures (ACTFL 4)**

If communication is knowing what to *say*, culture is knowing “what to *do* when and where” (ACTFL 6, my emphasis). This too is a fundamental question that arises time and again in the film. Michel is ill at ease with others from the first scene to the last. His awkwardness is especially painful to watch as he tries and mostly fails to interact with the *Québécois* and their culture, which by birth was almost his. This is seen in humorous scenes in which he grouses about Canadian fries and beer, takes photographs of a snowmobile crossing sign, and watches a group of townspeople line dancing. Other aspects of culture seen in the film include the Brussels and Montréal World’s Fairs, both of which play pivotal roles, the particularities of French as it is spoken in Quebec and Belgium, the use of languages other than French (these include African and Native American languages, English, Flemish, and German), music, and food.

Student activities concerning culture can be related to cultural products, practices, perspectives, or some combination thereof, as seen in some of the discussion questions (Appendix B). Instructors might ask students to choose a cultural topic, research it, then create a PowerPoint, wiki, blog, podcast, or poster. Another alternative would be to create a scavenger hunt in which students look up answers to various questions about the cultures in the film. Lower level students might need to complete these assignments partially or entirely in English, but intermediate and advanced students can certainly do them in French, especially with enough preparation and instructor support. Possible topics include food, technology, literature, music, the World’s Fairs, the different languages, business and industry, family relationships, and social practices (resources for most of these subjects can be found in Appendix A). Social practices tend to capture students’ attention in a particularly meaningful way, for example Louis’s awkward discovery that “En Belgique, ce n’est qu’une seule bise,” or Alice’s momentary discomfort when Louis tells her that her cooking is “écœurant,” only to learn that in Québec, this is a compliment.

Finally, more general projects on Quebec, Belgium, and the Congo would also be worthwhile, for the film is set in Quebec and Belgium. Congo –now *la République du Congo* (also known as *RC* or *Congo-Brazzaville*), and *la République démocratique du Congo (RDC, or Congo-Kinshasa)*– is likewise intrinsic to the film, although it is never shown on screen.<sup>3</sup> Louis caught malaria there while working in the diamond industry, while Michel not only lived there, but also has a Congolese wife, half-Congolese son, and an adoptive father who was among those Belgians who argued for Congo’s independence.

**Connections: Connect with Other Disciplines and Acquire Information (ACTFL 4)**

This standard relates to the use of the target language in fields other than that language itself. Within the film, French leads to opportunities in business (mining, new technologies), research (inventions including the electric car), travel (Quebec, Belgium, Congo) and literature (Hervé’s vocation). To expand on these themes, instructors might use some of the video resources provided in Appendix A, for example the TV5 video clip on the role of French in scientific research. Students could view this and then compare it to the role of French in the inventions in the film. For those who prefer to pursue the artistic connections, there are also links on music and the arts. Finally, in addition to travel, technology, and the arts, French is of course essential to fully understanding the histories of the myriad cultures shown in the film.

**Comparisons: Develop Insight into the Nature of Language and Culture (ACTFL 4)**

When it comes to comparisons, *Congorama* is especially rich because it is a true international co-production in terms of casting, plot, filming, and financing. This means that students can compare Francophone cultures not only with each other, but also with their own. In her review of the film, Jennie Punter points out that Falardeau calls attention to the numerous affinities he sees between Belgian and Québécois culture, particularly concerning questions of cultural identity and the relationship with France, topics developed elsewhere as well (“Entretien,” “Interview”). In a similar vein, reviewer Chris Knight explores the crossing of cultures in his critique, playfully entitled “Purlaine Roots become a Brussels Sprout.”

Returning to some of the cultural products, practices, and perspectives mentioned above, students can discuss or write down some of the similarities and differences between the three cultures depicted in the film. Toward this end, I created a chart for students to complete –an abbreviated version appears in Appendix B– then ask them with which culture they identify most, a question that tends to elicit constructive discussion, especially when students grasp how complex such questions can be.

An effective activity for this standard, especially at the intermediate and advanced levels, is a subtitle study, for this allows for both linguistic and cultural comparisons. Consider, for example, the following exchange between Michel and Lucie, a restaurant owner in Sainte-Cécile (subtitles, supplied on the DVD, are in parentheses):

- Michel: Vous me suggérez quoi? (Any suggestions?)  
 Lucie: Le pâté chinois. (Shepherd’s pie.)  
 Michel: C’est oriental? (A local dish?)  
 Lucie: Je crois plutôt que ça vient du Vermont, mais personne n’est vraiment sûr. C’est fait avec des patates pileés, de la viande hachée... (I’ve heard it’s from Vermont. It’s mashed potatoes, ground beef...)  
 Michel: Ah, du hachis Parmentier. (Oh, cottage pie?)  
 Lucie: Ouais, mais avec du maïs. (Yeah, but with corn.)

Not only are there differences in vocabulary in both French and English when it comes to identifying the daily special and its ingredients, there is also the fact that “oriental,” though a cognate, does not necessarily have the same connotation in French and English, thereby forcing the translator to find another suitable subtitle for the English-speaking audience. Moreover, Lucie is visibly amused at Michel’s question and the way it reveals his lack of adaptability and cultural understanding. Finally, this scene is effective for acquainting students with the *Québécois* accent, as Lucie does most of the talking.

Another sequence unfolds as follows, this time between Michel and Louis as they listen to the car radio (subtitles are again in parentheses):

- Michel: Tiens. (Listen)  
[short pause]
- Michel: Vigneault. C'est Gilles Vigneault. (Vigneault. It's Gilles Vigneault.)  
[longer pause while music plays]
- Michel: Vous connaissez? (Know it?)
- Louis: Vigneault, oui, mais pas cette tune-là. (Vigneault, yes, but not that cut.)
- Michel: Tune? (Cut?)
- Louis: Chanson. (Song.)
- Michel: Je l'ai vu en concert en septante-neuf. (I saw him in concert in Brussels in '79.)
- Louis: Septante-neuf? Vous êtes belge? (Brussels? Are you Belgian?)
- Michel: C'est ça. (Exactly.)
- Louis: C'est un drôle de hasard. Je partais pour Anvers. (I'm going to Antwerp.)
- Michel: Anvers? Quelle joie! (Antwerp? Lucky you!)

While students will recognize many words and structures in this sequence, vocabulary differences are again conspicuous, especially “tune” for “chanson” and “septante-neuf” for “soixante-dix-neuf.” This last is particularly vexing when it comes to subtitling, for there is no equivalent in English. “Septante-neuf” may clearly mark Michel’s origins for Francophones, but other viewers risk literally getting lost in translation, hence the addition of “Brussels,” even though it appears nowhere in the dialog. Students might also observe that “un drôle de hasard” is not subtitled; instructors could ask them to provide their own suggestions, thereby creating another opportunity for linguistic comparison, this time with English. Moreover, in the last line, Michel’s tone and facial expression indicate that his words are a sardonic response to the news of Louis’s aborted trip to Antwerp. This develops into a brief exchange, not presented here in the interest of space, that alludes to Belgium’s three languages and regions and the tensions among them.

This could serve as a springboard for a critical thinking exercise comparing Belgium to Canada and the roles of its two official languages, French and English, or to the United States, where English is a de-facto national language that often exists in tension with other tongues.

**Communities: Participate in Multilingual Communities at Home and Around the World (ACTFL 4)**

Finally, the standard of communities leads the viewer to ask how knowing French enriches the lives of those in the film and brings them together. One obvious answer lies in foreign travel: most of the characters have been to Congo, and Michel and Louis also travel between Belgium and Quebec. A primary thread that binds these people and places is the French language, along with music in French, another significant factor in the establishment of community. Michel, a Belgian, is able to sing along with “Jean du sud,” a popular *Québécois* song by Gilles Vigneault, while Louis, a *Québécois*, knows the lyrics to Belgian Jacques Brel’s “Le plat pays.” Such moments highlight the importance of belonging to a larger community and the role of French in building and shaping that community.

Most important to this film, however, is that messiest of communities known as family: no matter how these people have come together or been torn apart, the French language creates common ground from which they can begin to (re)build their relationships. The title *Congorama*, which originally referred to a show at the 1958 Brussels World’s Fair that highlighted Belgium’s so-called *œuvre civilisatrice* in Africa (Standard 267), evolves into a reference to this familial community and the novel Hervé writes about their coming together. This in turn is made available to the Francophone world in the form of a public book-launch on the site where the original Congorama exhibit once stood. Instructors may highlight these aspects of the film in order to encourage students to participate in Francophone communities, or they may bring in other examples of Francophone communities, such as those found in the TV5 video links provided in the final section of Appendix A.

## **Cinema**

Released in the same year as the blockbuster action comedy *Bon Cop Bad Cop*, *Congorama* stunned industry observers by taking home numerous awards at several film festivals and other ceremonies (Kelly, “Film Gala Turns into *Congorama*-rama”). While the *auteur* versus commercial cinema dichotomy is not the focus of this paper, it must be said that many *auteur* characteristics of Falardeau’s films help make them a good fit in courses on cinema. Three areas in particular merit closer attention: the narrative disruptions and manipulations, the camerawork and editing, and the casting and acting.

The film opens with a black screen which reads “Deux ans plus tôt,” which begs the question “earlier than what?” This is answered later in the film, with another black screen stating “Deux ans plus tard,” which in turn begs the question, “what happened to the present?” These questions are answered to varying degrees in a rather convoluted narrative that tells the same story from two points of view: first Michel’s, then Louis’s, with the two merging in the final twenty minutes or so of the film. In these two tellings, distinct aspects of certain events are emphasized and entire conversations can change. A number of scenes are repeated with a change of point of view that destabilizes the viewer’s interpretation of events, calling memory, truth, and narration into question.

As for the camerawork and editing, numerous dream sequences and archival footage of the two World’s Fairs draw attention to the fact that this is a film that intentionally uses cinematographic language to tell its story. Furthermore, sequences shot with portable cameras, unusual angles, and subjective shots all accentuate the aforementioned narrative questions. Even the emu gets a point-of-view shot that serves as a comic-verging-on-absurd turning point in terms of both plot and narration. Falardeau also makes extensive use of tracking and traveling shots, especially in the “road trip” scenes which most often are accompanied only by music, with little or no dialog. While these may seem dull to students accustomed to Hollywood-style action-packed blockbusters, heart-wrenching dramas, and rollicking comedies, instructors can highlight the cinematic techniques used and the ways these illustrate the film’s treatment of the passage of



time, the importance of connections with other people, and the evolution of the electric car that plays such an important role in the film.

Finally, although the film has its detractors, for example Eric Henderson of *Slant Magazine*, a majority of critics, notably Knight, Kelly, and Kirkland, have highlighted the film's success, which they attribute largely to the *jeu des acteurs*. While the film won numerous awards, including a Génie for best screenplay along with two Jutras (Best Film and Best Director) for Falardeau, it must be admitted that the plot and its many coincidences are at times beyond improbable. The viewer buys into this far-fetched narrative primarily thanks to the extraordinary acting of Gourmet and Ahmarani (Hays; Knight; Kirkland; Punter; Kelly, "Quebec Inside and Out"), who jointly received the Jutra for Best Actor. The supporting cast is equally strong, not only Cassel (Hervé) and Pintal (Lucie), but also Claudia Tagbo and Arnaud Mouithys as Michel's wife and son, respectively. The quality of the acting means that although the story is almost outlandish and the characters occasionally unsympathetic, these last remain so truly human through it all that the audience comes to identify with them and believe in the story they tell (Hays; Kirkland; Knight; Kelly, "Quebec Inside and Out"). Between its many qualities and its linguistic and cultural appeal, *Congorama* merits a closer look and a place in our French classrooms.

## **UNIVERSITY OF THE CUMBERLANDS, KY**

### **Notes**

<sup>1</sup> My only caveats for instructors would be the following: some characters drink quite a lot of beer, there is some cursing in both French and English, and some students may have family situations that require sensitivity when it comes to the adoption storyline.

<sup>2</sup> Between the time of the AATF Convention and the publication of these *Proceedings*, Patricia Koning published an article on teaching with film in ACTFL's *The Language Educator*. I highly recommend the additional suggestions it gives on ways to use film in the classroom.

<sup>3</sup> Many have noted how curious it is that *Congorama* does not have Congo as one of its primary

locations (Kirkland, Punter). Falardeau himself humorously elucidates this in a staged “conversation” in which he pretends to interview himself: “Un des premiers lecteurs du scénario m'a fait remarquer que le Congo était à Congorama ce que la Chine était à Chinatown de Roman Polanski. Une sorte d'espace psychologique davantage qu'un lieu. J'ai trouvé la comparaison intéressante et flatteuse, mais elle doit s'arrêter là par respect pour l'excellent Polanski. Le Congo a été la propriété personnelle du roi belge Léopold II, puis une colonie de la Belgique. Déjà là, il y a un lien implicite. Mais pour le reste, j'ai vraiment envie que le spectateur tire ses propres conclusions sur le sens du titre” (“Entretien”). He goes into greater depth on these topics in an Internet interview with the Montreal-based podcasters Yulbuzz, during which he also develops his ideas on cinema and filmmaking (“Interview”). I will be further examining the various significations of the title in a future piece.

## **Appendix A: Additional Resources**

Cinema: the film, *Congorama*, and its *cinéaste*, Philippe Falardeau

- <http://www.youtube.com/watch?v=Rf7dqClIPxA&feature=related> (video interview with Falardeau about his films and *Québécois* culture)
  - <http://www.micro-scope.ca/creation/index.html> (biography of Falardeau)
  - <http://www.imdb.com/name/nm0265852/bio> (biography of Falardeau)
  - [http://www.radio-canada.ca/television/notre\\_cinema/nos\\_films/synopsis.asp?film=17](http://www.radio-canada.ca/television/notre_cinema/nos_films/synopsis.asp?film=17) (includes credits, photos, trailer)
  - [http://fest07.sffs.org/films/film\\_details.php?id=25](http://fest07.sffs.org/films/film_details.php?id=25) (review from San Francisco International Film Festival)
  - <http://query.nytimes.com/gst/fullpage.html?res=9F01E3DD1330F93BA15750C0A9619C8B63&scp=1&sq=congorama&st=nyt> (*New York Times* review)
  - <http://www.google.com/prdhp?hl=en&tab=ff> (Google shopping: search *Congorama* to find merchants with the DVD available for purchase; it is also available for purchase from <http://www.archambault.ca> as well as for rent on Blockbuster and Netflix)
- Culture/Comparisons: music in the film

- <http://www.qim.com/index.html> (comprehensive website about music and musicians in Québec; information about Gilles Vigneault [“Jean du sud”], Willie Lamothe and Renée Martel [“Mille après mille”])
- <http://freedomblues.blogspot.com/2010/05/ngoma-souvenir-ya-lindependance.html> (blog post about *Ngoma-souvenir ya l'indépendance*, the album from which the Congolese music was taken)
- <http://www.jacquesbrel.be/index2.cfm?lg=FR> (Jacques Brel’s official site)
- Culture/Comparisons: *cuisine/gastronomie*
  - <http://www.lepointdufle.net/culture-generale.htm> (multiple countries)
  - <http://grandquebec.com/cuisine-quebecoise/> (Quebec)
  - [http://www.conseilsnutrition.tv/f-54\\_belgique\\_gourmande](http://www.conseilsnutrition.tv/f-54_belgique_gourmande) (Belgium)
  - <http://www.congonline.com/Gastro/cuisine.htm> (Congo)
- Culture/Comparisons: general information on the Congo, Belgium and Quebec
  - <http://www.tv5.org/TV5Site/independancesafricaines/> (*TV5 Monde*’s interactive website on the former European colonies in Francophone Africa)
  - <http://www.tv5.org/TV5Site/afrique/> (*TV5 Monde Afrique*)
  - <http://afrique.arte.tv/blog/?p=3355> (*Arte* website; includes videos about RDC)
  - [http://www.tv5.org/TV5Site/info/geo\\_pays.php?id\\_continent=2&id=53](http://www.tv5.org/TV5Site/info/geo_pays.php?id_continent=2&id=53) (“géofiche” on RDC)
  - <http://www.tv5.org/TV5Site/info/geofiche-25-belgique.htm> (“géofiche” on Belgium)
  - [http://europa.eu/about-eu/countries/member-countries/belgium/index\\_fr.htm](http://europa.eu/about-eu/countries/member-countries/belgium/index_fr.htm) (profile of Belgium on *Europa*, a website for the European Union)
  - <http://www.rtl.be/info/belgique> (*RTL*’s website with the news from Belgium)
  - <http://www.belgique-tourisme.net/accueil/fr/index.html> (tourism website for Francophone Belgium)
  - <http://www.tv5.org/TV5Site/info/geofiche-42-canada.htm> (“géofiche” on Canada)
  - <http://www.canada.gc.ca/accueil.html> (official website of the Canadian government)

- <http://www.gouv.qc.ca/portail/quebec/pgs/commun/?lang=fr> (official website of the government of Quebec)
- Communication/Comparisons/Communities: *français québécois*
  - [http://www.tv5.org/TV5Site/webtv/video-5393-Un\\_dictionnaire\\_du\\_francais\\_quebecois.htm](http://www.tv5.org/TV5Site/webtv/video-5393-Un_dictionnaire_du_francais_quebecois.htm) (short video about Québécois French)
  - <http://nathalicamontreal.blogspot.com/> (blog by Frenchwoman living in Montreal; includes cultural and linguistic observations and comparisons)
- Culture/Comparisons/Connections: the World's Fairs
  - <http://www.expomuseum.com/1958/> (Brussels 1958)
  - <http://expo67.ncf.ca/> (Montreal 1967)
- Connections: using French in other disciplines
  - [http://www.tv5.org/TV5Site/webtv/video-5400-De\\_la\\_recherche\\_scientifique\\_en\\_francais.htm](http://www.tv5.org/TV5Site/webtv/video-5400-De_la_recherche_scientifique_en_francais.htm) (short video on using French in scientific research)
  - [http://www.tv5.org/TV5Site/webtv/video-7989-Enfants\\_de\\_la\\_francophonie\\_emission\\_en\\_integralite\\_Les.htm](http://www.tv5.org/TV5Site/webtv/video-7989-Enfants_de_la_francophonie_emission_en_integralite_Les.htm) (long video about Francophone artists, musicians, politicians)
  - [http://www.tv5.org/TV5Site/webtv/video-5398-Prendre\\_une\\_nouvelle\\_tangente.htm](http://www.tv5.org/TV5Site/webtv/video-5398-Prendre_une_nouvelle_tangente.htm) (video about an American dancer living and working in Francophone Canada)
  - [http://www.tv5.org/TV5Site/webtv/video-5397-Le\\_chinook.htm](http://www.tv5.org/TV5Site/webtv/video-5397-Le_chinook.htm) (short video about French in tourism in the Yukon)
- Communities: the French language brings people together
  - [http://www.tv5.org/TV5Site/webtv/video-5392-La\\_radio\\_au\\_coeur\\_de\\_la\\_communaute.htm](http://www.tv5.org/TV5Site/webtv/video-5392-La_radio_au_coeur_de_la_communaute.htm) (short video about a radio broadcaster using French to create/solidify the Francophone community in Halifax)
  - [http://www.tv5.org/TV5Site/webtv/video-5397-Le\\_chinook.htm](http://www.tv5.org/TV5Site/webtv/video-5397-Le_chinook.htm) (short video about growing the Francophone community in Alberta)

- [http://www.tv5.org/TV5Site/webtv/video-5402-S\\_identifier\\_a\\_sa\\_langue.htm](http://www.tv5.org/TV5Site/webtv/video-5402-S_identifier_a_sa_langue.htm)  
(short video on French in Saskatchewan)

## Appendix B: Discussion Questions

NOTE: all questions address Standards 1.1 and 1.2, interpretive and interpersonal communication, as they involve comprehending the film and working with others in French; other standards have been specified where appropriate. These do not appear on the student copy, but are provided here for the reader's reference.

1. Décrivez ce film à quelqu'un qui ne l'a jamais vu. (*Standard 1.3- presentational communication*)
2. Comparez les deux affiches du film. Quelles impressions donnent-elles du film ? [both posters available at <http://www.movieposterdb.com/movie/0810809/Congorama.html>]
3. Remplissez le tableau suivant : (*Standards 2.1 and 2.2- cultural practices, products, perspectives, 4.2- cultural comparisons*)

	la Belgique	le Congo	le Québec
géographie			
langues			
produits culturels			
pratiques culturels			

4. Qu'est-ce que ce tableau nous suggère à propos des valeurs de chaque culture ? Avec laquelle vous identifiez-vous le plus ? Pourquoi ? (*Standards 2.1 and 2.2- cultural perspectives, 4.2- cultural comparisons*)
5. Qu'avez-vous remarqué à propos des divers accents et plus précisément, les différences de vocabulaire ? (*4.1- linguistic comparisons*)
6. Quels sont les rapports entre ces différents pays au niveau historique? Et dans le contexte du film? (*Standard 3.1- using the language in other disciplines*)
7. Plus précisément, quel est le rôle historique des deux expositions universelles, celle à Bruxelles en 1958 et celle à Montréal en 1967? Comment se voient-elles dans le film? Quelle est leur importance pour le développement de l'intrigue? (*Standard 2.2- cultural products and perspectives, 3.1 using the language in other disciplines, 4.2 cultural comparisons*)

8. Que pensez-vous du traitement du thème de la famille dans ce film? ...et celui de la religion, surtout l'Église (catholique)? (*Depending on the students' background and preparation, this question could address any or all standards*)
9. Commentez la décision prise par Michel de s'emparer des projets du père de Louis après l'accident de voiture, et ensuite celle de ne parler ni de l'accident, ni de sa « découverte » à sa famille.
10. Pourquoi Louis laisse-t-il tomber son projet d'exposer les mensonges de Michel? A sa place, auriez-vous fait la même chose? Pourquoi (pas)?
11. D'où vient le titre du film? Correspond-il à son contenu? (*Depending on the extent of the background research done, this could address almost any standard.*)
12. Commentez la conclusion du film.

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