



# LET'S PLAY THE FRATERNITY CARD EUROPEAN EDITION

**Educating for equality in diversity**

Order free postcards from your department's  
Ligue de l'enseignement.

[www.laligue.org](http://www.laligue.org)

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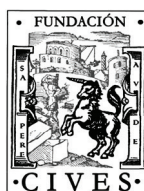
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## EUROPEAN PARTNERS

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# ED!TORIAL



## FOR A FRATERNAL EUROPE

In 2018, 120,000 children and young people from more than a thousand schools in Croatia, France, Poland and Spain took part in the 'Let's Play the Fraternity Card in Europe' project.

Organised around the events to mark the "International Day for the Elimination of Discrimination" on the 21<sup>st</sup> of March, the project was centred around the sending of postcards as messages of fraternity, illustrated by artists from the four countries. In total, 120,000 postcards were sent to people chosen at random in the four countries: 15,000 of them replied with messages of hope and fraternity.

Beyond the sending of postcards, in all classrooms, educational activities around the use of images and writing workshops were organised to raise awareness among children and young people about discrimination, encouraging them to prevent and reject it by inspiring solidarity in spirit and in practice.

Launched in France more than 20 years ago, the 'Let's Play the Fraternity Card' project took on a European dimension in 2018 through the determination of our four organisations<sup>1</sup> and thanks to the support of the European programme Erasmus+.

It is in Europe (though other regions of the world also contributed), that over the centuries, democratic and human values were built, as were the rights that guarantee them.

However, Europe has also given birth to the worst evils of humanity, its most terrible regressions, the most horrific barbarities, Nazism and totalitarianism: the very negation of our common humanity.

Today we have national and European constitutions that are among the boldest in guaranteeing the most essential human rights. But we also know that these rights are not always translated into practice and into the daily lives of millions of our fellow citizens. We also know that these rights are challenged and called into question in some European countries.








The outrageous fate inflicted on migrants, refugees and asylum seekers in Europe in particular is a worrying sign of an increasing risk that threatens democracy. 130 million people live in poverty in the European Union, the richest region on earth, also illustrating how much progress we still have to make. Hospitality and solidarity are the cornerstones of democratic societies.



We cannot take anything for granted, and we are convinced of the need to create and nurture awareness of human rights and their effective implementation, without discrimination of any kind. To do so, the laws that are there to protect must be understood and upheld.

How we perceive others and the quality of our relations with them, in short, our behaviour, is equally decisive. Fraternity must be lived not imposed. This is the role of education, in all its forms, at school as well as in the family or in clubs and associations.

This is our commitment with 'Let's Play the Fraternity Card in Europe'. This is the confidence that we have in the enthusiasm of children and young people to continue the adventure of a world where we can live well and better together. We aim to broaden it through our cooperation in 2019, the year of the new European Parliament elections and the thirtieth anniversary of the International Convention on the Rights of the Child.



## Fraternity Card team

Written by Eric Favey, Ligue de l'enseignement

<sup>1</sup> The Center for Peace Study In Croatia, CIVES Foundation in Spain, School with Class Fondation in Poland, Ligue de l'enseignement in France

# PARTNERS PRESENTATION

## La Ligue de l'enseignement



La Ligue de l'enseignement is one of France's largest organisations in non-formal education. Founded in 1866, it aims to guarantee access to education for everyone, regardless of their age, social and ethnic backgrounds. It further promotes a secular society, solidarity amongst citizens and active citizenship. The 102 federations of La Ligue de l'enseignement and their 26,000 member organizations carry out activities in the field of culture, education and lifelong learning, culture and media, social work, recreational-educational activities, environment and sustainable development, sports for all, international solidarity.



<https://laligue.org/>

## Fundacion CIVES



Cives foundation has worked for more than ten years towards the attainment of full citizenship in a Social and Democratic State of Law. Specializing in the promotion of the education in values, Cives Foundation is committed to education as a means to create citizens with solid democratic values based in solidarity, critical thinking, interculturality and tolerance. The fields of action are, on one side, teachers training on education for democratic citizenship and human rights and, on the other side, the promotion of European citizenship through initiatives that aim to bring citizens closer to EU institutions and contribute to the consolidation of a more participatory democracy.



<http://www.fundacioncives.org/>

## CMS, Center for Peace Studies



Centre for Peace Studies (CPS) is a non-profit citizen association working on social change based on the principles of non-violence, peace building and respect of human rights, combining education, research, advocacy and activism. CPS is focusing on policy- and activism-based researches in the field of human rights, peace building and education; also works on promoting and supporting values of non-violence, justice, respect of human rights and acceptance/tolerance of differences. Centre for Peace Studies implements three main programmes: Fight against xenophobia, racism and ethnic discrimination; Peace education and promotion of non-violence; Promotion of social and economic solidarity and Human security programme.



<https://www.cms.hr/en>

## School with Class Foundation



The School with Class Foundation (SWC) is a non-governmental educational foundation, based in Warsaw. Founded in 2015, it is a spin-off of the most successful educational programs in Poland run since 2002 - with over 8.500 schools, 120.000 teachers and a million students. The purpose of SWC is to improve the quality of teacher training and professional development; to equalize educational opportunities of children and youth; and strengthen the civic mission of the school. Our programs run nationwide, support the development of XXI century skills and helping young people to become active learners and citizens. We enhance student's collaboration, critical thinking, social engagement, and responsibility for their own learning.



<https://www.szkolazklasa.org.pl/about-us/>

# ACTIVITY OVERVIEW



The “Let’s Play the Fraternity Card” activity is based on a simple idea: the message in a bottle. Each year on 21 March, the *International Day for the Elimination of Racial Discrimination*, children and teens send postcards to people they’ve randomly chosen from their department’s phone directory.

Each of these cards has a **photograph** and a **message of fraternity created during writing workshops**. Recipients are invited to reply using a detachable slip that is posted back to the department’s Ligue de l’enseignement, which then forwards them on to the young person who sent the cards.

The photos are chosen to **raise awareness** about diversity in our society among young people and the postcard recipients. The goal is also to **encourage each person to consider** their prejudices and their views on immigration, young people, family, intergenerational relationships and more.

Through this project, **thousands of postcards (120,000 en 2018)** are sent each year to strangers throughout France. This creates a unique relationship based on communication and awareness.

This activity’s success is based on **the participation of teachers and educators** who want to their students or the youth groups they supervise to consider questions of fraternity, solidarity and education for equality in diversity. Each department’s Ligue de l’enseignement will send free postcards to any organisation that requests them.

This training guide is sent with the postcards to provide **support for those leading the activity**.

## ACTIVITY GOALS

- ▲ **ENGAGE YOUNG PEOPLE IN DISCUSSIONS ABOUT DIVERSITY**, discrimination and perceptions.
- ▲ **SHOW YOUNG PEOPLE HOW TO READ AN IMAGE** to help them decode messages carried by the images with which they are increasingly bombarded in today’s society.
- ▲ **DEVELOP CRITICAL THINKING AND IMAGINATION SKILLS** by tackling ideas, opinions and emotions. These are the raw materials of a message that’s written, decorated and addressed.
- ▲ **PUT LEARNING INTO PRACTICE** by writing a personal note and sending it to a real recipient. This action is the beginning of engagement and can be the catalyst for true awareness, helping participants learn the values of fraternity: equality, solidarity, justice, respect, etc.
- ▲ **CONNECT WITH THE RECIPIENT THROUGH A WRITTEN MESSAGE** that creates a unique relationship, as well as heightening their interest in the topic discussed.
- ▲ **ENCOURAGE THE RECIPIENT TO RESPOND** by sharing their opinion in whatever way suits them. The simple fact that receiving a message creates a reaction is a positive thing!



# STEP-BY-STEP

## INSTRUCTIONS FOR PLAYING THE CARD

*See how the activity unfolded in a class in Isère.*

<http://www.laligue38.org/jouons-la-carte-de-la-fraternite> ▲ Video by Gremonte

### 1 LOOK AT THE PHOTOS AND TALK ABOUT WHAT THEY MEAN

A shared understanding will be an important starting point for writing. Guide the young people in sharing their perceptions, including those that are based on prejudices. Analysing these stereotypes and preconceptions will help combat attitudes about keeping to one's self and rejecting "the other".



Showing Photos, [page 50](#)

GLOSSARY:

Reading an Image, [page 41](#)

SAMPLE SESSION:

Reading Photos Together, [page 43](#)

### 2 PLAY WITH WORDS

In this activity, the photo also serves as a writing prompt. So many things provide material for writing, such as how one feels when viewing the photos, discussions with peers, and one's personal story and values. You will need to offer careful guidance during the writing process and when finished creations are shared with the group. A writing workshop stimulates young people's imaginations and inventive abilities while also providing space to create a universal message based on each person's personal viewpoint. Writing prompts are also designed to help participants choose the form in which they want to share their message.



What is a Writing Workshop? [page 62](#)  
Leading a Writing Activity with Youth, [page 64](#)

INITIATIVE:

Additional Activities in Yonne, [page 71](#)

### 3 SEARCH FOR RECIPIENTS

Young people choose the recipients using their department's phone directory or online directories. You can search through your department's directory online at [mesannuaires.pagesjaunes.fr](http://mesannuaires.pagesjaunes.fr). It's important not to neglect this step because it allows each participant to picture the person to whom they're writing. They will likely remain anonymous, but everything that can be imagined about them also allows participants to think about the uniqueness of those around us.

#### RESPONSE RATE

It's also important to let young people know that their recipient may not respond. Responses rarely exceed two or three per class. You could explain to the young people that this is a very good rate of return for this type of mailing. Random mass mailings usually generate a response rate that's below one percent! It's up to each recipient to decide if they will respond. Their choice doesn't have any bearing on the action's value. You could also emphasise the collective nature of this action: many people will be touched and gain new awareness even if they cannot or do not respond. Sometimes it takes the recipient several months before they decide whether or not to send a response.

### 4 TRANSCRIBE YOUR MESSAGE ON THE CARD'S CENTRE SECTION

One important way to help the message make the biggest impact is to pay special attention to the writing quality and the care taken to make the message clear. There should be no limits to the form of the message that is sent. Anything is possible in this area: drawings, calligraphy, decorative letters, calligrams, collages, etc.

*In order to protect the confidentiality of minors, group leaders should verify that the young person's signature in the card's lower section only includes their first name. It's also important to indicate the class and establishment name so replies can be properly routed.*

## 5 SEND THE CARDS

You can number the texts written on the cards before sending them. This will allow you to link any responses received with the initial message. When folding the cards, be sure to crease the folds with a hard object and possibly tape the edges so the card doesn't come open on its journey.

Postage is the sender's responsibility. The écopli rate will be enough. Depending on the situation, the group leader will need to find funding to supply stamps to the young people, or each young person will need to provide a stamp themselves. To add extra significance when posting the cards, you can contact your postmaster, who may be willing to welcome the class or group to the post office. Your department's Ligue de l'enseignement will forward any responses received to the group leaders as soon as possible.

### MAKE A BIGGER IMPACT: CONTACT YOUR LOCAL PRESS

On 21 March, take the opportunity to raise awareness of the importance of tolerance and fraternity. Coverage from the local press over several days will prepare the community and amplify the impact on those who receive a card, thereby promoting replies. It is also an opportunity to tackle the topic of educating for equality in diversity.

It is helpful to send a press release to your local paper's reporter during the week before the postcards will be sent, to announce when they will be sent and invite the reporter to be on hand that day.

Children and young people can take charge of these preparations to help them learn more about the role of the press and media, as well as how they function.

## 6 RECEIVE RESPONSES AND REVIEW RESULTS

An observation on the low rate of return can be a subject for civic debates in the class. It's important that each person is able to express their frustrations, questions, etc.

To summarise the activity's results, we ask that you send the following information to your department's Ligue de l'enseignement:

- \* a sample of the best texts sent (two or three per class or group is sufficient),
- \* any articles that ran in the local press,
- \* the number of cards posted (for stats and measuring the impact within a department).

The best "Let's Play the Fraternity Card" texts may also be featured at the departmental and/or national level in paper or electronic publications, exhibits, etc.



2019 Evaluation Sheet, [page 75](#)

ADDRESS of the departmental federation or participating establishment

ADDRESS randomly selected by the participant

ADDRESS of departmental federation

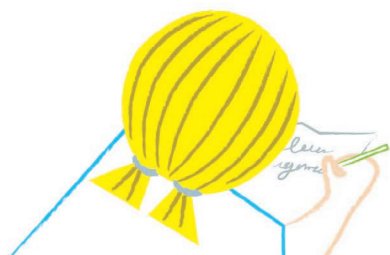
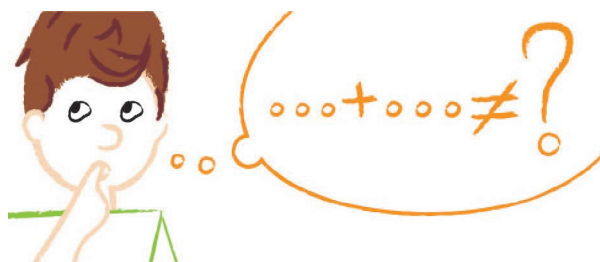
TEXT created by participant goes here

Make sure only the child's FIRST NAME is listed

# PLAY THE CARD!

## WHY PLAY THIS CARD?

By playing this card, you will send a message of fraternity and solidarity, inviting each person to consider their prejudices and make changes so that society becomes more tolerant.



## 1 REVIEW AND ANALYSE THE VISUALS

You will review the 8 photos, look at them, examine them more closely, reflect, discuss, ask questions, pay attention to how the photographer worked and what he wanted to express. You will also notice that it's possible to understand the photos in different ways and that there's more than one reading.

## 2 DISMANTLING PREJUDICES

Depending on the themes the photo brings up, we invite you to reflect on your own prejudices.

- \* Do you know how these thoughts were created in your mind?
- \* Can you understand why and how other people foster these prejudices?

## 3 WRITE A MESSAGE

Next, you will receive a postcard with one of the 8 photos. You will only sign with your first name. Based on the instructions given during the writing workshop and what inspires you, write your message on scrap paper and recopy it onto the postcard's centre section.

Feel free to decorate it or add colour to it if you want.

## 4 SEND THE CARD

You will need to:

- \* Carefully fold the card into thirds and make sure it doesn't open,
- \* Write the address you randomly selected from the phone directory Attach a stamp and send the card!

## ...THEN WHAT HAPPENS?

You've finished the most important part: sharing your point of view and sending your card like a message in a bottle. Sometimes recipients take time to respond, but that doesn't always happen.

Why do you think this is?



# FRATERNITY WEAVER



*Written by Adbdenour Bidar, PhD in philosophy and graduated from École Normale Supérieure. He is currently "Inspecteur général de l'Éducation Nationale", Head of the body in charge of analysing, controlling the curricula and counselling the Ministry of Education.*

In my opinion, our most urgent individual and collective responsibility is to work together to repair our world's torn fabric.

Today, too many of our vital, nourishing connections with the world are under pressure or broken. Our bond with nature is at crisis point because of our overexploitation of the planet's resources. Our connection to others is at risk because of inequality, poverty and conflicts that divide societies both within and between nations. For too many of us, our bond with our inner selves is severed and our lives are without meaning and points of reference.

In this context of a connection crisis, fraternity can offer us a solution in three major ways: through a renewed synergy with nature, through peace and justice, and finally through ourselves, by rediscovering harmony in our lives and giving them meaning. It is now up to each and every one of us to reinvent fraternity ecosystems everywhere, where one or other of these bonds can regain its vigour and eventually make a full recovery.

For all of us, it begins with the question, "what is my role in fraternity?", this in turn sparks more questions: how will I contribute to such a vast joint effort? How can I become a so-called "weaver", someone who creates new bonds, new ways to reconnect?

There are more of these weavers than we think, and they need our support. They are active in areas such as ecology, sociology and spirituality. They take time to meditate on themselves, to listen to the song of the world, to share instead of ignoring or confronting one another. They are determined to change their lives day to day through a variety of small actions, and in the long term through major commitments. They act where they are, in their neighbourhoods, their local area, through their work or local organisations.

Nothing is easier than to become a fraternity weaver. Stop thinking that "there's nothing you can do", stop enduring! Be outraged by pollution, by the fate of migrants and by the routine of 'commute, work and sleep' that makes no sense at all. Use this feeling of indignation as an inner trigger to say "Enough!".

Start living differently – first through small steps, then by restoring the bonds that inspire us most. Together, we will ultimately gather all our energy to serve humanity and our planet.

# FRATERNITY IN A MULT!CULTURAL W●RLD



*Written by Luis María Cifuentes Pérez, PhD*

All of the moral and religious traditions, as well as the humanist philosophical tradition, have always defended the Golden Rule: “Do unto others as you would have them do to you.” In other words, you should treat your fellow humans as brothers as equal to you in dignity and in rights.

The concept of fraternity that can be observed in the background of this fraternal attitude towards our neighbor underlies the idea that human beings form a great family, Humanity, and share the same human condition. It is certain that Christianity provided a theological foundation to consider us all as children of God and brothers of Christ, but it was then enlightened humanism in XVIII that placed humanism in a secular perspective that would later in the twentieth century and fruit of international consensus be reflected and illustration by the Universal Declaration of Human Rights.

In Spain for many centuries, the idea of fraternity was associated with Catholicism. However, there have been some minority movements that have given another meaning to the idea of fraternity. In the second half of the XIX century in a context of intense political struggles, the Free Institution of Education claimed a concept of secular humanism, free of all religious dogmatic, in the face of clerical meddling of different political parties. However, these ideas failed to penetrate Spanish society and were progressively persecuted and marginalized. Also in the XX century the Second Republic defended an idea of fraternity derived from socialism. The value of fraternity was then accompanied by the demands for social and economic justice and equality, in a brotherhood among works to fight against inhumane living conditions. This secularist and fraternal humanism was marginalized and even persecution in Spain by the Franco dictatorship that tried to erase any trace of secularized ideas from the social and educational sphere and imposed the idea of charity and brotherhood fostered by the Catholic Church.

In summary, it can be said that the term of “fraternity” is generally used in social contexts impregnated by Catholicism. The NGOs often use the language of solidarity and not of fraternity. The weight of so many centuries of domination of the Catholic religion in Spain has been so powerful that secular humanism has not yet managed to present a public opinion that is of autonomous, clear and positive language on the notion of secular fraternity and on secular humanism as a movement that promotes the social emancipation of all citizens.

# SOLIDARNOŚĆ, PODAJ DALEJ! \*



*Written by Alicja Pacewicz, co-founder and member of the Board & Agata Łuczyńska,  
President of the School with Class Foundation*

*Translated by Piotr Sut*

The project was born in France in 2002, its original title being “Jouons la carte de la fraternité” – which translates into: “Let’s play the card of fraternity”. Why then have we chosen title in Poland which is so remote from the original: Solidarity. Pass it on (“Solidarność. Podaj dalej!”)

The Polish word for fraternity has two meanings: “bonds of consanguinity connecting sons of the same parents” or “brotherly feelings, based on trust, honesty; friendship, solidarity”. The term is basically absent from everyday Polish – especially in the meaning used in the original French title. Ever since the French Revolution, “fraternité” has been one of the core terms of public life in France. Beyond respect for humanity, mutual kindness and care for another human being, it also means treating each other with respect, curiosity and closeness.

In Poland, on the other hand, the word is used, if at all, in historic contexts, in references to the French revolution, or in a military setting – we hear about brotherhood of blood or brotherhood in arms. Then there are also questions like: does brotherhood equally apply to sons and daughters?, can girls have fraternal feelings for each other, or would that be feelings of sorority?.

Eventually, we chose to replace fraternity with a term carrying an equally strong emotional and semantic charge, and we titled the whole project Solidarity. Pass it on!, which we find much closer to the original message.

Solidarity is one of the most important words in the Polish public life. Such was the name of the independent trade union and the mass social movement, which changed the history of Poland and Europe. It gave Poland independence and a new political system. It contributed to the downfall of communism in other countries of the Soviet bloc as well. It triggered the peaceful European revolution, which changed lives of millions of people. Ideals of the Solidarity movement were democracy, open society, responsibility for others, dialogue.

Even though connotations of Solidarity are no longer as unambiguous, and it appeared in numerous contexts and meanings over the 25 years from regaining independence, it still carries a strong emotional charge and best reflects the values at the core of our project.

\* Solidarity, go further!



# ON THE IMPORTANCE OF HOSPITALITY AS A PRINCIPLE OF SOLIDARITY



*Written by Lana Pavić, political scientist*

How can we think about solidarity in a time that is less appreciative of differences and promotes wires which bring immense suffering to refugees? I believe the answer lies in thinking about the trans-epochal ethics of hospitality – ‘giving a hand’ to the Other, the needy, the stranger. Such ethics was well known even to Homeric Greeks whose Gods demanded unreservedly support of stranger traveler. Ethics of hospitality was developed by the Stoics, believing reason dictates fair, respectful and humane treatment among people. For example, Hierocles saw living with the Others as a series of concentric circles. The largest circle presented humanity, and smaller circles different groups of people. He sought to encourage continuous drawing of circles so that we would learn to treat those from the wider circle as members of the closest one. Epictetus believed in the Golden rule that we should “treat others the way we want to be treated”. Christ's doctrine didn't differ from the Golden rule, as he dictates to love your neighbor as yourself. Such religious and philosophical tradition was followed by the moral philosophy of modernity which culminated with the Enlightenment project of perpetual peace. It is unimaginable without Kant's cosmopolitan law, based on the idea of universal hospitality, ie the right of a foreigner not to be treated with hostility anywhere on Earth. Rather than following the positive side of Enlightenment thought, 20<sup>th</sup> century Europe turned to dark times: the collective had taken the rights of the individual, solidarity disappeared from international relations, the idea of fraternity was replaced by the primacy of the nation. Still, even the darkest times could not completely undermine the ethics of hospitality since it survived through courageous individuals able to resist the power of conformism – numerous unknown guardians of hospitality saved the Others, risking their own lives, but also allowing the world to survive. Contemporary theorists of cosmopolitanism believe that education is key to unlocking the door to global justice. Education rooted in freedom, cooperation and fraternity is the best thing we can provide to young people. Teachers face a great responsibility because we still do not have specialized subjects in Croatia dedicated to teaching civic responsibility, hospitality, cooperation and peace. This is why the principle of solidarity should be an indispensable part of the entire educational process. Only in this way can we educate children to be good people - those who affirm the light of solidarity even at the face of greatest darkness.

# TALK!NG ABOUT SECULARISM

Milan Press and Ligue de l'enseignement worked together to create Secularism Charter Explained to Children in school.

This document presents easy-to-understand information on a topic with multiple issues.

**1 jour actu**

**La France est une république laïque**

**1** La France considère tous ses habitants de la même façon, où qu'ils vivent sur son territoire. Elle respecte ce à quoi ils croient, leurs idées et leurs religions.

**2** La France n'impose pas de religion et n'en interdit aucune.

**3** En France, les habitants peuvent exprimer librement leurs idées, mais toujours dans le respect de celles des autres et de la Loi.

**4** Ce respect permet à toutes celles et ceux qui habitent en France de vivre en paix les uns avec les autres.

**5** La République française veille à l'application de ses principes dans toutes les écoles.

**La charte de la laïcité à l'école expliquée aux enfants**

**L'école est laïque**

**6** L'école te permet de grandir en te protégeant des pressions et de l'influence de ton entourage. À l'école, tu apprends à penser librement et par toi-même.

**7** À l'école, tu étudies les mêmes matières que tous les élèves de France. Partager les mêmes connaissances est important pour se comprendre et vivre dans le même pays.

**8** À l'école, tu as le droit de dire ce que tu penses, à condition de respecter les autres. Les insultes et les mots racistes sont interdits.

**9** À l'école, personne n'a le droit de t'insulter et de te faire violence. Personne ne peut être exclu à cause de sa religion, de son sexe ou de la couleur de sa peau.

**10** Les adultes qui travaillent dans l'école sont là pour faire respecter les principes de la République. Ils les respectent eux-mêmes, te les enseignent et en parlent à tes parents.

**11** À l'école, les adultes n'ont pas le droit d'imposer leurs opinions religieuses ou politiques aux élèves.

**12** Aucun élève ne peut refuser de suivre un enseignement ou une consigne sous prétexte que sa religion ou ses idées politiques le lui interdisent.

**13** Aucun élève ne peut refuser de respecter les règles de l'école au nom de sa religion.

**14** Aucun élève n'a le droit, pour se faire remarquer, de porter des signes mettant en avant sa religion.

**15** Tu as tout compris ? Alors à toi de respecter et de faire vivre cette charte dans ton école !

**CHARTRE DE LA LAÏCITÉ**

la Ligue de l'enseignement  
la Ligue de l'enseignement  
MILAN

## LEARN MORE



Olivier, sur le chemin de la laïcité, poster Repères pour éduquer Juniors, Published by UNLIMIT-ED, 2014, a tool created by CIDEM and Ligue de l'enseignement Paris, available to order.



<http://www.laicite-educateurs.org>: secularism for educators.



Check out all our thematic resources starting on page 76

# WHAT IS DISCRIMINATION?

*Discrimination is an unequal treatment based on a criterion prohibited by law, such as origin, gender, disability, etc., and which occurs in an area governed by law, such as employment (in hiring or in career progress), housing and access to goods and services or education.*

Regarding international or European law, the criteria prohibited from discrimination are: age, sex, roots, real or alleged belonging to a particular ethnicity/nationality/race, pregnancy, health status, disability, genetic characteristics, gender identity, sexual orientation, political opinions, and religion. In France the following criteria can be added: family situation, physical appearance, patronym, customs, place of residence, reduced autonomy, vulnerability resulting from comical backgrounds, ability to speak a language other than French, bank domiciliation.

Discrimination can take various forms:

## ▲ DIRECT DISCRIMINATION

Discrimination is direct when it is deliberate and the unequal treatment is based on one or more of the 20 prohibited classes.

// for example:

An employer rejects a candidate because of their gender/name/disability/family situation, etc.

## ▲ INDIRECT DISCRIMINATION

Discrimination is indirect when a provision, rule, practice or criterion that appears to be neutral has an unfavourable effect on a group that belongs to a discrimination category.

// for example:

A landlord refuses to rent housing to a person with a disability, not because of their disability, but because the allowance received for their disability is an unknown part of their income. Since they have not taken into account the allowance, the lessor considers the income/rent ratio insufficient.

## ▲ HARASSMENT

Harassment can become a discriminatory behaviour when it is related to a discrimination criterion prohibited by law. Harassment consists of attacking a person's dignity and creating an intimidating, hostile, degrading, humiliating or offensive environment.



[www.defenseurdesdroits.fr](http://www.defenseurdesdroits.fr)

## WHAT IS RACISM?

When we talk about racism, we are also talking about race, an idea that has been the subject of many debates. There are many meanings that are often incorrectly used or understood. In the strictest sense, racist ideologies are those that separate human beings into different biological races with genetic mental characteristics and that create a hierarchy of these "biological races". (This was a colonial practice until the Second World War.) In a wider sense, the term racism involves more than just "biological races". It also includes all ethnic groups considered different from a "white" race *"and to which are attributed collective characteristics implicitly or explicitly evaluated and considered as difficult or impossible to change"*. (Johannes Zerger)

In legal terms, there is also no uniform and formal definition of racism. "Racial discrimination" is understood as unequal treatment, a remark or act of violence committed with the intention to belittle a person based on their physical appearance ("race") or ethnicity, nationality or religion.



[www.humanrights.ch/fr/dossiers-droits-humains/racisme/r](http://www.humanrights.ch/fr/dossiers-droits-humains/racisme/r)

## LEARN MORE



Pedagogical resources to learn more about law: <https://educadroit.fr/>



Guide to fighting prejudice against migrants:

<http://boutique.lacimade.org/products/petit-guide-lutter-contre-les-prejuges-sur-les-migrants>



Check out all our thematic resources starting on page 76



# WHAT DISCR!MINATION LOOKS LIKE

## SEXISM EVERY DAY?

Sexism is a discriminatory attitude related to gender and its related attributes. It can be diminishing words, cat calls, comments on one's physique, insults, threats, etc. "Everyday sexism" describes a behaviour or idea that occurs in ordinary situations (ads, professional environment, street harassment, etc.).

*"For women who use public transport, 100 percent have been victims of sexist harassment or sexual assault at least once in their life, whether or not they are aware it is related to this phenomenon. Young women are most impacted. In more than 50 percent of cases, the first assault happens before they turn 18."*

 Results from consultations conducted by the High Council on Equality Between Women and Men, March 2015

### LEARN MORE



A non-profit: [www.stopharcelementderue.org](http://www.stopharcelementderue.org)



A blog: [www.jaddo.fr/2015/03/28/la-faute-a-eve](http://www.jaddo.fr/2015/03/28/la-faute-a-eve), 28 March 2015 post



Centre Simone de Beauvoir's site: [www.centre-simone-de-beauvoir.com](http://www.centre-simone-de-beauvoir.com)

and their site on gender representation in visual media: [www.genrimages.org](http://www.genrimages.org)



The Confederation Centre and the GNC worked in partnership with Short Film Agency to create and support a programme of four films on gender equality entitled "EX ÆQUO". They were released to the network in March 2017.



*Check out all our thematic resources starting on page 76*

## Latest Advances

With the law of 17 August 2015, the labour law gained an article dealing specifically with sexism:

*"Art. L.11422-1. - No one should experience sexist treatment, defined as any treatment linked to a person's gender, whose goal or impact is to attack their dignity or create an intimidating, hostile, degrading, humiliating or offensive environment."* A door is opening to shine light on this phenomenon that exists in many women's professional lives.

## FROM HOMOPHOBIA TO LGBT-PHOBIA

LGBT-phobia is discrimination against lesbian, gay, bisexual and transgender people.

*"When it is based on sexual orientation or gender identity, discrimination includes any distinction, exclusion, restriction or preference based on sexual orientation or gender identity whose goal or impact is to invalidate or compromise equality before the law, or equal protection before the law or recognition, enjoyment or exercise of human rights and fundamental freedoms under conditions of equality. Discrimination based on sexual orientation and gender identity can be, and commonly is, aggravated by discrimination based on other motives such as gender, race, age, religion, disability, health status and place of residence."*

This type of discrimination includes explicit or implicit rejection, exclusion or violence (verbal, written, physical, property damage) against LGBT people or those assumed to be, especially people whose appearance and behaviour do not correspond with masculine stereotypes for men and feminine stereotypes for women.

 [www.sos-homophobie.org](http://www.sos-homophobie.org)

LGBT-phobia is based on a gendered representation of social roles, where the sexes cannot deviate from “natural, distinct and complementary” roles that attempt to make women (understood as the weaker sex) inferior to men by justifying their economic, and/or psychic and/or symbolic dependence on men. The visibility of homosexual couples, which undermines the supposed idea of universal and obligatory heterosexual complementarity, elicits strong reactions from LGBT-phobes, especially among heterosexual men for whom it signifies a loss of power or virility.

Although the American Psychiatric Association has no longer considered homosexuality as a mental disorder since 1973, it was not until 17 May 1993 that the World Health Organization made the same change. From then on, the International Day Against Homophobia and Transphobia has been celebrated each year on 17 May.

### Latest Advances

With the law of 18 May 2013 on marriage for everyone, France became the 9th European country and the 14th country in the world to authorise same-sex marriage.

#### LEARN MORE



An action guide: *Jeunes et homos sous le regard des autres*, Inpes.



**DEM CZUK L.**, *Démystifier l'homosexualité, ça commence à l'école*, GRIS-Montréal, 2003.



Five short films for teens (11 to 18 years):

[www.inpes.sante.fr/professionnels-education/outils/jeune-et-homo/outil-lutte-homophobie.asp](http://www.inpes.sante.fr/professionnels-education/outils/jeune-et-homo/outil-lutte-homophobie.asp)



SOS Homophobie's website: [www.sos-homophobie.org](http://www.sos-homophobie.org)



Check out all our thematic resources starting on page 76

### ABLEISM

Discrimination against people with disabilities is now one of the major forms of exclusion.

Law 2005-102 of 11 February 2005 defines disability as “any activity limitation or participation restriction in societal life that a person experiences in their environment because of a substantial, lasting or definitive alteration of one or more physical, sensory, mental, cognitive or psychic functions, multiple disabilities or a disabling health disorder”.

Discrimination due to disability often occurs in transport, housing and access to recreation, but it is in employment that it occurs most frequently.



[www.defenseurdesdroits.fr](http://www.defenseurdesdroits.fr)

#### LEARN MORE



**KERLOC'H A.**, *Handicap, silence on discrimine*, Published by Cherche Midi, 2005.



*Le scaphandre et le papillon*, by **Julian Schnabel**, 2007.



Association pour Adultes et Jeunes Handicapés website: [www.apajh.org](http://www.apajh.org)



Check out all our thematic resources starting on page 76

# EDUCATING FOR EQUALITY IN DIVERSITY AND AGAINST PREJUDICE

It's more necessary than ever to mobilise reason against barbarity.

It's more essential than ever to educate against all forms of keeping to one's self and rejecting others, against all types of discrimination. The International Day for the Elimination of Racial Discrimination is 53 years old. It's clear that over the past 53 years of engagement haven't been enough to convince people.

Truly changing young people's perceptions and reducing attitudes of discrimination and rejection isn't an easy thing to do, primarily because it requires us, as educators, to consider our own perceptions and deconstruct them before we can support young people in this process.

## Avoiding Moralism

All educators know that it isn't enough to use moral discourse to attain such an objective. But it is especially difficult to disentangle ourselves from the moral pressure on Europeans that we are the Never Again generation after Auschwitz. Tolerating bad word choices or allowing students to express things that could be akin to racism or anti-Semitism is a painful exercise for most educators. So, we're tempted to prepare students, to guide them in how they express themselves, to remind them how deplorable racism is.

However, it is crucial for dialogue to build discussion spaces where prejudices, misunderstandings (about lifestyles, cultures, religions), complaints or claims can be shared. It must be done so these things can be dismantled. Of course, every free expression session must end with a strong reminder about the law — its letter and its spirit.

## Refusing Victimisation

In this discussion effort, remember that victims and aggressors are not solely victims or aggressors. So, it's important to avoid involuntarily contributing to the game of who's more victimised than another. Discrimination isn't just a matter for victims; the entire society is impacted when these attitudes of rejection develop.

## Offering a Societal Alternative in Schools

More positively, fighting against discrimination requires battling for the values of fraternity, equal rights, social justice and democracy. These values of our republic aren't disembodied principles. They must be alive in educational establishments. If we want to convince the youngest members of society, it's crucial for establishments to be places of collective action, places where students learn democracy and responsibility.

## Penalising Without Generalising

Finally, we need to be sure that we systematically address any racism and discrimination that occurs in primary and secondary schools, that any offence is punished and that we refuse any generalisation. Bringing together those involved and soliciting everyone's points of view, including parents, will help everyone deal with one of the major challenges in our educational system.

### LEARN MORE



Explore the educational resources portal of Cidem, Civisme et Démocratie – [www.cidem.org](http://www.cidem.org)



Check out all our thematic resources starting on page 76

# LEXICON: EQUALITY, D!VERSITY

## ACCULTURATION

This is all of the phenomena that result in continual and direct contact between groups of individuals from different cultures that leads to changes in the initial cultural models of one or both groups.

## ANTI-SEMITISM

This term appeared in Germany at the end of the 19th century to characterise hostility towards Jewish people in racial and pseudo-scientific terms, where they had previously been perceived in religious and cultural terms (anti-Judaism). More generally, this term designates particular hostility towards a group of people correctly or incorrectly considered Jewish.

## ASSIMILATION

Assimilation is an extreme case of acculturation. It occurs when one group's culture completely disappears, assimilating and internalising the culture of another group with which it is in contact.

## COMMUNITARIANISM

This neologism appeared in the 1980s, in reference to the demands of certain "minorities" in North America (Native Americans, African Americans, French Quebecers). Used pejoratively, the term communitarianism designates a form of ethnocentrism or sociocentrism that places a higher value on the community (ethnic, religious, cultural, social, political, mystical, sports, etc.) than the individual. The community tends to have inward-looking attitudes. This "identity", "culture" or "community" attitude also attempts to control the opinions and behaviours of the community members who have an obligation to fit in.

## COMMUNITY

Generally, community designates a social group composed of people who share the same characteristics, lifestyle, culture, language, interests, etc. They work together and also have a shared sense of belonging to this group.

*Examples: Chinese community in a large city, artists' community, virtual online communities, etc.*

An intentional community is a group of people who decide to live together and follow the same rules.

*Examples: a hippy community, a monastic community, etc.*

## CULTURAL DIVERSITY

Cultural diversity is the recognition that various cultures exist.

UNESCO's 2001 universal declaration on cultural diversity is considered a normalising instrument that, for the first time, recognises cultural diversity as the "common heritage of humanity" and considers that protecting it is a concrete and ethical imperative inseparable from respecting human dignity.

For certain sociologists, this concept serves to describe the existence of various cultures within a society and inside a nation-state.

## DIFFERENTIALISM

This is an ideology that favours separation, discrimination, exclusion or viewing an individual or group as inferior based on a real or supposed difference.

Differentialism appears as a reaction to universalism (everyone is equal in the eyes of the law).

Since scientific discoveries have undermined the existence of races, racism is then based on cultural categories. It is particularly based on the idea that cultural heterogeneity threatens the survival of certain cultures.

## DISCRIMINATION

This is differentiated treatment of a person or group of people.

Discrimination includes practices that prevent equal access — to roles, status, places — based on socially-constructed characteristics.

## ETHNICITY

This is the sense of sharing common ancestry, whether it is with language, customs, physical similarities or lived history. This notion is very important in the social and political landscape. It relates to a shared sociocultural heritage, which differentiates it from the concept of race, which is sharing biological and morphological characteristics linked to common ancestors.

Ethnicity, then, is anything that feeds a sense of identity, belonging and the resulting expressions.

## FOREIGNER

A person who has a different nationality from that of the person considering them. According to the High Council on Integration, and thus from the point of view of a person in a territory, a foreigner is a person on French territory who does not have French nationality, whether



they have (exclusively) one or more other nationalities or have no nationality (stateless).

## GENDER

While sex is a biological factor related to differences between males and females, gender is a sociocultural and political norm that defines what composes masculinity and femininity, especially in social roles and gender expressions (habits, attitudes, etc.). Gender carries the idea of social power dynamics between the categories it establishes (between men and women), and within these same categories (*for example, between a so-called virile man and a so-called effeminate man, or between a woman who stays at home and a business woman*).

## HETEROPHOBIA

Albert Memmi<sup>1</sup> defines heterophobia as “the refusal of another based on any kind of difference”. The “hetero-” prefix means “other” in Greek. According to him, heterophobia is the main feeling on which racism is based. Not to be confused with the second definition of the term, related to heterosexuality, where heterophobia is the counterpart to homophobia and is defined as hostility towards heterosexuals

## HOMOPHOBIA

Homophobia designates all expressions (speech, practices, violence, etc.) of rejection or differentiation against homosexual individuals, groups or practices, or those perceived as such.

## IDENTITY

In psychology, this notion is defined as a cognitive and emotional process through which the subject understands and perceives themselves. This entry makes it possible to avoid definitively setting a being's identity for them and to connect this notion with the principle of individual emancipation. In a more collective approach, and to avoid the trap of national identity, we can refer to a cultural or social identity as one that brings together everything that is shared with other group members, such as values, norms and rules that the person shares with their community or society.

## INSTITUTIONAL RACISM

The expression “institutional racism” refers to all informal unequal processes that appear within an institution and tend to discriminate, exclude or stigmatise individuals who belong to a racialised group.

Institutional racism denotes the majority's relatively conscious resistance to the principle of democratisation.

## INTEGRATION

The term integration designates a complex process that gives individuals a “sense of identifying with a society and its values”. According to Patrick Weil<sup>2</sup>, integration designates a “continual process of internalising shared rules and values [that], in a national context, socialise citizens who belong to different geographic regions, social classes, cultures or religions”. Today, certain researchers decry the use of this concept.

## INTERCULTURAL

Meeting of cultures. More than a bridge between cultures, it is a mix of different cultural relationships, a new space of interactions.

## ISLAMOPHOBIA

The term islamophobia is used by the National Advisory Commission on Human Rights (CNCDH) to designate a fear and/or rejection of Islam that leads to separating from, stigmatising or rejecting Muslims.

## JUDEOPHOBIA

These are anti-Jewish attitudes and behaviours based on an amalgamation of Jews, Israelis and Zionists. This is a new form of anti-Semitism that appeared after the Holocaust. It can take three forms:

- denying or distorting the Holocaust,
- “anti-Zionism” that considers all Jews responsible for the State of Israel's politics or that holds the State of Israel responsible for political ills not caused by its actions,
- a comparison between the crimes “endured” and the crimes “committed” by the (or some) Jewish people.

## MIGRANT

A person who leaves their country of origin to live long-term in a country in which they do not have citizenship. While the term “immigrant” emphasises the receiving country's point of view and the “emigrant” focuses on the country of origin, the term “migrant” takes into account the entire migration process.

<sup>1</sup> French-Tunisian writer and essayist, Racism, Gallimard 1994. / <sup>2</sup> French historian and political scientist, The Republic and its diversity, Seuil, 2005.

## MINORITIES

Minorities are produced by social relationships: they are groups who are treated differently, stigmatised or rejected in a given society.

## PREJUDICE

In its initial meaning, the term “prejudice” designates a preconceived opinion that is used to categorise, and sometimes reject, individuals. By extension, the term also designates the process of abusive generalisation.

When the group targeted by this/these prejudice(s) is racialised, we call it racial prejudice.

## RACISM

While “race” has been used on a regular basis since the 18th century, the term “racism”, employed before the First World War, has become more widely used since the 1920s and 30s. It appeared in Larousse in 1932. It designates practices (segregation, discrimination, violence, etc.), perceptions (stereotypes, prejudices, etc.), and speech that tend to “characterise a group of people by natural attributes that are themselves associated with intellectual and moral characteristics that apply to each individual in the group”. This characterisation is then used to discriminate, exclude or deem inferior.

The definition proposed by French sociologist Albert Memmi during various debates has elicited lots of interest: “Racism is a generalised definition and valuation of differences, whether real or imagined, to the advantage of the accuser and the detriment of their victim, in order to justify an attack or a privilege”. Classic racism is based on the idea of races as biologically distinct and profoundly unequal (physically and intellectually).

## SCAPEGOAT (theory)

Referring to an atonement rite, the scapegoat theory holds that certain groups deal with their violence by blaming others for the violence, designating an interior or exterior enemy. The group focuses all their violence on this target enemy. This phenomenon is never completely conscious (most group members are convinced that the enemy shows negative

characteristics that must be addressed with violence).

## SEXISM

Defined by Americans in the 1960s who drew inspiration from the term “racism”, this concept then spread on the international level.

It relates to highlighting the link between masculine and racial dominations: in both cases, people rely on visible physical differences (skin colour, sexual organs, etc.) to explain and legitimise discrimination, devaluation and consideration of the other as inferior.

According to Marie-Josèphe Dhavernas and Liliane Kandel, sexism is a specific system “compared with other systems of discrimination and domination” because it infiltrates “the vast majority of ideological and cultural productions of our societies”. It produces “an ambivalent double image with two equally-developed facets of the oppressed group (basically summarised in the Madonna/whore dichotomy)” upon which it is based.

## XENOPHOBIA

From the Greek *xenos*, meaning stranger. This is a feeling of fear or a rejection of strangers and, by extension, groups perceived as different.

## LEARN MORE



**Cidem:** Prévenir les préjugés et combattre toutes les formes de discrimination,  
(Preventing prejudice and fighting all forms of discrimination)



**SOS Homophobie:** [sos-homophobie.org/definitions-homophobie-lesbophobie-gayphobie-biphobie-transphobie](https://sos-homophobie.org/definitions-homophobie-lesbophobie-gayphobie-biphobie-transphobie)



Check out all our thematic resources starting on page 76

# TOOLS AND INITIATIVES

## LIGUE DE L'ENSEIGNEMENT'S TOOLBOX

<http://portail.discrim.fr>

This site presents discrimination issues in a clear and organised way to provide a reading grid that fits the subject and situation. In particular, it seeks to clarify discrimination and the forms it takes, help readers understand how it forms and help fight negative perceptions, prejudices and stereotypes. It brings together historic, legal and theoretic elements, as well as documents and educational games for educators as well as children and young people, from preschool to secondary school.



### « Féminin–Masculin »<sup>1</sup>, 100 movies to fight against stereotypes

These films, selected by Drôme's Ligue de l'enseignement, deal with the relationships between girls and boys. They are intended for students, their parents and educators, as well as anyone interested in imparting a culture of equality and promoting non-sexist behaviours. This work was supported by the Ardèche and Drôme departments.



### « Programme EX ÆQUO »

La Ligue de l'enseignement, in collaboration with the Short Film Agency, produced this programme composed of 4 movies entitled « EX ÆQUO ». It deals with stereotypes and the relations between women and men. Released on 6 September 2017, a pedagogical toolkit was also provided to better understand the programme. It includes a wide range of movies' analysis and information on the subject. It is available on:



<https://www.petit-fichier.fr/2017/09/06/exaequo-dossier/>



### « L'égalité, c'est pas sorcier ! »<sup>2</sup>

*a shock exposure to end sexism (for ages 14 and older)*

When women finally obtained the same rights as men 35 years ago through their fight for equality, their lives changed. However, while laws were no longer sexist, the way they are applied still creates deep inequalities. Working to end sexist inequality is to work for a more just society for women and men.



[www.legalite.org](http://www.legalite.org)

<http://www.educationalapaix.fr>

The Drôme Federation's website, inspired by Franche-Comté's Ligue de l'enseignement's site.

<sup>1</sup> "Female – Male" / <sup>2</sup> "Equality, it is not a rocket science!"

# INITIATIVE: CLICHÉ - OBSERVING YOUR VISUAL STEREOTYPES



## GOALS

The goal of the activity is not to show the “one and only correct way” of using pictures of stereotyped phenomena, but to make the students realize that, depending on the context, the photographer’s intentions and the viewer’s awareness, an image may be interpreted in various ways.

- \* **Learning and understanding** the word “stereotype”.
- \* **Seeing** how visual clichés and habits work – what images seem “strange”, which seem “normal” or “neutral”.
- \* **Reflecting** about what makes images seem “strange” or “normal”.
- \* **Observing** one’s own visual habits in practice: taking pictures that reinforce or break a stereotypical idea about a place or a group of people.
- \* **Developing** the ability to deconstruct visual stereotypes through photographic image analysis.
- \* **Realizing** that a chosen image in a particular context may reinforce and repeat or break and “disarm” a stereotype.

## SUGGESTIONS FOR THE EDUCATOR

» **The activity will be easier if the topic is a place, not a group of people.**

Taking pictures of places still often boils down to stereotypes about the people who use the place or live there. Taking pictures of persons with a given characteristic (like the elderly or people with disabilities) may be difficult on a school/classroom setting and require too much time to deconstruct a stereotype instead of reinforcing it.

» **If the group cannot leave the school building, it might be a good idea to photograph**

the school itself (as more than a building – also as a place where various people spend their time) and the stereotypes related to it.

» **An idea or a variation of the activity – which, however, requires quite a lot of experience in equality education from the teacher – may be working with gender stereotypes (mixed groups will prepare clichés about both boys and girls).**

» **Discussing the photographs together is a fundamental element of the activity.**

It is important for groups to take a given number of pictures (e.g. a maximum of 6).

Discussing the pictures is important in order not to leave any cliché as “unequivocal”, “obvious”, and thus reinforcing the stereotype. Every one of them (or of the chosen ones) should be challenged, “subverted”, discussed and viewed from a different perspective.

## ACTIVITY STEP BY STEP

### 1. INTRODUCTION - WORKING WITH THE PICTURES

- **Ask the group about the meaning** of the words “cliché” and “stereotype”.  
**Write the answers** on the board and comment on them.
- **Ask the group about examples** of stereotypes about e.g. teachers, elderly people and Poles.  
**Be ready to react** if the answers provoke laughter or are inappropriate for children.
- **Ask the group to reflect upon a stereotype** of your choice - e.g. about elderly people.  
**Project a picture** which may reinforce the stereotypical (negative) ideas about the group (a lonely person/ poor/ unkind/ sad/ with difficulty moving) and **ask the students to interpret it**.  
**Then, project a picture** of an elderly person who contradicts the stereotype (joyful/ good-looking/ nice/ active) and, **again, ask the students to interpret it**.
- **Ask the students** where they could find the first picture (press report, intervention program) and where they could find the second one (an ad for a bank, insurance company, medical clinic).
- **Call the students' attention to the fact** that both pictures correspond with our idea of an elderly person, but neither of them shows the full characteristic of the elderly as a social group (stereotypes may be both “negative” and “positive”. The latter idealize the reality and can be used for commercials or social campaigns). **While you say that, show a set of about 10 pictures** of the elderly, where the persons look different from each other (it is a good idea to include persons of different nationalities, genders, with different facial expressions, health and financial status).



## 2. PRESENTING AND CARRYING OUT THE PHOTOGRAPH ACTIVITY

- **Divide the class into groups of 4.**  
**Make sure that every group** is equipped with a digital camera which will enable you to quickly download the pictures to your computer (in the case of smartphones, the students may send the pictures to your computer in any way you choose).
- **Present the task: every group has to take and then present six pictures.**  
Three of them are supposed to show “clichés”, stereotypes about the subject of your choice (e.g. school, boys/girls, a nearby park) and three of them – anti-clichés that are supposed to break the stereotype. **Don’t say** if the stereotypes are to be positive or negative. **Be clear** in stating the deadline and the rules of taking the pictures (e.g. if the students will take pictures of persons, they can only do so with their consent; if you are going to a park – remind them the safety rules, etc.).
- **When the time is up, collect the pictures and download them into a computer hooked to a projector.**  
While downloading pictures, **make two copies of each:**  
**place one** in a folder with the group’s name/number,  
**and the other one** in one of two collective folders: one for clichés and the other one for anti-clichés.  
During that time, the groups are supposed **to create titles** for their pictures, each on a separate piece of paper.

## 3. PRESENTATION AND DISCUSSION OF PICTURES

- **Invite groups one by one to present their pictures briefly, reading out the titles** (use the folder with the group’s pictures). During this stage, **the groups might notice** that what was a cliché for one group is an anti-cliché for another.  
**Try to hold off the discussion** so that every group can present their work.
- **Ask the group about their impressions:**  
what surprised them, what they paid special attention to (were there more positive or negative clichés, were there groups that considered the same aspect to be a cliché and an anti-cliché).
- **Present the pictures again, but this time, collected in common folders of clichés and anti-clichés.**  
**Pay attention to reoccurring** motives and to pictures which – despite being placed in opposite folders – are very similar (e.g. bushes in a park can be “dangerous, because homeless people sleep there” and “pretty when in bloom”; a school corridor may be “a place where the teachers shout” and “used for having fun during the breaks”; both boys and girls may “be unkind” or “always stick together”).
- **Present the pictures once more – all of them or randomly chosen ones – and ask the students to try to see every picture in two manners:** a “positive” and a “negative” one (a garbage can be “smelly” or be associated with recycling; a smiling person may be happy or faking a smile for the picture, etc.).
- **Ask the group about the conclusions from the exercise.**  
**Pay attention to important conclusions:**
  - **a picture** does not make something look “positive” or “negative” – it is us, the viewers, who have different perceptions of a picture;
  - **when we talk about stereotypes and photography, we cannot talk about simple “truth” and “falsehood”,** as the approach to general convictions and interpreting a picture depend largely on our awareness, intentions and knowledge;
  - **stereotypes – understood as visuals – are not just “good” or “bad”.** It is important to be aware of them, be able to notice them and use them to deepen one’s knowledge about the phenomenon they refer to;
  - **pictures are worth interpreting** – both when we see them and when we create them.

# INITIATIVE: PLAY THE FRATERNITY CARD WITH ADULTS AS WELL !



*RIAH is a project that works for inclusion and social cohesion. It provides a wide range of services (legal, social, psychological, children's activities) to migrant people in a low-income neighborhood of Alcalá de Henares, a town in the Madrid province.*

In Spring 2018, CIVES foundation carried out Let's Play the Fraternity Card with two groups of adult women of migrant origin who participate weekly in the Integral Network of Alcalá de Henares (RIAH) in Spain. In these groups, women talk about their lives and subjects of their interest, moderated by a social educator and supported by a pedagogue. These two groups did not know each other; we\* used this fact to adapt the Fraternity Card activity.

The educators selected five photos, which were presented in A3 size to each group independently during an hour-and-a-half-long session. Participants were given time for spontaneous expression. Then began the analysis, from the environment to the expression of faces and bodies. The second session followed up with the questions: What do you think the photographer want us to feel? What details are relevant to feel that way? Do I agree with my colleagues? Debate arose and was moderated. To finish, we told the story behind each picture, where it had been taken and who the author was.

During the third session, also an hour and a half long, we explained the concept of fraternity. The participants gave examples of gestures of fraternity that they have experienced in their daily lives. Then they were asked if they wanted to participate in the postcard exchange. The Fraternity Card project was explained with an adaptation: the postcards were to be sent to a woman from the other group, or a different group with similar objectives. They decided that they wanted to send a postcard to an unknown woman, but they wanted to make sure that the recipient would understand the message. They chose one each, made a draft in their notebooks and then transcribed it in the chosen postcard, with help when it was needed. The group that received the letters first was very moved, and they all ended up exchanging postcards with each other.

Although the language barrier showed to be a difficulty, the educators managed to overcome it, and this had a positive impact on the participants, who found ways to express themselves. One way to overcome these challenges is to allow for expression in the form of drawing, painting or photography. Each group has its own personality, but the common factor between both is the positive environment which allows for mutual support help such as the exchange of children's clothing, baby carriages or food delivery. It is in these situations that they treat each other as sisters: they already have integrated the idea of fraternity.

\* CIVES foundation

# PHOTOGRAPHER BIOGRAPHIES



## Magda „Bronka” Braniewska

Awarded copywriter, expert on the culture of Middle East, photographer, author of an exhibition in Warsaw Nożyk Synagogue (“Cukunft”), and numerous photographic publications. She collaborated with KPH - organization fighting against homophobia, and documented many events, concerts, manifestations.

In her photos, she focuses on a person, looking for the Truth of the moment in their eyes. She likes emotional scenes, but she believes the Truth can be found anywhere, in any situation. It all depends on how attentively do you look. And weather you use your eyes only, or other senses as well.

## Olmo Calvo

Olmo Calvo is a photojournalist who works independently for national and international media.

Since 2005, he has carried out reports related to Human Rights in different countries in Latin America, Europe, the Middle East and Africa.

During the last years he has documented the economic and social crisis in Spain, and the tragedies suffered by refugees on their way to Europe. Some of his works have been recognized with various awards over the years: he has received the Luis Valtueña International Humanitarian Photography Prize, the ABC International Journalism Prize, Pictures of the Year, Pictures of the Year Latam, and the National Photojournalism Prize in Spain.



@ [www.olmocalvo.com](http://www.olmocalvo.com)



## Marina Kelava

Marina Kelava (Bjelovar, 1980) works as a freelance journalist and photographer based in Zagreb, Croatia. She is one of the founders of one of the most influential Croatian nonprofit media, internet magazine H-Alter.org, where she worked for years as an Executive Editor, Journalist and Photographer.

Since October 2016 she has been working as a freelancer focused on topics relating to environment, climate change, development, common goods, nature, migrations, etc.

In 2014 Kelava received Velebitska Degenija Award for environmental journalism from Croatian Journalists’ Association for Environmental Journalism, and in 2016 she won Marko Polo Award for travel writing, also from Croatian Journalists’ Association. As a photojournalist, she participated three times in the best of journalistic photography in South-Eastern Europe exhibition organized by Serbian news agency BETA. She held a few photography exhibitions.



### Ivan Maričić

Ivan Maričić (Zagreb, 1986).

"I like to say that I am a social worker by day, and a photographer by night. I grew up in Moslavina, where I finished elementary and high school. After enrolling in the Faculty of Social Work, I moved to Zagreb where I still live and work. In addition to social work, I am also a freelance photographer and my ultimate goal is to focus on photography in the future.

I have been interested in photography since I was little, but I did not know how to best articulate and sharpen my interests in the small town I was from. I decided to take the camera in my hand two years ago, after a visit to the UK. My photographic journey began by taking photos while going out, and hanging out with my friends, but this documenting of personal moments spontaneously spread to numerous protests and other activist activities related to human rights. My participation in these protests and activist actions was prompted by the completion of studies at the Center for Peace as well as the Center for Women's Studies in Zagreb, which strengthened my interest in social change.

Although I have only been photographing for two years, so far I have participated in two joint exhibitions."

### Nadia Raymond

"I come from the south of France and stumbled onto photography by chance four years ago, capturing the world around me. I have a fondness for landscape photos and love to head off on adventures and take pictures of the wondrous things the world has to offer. Alongside my artistic life, I work as an activity leader at schools, holiday camps and holiday clubs. I like sharing values with children through citizenship and anti-discrimination workshops.

The daughter of immigrants, I am very aware of what refugees and migrants face around the world. I have participated in two humanitarian missions in France, in the Calais and Grande-Synthe camps, and one in Senegal, helping to build a school in Dakar. As well as being deeply emotional experiences full of extraordinary encounters, they showed me what I wanted to do in my professional life: I want to work with refugees, especially children who are most affected, and help them to smile once again in a society that has not been able to find the place for them that they deserve.

I use my camera as a 'denouncing weapon', to fight against racism, discrimination and prejudice. I hope for a day when their dignity will be respected, when their situation improves and, while we're at it, when they can finally live in peace."







## David Sypniewski

Graphic designer, cultural animator, anti-discrimination trainer, filmmaker, photographer, stilt-walker. Author of documentary photos for NGOs in Poland, mainly around the themes of migration and social exclusion. Interculturality is an issue particularly close to him, as it is inscribed in his life, because his parents were political refugees in France. His photos were, among others in a publication on anti-discrimination of older people, at exhibitions at the correctional center for girls in Falenica and at the refugee center in Linin.

He treats photography as a tool for social change, and in particular, giving subjectivity to persons belonging to socially excluded groups.



## TENDANCE FLOUE

Tendance Floue, a collective of 14 photographers, was founded in 1991. It is a laboratory for exploring the world and working together to envision new perspectives and diversify contemporary photography's methods of representation. Beyond personal projects, the photographers' goals are to participate in collective photographic exploration that includes juxtaposing images, montages and combinations — new material is generated from shared work. The collective explores every avenue, uses every modern photographic medium, with no restrictions, working in press, publishing, screenings, print collections, business and organisational communication.



[www.tendancefloue.net](mailto:www.tendancefloue.net)



<https://www.facebook.com/pages/Tendance-Floue/178373838904794>



<https://twitter.com/tendancefloue?lang=fr>



[@tendance\\_floue](https://www.instagram.com/tendance_floue)

## Jérôme Brézillon

Jérôme Brézillon started out as an advertising photographer, before moving into photo journalism. From 1992 to 1998, he covered several conflicts, notably in Sarajevo, Cyprus and Northern Ireland. In 1996, he won the World Press Photo award.

In 2000, he worked with Finnish director Sólveig Anspach on *Made in USA*, a documentary in Oklahoma Penitentiary about the death penalty in the United States. He then did a number of photo reports in the US, including on Bruce Springsteen and the Lakota Native American tribe in the Pine Ridge reserve. In 2007, Jérôme Brézillon covered the 60<sup>th</sup> Cannes Film Festival for *Libération* newspaper, taking many portraits of celebrities. In 2010, he was the set photographer for *Gainsbourg, vie héroïque*, a film directed by Joann Sfar. During his career, Jérôme Brézillon has worked for many French magazines and newspapers, including *Libération*, *Les Inrocks*, *L'Express*, *Télérama* and *GEO*.



© Patrick Messina



# WHAT DOES READING IMAGES MEAN?



**Reading an image is an essential step in the “Let’s Play the Fraternity Card” activity because the information drawn from this reading and the learning that follows is what provides the basis for the written expression.**

Supporting participants in reading images consists of guiding them and drawing their attention to a photograph while leaving space for interpretation and imagination to be freely expressed. Before participants enter the phase of image comprehension and interpretation development, it’s important to spend time observing and describing the photo.

**There is no false or wrong understanding of a shot.**

Instead, it’s better to encourage each one to support their feelings by referring to significant visual elements. Proceeding in stages (*see sample session supplied by Yves Bon on page 43*), gives participants the opportunity to become aware of how their opinion about the photo develops.

## Resources for leading a session

We are pleased to provide several resources and tools for leading a productive reading session.

The following pages contain two types of items:

- ▲ factual information about the image  
(*presented below the photograph*),
- ▲ suggestions for elements to analyse developed by the training guide authors (*to the right of the photo*).

We invite you to explore for yourself the polysemy of these photos without limiting yourself to the analysis examples listed here.

Supporting Image Decoding

# PHOTOGRAPH ANALYSIS ELEMENTS





©Magda „Bronka” Braniewska

## Panorama

Krakow, Poland, 2013



### Details About the Photograph

Kazimierz in Cracow used to be a lively Jewish district, which now has virtually no Jewish inhabitants and is a bit run-down, but remains full of life. It still has a number of synagogues in which both the local Jews and tourist pray. During the yearly Festival of Jewish Music, the heartbeat of Kazimierz is strong and in time with klezmer songs and modern pieces. The local restaurants, cafes, galleries and museums are full of people who want to feel the Jewish spirit of Cracow.

However, if one ventures deeper, into to gates and alleyways, a different world may be discovered. Dilapidated walls, run-down outbuildings of tenement houses – life seems less intense here. In one of those backyards I saw a high, ugly wall, with an ironic word written across it: “panorama”. What view did the person miss? Did they want to look into space... or maybe into time? I never learned that.

### IMPRESSIONS AND FEELINGS

Sadness, anxiety.  
Exclusion, hostility, rejection.  
Feeling a lack of perspective.  
Suffocation.  
Darkness.

### SIGNIFICANT VISUAL ELEMENTS

Black and white brick wall.  
Oversized wall blocking the view with different levels of grey.  
In the middle, the word “panorama” is written in white, there is also a bricked-in door, surrounded by vertical white lines and a very narrow horizon line.  
At the bottom there are a few plants.

### POSSIBLE THEMES

Borders, limits, integration, vision, protection.  
What kinds of borders do you know?  
What separates people?  
How should we approach obstacles in life?  
Why do we build walls and borders?  
Why do countries close their borders?  
Why do they open their borders?  
How do you feel looking at this wall, protected or threatened?

### POINTS OF VIEW QUESTIONS

Why did the photographer choose to go in front of this wall?  
Why is so little space in the image given to the sky and the ground?



© David Sypniewski



## Meeting

Poland, 2014

### Details About the Photograph

*Stowarzyszenie Praktyków Kultury (Association of Culture Practitioners), of which I am a member, has carried out theater and music classes in various refugee centers since 2006, when only a few people knew about refugees in Poland. The majority of refugees have always come from Chechnya and the neighboring countries. They were running away from wars and for them, Poland was the first European country on their way. Most of them are Muslims.*

*We wanted our classes to be a meeting between our culture and the culture of those we worked with. We made performances based on fairy tales from the Caucasus and Africa to make the culture of the people who lived in the center more familiar to the Polish audience. We offered forms we felt close to – stilts, masks, acrobatics, rap and rock music.*

*In this picture, the participants, wearing headscarves, are learning to play the electric guitar. Outside the frame is the woman who was teaching them. Her piercings and tattoos made her look very different from the students. However, they had no problem understanding one another.*

### IMPRESSIONS AND FEELINGS

Joy, relaxation.

Curiosity.

Warm colours.

Calm, freedom.

Pleasure.

### SIGNIFICANT VISUAL ELEMENTS

**In the foreground:**

An out-of-focus black amplifier for sound.

A woman with her back to us, facing another woman.

**In the background:**

A woman wearing a veil, sitting and playing the guitar.

A friendly, colourful room with games and books.

### POSSIBLE THEMES

Integration through art.

Expression/Creativity.

Religious diversity.

Universal nature of the arts.

Gender equality.

Women's rights.

### POINTS OF VIEW QUESTIONS

How does the framing of the image make you feel trapped?

How important is the porthole and the foot on the barrier: why are they in the frame?



©Agence Tendance Floue – Jérôme Brézillon



## Marée noire (Black Tide)

Vendée, France, 15 January 2000

### Details About the Photograph

Here, volunteers clean up the coastline following an oil spill caused by the sinking of the Erika, a tanker chartered by Total, the owner of the oil shipment.

The photo was commissioned for the press.

## IMPRESSIONS AND FEELINGS

Protecting the environment.

Difficult/Dirty task.

Health hazard.

Solidarity.

## SIGNIFICANT VISUAL ELEMENTS

In the foreground:

Main figure taking up half of the image, which is divided from the bottom left to the top right.

Low depth of field:

Figure in the foreground is in focus, those in the background are blurry.

Tar everywhere, on clothes, buckets, rocks, etc.

Protective clothing worn by everyone present.

Contrast between the colours of the main figure's clothes (mainly grey, green and blue) and those in the background (yellow).

The figure's expression.

## POSSIBLE THEMES

Dangers to the planet: how can disasters be avoided?

Solidarity.

## POINTS OF VIEW QUESTIONS

Why did the photographer choose to highlight someone in the foreground?

Why was the photo taken vertically (and not horizontally)?





© Nadia Raymond



## Prête pour déménager (Ready to Move)

Grande-Synthe, France, March 2016

### Details About the Photograph

The Basroch “jungle” is a refugee camp in the town of Grande-Synthe. It has the wretched reputation of having hosted 2,000 people in shameful and inhuman conditions. They were housed in a forest, on the bare ground in sleeping bags or in tents. As the climate was very damp, the ground became a swamp where people could easily sink into muddy bogs.

The town decided to evacuate the camp and transfer its inhabitants to a new location known as the “camp de la Linière”. NGOs built wooden huts measuring two by three metres, each of which was meant to house four adults. There was nothing inside, no beds, no sleeping bags, no electricity. Nevertheless, the refugees called the camp “5 star” and were keen to move in. Unfortunately, the camp caught fire in an accident a year later, leaving the refugees homeless once again.

In this photo, taken the day before the move, there is a little girl getting ready to leave. Volunteers had distributed suitcases for the occasion. She chose her own, a suitcase much bigger than herself. “The little girl with the suitcase”, as I called her, attracted a lot of attention from the international media who had gathered at the scene. With a smile on her lips, she was walking towards a better future.

### IMPRESSIONS AND FEELINGS

Isolation.  
Movement.  
Determined attitude.  
Motivated.  
Two separate worlds.

### SIGNIFICANT VISUAL ELEMENTS

The foreground:  
is the larger part of the composition.

Low depth of field:  
figure in the foreground is in focus, background is blurry.  
They are separated by a trellis of branches. The suitcase is too big for a little girl. Warm clothes suggest it's winter.  
Determined stride and expression.

### POSSIBLE THEMES

Unaccompanied minors: their rights,  
our collective responsibility to protect them.

### POINTS OF VIEW QUESTIONS

What effect does the slight tilt have on the photograph?  
Why isn't all of the suitcase in the photograph?  
What effect does the child's expression have on the viewer?



© Olmo Calvo



## Mediterranean Sea

Mediterranean Sea, 1 July 2018

### Details About the Photograph

The photograph shows several migrant men who have recently been rescued in the Mediterranean Sea by the NGO Proactiva Open Arms, while trying to cross from Libya to Italy in a rubber boat. They rest on the deck of the Open Arms boat while reading the book "EUROPE, an illustrated introduction to Europe for migrants and refugees", Edited by Magnum Photos, AFAC - The Arab Fund for Arts and Culture and Al - linquindoi, and in which many photographers, journalists, editors, translators and designers have participated.

During the last years, millions of people have been forced to leave their homes because of wars or situations of extreme poverty. According to data published by the UN High Commissioner for Refugees (UNHCR) in its latest Global Trends report (2018), 68.5 million people have forcibly left their homes around the world.

A small part has tried to seek refuge in Europe, risking their lives to cross the Mediterranean Sea, but not all of them succeed. In 2016 about 5,000 people drowned. In 2017 more than 3,000 died, and more than 1,500 in what we have been in 2018. And the count keeps adding up.

Meanwhile, Europe is devoting more and more resources to the control of borders and skimps on rescuing desperate people who embark on waters that may end up being their grave. NGOs from different countries continue to take to sea to rescue people who attempt the crossing.

## IMPRESSIONS AND FEELINGS

Travel.

Relaxation/Reading.

Interest in Europe.

Rest.

Curiosity.

## SIGNIFICANT VISUAL ELEMENTS

In the foreground:

Two men lying down in a confined space, one of whom is reading a book with a title in different languages (English, Arabic, French), called "An Illustrated Introduction to Europe for Immigrants and Refugees". The other man is thinking, looking away from the camera.

In the background:

A round window looking out to the sea, a bed, someone else's feet and other people.

## POSSIBLE THEMES

Immigration/Asylum seekers.

Borders.

Helping each other, solidarity.

Integration.

Learning.

Hope, new life.

Welcome.

## POINTS OF VIEW QUESTIONS

How does the framing of the image make you feel trapped?

How important is the porthole and the foot on the barrier: why are they in the frame?



© Olmo Calvo



## Women's Day

Madrid, Spain, 8 March 2018

### Details About the Photograph

March 8 2018, International Women's day, became a milestone for the international feminist movement. In Spain it was particularly important because the first feminist strike was held across the country. Women stopped working for the whole day, both outside and inside the home, and took to the streets in multitudinous demonstrations. In Madrid, according to the organizers, the march brought together over half a million people.

This photograph, in which you can see three men taking care of several children in the occupied social center *La Ingobernable* (the 'Un-governable'), was taken during that day that, among other things, put the focus on the invisible and unpaid work of family care that as a norm falls on women. Several care points like this one were established throughout the city, where groups of men organized to take care of the youngest ones while mothers protested.

In Spain women have taken to the streets several times throughout 2018. The Ministry of Justice has been the scene of protests in rejection of provisional freedom for the members of 'La Manada', five men who gang-raped a young woman, on a legal technicality. Another high-profile case that fueled outrage was that of Juana Rivas, a woman sentenced to five years in prison and six years of loss of custody of her children, after spending almost a month in unknown whereabouts with them. She had run away to avoid handing them over to her father, convicted in 2009 for beating her.

### IMPRESSIONS AND FEELINGS

Games.  
Closeness.  
Discovery.  
Fun.  
Flourishing.

### SIGNIFICANT VISUAL ELEMENTS

Three fathers get together to play with their children. All of them are in supportive positions: on the ground, sitting or leaning down.

You can see the large number of toys and all the colours that brighten up the space.

### POSSIBLE THEMES

Gender equality.  
Progressive parenting.  
Sharing roles.  
Breaking down barriers between genders.

### POINTS OF VIEW QUESTIONS

Why was a high-angled shot used?  
How does the framing of the shot give the image a feeling of harmony and collaboration between the fathers and children?





©Marina Kelava

## Dreaming a bicycle-friendly city

Zagreb, 11 July 2011



### Details About the Photograph

This photo has been taken some years ago in Zagreb, Croatia. It was a wonderful day when hundreds of cyclists went out to take back the streets of Zagreb from cars. They demanded from the city authorities to finally plan cycling paths in the city and to invest more money in building cycling infrastructure. Unfortunately, not much has changed since then but I still remember the energy we took to the streets that day.

### IMPRESSIONS AND FEELINGS

Power/Strength.

Happiness.

Unity.

Energy.

Victory.

Noise.

### SIGNIFICANT VISUAL ELEMENTS

In the foreground:

a colourful crowd of cyclists hold bikes up in the air.  
Urban environment. Lots of bikes, bikes.

In the background:

parks and trees.

### POSSIBLE THEMES

Ecology, sustainable transport.

Urban infrastructures.

Activism, nonviolent protest.

Urban pollution.

### POINTS OF VIEW QUESTIONS

Why have the people's legs in the foreground been cropped?

How does the framing allow the photographer to emphasise the crowd's unity?

Why was the photograph taken from high up?  
(look for the convergence lines)



© Ivan Maričić

## Beautiful for Pride

Zagreb, 3 June 2017



### Details About the Photograph

This photo was created during Pride Week in Zagreb. It is common knowledge that during Pride Week, it never rains, so all organizational events moved from inside closed spaces to the courtyard.

That day, in the courtyard of the Autonomous Cultural Centre Medika, where the last preparations for Pride were being held, there were several events, and the one caught in the photograph was called "Beautiful for Pride". The general idea was to provide free haircuts for interested sympathizers. Nora tirelessly cut hair, while the people in her chair changed.

If we had the broader image of this photograph, other smiling people would be seen beside Nora, who were making signs and decorations. Sun. Summer. Smiles. Colors everywhere. Mostly rainbow ones. We need more such days.

### IMPRESSIONS AND FEELINGS

Calm.  
Positive vibes.  
Colour, sequins.  
Joy/Good humour.  
Relaxation.  
Dilligence.

### SIGNIFICANT VISUAL ELEMENTS

In the foreground:  
two people, one wearing yellow clothes,  
getting their hair cut by the other person.

In the background:  
A wall with colourful, artistic graffiti.  
Strong vertical composition.

### POSSIBLE THEMES

Cooperation.  
Helping each other, skills sharing.  
Pride, engagement.  
Work.  
Solidarity.  
Women's dignity.

### POINTS OF VIEW QUESTIONS

Why does the man in the mural have his head cropped out?  
What effect(s) does the straight-on, vertical way the photo was taken have?



# GLOSSARY:

## READING AN IMAGE

### ANALOGY

The resemblance between an object in the real world and its representation in the image.

### ANGLE OF VIEW

Angle from which the viewer sees the subject(s) in the scene or image.

A subject can be photographed from the front, back, side, and three-quarter left or right.

### BACKGROUND

Elements in an image perceived as further away from viewer's eye.

### BACK LIGHT

A condition in a shot when a strong light source is facing the camera. While generally difficult to manage, a back-lit shot can still give interesting results.

### BORDERLESS

An image that covers a full page to the edge, without borders.

### COMPOSITION

Art of placing the various elements that compose an image in the frame. Composition prioritises and guides the view.

*See also Leading lines.*

### CONTRAST

Contrast in an image (or part of an image) is the difference between areas of shadow and light.

### CONVERGENCE POINT

This is where the object lines in a scene converge. There can be up to three convergence points.

### CONVERGING LINES

Used to represent perspective, these are lines the meet at the convergence point.

### DEPTH OF FIELD

Area of the field that is clear in the third dimension and that helps give the impression of volume.

### FIELD

Portion of space recognised by the camera or seen in the image. It is limited by the frame.

### FLAT TINT

Colour uniformly spread over a surface.

### FOCAL POINT

Area where a composition's leading lines meet.

### FOCUS

Area of the subject that is made clear by adjusting the focus of the lens.

### FOREGROUND

Part of field of view located between the viewer and the image's main subject.

### FORM

Visual, non-iconic sign: geometric figure, grapheme, point, etc.

### FRAME

Edges of the image that mark the boundaries of the space represented or the field of view. The frame separates what is in the field of view from what is off-camera.

### FRAMING

Operation that determines the visual field captured by the camera. Framing can be wide or close-up.

*See Scene and Scale*

## **GOLDEN RATIO**

In an asymmetric pictorial composition, this is what has been considered by the ancients as the ideal harmonious ratio between the larger of two parts and the smallest. Its value is  $(1+\sqrt{5})/2$ . It can be defined as the relationship between two parts such that the smallest is to the largest as the largest is to the sum of the two.

## **GRAIN**

Visual appearance of silver crystals that make up the photo. High-speed film is naturally more granular than slow film. The more the negative is enlarged, the more visible the grain becomes in neutral areas of the shot. This is also called film granularity.

## **IMAGE NOISE**

Random appearance of colour artefacts in digital photos. Most noticeable in shadow areas where the signal to noise ratio is low. Noise can also appear in uniform areas like blue sky. It results in extraneous pixels and loss of clarity in details.

## **LEADING LINES**

Visible lines that structure an image's composition.

## **LOW ANGLE**

A viewing angle where the viewer is looking up at the subject.

## **MEDIUM**

Material on which image is appears.

## **OFF-CAMERA**

Invisible space, generally contiguous to the field of view, and imagined by the viewer.

## **OVER EXPOSURE**

An image is over-exposed if it receives too much light and appears to be both very pale and faded. The term "burned" is also used.

## **PERSPECTIVE**

Art of representing objects on a flat surface such that this representation gives the impression of a natural vision.

## **TEXTURE**

The surface quality of an image related to its material and that refers to a tactile perception of the image.

## **UNDER EXPOSURE**

An image is under-exposed if it did not have enough light, to a point that it has little or no depth and its colours are very dark or have little contrast.

## **WIDE ANGLE**

A wide-angle lens has a short focal length. It has several uses, but is most often used for panoramas because it provides a wide frame. Photos taken with a wide-angle lens have a tendency to make the various planes that make up the photo seem further away.

## **ZOOM**

Optical movement that appears to bring the subject closer to (zoom in) or further from (zoom out) the viewer.



**Parlons photo:** [parlonsphoto.com/le-lexique.html](http://parlonsphoto.com/le-lexique.html)

**Pose partage:** [posepartage.fr/apprendre/lexique-photographie/](http://posepartage.fr/apprendre/lexique-photographie/)

## Supporting Image Decoding

# SAMPLE SESSION: READING PHOTOS TOGETHER

### Activity Goals

The goals of this activity, followed by collective reading, are to enable the child or teen to follow these four successive steps:

- **Express** what they feel when viewing the photographic image (perception/first connotation);
- **Create** a complete description of the photo (denotation);
- **Relate** their feelings to the signifiers used (interpretation/second level of connotation);
- **Compare** their interpretation to that of others (exploring polysemy).

A workshop on reading an image allows the child or teen to:

- **Maintain** a deeper, more linear and set form of intelligence and memory when looking at images;
- **Learn to manage** impulsive reactions when faced with certain visual stimuli.

### Skills Practiced

- **Express one's self clearly** using appropriate language when speaking;
- **Observe and describe** to analyse information;
- **Discuss, question, defend** a viewpoint;
- **Demonstrate critical thinking** when reviewing and processing information.

## A FEW SUGGESTIONS

### DISPLAYING PHOTOS

We recommend putting the photographs on the board one after the other, printed on A3 paper (or project them on a screen). Projecting an image works better for "guided" reading than working with a document on paper. Using a projector also allows the group leader to establish a separate time to observe the visual stimulation and a time to reflect on it.

Printing the eight photos on both sides of A3 sheets also makes it possible to post several of them at once, if you want lead a comparative reading or look for similar thematic elements in different photos.

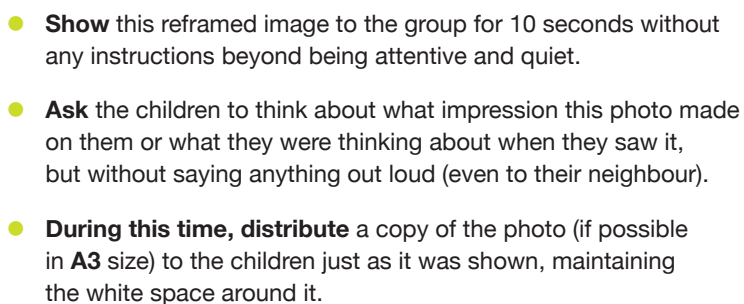
### INSTRUCTIONS

Educator or leader gives successive instructions. Group members follow the instructions and record their observations before moving on to the various agreement and discussion steps presented above.

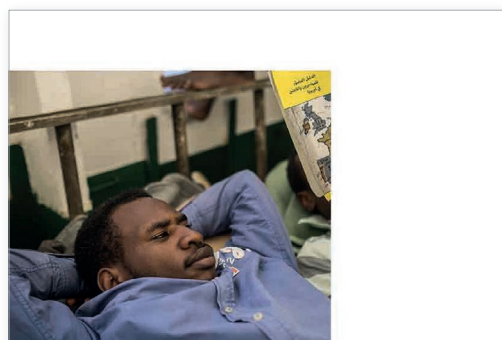
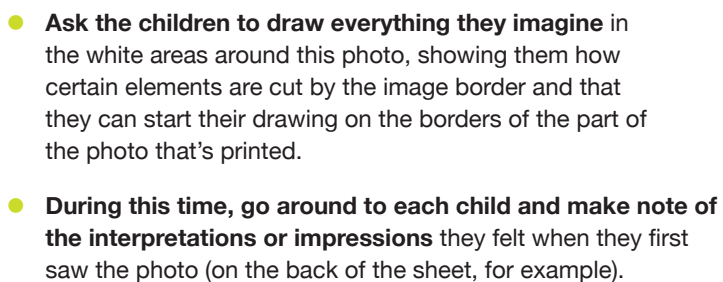
*We chose to illustrate this session with Olmo Calvo's photo.*

**For younger children, we advise you begin with a manipulation phase so they can better understand the image.**

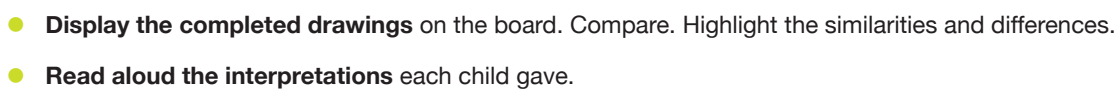
## 1.OBSERVE AN IMAGE (cropped photo)



## 2. IMAGINING WHAT'S OFF-CAMERA



### 3. DISCUSSION



## 4. BUILDING AN INTERPRETATION



- **Allow each child to support** the meaning they shared by asking them to cite one or more elements seen in the photo as well as those they added themselves in the drawing using a phrase such as "I felt this because of that particular element".

**For example:**

*"I thought this man was interested in Europe because of the map on the book."*

*"I felt like the man was worried because of his expression."*

*"I thought this man was resting because he was lying on a bed."*

Now it's time for the group to discuss and bring together the photo's various messages.

- **(Possibly) note the polysemy** that may appear when the photo is observed and emphasise that if we don't all have an identical interpretation, it is because we focused on one point rather than another (*those who first noticed that the man is resting / those who noticed the man's difficult living conditions through his expression*).
- **Explain** that every shot sets a field of view that is shown to the viewer and an off-camera area that isn't shown (but that each person imagines for themselves).

## 5. THE PHOTO IN ITS ORIGINAL FRAMING



- **Show the photo** as it was taken (*see below in the Year 3 section, Paragraph 1*) and show what actually existed in this shot and what (potentially) the children could have imagined off-camera in the reframed photo.
- **Identify the details** that could give information on what couldn't be completely seen (*for example: the book titled "Europa" with its text translated into several languages, the porthole in the background, the men crammed together, etc.*) and that could allow one to picture what's off-camera.
- **Share** the photo's title (*Mediterranean Sea, by Olmo Calvo*).  
**Locate** the shot in the time and place it was taken (*Photo taken on 1<sup>st</sup> July 2018, at sea in the Mediterranean, between Libya and Italy*).  
**Generate hypotheses** about the story behind its creation.  
(*see the remarks we make in the Year 3 section, at the end of Paragraph 3*)

## 6. READING WHAT THE PHOTOGRAPHER SAYS ABOUT THIS IMAGE



The document sheet "Mediterranean Sea", page 37 allows you to compare how the photo was perceived and experienced with the information that the photographer has given on how it was taken and his/her intentions.

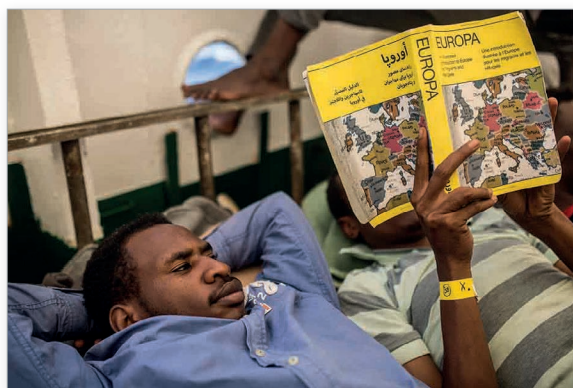


# SAMPLE SESSION 2

(Year 3/Secondary School/College)

We offer several examples related to **Olmo Calvo's** shot "**Mediterranean Sea**", for each step.  
Each box presents some of the many potential responses.

## 1.EXPRESS FEELINGS



- **Show the image to the group for 10–15 seconds,** without any instructions beyond being attentive and quiet.
- **Ask the young people to write down:**  
"One thing that stood out to them in the photograph";  
"What impression it gives or what they felt when they looked at it".  
Putting things in writing is an important step:  
in the following phase, it will help young people to avoid copying what others have already said.

**Here are some possible sample responses:**

- These men are interested in Europe.
- Worries and concern about the future.
- Men resting on their bed.

### ● Discussion

On the board, list the responses in two columns, one for **Feelings** and the other for **Description**.  
Accept all responses without commentary; do not discuss during this first step.  
In the sample table below, the descriptive elements are listed next to the feelings that go along with them (for example, "**men resting**" in the **Feelings** column, and "**on a bed**" in the **Description** column).  
At first, record them in the order they are said and you will connect them later, as explained in the third step.

### Feelings

*These men are interested in Europe.*

*Worries and concern about the future.*

*Men resting.*

*They are refugees fleeing Africa.*

...

### Description

*Title of the book: Europa.*

*Expression of the man on the left.*

*Men lying on a bed.*

*Porthole in the background.*

*Text in Arabic.*

...

## 2.DESCRIBE THE PHOTO



### Visual elements (including written elements):

- **In the foreground**  
is a man of African origin,  
looking towards the right of the image;  
a second person is hidden by an open book  
on which we can read the title in three languages,  
“An Illustrated Introduction to Europe for Migrants  
and Refugees”.
- **In the background,**  
we can see the foot of a third person and  
a closed porthole...

### Lines and shapes:

- The face and the book run along a diagonal line  
separating the foreground from the background.

### Where life is located in the frame of the photograph:

- The men are crammed against each other.

### Depth:

- The image transmits information both in the foreground  
and background: you can see the sea through the porthole.

### ● Show the photo again

- **Verify** whether the elements describing the photo (those the young people listed) are **all present** in it.  
Make any necessary corrections to the table, erasing from the list anything that doesn't appear in the photo  
(this does happen!).

- **Complete the Description column**, adding any elements that have not yet been mentioned  
(for example, in this case the translation of the text in Arabic, English and French).

Using colour codes, you can ask the young people to distinguish:

- Visual elements (faces, a gesture) including written elements (words);
- Lighting, contrast;
- Lines and shapes;
- Where elements are located in the frame (top/bottom, right/left, etc.);
- Depth of field (for example in Marina Kelava's photo "Dreaming a bicycle-friendly city" the great depth of field  
*reinforces the impression of a vast number of raised bicycles*);
- What is in and out of focus (for example, the houses in Nadia Raymond's photo are out of focus,  
*making the girl in the foreground stand out*).

### ● View from a distance/get closer

Ask the young people if all elements in the photo can be described when observed from a distance.  
In the Description column, list any elements that can only be seen when the viewer gets closer.  
(For example in this case, the title of the book.)

### ● Identify additional elements

For some photos, it may be useful to look for:

- Images within the image: painting, photo, etc.  
(The paintings on the far wall in Ivan Maric's photo "Beautiful for Pride".)

### 3. BUILDING AN INTERPRETATION



- **Ask each person to justify, support** the meaning they shared (listed in the **Feelings** column on the board) by citing one or more elements seen in the photo.
- **Prompt group to connect**, term by term, the elements in the **Feelings** column of the table with those in the **Description** column using a phrase such as *“I felt this because of that particular element”*. Connect them with arrows between the columns.

#### For example:

*“I felt the man was worried because of his expression.”*

*“I thought the man was resting because he is lying on a bed.”*

*“I thought these men were refugees who wanted to come to Europe because of the title of the book.”*

At this point, you could also ask the young people to “imagine a story based on elements in the photo that speak to you”. (see [Leading a Writing Activity with Youths on page 64](#))

**Now it's time for the group to discuss and bring together the various “reactions” to the photo.**

- **Possibly note** the polysemy that may appear when the photo is first observed (*those who perceived first the face of the man on the left / those who focused on the book and its written messages*).
- **Highlight** that we didn't all have the same interpretation because in our immediate memory of the photo, we focused on one element more than another.
- **Note also**, if it's true for certain photos, that an element is so strong that it leads to a unanimous interpretation. This is the univocal message that advertisers want most often to place in the foreground of the work they create.
- **Share** the photo's title and creator (*Europe, by Olmo Calvo*).  
**Locate** the shot in the time and place it was taken (*photo taken on 1<sup>st</sup> July 2018, at sea in the Mediterranean, between Libya and Italy*).  
**Generate hypotheses** on how it was created.

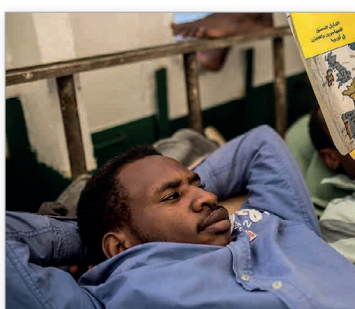
*(Observe that we interpreted this photo in the context in which we currently live, at a time when many migrants are trying to reach Europe. This is what Bourdieu called the viewer's “cultural reference”).*

#### 4.SAMPLE EXERCISE: CHANGING THE FRAME



- **Cover part of the scene** to frame the same scene differently or only show one detail.  
(For example, compare the actual frame with frame 1 presented in the document sheet for Year 2, above.)
- **You can then ask the young people :** Which framing lends itself to one interpretation over another?  
(Frame 1 highlights the main figure, and we ask ourselves about his thoughts;  
frame 2 focuses on the aim of their journey and the cramped conditions of the space.)

**Explain** that every shot sets a field of view that is shown to the viewer and an off-camera area that isn't shown (but that each person will imagine for themselves).

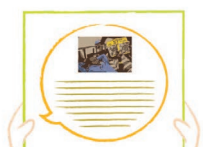


1



2

#### 5.READING WHAT THE PHOTOGRAPHER SAYS ABOUT THIS IMAGE



The document sheet "Mediterranean Sea", page 37 allows you to compare how the photo was perceived and experienced with the information that the photographer has given on how it was taken and his/her intentions.

*These sample sessions were created by Yves Bon from the Rhône-Alpes Ligue de l'enseignement.*

Supporting Image Decoding

# SHOW!NG PHOTOS







Photo Reference: Photo 1

Photo credit: Magda „Bronka” Braniewska





Photo Reference: Photo 2

Photo credit: David Sypniewski





Photo Reference: Photo 3

Photo credit: Agence Tendence Floue – Jérôme Brézillon





Photo Reference: Photo 4  
Photo credit: Nadia Raymond





Photo Reference: Photo 5  
Photo credit: Olmo Calvo





Photo Reference: Photo 6  
Photo credit: Olmo Calvo





Photo Reference: Photo 7  
Photo credit: Marina Kelava





Photo Reference: Photo 8  
Photo credit: Ivan Maričić



## Supporting Image Decoding

# SAMPLE SESSION: LEADING A PHOTOGRAPHY WORKSHOP

Sample outline for a photography workshop with children and young people: each box presents some of the many potential responses.

## 1.IMAGES AND READING IMAGES



- **Present photos** from various photographers.

- **Reading the images:** what I see, what I feel.

*(See Reading photos together on page 43)*

You can suggest focusing on the human elements in the photos presented.

The young people learn about the theme that they will be exploring and how they will present their work (photo exhibition, project on large screen, etc.).

## 2.USING THE CAMERA



- **Explain** how to use the camera and the basic rules of framing and composition. Emphasise the sensitive nature of approaching a subject.

At the end of the session, give each young person a camera that they will keep for a week to take 20 shots by themselves on a chosen theme *(for example: living together)*.

### FIRST SERIES OF SHOTS

*Depending on the number of available cameras, this can take several weeks.*

*To avoid a decline in interest, try to limit time to one month.*

*This means you'll need at least one camera for four young people.*

## 3.PRESENTING AND ANALYSING THE FIRST RESULTS



- **A group presentation is made** as soon as the cameras are returned, projecting the photos taken. Analyse, in particular, the choice of time and space.
- **Each person is invited to review** their classmates' work and express their feelings about what they see.





### Second Image Reading Session

We advise you lead a second image reading session after the first series of shots are taken by the young people in order to better connect the theory to their practice.

- **Focus** on the elements that can be better controlled when taking a shot (lighting, contrast, lines and shapes, strong points, positioning within the frame, etc.).
- **Explain that** all of these elements (chosen or sometimes involuntary) are determining factors in how the photo is read and analysed.
- **Give** advice for the next photos.  
The work can be individually structured, with sub-themes chosen to more deeply explore the ideas that appear in the first images.

## 4. BUILDING ONE'S OWN IMAGE



### SECOND SERIES OF SHOTS

Each young person gets a camera for another eight days in order to take 20 new photos.  
By the end of the workshop, they will have taken 40 photos each.

### Image Reading and First Selection

- **A group presentation is made** as soon as the cameras are returned, projecting the photos taken. Analyse, in particular, the choice of time and space.
- **Each person is invited to review** their classmates' work and express their feelings about what they see.
- **Highlight the images** that elicit the strongest emotions.  
Each student learns about their classmates' perspective. The class discusses their different feelings.
- **Debate** which photos should be part of the first group selection.

## 5. CHOOSING FOR PUBLIC PRESENTATION



An adult group leader makes the final selection, taking into account the opinions expressed by the young people. A subsequent session is dedicated to explaining the artistic choices made.

### Presenting the Completed Work

Host an exhibition showing with an external audience to explore the emotions of other young people and adults.

## Supporting Image Decoding

# TOOLS AND INITIATIVES

## USING IMAGES FOR MEDIA, INFORMATION AND ART EDUCATION

### Ersilia Platform

Ersilia is an educational platform created to shape young people's perspective and strengthen their critical thinking skills to help them become more aware of their abilities and the world that surrounds them using images from contemporary art. It is intended for educators, artists and young people and is available by subscription.



<http://www.ersilia.fr/authentication>

### Decryptimages: Image Analysis Portal

This website is the result of a long collaboration between La Ligue de l'enseignement and Institut de l'Image. It is directed by Laurent Gervereau, Institut de l'Image president and author of Dictionnaire Mondial des Images. Decryptimages is a cultural education portal offering all citizens and educators thematic decoding exercises, image analysis activities for different ages, training, and free traveling exhibitions. It is a welcoming space for engagement and discussion, enriched by internet users. Finally, the references menu contains links to many authors, sources and practices. It is also a portal to sites dedicated to image analysis and education.



[www.decryptimages.net](http://www.decryptimages.net)

## EDUCATING ON CINEMA'S OVERARCHING SOCIETAL THEMES AND TECHNIQUES

**Kinetoscope** is a platform that offers ready-made workshops and 150 short features organised by theme that you can watch with your audiences as part of an educational programme on cinema. Workshops are especially designed for extracurricular time. Contact the Confederation Centre to request Ligue de l'enseignement's special subscription rate.



<http://www.lekinetoscope.fr/>

**Ciclic** is the Agence Régionale du Centre pour le Livre, l'Image et la Culture Numérique, created by the Regional Centre and the State. It is an initiative of the Université Populaire des Images (UPOPI) site. This university helps those who enjoy images and those who are just learning about them to reclaim their perspective and increase their knowledge. It's a tool for ambassadors, teachers, facilitators, educators, parents and students.



[www.upopi.ciclic.fr/upopi](http://www.upopi.ciclic.fr/upopi)

## EDUCATING ABOUT PHOTOGRAPHY

**Rencontres d'Arles** has developed a free digital tool for all users that includes expert information from the festival about image literacy. The photographers' studio is a resource platform (interviews, links and analysis) that also includes creative workshops related to the challenges of media literacy. This content is for children over six and adults and can be used during school or leisure time. This free tool allows educators, facilitators, teachers and all interested people to explore photography through the work of 20 photographers and dozens of practical workshops. All workshop content is available on the site after registering for free.



[www.latelierdesphotographes.com](http://www.latelierdesphotographes.com)

### Pause Photo Prose: Fun Introduction to Reading Images

Designed by Rencontres d'Arles as part of an experiment, collaborating with photography, training and animation professionals. The Pause Photo Prose game has been tested by 100 or so groups and tracked by an external evaluator throughout its design phase. This team game invites players to test themselves on the origin of photos, as well as their polysemy and their uses. Putting together words with photos moves away from a simple Like/Dislike towards an independent perspective, sharpening one's gaze as a citizen and image consumer, forging a personal point of view and sharing with others.



[www.rencontres-arles.com](http://www.rencontres-arles.com)

## Supporting Message Writing

# WHAT IS A WR!TING W●RKSHOP?



© Benoît Debuissier

Ligue de l'enseignement promotes artistic education based on artistic and cultural practices designed to give people independence throughout their lives. Reading and writing practices are based on a crucial issue: access to the symbols that control society.

Writing workshops provide spaces for amateurs and professionals to connect, based on the principle of exchanges between an individual and a group, the personal view of each person and the universal nature of a cultural approach.

### Writing workshops allow people to:

- ▲ access an imaginary space through an action that activates writers' emotions and creative capacity;
- ▲ connection to literature through literary works and authors;
- ▲ experience a creative process with all its attendant risk-taking and enjoyment;
- ▲ and build a relationship with literature through the pleasure of reading and writing.

### A Cultural Project

A project is organised around:

- ▲ participating in cultural experiences that frame and support participants (learning about works, visiting locations with books, exploring all of the careers and cultural systems related to books);
- ▲ and putting the artistic pursuit into practice in actual writing workshops.

**A writing workshop** includes all players in the book supply chain in a given area: authors (writers, illustrators, etc.), book makers, editors, bookstores and those who assist people in discovering books (librarians, teachers, educators, coordinators, etc.).

One of these individuals is in charge and serves as **project leader**.

The educator, coordinator or librarian manages the educational and cultural process. They are the **project coordinator**. The author manages the creative process experience. They are the **workshop coordinator** throughout some or all of the project.

These partners agree on:

- ▲ how much time will be spent on the cultural experience and in actual workshops;
- ▲ what the literary project will be that brings together writers and an author to ensure it is developed;
- ▲ what creative writing idea and format will be used as the workshop's outcome;
- ▲ and how training and information about the experience will be shared.

## Artistic Practice in a Workshop

In a writing workshop that includes group sharing, each writer is invited to produce text, share it with readers and make changes to it. No matter what the workshop's objective is, the writer is encouraged to put into practice their own freedom to write. Whether it's individual or collective writing, the group works on the principle of solidarity, through writing that is always intended for an audience and reading that is always shared.

### 1 A First Draft, or How to Start Writing

**All of the right conditions need to be in place for this entry into the world of fiction:**

- a location: a place for the workshop and for creation;
- a workshop coordinator (writer, illustrator, author);
- and opportunities to write.

**These opportunities:**

- are suggested by the author (writing prompts, format or topic guidelines, etc.);
- ensue from the situation created (workshop's physical set-up, availability of books and readings, etc.);
- are sought out (visiting an exposition, getting in touch with nature, etc.);
- and result from experiences with other artistic fields (photos, objects, paintings, videos, etc.).

Each writer is personally engaged in this individual work. They produce without hesitation. They explore themselves through the collective creation process. They verify and debate. They learn to recreate and generate progressively more complex material. Comments given after the pieces are read (from the workshop coordinator or other participants) aren't judgements on the words or quality. Instead, they are references to literature and comparisons of one text to another so that each person can understand the many possible responses to the same writing situation.

### 2 Rewriting, or How to Continue

The goal of the workshop's first step is to encourage participants, showing them it's possible to write and make a way through the writing practice. Then, to go even further, the workshop coordinator will suggest new guidelines to lead participants to destabilise their first draft. It's through this perpetual movement of stability and instability that each person will progress down the path, taking their writing to the next level.

**Corrective actions:**

- learning how to be concise, made after the text development step;
- observing authors' texts and the links they consciously or unconsciously make;
- discovering areas to work on related to the first written draft's potential  
(*creating one's own rewriting rules using numbers, colours, etc.*).

### 3 Finalising, or How to Stop

**A text can always be reworked.**

A writer must learn to work towards deadlines for when text must be given to an editor.

**In the workshop, it's important to admit that at a certain point, the workshop's collective and individual experience must come to an end.**

This limit is often imposed by the author's availability and budgetary constraints, as well as the original intent: a writing workshop is not a writer's school. It's an experience in literary creation. This is where the question about how to stop comes in. It's important to mark the end of the path.

**How to Finalise Written Texts**

There must be a way to remember and value this exceptional experience.

And the way these texts will be used must be negotiated by group decision.

Options include *reading for others in small groups, a public reading event, individual self-publishing, printing for public reading spaces or book events, etc.*

## Supporting Message Writing

# LEADING A WR!TING ACTIVITY WITH Y●OUTH

There are a myriad of ways to support children and young people through writing practice. Contact your department's Ligue de l'enseignement who can provide additional advice or organise training in how to host writing workshops using the "Let's Play the Fraternity Card" framework.

You will also find a guide on page 62 entitled What is a writing workshop?. This was created by a national Ligue de l'enseignement group working on this topic.

## 1 A Set Framework

*"Trust each other and consider lack of knowledge, awkwardness and shame as unexpected resources. Imagination is the most shared thing in the world. It never diminishes or uses terms of disability: blockages are imaginary knots. One must also forget the will-based attitude. Writing is first and foremost working with and on weakness. It is crucial to give full credit to participants, no matter who they are, and to grant them fraternity (the more difficult the situations faced, the greater the need for empathy). Encouragement, support and approval must always be given to the youngest children's work, which they should complete as a simple act of discovery. Never make value judgements, give negative criticism or act with moralising impatience towards the youngest writers."*

Hubert HADDAD, Extract from *Six Principes Majeurs en Prélude, Principe V*, in *Le nouveau magasin d'écriture*, Ed Zulma, 2006.

Within the "Let's Play the Fraternity Card" framework, writing is done within a framework that defines it:

- ▲ **Writing has a context:** it is an activity that must include discussions on the questions at hand before writing begins.
- ▲ **Writing has a characteristic:** it is tied to a photograph that informs and supports the text that it helped inspire.
- ▲ **Writing has an audience:** the text has an imaginary reader, which is one of the most important criteria that prompts someone to create a piece of writing.
- ▲ **Young writers must have a choice:** without the ability to make choices, a true personal investment is impossible. *Options could include choosing the photo they want to write about, choose the writing format, etc.*
- ▲ **Writing must be creative:** it should be separate from scholastic work and thus should not be graded.
- ▲ **Writing can always be changed:** the first draft is rarely the best. However, at a certain point, the writer must decide when to stop.
- ▲ **Collective readings of draft or completed texts helps personal writing evolve:** It is important to strictly frame these readings. When comments are given, people must be carefully protected. This is also an opportunity to educate participants about debating and evaluating with a critical eye.

## 2 Writing and Photography

The "Let's Play the Fraternity Card" framework contains writing activities based on a photograph. This photo can be a simple tool for giving a writing prompt. Photographic language is familiar to many people. A photo easily speaks to us. By activating their imagination, it helps each participant find their words. It can be described. It makes explicit suggestions. In parallel, it evokes feelings and awakens memories.



It invites us to consider the implicit, what is off-camera. Jumping-off points for stories, imaginations and writing can be created for each selected photo:

- describe this image to someone who hasn't seen it,
- imagine what brought the person in the photo here,
- imagine what the person in the photo experiences the day after this shot is taken,
- imagine what is going on outside the photo's frame,
- describe the faces of people in the photo,
- create a title for this photo,
- describe an image, focusing mainly on its colours,
- imagine a conversation between the person in the photo and someone outside the frame,
- imagine a conversation between the person and the photographer,
- imagine what things look like from the point of view of an object in the image,
- and imagine what the person in the photo dreams about.

### 3 Play With Words

**To free the imagination and inspire writers to use creative license**, it's useful to lead one or more word play sessions.

**Writing to elicit emotion is challenging** because it needs to lean towards a creative process that will ideally take into account a style, a format and an emotional intensity to express.

**To help stimulate writing**, to avoid starting from nothing, it's often easier to set constraints in advance that require text to have a specific form, allowing writers to play with how to express themselves within that frame.

#### LEARN MORE



Over a hundred forms for use as writing prompts: [oulipo.net/contraintes](http://oulipo.net/contraintes)

A few writing prompts designed to produce long texts: [zulma.fr/jeux-litteraires.html](http://zulma.fr/jeux-litteraires.html)

A catalogue of the most recent writing prompts: [professeurphifix.net/expression/sommaire\\_expression.html](http://professeurphifix.net/expression/sommaire_expression.html)

A few writing prompts with rules, writing samples and references: [a.camenisch.free.fr/pe2/ecriture/ateliers.html](http://a.camenisch.free.fr/pe2/ecriture/ateliers.html)



**HADDAD H.**, *Le nouveau magasin d'écriture*, Éd. Zulma, 2006.

This work offers a variety of plans and many unique combinations, as well as a vast range of tests and authors, to connect writing and reading through the same creative and freeing perspective.

**FRENKIEL P.**, *90 jeux d'écriture – Faire écrire un groupe*, Éd. Chronique Sociale, 2005.



Check out all our thematic resources starting on page 76

### 4 Writing Haiku Poems

Writing haiku poems is a very enriching exercise **to transition into literary writing**. It stimulates the imagination and writing at the same time.

The next page contains a sample workshop outline for leading children to write poems.

## Supporting Message Writing

# HAIKU EXAMPLE

Haiku is a rigid poetic form from Japan, with a strong symbolic component. It is an extremely short poem that expresses the evanescence of life.

### About the Background

In the framework of the writing prompts we're focused on here, the goal is to aim for the spirit of haiku, which is an extremely subtle literary form in its prosody as well as its sensitive progression.

- We ask children to think about a time when they felt true emotion. For the theme we are discussing, this emotion should also be linked in some way to the fraternity theme and the photo the text will accompany.
- Once this emotion is identified, it's time to write. A haiku is never written in one draft. It's written, re-written, refined, filled with a wide range of emotion (*sadness, joy, anger, etc.*). Often, a haiku bears witness to a perspective on life without suggesting effects, without excess.

### About the Form

For purists, a haiku:

- contains 17 syllables in three short verses of five, seven and five syllables (*one can keep to this "long, short, long" rhythm while still taking some liberties with the number of syllables*),
- avoids rhyming,
- often starts with a wide-angle view and ends with a close-up: the haiku's key is often in the last verse with ever increasing emotion,
- always contains a word (the *kigo*) that references nature or a keyword about one of the four seasons,
- relies on the five senses,
- has a very simple and clear style: no explanations, few or no articles or adverbs,
- is written in the present tense,
- each of the three lines starts with a capital letter, and
- avoids punctuation.

### Examples

All small groups  
Heron in the sky  
Autumn dusk

*Ryokan (Japanese poet, 1758-1831)*

The wind  
Hesitating  
Draws air cigarette

*Paul Éluard (1895-1952)*

### Example Haiku Written by Children for This Activity

Winter morning  
Two chickadees fight  
Over butter  
(*student in CM2*)

Sewing balls  
And never playing  
Life of child slaves  
(*Issa, Valence*)

Beauty in basket  
Black the next day  
Was informed  
(*student in CM2*)

Human being's colour  
Cannot decide  
About true friendship  
(*Tiphaine, 13 years*)

Pregnant woman  
Searches for money in snow  
A city bus waits  
(*Eddie Garnier*)

Hiroshima in autumn  
Suddenly a sunset  
Colour of blood  
(*Sasaki Toshimitou*)

Winter man sweats  
Carries a too-heavy bag  
Work for North Africans  
(*Aïcha*)

On her dirty apron  
Schoolgirl wipes the hand  
That Camara squeezed  
(*T.B.*)

Give yourself to world  
Fragile peace  
Wrapped in silk sheets  
(*Aude*)

Happy one like Boris  
Who made laugh  
Children from other countries  
(*Manon*)

## Supporting Message Writing

# SAMPLE SESSION: WR!TING W●RKSHOPS

## Writing Workshop Objectives

**By taking a gamble on the fact that we can all be creative we're playing the fraternity card.**

During the same workshop, include the two main goals of popular education: citizenship education, and artistic education and cultural experience on the other. Thus, it's both a literary action and citizen engagement because it involves creating a poetic work for an unknown person, echoing photography which is itself a symbol of our society's diversity. This workshop allows participants to explore their own prejudices and views on immigration, young people, family, disability, inter-generational relationships, etc.

The following workshops fit squarely into the general goals of the project: reflecting on racism, discrimination, views of others, etc. They help participants discover the pleasure and the power of writing and touching a recipient with their message.

*Playing the fraternity card means being aware that we cannot exist without others, that it's the giant web connecting each of us that creates the ability to live together, that we weave all of the strands together each day through gestures, actions, conversations, things we write, how we look at each other...*

## WORKSHOP 1

### MATERIALS

- multiple poems, incipits (opening lines of text),
- tape or glue,
- A4 paper, paper strips.

### OUTLINE



#### Observe

The eight photos show part of the world's diversity.  
Observe and write a word that comes to mind for each of them on a strip of paper.  
(Each person will have six words.)



#### Get Inspired

We always see through the lenses of what we already know, what we have experienced, and with the help of what older generations have given us, with the culture we were given. Poets have written about fraternity, peace, hope, revolution, pain and so much more. They will help us forge our own view of this diversity.

- You will copy expressions and little poetic phrases that you'll put on the photo of your choice.  
To do that, you will take a piece of blank paper that you will tear into little pieces as you go between the texts and the photos.
- You will stop when each photo has five fragments.



## Make Associations

- Choose a photo and find the word that you wrote about it on your strip of paper.
- In the middle of a piece of paper, tape or glue the edges of the five fragments.
- Using word association, think of a word that links your word and each of the fragments.
- For each of the five words you found, think of two more using word association, then three more by exploring the word's characteristics.

*For example: The characteristics of the word "diversity" can make us think of: diverse, universe, verse, curse, purse, terse, nurse, urn, burn, turn, etc.*



## Write a First Draft

- Now you are on the verge of a text. All you have to do is create a text from all of these materials (expressions and words). Using as much of the material you've gathered as possible, adding as little as possible besides connecting words, write a first draft related to your central word, but without naming it.
- You will have 10 minutes. (This is the amount of time announced, but facilitator can allow more time if needed since what's important is that each person write.)

Text should not be longer than one side of an A4 sheet (but you can use an A5 or A6). Find an incipit that will start your text...



## Display

Put up the texts. You will read the texts with friendly eyes that look for a connection, an exchange. To do this, use the words on your strip and your collection of poems.

- Read a text and attach one of your seven words left on your paper strip. And, on another sheet, copy an expression that speaks to you, that you enjoy, that seems to fit with your text.
- Follow this same process until you have placed all of your words and copied the same number of little phrases.

**Note:** once a text has seven words, no one can add any more to it.



## Expand

- Take down your text and words that go with it.
- From among the words attached to it, choose the one that seems to least fit with your text.
- Create two lists of three words each using word association for one list and the word's meaning for the other (see step 5).



## Think About Audience

- Think about someone close to you (parent, friend, etc.) or a public person you would like to send or dedicate your text to.
- Rewrite your text, incorporating the new material (words and expressions you took). Add, remove, move around, transform... Remember your text is dedicated to the person you chose (who should not be named).



## Send

- Copy your text onto the card, paying attention to legibility, presentation, spelling, etc.
- Send it... first to the participants.
- Then to an unknown recipient.



## Listen

- Listen to your text. Each one will randomly draw someone else's text and prepare to read it with the goal of making them enjoy it.



## Analyse

- Analyse the concrete activities, such as the workshop film; what you learned, understood, worked on during this writing workshop; what you felt and when you felt it, etc.

## WORKSHOP 2 VARIATION: THE FRATERNITY WALL

### MATERIALS

- numerous poems,
- tape or glue,
- A4 paper,
- paper strips,
- incipits (opening lines of text),
- project's visuals and cards (a few more than the number of participants).

### OUTLINE



#### Construct

- Put up the eight visuals with two blank sheets of paper below.  
Each sheet should be folded in four (which makes 64 boxes, the "bricks" of the wall).
- Using word association, fill in each of the sheets with the following guideline: each of the bricks must have at least one word in it. Read the other words as you go along so you don't add the same word more than once.



#### Make It Your Own

- Read, look at, choose... one of the eight photos (take the corresponding visual) and write on the lower sheet a word that is still missing, one that's important to you and that still isn't listed.  
Write it on the palm of your hand as a way to make it your own (it's part of you, it's your inner space, your commitment, your dream, your revolt...).



#### Draw an Outline

- Trace your hand onto a new sheet of paper.
- At the end of each finger (on the fingernail), use word association to create and write words connected to the word physically written on your palm.
- Then, extend each of them in a cascade inside the finger (write at least three words in addition to the one at your fingertip). Leave enough space between each word so there is room to write something between them. Be careful not to show anyone the word written on your own palm.



#### Work on the Central Word

...the one written on your palm, this time focused on the word's characteristics. Look for related words based on the word's characteristics: the letters, syllables and sounds.

*For example:*

*From the word "hand", I can come up with: band, sand, grand, ground, round, pound, count, etc.*

*List around 10 words.*



#### Lend a hand; we don't write by ourselves in an ivory tower...

We need others (peers who are going through the same workshop adventure with us and writers who have come before us), their viewpoints, culture and the literature they're making. So, we are going to lend a hand.

- Pass your hand to the person to your left who will write (offer) a word in the fingers created either using word association (*the meaning game*), or using the word's characteristics (*the sound game*).



#### Share culture; we don't write by ourselves in an ivory tower...

- Hand out literary texts. (For example, texts from different authors in various styles. Plan for about 40 for a group of 20.) Pass them around to all group members.
- Each person is invited to find five expressions from five different texts (a group of words, no longer than a line) that speak to them, that make them think of their word (the one written on the hand) and on the photo. Write these *found verses* on five paper strips,
- Each person will choose three of the five poetic expressions that fit well with the words written at the ends of fingers and attach them to the corresponding fingers.
- The two others will be gifted: one to the person on the left, the other to the person on the right.
- When you receive these gifts, attach them at the ends of the two remaining fingers.





## Share the Wall

- Cut the 8 x 8 wall bricks (64) and divide them among participants.
- Creating expressions: Each person, drawing inspiration from the world of literature, is invited to create five poetic expressions using the words found on the paper hand.

**Note:** do not use the word written on your own palm.



## Assemble

- Now you are on the verge of a text. All you have to do is create a text from all of these materials (expressions and words), weaving each of these strands of life together. Using as much of the material you've gathered, as many of these accumulated reserves as possible, adding as little as possible besides connecting words, write a first draft related to your central word, but without naming it.
- Draw an incipit (opening lines of text) that will start your text.
- You will have 10 minutes. (This is the amount of time announced, but facilitator can allow more time if needed since what's important is that each person write.) Text should not be longer than one side of an A4 sheet (but you can use an A5 or A6).



## Live Fraternity

What sometimes gets in the way of fraternity is that we only see part of another person (their appearance), one facet of who they are. And often, we don't make the effort to work with them to learn more about them. We're going to make that effort now.

Each person should cover part of their text. Then pass around the half-hidden text. The others will write in the blank space, completing lines, verses, etc.



## Rewrite

- Take back your paper and review the new material, which will likely be a surprising departure from your original text.
- After choosing a potential recipient (think about someone you're close to, such as a parent or friend, or choose a public person you would like to send/dedicate your text to), you will use the new material to write a new poem-message, a text in the first and second person within the form of the card. To rewrite, you'll add, remove, move around, replace and transform.



## Copy Onto Card

...paying attention to legibility, presentation, spelling, etc.



## Send...

- First to participants (group reading),
- Then to an unknown recipient.



## Analyse

Discuss the concrete activities, such as the workshop film; what you learned, understood, worked on during this writing workshop; what you felt and when you felt it, etc.



## How Will We Preserve Our Writing?

Decide together if you want to make a collection, newsletter, exhibition, event, etc.

**These workshops were designed and offered by Yves Béal,**

writer, trainer, writing workshop facilitator -

Collectif Les Passeurs / Collectif d'Artistes Un Euro ne Fait pas le Printemps

Secteur Écriture du GFEN / Revue Soleils & Cendre

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## Supporting Message Writing

# INITIATIVE: ADDITIONAL ACTIVITIES IN YONNE

These activities are taken from and inspired by the 44 Petits Ateliers d'Écriture kit.

## ACTIVITY 1: Word Rally

**Word Rally** is a literary game invented by Raymond Queneau that is still played on a literary radio show.

**The objective** is to tell a story using a pre-set list of words in a specific order. So, in the text below, Queneau had to include seven words in order from very different areas while still writing a coherent story.

(dowry, bayonet, enemy, chapel, atmosphere, Bastille, post)

One day, I was on the platform of a bus that was likely part of Mr Mariage's daughter's *dowry*. He presided over the fates of the T.C.R.P. There was a young man on board who was somewhat ridiculous, not because he wasn't wearing a *bayonet*, but because he acted like he was wearing one even though he wasn't. All of a sudden, this young man attacked his *enemy*: a man standing behind him whom he accused of not acting as politely as in a *chapel*. Having created a tense *atmosphere*, the pip squeak went to sit down. Two hours later, I ran into him two or three kilometres from the *Bastille* with a friend who was advising him to add a button to his overcoat, an opinion he could very well have shared by *post*.

Raymond Queneau, *Exercices de styles*, Gallimard, 1947

### Your Turn! Try the Logo Rally Game:

- Work together to create a list of words about one or more themes.
- Each one will re-write the words in any order on a sheet of A4 paper.
- Randomly point to the paper and make note of the word that you land on.
- Repeat this process until you have a list of seven words.
- Then, all you have to do is write a short story with all of your seven words (10-12 lines at the most).

Note that your tale has to be smooth enough that when it is read, none of the words seem incorrect or shocking. You can use this technique to train participants in writing short texts about an idea or to write on the card they will send to someone chosen randomly from the department's directory.

Then, each person passes their sheet to their neighbour in the direction agreed upon in advance. Each time the paper is passed, each person adds a word, expression or the beginning of a phrase that is related to the word in the middle. After writing a word, each person passes again in the same direction. This continues until the sheet makes it back to the person who created it. That person will now have a treasure trove of words, phrases and/or expressions from which they can write their Let's Play the Fraternity Card postcard.

### ▲ACTIVITY 3: Calligram

This type of poem is called **a calligram**. Give the definition



72



# INITIATIVE

## GETTING LOCAL AUTHORITIES AND LOCAL MEDIA ON BOARD FOR LET'S PLAY!

### Using Postcards to fight Discrimination and Racism

In the pilot year of *Let's Play the Fraternity Card* in Croatia, schools were asked to be proactive in contacting local media and local partners for promotion and visibility – they were quite successful! How schools approached local authorities and local media? They got a template on press release and suggestions on how to communicate with media so they could easily send it. Part of the exercise was educational, in a way how to communicate with a media, how to tell your story, and students got to know how the media work. They might use this kind of approach later, for their own activities, because, they now know how to promote their idea. For example, school from Slavonski Brod had a designated day for hosting the media while doing their Let's play activities. They sent a press release, organized media visit, gave statements in front of the camera. All of that resulted with a report broadcasted on TV.

Schools in the City of Rijeka got the City onboard proudly promoting the project on their official website (<https://www.rijeka.hr/razglednicama-za-solidarniji-svijet/>). This particular city is about to be the European Capital of Culture in 2020. In Croatia, global education is framed within the concept of civic education but it is not mandatory subject in schools. So it is important to involve the local authorities and show them importance of global education. That is what schools in Rijeka (3rd largest city in Croatia) did and showed how important it is to talk about the topics this project tackles. It has led to the situation that local authorities in Rijeka support *Let's Play the Fraternity Card* in Europe!



# INITIATIVE

## REPLAY THE FRATERNITY

### CARDS COMPETITION



#### Using Postcards to fight Discrimination and Racism

Every year, organisers, teachers and youth workers emphasise the quality of the postcards produced by the young people taking part in the *Let's Play the Fraternity Card* project. The Ligue de l'enseignement of the Val de Marne felt it was important to highlight and promote their achievements. The idea of launching a competition was proposed for the 2018 edition. All of the young participants would be invited to enter through their schools, establishments, associations and leisure groups involved in the project.

Three categories were chosen:

- The most touching card;
- The most artistic card;
- The jury's favourite.

The participants sent through their creations by email, and they were then submitted to a jury of children, teachers, and Ligue de l'enseignement staff, who chose the three prize-winning cards.

The award ceremony was an opportunity for special events in three schools, during which pupils and teachers discussed discrimination, fraternity and their experience of the project.

From the get-go, it was clear that the competition was a valuable extension of the *Let's Play the Fraternity Card* project. It increased the motivation of the pupils involved and stimulated the class/school atmosphere through a shared celebration that brought together pupils, teachers and management. The recognition was all the more significant for the young winners, whose achievements were recognised by both their peers and teaching staff. This 'moment of glory' can have a significant impact on a child's self-confidence and their relationship with school, as was the case for one child who had been struggling at school but won the artistic prize. Finally, the competition was also a great opportunity for increased publicity and visibility for the *Let's Play the Fraternity Card* project.

A second edition is already in the pipeline. Seeking to build on its successes, it will aim to increase the number of participants in the competition through better communication, organise the award ceremony at an independent venue and suggest an event that would bring together all the participants, for example, as part of a Day of Fraternity. It would also invite a personality (such as an artist or writer) onto the jury, promote the winning cards by displaying them in public places (for example on public transport) and involve towns and cities in the project to further boost the competition.



# 2019 EVALUATION SHEET

## LET'S PLAY THE FRATERNITY CARD

### ORGANISATION AND ADDRESS .....

SUPERVISOR'S NAME .....

CLASS OR GROUP LEVEL .....

Tel. .... Email .....

Number of cards successfully sent? .....

Number of responses received? .....

Number of undistributed cards? (*recipient doesn't live at address indicated*) .....

How many sessions did you spend on this project with your class / group? .....

Including..... image reading sessions

Including..... message writing sessions

How often?.....

Did you conduct a writing workshop? **yes** **no**

If yes, did you invite in an outside presenter? .....

	Very Satisfied	Satisfied	Dissatisfied
CARD VISUALS			
TRAINING GUIDE			
WRITING INSTRUCTIONS			

Did you use this project as an opportunity to partner with other structures (*local governments, NGOs, etc.*)? **yes** **no**

Was there any press coverage? **yes** **no**

Did you use the sample press release? **yes** **no**

Do you have any comments on the visuals (*difficulties with reading, interpreting, etc.*)?

Do you think this action fits with education on equality in diversity? **yes** **no**

What do you think about the responses received? .....

What was the students' general reaction? .....

How long have you (or your organisation) been participating in this project? .....

If this project takes place again next year, will you participate? **yes** **no**

Would you be interested in hosting writing / image reading workshops about this project for your group of young people? **yes** **no**

If yes, do you have potential funding sources? .....

Is your organisation part of a Réussite Éducative or CUCS programme? **yes** **no**

*Please return this report to your department's Ligue de l'enseignement  
as soon as possible and include copies of any press clippings.*

# THEMATIC

## WEBLIOGRAPHY

### USEFUL LINKS

- \* **La Ligue de l'enseignement:** [www.laligue.org](http://www.laligue.org)
- \* **Digital directory:** [mesannuaires.pagesjaunes.fr](http://mesannuaires.pagesjaunes.fr)

### YOUTH LITERATURE

- \* **History of migrations, MHI's Abdelmayek Sayad media library:**  
<http://www.histoire-immigration.fr/ressources/ressources-pedagogiques/des-ressources-pour-enseigner-l-histoire-de-l-immigration>
- \* **Equality between girls and boys in youth albums, work by the Ardèche and Drôme departments:**  
[www.cndp.fr/crdp-grenoble/spip.php?article499](http://www.cndp.fr/crdp-grenoble/spip.php?article499)
- \* **Élise Gravel, author and illustrator on young people in Quebec offers a free book on girl/boy stereotypes: *Tu Peux*, at:** [elisegravel.com/sites/default/files/pdfs/tupeuxfin2.pdf](http://elisegravel.com/sites/default/files/pdfs/tupeuxfin2.pdf)
- \* **Perspectives on otherness in youth literature, from the Swiss Youth Media Institute:**  
[www.isjm.ch/publications/bibliographies/](http://www.isjm.ch/publications/bibliographies/)

### ABOUT WRITING

- \* **CICLOP Association:** [ciclop.free.fr/thema\\_ateliers.htm](http://ciclop.free.fr/thema_ateliers.htm)
- \* **Youth Author and Illustrator Charter:** [la-charte.fr](http://la-charte.fr)
- \* **Fédération Interrégionale du Livre et de la Lecture (FILL), "Comment accueillir un auteur?":**  
[fill-livrelecture.org/wp-content/uploads/2014/06/Accueillir-un-auteur.pdf](http://fill-livrelecture.org/wp-content/uploads/2014/06/Accueillir-un-auteur.pdf)
- \* **Maison de la Poésie Rhône-Alpes:** [maisondelapoesierhonealpes.com](http://maisondelapoesierhonealpes.com)
- \* **44 Petits Ateliers d'Écriture kit:** [www.ac-nice.fr/ienash/file/44-petits-ateliers-d-ecriture.pdf](http://www.ac-nice.fr/ienash/file/44-petits-ateliers-d-ecriture.pdf)
- \* **Oulipo, more than a hundred forms for use as writing prompts:** [oulipo.net/contraintes](http://oulipo.net/contraintes)
- \* **Professeur Phifix, a catalogue of the most recent writing prompts:**  
[professeurphifix.net/Expression/sommaire\\_expression.htm](http://professeurphifix.net/Expression/sommaire_expression.htm)
- \* **A few writing prompts with rules, writing samples and references:** [a.camenisch.free.fr/pe2/ecriture/ateliers.htm](http://a.camenisch.free.fr/pe2/ecriture/ateliers.htm)
- \* **Réseau des Crefad:** [reseaucrefad.org](http://reseaucrefad.org)
- \* **Zulma, a few writing prompts designed to produce long texts:** [zulma.fr/jeux-litteraires.html](http://zulma.fr/jeux-litteraires.html)

### ABOUT FILMS

Explore catalogues by theme from specialist organisations:

- \* **Kinetoscope, Agence du Court Métrage's educational platform with 150 short films and ready-made workshops (discounted rate through Confederation Centre):** <http://www.lekinetoscope.fr/>
- \* **The Nanouk platform has a space for children, teachers and family members to work together on the selections from the École et Cinéma catalogue within this framework:**  
<http://enfants-de-cinema.com/nanouk/>
- \* **Centre Audiovisuel Simone de Beauvoir, gender representation in visual media:** [www.genrimages.org](http://www.genrimages.org)

- \* **UPOPI, Université Populaire des Images:** [upopi.ciclic.fr/upopi](http://upopi.ciclic.fr/upopi)
- \* **CIEL is an independent cinema platform that regularly presents a selection of short films and full-length documentaries:** <http://ciel.ciclic.fr/>
- \* **Bretagne et Diversité is a platform with more than 600 films (documentaries and fiction) about cultural diversity in the world. The films are organised by people group and by subject. Some of them can be viewed in their entirety. The site also includes complementary information sheets on world cultures and director interviews:**  
<http://www.bretagne-et-diversite.net/fr/accueil/>
- \* **Une Filmographie : Féminin-Masculin, 100 films pour lutter contre les stéréotypes.**  
The movies, selected by the local branch Ligue de l'enseignement de la Drôme, deal with the relationship between girls and boys. It targets pupils and teenagers as well as parents, teachers and any person interested in the subject (a culture based on gender neutral behaviors):  
[http://www.drome.gouv.fr/IMG/pdf/FOL\\_BRO\\_FINAL.pdf](http://www.drome.gouv.fr/IMG/pdf/FOL_BRO_FINAL.pdf)

## ABOUT IMAGES

- \* **L'Atelier des Photographes, an educational platform on images:** [www.latelierdesphotographes.com](http://www.latelierdesphotographes.com)
- \* **Décryptimages, decoding themes and analysing images:** [www.decryptimages.net](http://www.decryptimages.net)
- \* **Ersilia is an educational platform created to shape young people's perspective and strengthen their critical thinking skills to help them become more aware of their abilities and the world that surrounds them using images from contemporary art:**  
<http://www.ersilia.fr/authentication>
- \* **Des Clics et des Classes", an initiative designed to raise awareness about photography among young people:** [www.cndp.fr/ecrituresdelumiere](http://www.cndp.fr/ecrituresdelumiere)
- \* **Photography glossaries:**  
[parlonsphoto.com/le-lexique.html](http://parlonsphoto.com/le-lexique.html) / [posepartage.fr/apprendre/lexique-photographie/](http://posepartage.fr/apprendre/lexique-photographie/)

## ABOUT CITIZENSHIP

- \* **CIDEM:** [www.cidem.org](http://www.cidem.org)

## ABOUT DISCRIMINATION AND RACISM

- \* **Association pour Adultes et Jeunes Handicapés:** [www.apajh.org](http://www.apajh.org)
- \* **C'est Comme Ça is a site for young people who are lesbian, gay, bi, trans and curious, created by SOS Homophobie:** [www.cestcommeca.net](http://www.cestcommeca.net)
- \* **European Commission on tackling discrimination:**  
[https://ec.europa.eu/info/strategy/justice-and-fundamental-rights\\_fr](https://ec.europa.eu/info/strategy/justice-and-fundamental-rights_fr)
- \* **Commission Nationale Consultative des Droits de l'Homme:** [www.cncdh.fr](http://www.cncdh.fr)
- \* **Défenseur des Droits:** <https://juridique.defenseurdesdroits.fr/>
- \* **Filmography from the Drôme Ligue de l'enseignement:** [www.fol26.fr](http://www.fol26.fr)
- \* **Haut Conseil à l'Intégration:** [archives.hci.gouv.fr](http://archives.hci.gouv.fr)
- \* **Musée de l'Histoire de l'Immigration:** [www.histoire-immigration.fr](http://www.histoire-immigration.fr)
- \* **Livret Pour Dire Stop aux Idées Fausses sur la Pauvreté:**  
<https://www.atd-quartmonde.fr/wp-content/uploads/2014/11/Livret-stop-idees-faussees-pauvrete.pdf>

- \* **Observatoire des Inégalités:** [www.inegalites.fr/](http://www.inegalites.fr/)
- \* **Human rights information platform:** [www.humanrights.ch/fr/dossiers-droits-humains/racisme/](http://www.humanrights.ch/fr/dossiers-droits-humains/racisme/)
- \* **Projet Crocodile: *Stories of harassment and everyday sexism in a comic drawn by Thomas Matthieu and Juliette Boutant***  
/ [www.projetcrocodiles.tumblr.com](http://www.projetcrocodiles.tumblr.com)
- \* **SOS Homophobie:** [www.sos-homophobie.org](http://www.sos-homophobie.org)

### Guides for Taking Action

- \* **Ligne Azur, Homophobia: Understand and Act,** [www.ligneazur.org/ressources/brochures](http://www.ligneazur.org/ressources/brochures)
- \* **Jeunes et Homos sous le Regard des Autres, a tool from Inpes, along with five short films for an adolescent audience (11 to 18):**  
[www.inpes.sante.fr/professionnels-education/outils/jeune-et-homo/outil-lutte-homophobie.asp](http://www.inpes.sante.fr/professionnels-education/outils/jeune-et-homo/outil-lutte-homophobie.asp)
- \* **Ministère de la Fédération Wallonie-Bruxelles, Combattre l'Homophobie pour une École Ouverte à la Diversité:** [www.enseignement.be/](http://www.enseignement.be/)

### ABOUT GENDER EQUALITY

- \* **Jaddo blog, 28 March 2015 post:** [www.jaddo.fr/2015/03/28/la-faute-a-eve](http://www.jaddo.fr/2015/03/28/la-faute-a-eve)
- \* **Centre Simone de Beauvoir:** [www.centre-simone-de-beauvoir.com](http://www.centre-simone-de-beauvoir.com)
- \* **Interactive Respect Mag document “(In)égalités Femmes/Hommes : Histoire, Fantasmés et Réalité”:**  
[respectmag.com/dossiers-interactifs](http://respectmag.com/dossiers-interactifs)
- \* **Ministère Chargé du Droit des Femmes:** [femmes.gouv.fr](http://femmes.gouv.fr)
- \* **Stop au Harcèlement de Rue:** [www.stopharcelementderue.org](http://www.stopharcelementderue.org)
- \* **Filles et Garçons: Cassons les Clichés, a tool for dismantling stereotypes at school designed by the Paris Ligue de l'enseignement:** <http://ligueparis.org/download-page/?category=19>
- \* **Filles-Garçons Stoppons les Clichés, a resource site designed by the Sarthe Federation, in collaboration with Planning Familial (equality alphabet, games, etc.):** <http://www.stopocliches72.org>

### ABOUT FRATERNITY

- \* **Show hosted by Abdennour Bidar on France Inter (archives):** France, Islam : Questions croisées, La Fraternité
- \* **Revue Diasporiques no. 20, “La fraternité, un lieu de mémoire d’une intense francité, entretien avec Pierre Nora”**
- \* **“Transmettre les Valeurs de la République, la Fraternité”, presentation by Abdennour Bidar:**  
[http://www.esen.education.fr/fileadmin/user\\_upload/Modules/Ressources/Conferences/html/15-16/bidar\\_a/co/bidar\\_a\\_transmettre\\_valeurs\\_republique\\_fraternite.html](http://www.esen.education.fr/fileadmin/user_upload/Modules/Ressources/Conferences/html/15-16/bidar_a/co/bidar_a_transmettre_valeurs_republique_fraternite.html)
- \* **“La Fraternité, Condition de l'Égalité”, by François Dubet:**  
[http://www.esen.education.fr/fr/ressources-par-type/conferences-en-ligne/detail-d-une-conference/?idRessource=1627&cHash=9\\_d62170fd0](http://www.esen.education.fr/fr/ressources-par-type/conferences-en-ligne/detail-d-une-conference/?idRessource=1627&cHash=9_d62170fd0)

### ABOUT SECULARISM

- \* **Ligue de l'enseignement's secularism website:** [www.laligue.org](http://www.laligue.org)
- \* **Secularism for educators:** [www.laicite-educateurs.org](http://www.laicite-educateurs.org)

# YOUNG PEOPLE'S BIBLIOGRAPHY

This bibliography is provided by the Lire et Faire Lire organisation,  
from work completed by the national reading committee, which is composed of volunteer readers.

## DIVERSITY, DISCRIMINATION, DIFFERENCE

4 to 7 ages

7 to 12 ages

12+ ages

- Fronsacq, A., *Petit Zèbre*, illustrations by Gérard Franquin, Père Castor Flammarion, 1997
- Guilloppé, A., *Quelle est ma couleur ?*, La joie de Lire, 2003
- Lionni, L., *Petit-Bleu et Petit-Jaune*, École des Loisirs, first edition 1970
- Picouly, D., Andersen, H., *Poucette de Toulaba*, Rue du Monde, 2005
- Wells, R., *Yoko*, Gallimard jeunesse, 1999
- Ben Kemoun, H., *L'œuf du coq*, illustrations by Bruno Heitz, Casterman, 2005
- Delerm, P., *En pleine lucarne*, Gallimard jeunesse, 2002
- Dumont Le Cornec, E., *Les merveilles du monde racontées aux enfants*, Martinière jeunesse, 2006
- Escudé, R., *Poulou et Sébastien*, illustrations by Ulises Wensell, Bayard, 2002
- Le Huche, M., *Rosa Lune et les Loups*, Didier Jeunesse, 2012
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# THEMATIC FILMOGRAPHY

*Fiction and documentaries selected by Ligue de l'enseignement*

**This listing by theme provides a general idea of the films' content. Many of these films deal with various intersectional themes.**

## GIRL-BOY EQUALITY

### **Bande de filles**

*by Céline Sciamma (2014-France-112min.)*

Marieme feels like being 16 is a series of prohibitions: neighbourhood condemnation, the codes enforced by boys, dead-ends at school. Everything changes when she meets three liberated girls. They dance, fight, talk loudly and laugh about everything. Marieme becomes Vic and joins the clique to fully experience her adolescence.

### **Free Angela**

*by Shola Lynch (2013-USA-97min.)*

Free Angela looks back on the frenetic history of an icon in the protest movement whose photos were seen around the world. Angela Davis was born in Alabama into a family of politically-active African American intellectuals. When she was young, she was profoundly impacted by the racial segregation and humiliation she experienced, along with the climate of violence that surrounded her. Angela later became a young philosophy professor, and a feminist, communist and civil rights activist in the United States. She was close to the Black Panther party and became a symbol of the 1970s Power to the People movement. She was incarcerated in an American prison, sparking protests around the world.

### **Hors jeu**

*by Jafar Panahi (2006-Iran-88min.)*

Who is this strange boy calmly sitting in the corner of a bus filled with raucous fans on their way to a football match? In reality, this quiet boy is a girl in disguise. In Iran, women also love football, but are not allowed to enter stadiums. Before the match starts, she is arrested and turned over to the morality police. Yet, this young girl refuses to give up, using every possible technique to see the match.

### **Majorité opprimée**

*by Eléonore Pourriat (2010-France-11min.)*

A day in the life of a man who's the victim of everyday sexism in a world run by women, from the most trivial glance to the most violent assault.

### **Wadjda**

*by Haifaa Al-Mansour (2012-Saudi Arabia-97min.)*

Wadjda is 12 and lives in a suburb of Riyadh, the Saudi Arabian capital city. Although she is growing up in a conservative environment, she's a girl who is full of life and who wears jeans and trainers, listens to rock music and has just one dream: to buy the beautiful green bicycle that will make it possible for her to race with her friend Abdallah. But in the Wahhabi kingdom, only boys can have bicycles because they're considered a menace to young girls' virtue. Wadjda's mother refuses to give her the money to buy the bike. Determined to find the money herself, Wadjda decides to participate in a Koran recitation contest organised by her school whose winner will receive the sum she wants.

### **Tout en haut du monde**

*by Rémi Chayé (2015-France-80min.)*

Saint Petersburg, 1882. Sacha, a young Russian aristocrat, had always been more fascinated with her explorer grandfather's adventurous life than the life of a princess to which she was destined. Sacha decides to leave for the Great North in search of her grandfather's missing boat, following the route he was taking when he disappeared.

### **Mustang**

*by Deniz Gamze (2015-Turkey, France-93min.)*

In a remote Turkish village, Lale and her four sisters play with boys on their way home from school, setting off a scandal with unexpected consequences. The family home is progressively transformed into a prison. Homemaking classes replace school and marriages start being arranged. The five sisters, filled with the same desire for freedom, push back against the limits imposed on them.

### **Vers la tendresse**

*by Alice Diop (2016-France-38min.)*

A moving film on the relationship four young suburban men have with love and women. It reveals the many complexities of male/female relationships that vary based on social class and family origin.

### **Sonita**

*by Rokhsareh Ghaem Maghami (2016-Germany, Iran, Switzerland-91min.)*

This film follows a young Afghan refugee living illegally in Iran. All she wants to do is become a rapper, but her family has an entirely different plan for her: to sell her to an unknown husband.

## EX ÆQUO

La Ligue de l'enseignement, in collaboration with the Short Film Agency, produced this programme composed of 4 movies entitled "EX ÆQUO". It deals with stereotypes and the relationship between women and men. Released on 6 September 2017, a pedagogical toolkit was also provided to better understand the programme. It includes a wide range of movies' analysis and information on the subject. It is available on:

- **Jamais, jamais**  
*by Erwan Le Duc*
- **Celui qui a deux âmes**  
*by Fabrice Luang Vija*
- **C'est gratuit pour les filles**  
*by Marie Amachoukeli et Claire Burger*
- **Espaces**  
*by Eleonor Gilbert*

## ABOUT FRATERNITY

### **Les neiges du Kilimandjaro**

by Robert Guédiguian (2011-France-107min.)

Although he's lost his job, Michel lives happily with Marie-Claire. They're proud of their union and political struggles. Their consciences are as transparent as their gazes. This happiness is suddenly stolen when two young men attack them in their home. Their turmoil becomes even more violent when they learn that this brutal assault was organised by one of the young workers fired with Michel.

### **Les mains en l'air**

by Romain Goupil (2010-France-90min.)

It's 22 March 2007. Milana remembers what happened to her nearly 60 years prior... in 2009, Milana, who is of Chechen origin, is a student in a class of 10- and 11-year-olds in Paris. Her friends, her clique, are Blaise, Alice, Claudio, Ali and Youssef. But one day, Youssef, who has no papers, is expelled. Then, it's Milana's turn to be threatened. Feeling themselves in danger, the children decide to act. They take an oath to always stay together and organise a plot to save Milana.

## DISABILITY

### **À ciel ouvert**

by Mariana Otéro (2014-France-110min.)

Alysson looks at her body with distrust. Evanne is dazed until the fall. Amina can't get any words to come out of her mouth. On the French-Belgian border, there's an unusual place that takes care of children experiencing physical and social difficulties. Day after day, the adults try to understand each one's mystery and invent a solution for each person to help them live in peace without forcing anything on them. Through their stories, À Ciel Ouvert shows us their unique view of the world.

### **Benda Bilili**

by Renaud Barret and Florent de la Tullaye (2010-France, Congo-85min.)

Ricky had a dream: to make Staff Benda Bilili the best orchestra in Congo. Roger, a child living on the street, wanted more than anything to join these Kinshasa ghetto stars that roll through town using wheelchairs customised like Mad Max vehicles. But above all, he has to survive, to evade traps on the Kinshasa streets, singing and dancing to escape. Over five years, from the first songs to their triumph at festivals around the world, Benda Bilili recounts this dream come true.

### **Elle s'appelle Sabine**

by Sandrine Bonnaire (2008-France-85min.)

This film is a portrait of Sabine Bonnaire, an autistic woman, created by her closest sister. Reciting her story through personal archive footage filmed by the comedian over 25 years, this film shows her life today in a special organisation. The documentary conveys an endearing personality whose development and multiple gifts were crushed by a defective care system. After spending five tragic years in a psychiatric hospital, Sabine regained her will to live, moving to supportive community housing in Charente, although her abilities remain altered.

### **Gabrielle**

by Louise Archambault (2014-Canada-103min.)

Gabrielle and Martin fall deeply in love with each other. But those around them don't allow them to experience this love as they understand it because Gabrielle and Martin aren't exactly like everyone else. They confront prejudice with determination in the hope of living an extraordinary love story.

### **Aaltra**

by Benoit Delepine and Gustave Kervern (2003-France-93min.)

Two neighbours who are bad at work and life hate each other. A violent argument sends them to hospital when a farm trailer crushes them during their fight. They're both paralysed from the waist down and leave the hospital using wheelchairs. After thinking things over, each decides to commit suicide and they end up accidentally meeting each other at the train station. Still neighbours despite themselves. Thus begins an unlikely and atypical trip to claim damages from the agricultural equipment manufacturer in Finland. These two paralysed men experience a truly renewing journey: discovering one's neighbour.

### **Les délices de Tokyo**

by Naomi Kawase (2015-Japan-113min.)

A melancholy man seeks an employee for his small Japanese cake shop. An old woman with twisted hands applies, with the best recipe ever. A very beautiful elegy against discrimination and exclusion.

### **De toutes nos forces**

by Nils Tavernier (2014-France, Belgium-89min.)

Julien's life using a wheelchair makes it harder to accomplish his dreams. And yet, like many adolescents, he dreams of adventure and thrills. So, he challenges his dad to compete with him in the Nice Ironman: one of the most difficult sports challenges ever.

### **Hasta la vista**

by Geoffrey Enthoven (2012-Belgium-113min.)

Three 20-something guys love wine and women, but they're still virgins. Using a trip to wine country as a cover, they embark on a trip in Spain in the hopes of having their first sexual experiences. Nothing stops them... even their disabilities: one is blind, another uses a wheelchair and the third is completely paralysed.

### **La petite vendeuse de soleil (For ages 8 and over)**

by Djibril Diop Mambety (1998-Senegal, France, Switzerland-45min.)

For a long time, selling papers in the streets of Dakar had been the prerogative of boys. Sili, a little 12- or 13-year-old girl with an amputated leg, leaves Tomates and heads to the city every day where she begs in order to feed her family. One morning, she is shoved by a young seller. She decides to stop begging and start selling newspapers because "anything a boy can do, a girl can do, too".



**Le scaphandre et le papillon***by Julian Schnabel (2007-France, USA-112min.)*

A brutal stroke plunges Jean-Dominique Bauby, a journalist and father of two, into a deep coma. When he comes out, all his motor functions have deteriorated. In his inert body, only an eye moves. This eye becomes his link with the world, with others, with life. With his eye, he indicates letters as his visitors recite the alphabet to him, creating words, phrases and entire pages...

**Rouge comme le ciel***by Cristiano Bortone (2010-Italy-95min.)*

Mirco loses his sight at the age of 10 and must continue his schooling at a specialist institute. Far from his father, he can no longer share his passion for cinema. He still finds a way to bring to life the stories he invents: he records sound on a tape recorder then cuts the tape, pastes it together and re-listens to them. The very strict school doesn't approve of his experiences and does everything it can to make him stop. But far from resigning himself, Mirco pursues his passion.

**ABOUT MIGRATION****Noirs de France***by Pascal Blanchard and Juan Gelas (2012-France-3 DVD-56min.)*

This documentary series retraces how the Black French identity was created and features those who participated in and inherited this history. While present since ancient times, this identity became visible starting with the 1889 Exposition Universelle. The story takes place over the course of two world wars, colonisation, independence movements, and migrations from Antilles, Africa, the Indian Ocean and New Caledonia. It also highlights the African American influence since the time between the First and Second World Wars.

**Nos ancêtres, les gauloises***by Christian Zerbib (2011-France-90min.)*

They come from all over. They are 40 to 74 years old. They are 10 women from foreign countries who get on stage to share with their friends the public what they've experienced, why they left and the path they've taken to become French. It's their first theatrical adventure. This funny and emotional documentary follows the group as they prepare for the show at the Dijon theatre, showing the hurdles and joys these adopted Gallic mothers. This documentary helps dismantle stereotypes about identity, gender, origin and more. Above all, it features strong, optimistic and funny women who fought for their children with love and the desire to fully live. Watching them makes one proud to be a woman.

**Ceuta, douce prison***by Jonathan Millet and Loïc H. Rechi (2014-France-90min.)*

Ceuta, Douce Prison follows the trajectories of five migrants in the Spanish enclave of Ceuta in northern Morocco. They'd left everything to try their luck in Europe and find themselves detained in an open-air prison, at the doorstep of the Old Continent. They live between hoping to receive a pass and fearing expulsion back to their countries. This film completely immerses viewers in the character's daily lives, without voice-over or on-camera interviews.

**La traversée***by Élisabeth Leuvrey (2013-France-72min.)*

Each summer, many people cross the sea between France and Algeria, between Marseille and Alger. Cars filled to the roof... all kinds of packages... men weighted down with bags and stories. In the sea, we are no longer in France and not yet in Algeria, and vice-versa. From the boat's only private space, in the journey's back-and-forth interlude, La Traversée puts these swaying women and men at the heart of the crossing.

**Les Arrivants***by Claudine Bories and Patrice Chagnard (2010-France-113min.)*

Caroline is young and impulsive. Colette is older, compassionate and messy. Families from Sri Lanka, Mongolia, Eretria and other places come to these women to request asylum in France. Every day new people arrive, with or without passports, with or without luggage, in chartered vehicles or battered trucks... How can one respond to this overwhelming flood of distress and need? This film tells the story of this tense and explosive, moving and funny face-to-face encounter where everyone holds their own line.

**Harragas***by Merzak Allouache (2010-France, Algeria-95min.)*

Mostaganem, 200 km from the Algerian coast. Hassan, a smuggler, secretly prepares for a group of immigrants to illegally depart towards the Spanish coast. Ten "burners" are part of the trip. Harragas is the odyssey of this group with dreams of Spain, the door opening onto the European Eldorado.

**Comme un lion***by Samuel Collardey (2013-France-102min.)*

Mitri is 15 and lives in a Senegalese village. Like everyone his age, he plays football, dreaming about Barça and Chelsea. When a scout spots him, he can't believe his luck. But one must pay to go on the attack in the big European clubs. His family gives him money and goes into debt to help him. Once in Paris, everything falls apart: Mitri is abandoned and penniless, unable to face the shame of returning to his village. Thus begins an odyssey of making do. But his football dream catches up with him at a chance encounter.

**Couleur de Peau : Miel***by Laurent Boileau and Jung (2012-France, Belgium-75min.)*

Couleur de Peau: Miel is a cinematic adaptation of an autobiographical comic. Jung shows us his personal path from South Korea to Belgium, from being an orphan to his (large) adoptive family. Mixing archival footage and images from contemporary South Korea, this animated film tells the story of his arrival in Europe, the path he took to adapt, and how he was accepted as an individual with a specific identity. This emotional film is a must-see for those 10 years and over!

**La pirogue**

by Moussa Touré

(2012-France, Senegal, Germany-87min.)

A fishing village in a large Dakar suburb, from which many pirogues embark. After an often-deadly crossing, they arrive at the Canary Islands in Spanish territory. Baye Laye captains a fishing pirogue; he knows the sea. He doesn't want to leave, but he doesn't have a choice. He has to take 30 men to Spain. They don't all understand each other. Some have never seen the sea and no one knows what awaits them.

**Vivre au Paradis**

by Bourlem Guerdjou

(1999-France, Norway, Belgium-105min.)

It's 1961-1962, in the middle of the Algerian war. Lakhdar, an immigrant and building worker, lives in the Nanterre slums. After successfully bringing his loved ones here, he searches for an apartment to offer them a decent life. While waiting, he tries his best to keep them above the mud and misery. To get the apartment he's dreaming of, Lakhdar becomes one of the profiteers who thrive on the backs of their compatriots: a sleep merchant.

**Umrika**

by Prashant Nair (2015-India-105min.)

The residents of Jivatpur are galvanised by a trip one of their own takes, leaving to conquer "Umrika". They discover America through the postcards he sends. But when he stops writing, his little brother heads out to look for him.

**« Ennemis intérieurs »**

by Selim Azzazi (2015-France-27min.)

In the 90s, while Algerian terrorism threatens France, an Algerian asks for French naturalisation. The police officer responsible for investigating his case is also of Maghreb origin. They engage in a verbal duel about patriotism. A psychological thriller with breathtaking dialogue that strongly resonates now in these times of terrorism and debates about identity and integration.

**Le Bleu blanc rouge de mes cheveux**

by Josza Anjembe (2015-France-21min.)

Seyna is an adolescent from Cameroon who's passionate about French history. Now that she has her bac, she wants to get French citizenship but her father is fiercely opposed to the idea.

**Spartacus et Cassandra**

by Ioanis Nuguet (2014-France-80min.)

Two Roma children are taken in by a young trapeze artist in a circus on the outskirts of Paris. It's a peaceful harbour for this 13- and 10-year-old brother and sister who are torn between the new destiny available to them and their parents who live on the street.

**La permanence**

by Alice Diop (2016-France-98min.)

At the end of a long journey on the roads of exile, one enters Avicenne Hospital's PASS (Permanent Access to Healthcare) programme in Bobigny. It's the only place in Seine-Saint-Denis that offers free consultations without appointment to first-time migrants.

**ABOUT SECULARISM****Là où je mets ma pudeur**

by Sébastien Bailly (2014-France-21min.)

Hafsia, an art history student, is dating a guy and preparing for her exams. The young girl, who always covers her head in public, must make an oral presentation on Ingres's La Grande Odalisque. And she has to do it without her hijab.

**Jimmy's hall**

by Ken Loach (2014)

It's 1932. After a 10-year exile in the United States, Jimmy Gralton returns to his country to help his mother take care of the family farm. The Ireland where he finds himself, 10 or so years after the civil war, has a new government. Hope is alive... Young people in Leitrim County ask Jimmy to reopen the Hall and he agrees, despite his reluctance to provoke old enemies like the Church or landowners. This is a place where everyone is welcome to meet up to dance, study or discuss. Once again, it's an immediate success. But Jimmy's growing influence and his progressive ideas aren't always appreciated by the entire village. Tensions rise to the surface again.

**Timbuktu**

by Abderrahmane Sissako (2014)

Not far from Timbuktu, which has fallen into the hands of religious extremists, Kidane leads a simple, peaceful life in the dunes, surrounded by his wife Satima, his daughter Toya and Issan, his little 12-year-old shepherd. In the city, the inhabitants helplessly suffer through the terrorising regime of jihadists who have taken their faith hostage. No more music, cigarettes or laughter. Even football is forbidden. Women have become shadows who try to resist with dignity. Every day, improvised tribunals render their absurd and tragic sentences. Kidane and his family seem to be spared from Timbuktu's chaos for a time. But their future changes the day Kidane accidentally kills Amadou, a fisherman who had taken GPS, his favourite cow. He must now face up to the new laws of these occupiers from elsewhere...

**Iranien**

by Mehran Tamadon (2014-France-105min.)

An Iranian atheist, director Mehran Tamadon successfully convinced four mullahs, supporters of the Islamic Republic of Iran, to come live and discuss with him for two days. In this private setting, debates mix with daily life, continually bringing out the question: how do we live together when the ways people perceive the world are so opposed?

**Dustur**

by Marco Santarelli (2015-Italy-75min.)

In Bologna's prison, a Catholic monk and a Muslim mediator lead a workshop on the Italian constitution and Islamic tradition. Combining educational discourse and intimate testimony, Dustur also suggests what the process of writing, discussion and learning can bring to an individual and society.

**Swagger**

by *Olivier Babin* (2016-France-84min.)

A wooded college in Aulnay reveals itself in tears, dreams and fantasies. The students tackle all kinds of life themes in science fiction and musical comedies with one central question: how do we all live together?

**Le ciel attendra**

by *Marie Castille Mention-Shaar*  
(2016-France-104min.)

Seventeen-year-old Sonia has almost committed the irreparable to guarantee her family a place in paradise. Sixteen-year-old Mélanie lives with her mother, loves school and her friends, plays cello and wants to change the world. She falls in love with a "prince" online. They might be named Anaïs, Manon, Leila or Clara, and like them, one day cross the recruitment bridge... Can they come back?

## ABOUT SEXUAL ORIENTATION, IDENTITY

**Les invisibles**

by *Sébastien Lifshitz* (2012-France-115min.)

Men and women born between the First and Second World Wars. The only thing they have in common is that they're homosexuals and they've chosen to live openly in a time when society rejects them. They've loved, fought, desired, made love. Now, they tell the story of this rebellious life, torn between the desire to be like other people and the obligation to create their own freedom so they can flourish. They hadn't been afraid of anything...

**ABOUT GENDER****Billy Elliot**

by *Stephen Daldry* (2000-England-110min.)

In a small mining village in north-eastern England, eleven-year-old Bill is amazed to discover a dance class sharing the same space as his boxing club. He's appalled at first, but soon becomes fascinated by the magic of ballet. Billy abandons leather gloves and discretely attends dance lessons.

**ABOUT HOMOSEXUALITY****Les garçons et Guillaume à table!**

by *Guillaume Gallienne* (2013-France-85min.)

A light comedy that's filled with meaning about searching for identity: Guillaume adores Emperor Sissi and the stage. He hates rugby, rowing, horse-riding, and swears by spas in Bavaria. Guillaume lays on psychologists' couches and immerses himself into gay night clubs. He doesn't find himself, for good reason.

## ABOUT HOMOSEXUALITY

**La naissance des pieuvres**

by *Céline Sciamma* (2007-France-85min.)

This refined film shows adolescent relationships and tries to suggest how invisible social pressures weigh on the characters' choices and lock them into roles that keep them from happiness. Marie doesn't admit how much she loves Floriane, the star of the synchronised swimming club, whom

she's trying to get close to. Meanwhile, her friend Anna is overweight and would like to go out with a guy.

**La Parade**

by *Srdjan Dragojevic* (2013-Hungary, Serbia, Croatia, Slovenia, Germany-120min.)

Lemon, head of Belgrade's gangsters, wants to save his beloved pit bull and satisfy his temperamental fiancée, so he has to provide security at Serbia's first Gay Pride. To help him with this impossible mission, he goes on search of old mercenaries. Serbs, Muslims, Bosnians, Albanians from Kosovo and Croatian fighters find themselves side-by-side with homosexual activists. How will this motley crew — who would have never have met each other otherwise — transcend barriers and their differences?

**Pride**

by *Matthew Warchus*  
(2014-Great-Britain-120min.)

Summer 1984. With Margaret Thatcher in power, the national mining union votes for a strike. During their march in London, a group of gay and lesbian activists decide to collect money to help the mining families. But the national mining union seems embarrassed to accept their help. The activists refuse to be discouraged. After finding a mining village deep in Wales, they head there in a minibus to give the money directly to the workers. Thus begins an extraordinary story of two communities with little in common that come together to fight for the same cause.

**ABOUT GENDER****Tomboy**

by *Céline Sciamma* (2011-France-82min.)

Laure is 10 years old. Laure looks like a boy. When she arrives in a new neighbourhood, she lets Lisa and her clique think she's a boy. Summer becomes a giant playground and Laure becomes Michaël, a boy like the others... different enough to attract Lisa's attention and she falls in love with Michaël. Laure takes advantage of her new identity as if the end of summer isn't going to reveal her troubling secret.

**ABOUT TRANSGENDER PEOPLE****Transamerica**

by *Duncan Tucker* (2006-USA-103min.)

A film for simply addressing a transgender person's reality: Bree needs an operation to finish her metamorphosis. One week before her appointment, she receives a phone call from a 17-year-old who claims to be her son. This forces her to confront her male past.

**ABOUT HOMOSEXUALITY AND HISTORY****Un amour à taire**

by *Christian Faure* (2005-France-102min.)

One of the few full-length films focused on the tragic fate of many French homosexuals during the Second World War. This film's strength lies in bringing to light many aspects of Parisian homosexuals' hidden lives in collaborationist France. From work in sweatshops to clinical trials, nothing is avoided. Returning to a forgotten subject reinforces its dramatic element and denounces the unacceptable: treating a person like an animal.

## ABOUT INTERSEX PEOPLE

### XXY

by Lucia Puenzo

(2007-France, Spain, Argentina-91min.)

Kraken and Suli, the parents of 15-year-old Alex, left Buenos Aires to safeguard Alex's secret. Erika, one of Suli's old friends, comes to visit them with her husband Ramiro and their teenage son Alvaro. Soon, he is fascinated by Alex, whose feminine traits dominate because of a corticoid treatment.

### Tom a la ferme

by Xavier Dolan (2014-Canada-105min.)

A young publicist travels deep into the countryside to attend a funeral and realises that no one there knows his name or the nature of his relationship with the deceased. When the eldest son forces him to play an unhealthy role intended to protect his mother and their family's honour, a toxic relationship soon develops that doesn't end until the truth finally comes out, no matter what the consequences.

### Le baiser de la lune

"It's when she saw two fish-boys in love like the sun and the moon that the grandmother learned to see love with her heart."

*Le Baiser de la Lune is a short animation film written and created by Sébastien Watel in 2010. It received the Pierre Guénin Contre l'Homophobie in 2010.*

Created in the form of a fairy tale, *Le Baiser de la Lune*, discusses the diversity of romantic relationships in poetic fashion. The central theme of the film is the gaze, one that closes itself around its own view of the world then opens to other's views. The film features various unique characters: a cat, fish and stars, so many seemingly opposing points of view. However, during the story, these characters watch each other and change points of view until it's revealed that their differences are the same. In addition to the romantic theme, this film invites viewers to reflect on norms, stereotypes (of couples, men and women) and violence due to intolerance. This animated film is a fun way to fight discrimination by teaching viewers to respect others and their differences.

## ABOUT RACISM

### Des Poules et des grosses voitures

by Anna Pitoun and Valérie Mitteaux

(2013-France-65min.)

"Gypsies aren't French", "They don't want to integrate"... These are the prejudices that the documentary reformulated as questions that the people they're aimed at responded to without taboos. Far from stereotypes, this work delivers strong, instructive testimony from women, men and children who face daily discrimination when trying to access their rights.

### Ici on noie les Algériens

by Yasmina Adi (2011-France-90min.)

Born in France to Algerian parents, Yasmina Adi became aware of the passionate and ambiguous relationship between France and Algeria at a very young age. In the midst of this shared history, the 17 October 1961 repression spoke to her. Still today, French and Algerian children are seldom taught

this sombre page of history that has long been overlooked. Yasmina wanted to make this film to replace unspoken things with the truth and to bring to light the political and human dimension to this episode. Mixing history and commemoration, past and present, the film is written like a thriller. Through witnesses who experienced these events from the inside (French and Algerian people) and archives, this film illuminates this episode in our recent history. It brought awareness to the public during the 50th anniversary of this repression in October 2011.

### La marche

by Nabil Ben Yadir (2013-France-120min.)

In 1983, in a France in the throes of intolerance and acts of racial violence, three young adolescents and the Minguettes' priest launched a large peaceful march for equality and against racism that covered more than 1000 km between Marseille and Paris. Despite the difficulties and resistance they met, their movement inspired hopeful momentum. By the time they arrived in Paris, they'd gathered more than 100,000 people from everywhere, giving France a new face.

### La vénus noire

*(should not be watched by children under 12)*

by Abdellatif Kechiche (2010-France-159min.)

Paris, 1817, at the Royal Academy of Medicine. "I have never seen a human head so similar to that of an ape's." Such was anatomist Georges Cuvier's categorical statement about the moulded cast of Saartjie Baartman's body. A group of distinguished colleagues applauded the demonstration. Seven years earlier, Saartjie left South Africa with her master, Caesar, to expose her caged body to the audiences of London's freak shows. Free and enslaved all at the same time, the "Hottentot Venus" became an icon in the slums, destined to be sacrificed in the pursuit of a shimmering vision of prosperity.

### Rengaine

by Rachid Djaidani (2012-France-75min.)

Present-day Paris. Dorcy, a young Black Christian, wants to marry Sabrina, a young Maghreb woman. It would be so simple if only Sabrina didn't have 40 brothers and if only this reckless marriage didn't symbolise a taboo still buried deep in these two communities' mentalities: no marriage between Blacks and Arabs. Big brother Slimane guards the traditions and will do everything he can to oppose this union.



# SUGGESTED SHOWS

*Ligue de l'enseignement's national Spectacle Vivant group has created a list of suggested shows for young audiences that deal with issues such as the fight against discrimination, dismantling stereotypes, etc.*

## Marcellin Cailloux, *for ages 7 and over*

*Ateliers du Capricorne's condensed and poetic arrangement based on a Sempé text.*

"Marcellin Caillou isn't made of granite. More like kaolinite;  
this little guy is brittle. He has the flaws of porcelain.  
He turns pink. He blushes.  
He blushes when he shouldn't and doesn't when he should.  
And... that's when he meets René Rateau."



[ateliersducapricorne.free.fr](http://ateliersducapricorne.free.fr)

## Défilles, *for ages 7 and over*

*A condensed arrangement that's full of life and poetry from the Encorps company, based on a text adapted from eight albums drawn from the young people's bibliography Pour Bousculer les Stéréotypes Fille Garçon created by Atelier des Merveilles.*

"Two unknown women disembark, suitcases in hand. They're carrying stories.  
They share them, giving them a body, a voice.  
They're smugglers.  
These are true stories.  
Perhaps they've even happened to you..."

Défilles is a fun and dynamic play that highlights current questions about women's rights and equality.



[compagnieencorps.wordpress.com/creations/defilles/](http://compagnieencorps.wordpress.com/creations/defilles/)

## L'homosexualité expliquée aux gens, *for ages 8 and over*

*Françoise Jimenez's condensed and independent arrangement, with the Attention aux Chiens company.*

This play discusses homosexuality in a way that's very accessible, funny and even serious at times, in the form of a burlesque meeting. Françoise Jimenez includes other themes in this adaptation (poetry, family, love, etc.). These themes are dealt with in a humorous way intended to break down stereotypes.



**Françoise Jimenez**, [françoisejimenez@laposte.net](mailto:françoisejimenez@laposte.net), 0661137181

## Elle pas princesse, lui pas héros, *ages 8 and over*

*A reading theatre piece for performing in all kinds of non-theatrical spaces, such as an intimate and playful performance space.*

The story is told by HER and HIM; each will tell their side. The audience is divided into two groups and guided by Leili on one side and Nils on the other. It's about tastes, preferences, roles to play, space to take when one is a boy or a girl. At the intermission, the groups will reverse and the audience will meet the other character. These two stories connect with each other and fit together like a puzzle to better deconstruct clichés and stereotypes about identity.



**Nacera Lahib**, [nacera.lahbib@theatre-sartrouville.com](mailto:nacera.lahbib@theatre-sartrouville.com), 0130867797

## Mon frère, ma princesse, *for ages 9 and over*

*How does one face ridicule? How can one's suffering be taken seriously? How does one dare to be oneself?*

Alyan is a little boy. But he would rather be a princess or a fairy, with long hair and pink clothing. His mother is worried; his dad doesn't see a problem. At school, people make fun of him, insult him and hit him. He tries to escape using magic, but that doesn't always work. Only his sister is aware of his pain and defends him against everyone, until things get out of control...



**Amandine Bessé**, [cgniemobiusband@gmail.com](mailto:cgniemobiusband@gmail.com), 0685910941

## L'histoire d'une longue journée, *for ages 3 and over*

*This play touches on responsibility in human relationships, in the form of a utopia that recognises the other person as they are, with their differences.*

In the most beautiful of worlds, where everything is for the best, Avi and Iva basically concern themselves with maintaining the order that's been established so that everything stays as beautiful as it was the day before. It's beautiful and clean. Everything is right and everyone feels good. The day Plug arrives, their harmonious life is suddenly disturbed... With few words but lots of joy, dance and music, they tell the story of this long day.



**Paul Nevo**, [administration@civp.net](mailto:administration@civp.net), 0143435558 / 0662155558

# EXHIBITIONS, FESTIVALS, GAMES

## EXHIBITIONS:

### Les images mentent ?



<http://www.decryptimages.net/les-images-mentent>



### L'égalité, c'est pas sorcier ! *ages 14 and over*

*A shocking exhibition to end sexism*

When women finally obtained the same rights as men 35 years ago through their fight for equality, their lives changed. However, while laws were no longer sexist, the way they are applied still creates deep inequalities. *Working to end sexist inequality is to work for a more just society for women and men.*



[www.legalite.org](http://www.legalite.org)

### Histoire de l'immigration en France au XX<sup>ème</sup> siècle

This exhibition presents 100 years of immigration in France through both historical and cultural viewpoints. It gives a chronological timeline on all the populations that have come to the nation between 1880 and today: from Belgium, Poland, the African continent, Italy, China, Vietnam, Russia, Portugal, Spain and more. It explains how these populations arrived and settled in France. It also highlights their contributions to our culture. Graphic arts, cuisine, sports, music, literature, film... so many angles that show how our daily life has been impacted by these exchanges.



<http://www.solidarite-laique.org/pro/documents-pedagogiques/une-exposition-pour-comprendre-les-migrations-et-lutter-contre-les-prejuges/>

### Histoire et actualité de la laïcité

Twenty themed historical panels to explore the issue.

From the 1905 law on Church and State separation to the 2004 law on religious symbols in schools.

*This exhibition is available in departmental Ligues de l'enseignement.*



## LIGUE DE L'ENSEIGNEMENT'S THEMED FESTIVALS:

### Rencontres du film des Résistances

Since 2001, Rencontres du Film des Résistances has been one of the Fédération des Œuvres Laïques de Haute-Savoie's important cultural actions, with which it develops the fight against obfuscation and exclusion, and educates about citizenship, peace and the duty of remembering the resistance's values.

Or, more like the resistances' values! This was a deliberate choice: to use cinema to highlight the permanent, perpetual fight in all places and at all times.



<http://www.rencontres-resistances.com/>

### Festival de Fameck

For more than 20 years, Fameck's Arab film festival has gained well-deserved regional and international recognition. Its unique goal is to amplify the film industries of Arab countries and sometimes their neighbours, as well. At a festival each October, the Ligue de l'enseignement and its Moselle federation organise an internship exploring these films.

In partnership with CNC and the Ministère de Culture and Communication, Ligue de l'enseignement organises a training course that includes attending exclusive film showings, meeting directors, and enjoying the festival's ambiance through discussion, exhibitions and a welcoming atmosphere.



[www.cinamarabe.org](http://www.cinamarabe.org)

## Les yeux ouverts sur l'immigration

Les Yeux Ouverts sur l'Immigration is cinematic encounter in Picardie organised by the Office Régional pour la Promotion du Cinéma and the Oise Ligue de l'enseignement for the past nine years.

This festival is intended to build annual programming around films that tackle ideas related to immigration and intercultural relations. To do this, the event mostly focuses on documentary films. Beyond widespread stereotypes that are often harmful to efforts to live together, it works to deconstruct pre-existing stereotypes about the "otherness" of others. Films on the immigration theme also show how cultural diversity contributes positively to a country's success. Through its programming, Les Yeux Ouverts sur l'Immigration takes a different look at topics related to the festival's theme, such as integration, sharing and listening to unique life paths, social and cultural diversity, historical commemorations, etc.



<https://www.facebook.com/events/262236200915049/>

## Mai du livre

For the past 38 years, an overarching political theme has been woven through conferences, literary events, exhibitions and Mai du Livre films.

This event is organised by the Ligue 65 and this year's theme is: "Did you say equality?"



[http://www.hapybiblio.fr/index.php?option=com\\_content&view=article&id=1719:mai-du-livre-2016-vous-avez-dit-egalite-&catid=7:actualites&Itemid=29](http://www.hapybiblio.fr/index.php?option=com_content&view=article&id=1719:mai-du-livre-2016-vous-avez-dit-egalite-&catid=7:actualites&Itemid=29)

## Handiclap, la culture par tous et pour tous.

An artistic expression that includes ideas about accessibility and disability.

The Handiclap festival is presented by APAJH44. Its goal is to promote artistic expression and social integration of children and adults with disabilities, no matter what their disability. Disability can be a source of creativity for artists in its own right, because there's no such thing as disabled and abled artists. There are simply artists.

The festival brings together organisations, people and government bodies who are involved with disability issues and who want to use art as a way to provide cultural accessibility by everyone for everyone.



[www.handiclap.fr/](http://www.handiclap.fr/)

## GAMES:

### Board Games: SAVE THE CITY

a tool designed by the Val d'Oise Ligue de l'enseignement <http://www.savethecity.fr/le-jeu>

Designed by Federation 95 in partnership with La Case et Atout Jeux, the game deals with issues related to fighting discrimination. It's the outcome of an educational process that consisted of working with a group of young people to create the game over a three-year period.

#### What are this tool's biases?

- Strong symbolism: discriminators in the town have built a wall around certain people and groups. The game is to knock it down.
- The game relies on existing law related to the fight against discrimination. Referring to HALDE classifications, it outlines criteria that allow different categories of discrimination to be defined.
- It positions organisations as a solution.
- It promotes a cooperative strategy and thus champions the idea that these issues involve all of us and that we will find solutions in our collective responses.

## Pause Photo Prose: Fun Introduction to Reading Images

Designed by Rencontres d'Arles as part of an experiment, collaborating with photography, training and animation professionals. The Pause Photo Prose game has been tested by 100 or so groups and tracked by an external evaluator throughout its design phase.

This team game invites players to test themselves on the origin of photos, as well as their polysemy and their uses. Putting together words with photos moves away from a simple Like/Dislike towards an independent perspective, sharpening one's gaze as a citizen and image consumer, forging a personal point of view and sharing it with others.



[www.rencontres-arles.com](http://www.rencontres-arles.com)

# CRED!TS

## Have taken part in the operation and the design of toolkit:

**Fatima Akkacha**, project manager in education, Ligue de l'enseignement

**Yves Béal**, writer and trainer

**Pauline Bégard**, Ligue de l'enseignement de Savoie

**Yves Bon**, Ligue de l'enseignement de Rhône-Alpes

**Charles Conte**, project manager « laïcité », Ligue de l'enseignement

**Anne Deyris**, Ligue de l'enseignement des Pyrénées Atlantiques

**Marie Ducellier**, Visual education, Ligue de l'enseignement (PhD contract)

**Éric Favey**, Ligue de l'enseignement de l'Isère

**Élise Gosselin**, project manager in writing and reading, Ligue de l'enseignement

**Sarah Klinger**, Ligue de l'enseignement des Deux-Sèvres

**Nicolas Lang**, Ligue de l'enseignement du Val-de-Marne

**Jean-Noël Matray**, head of culture department, Ligue de l'enseignement

**Philippe Moscarola**, Ligue de l'enseignement Rhône-Alpes

**Domitille Nyffenegger**, European project manager, Ligue de l'enseignement

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Ligue de l'enseignement is a secular and independent organisation that brings together men and women who work every day to bring citizenship to life by promoting access to education, culture, leisure and sport for everyone.

Hundreds of volunteers and thousands of professionals are mobilised throughout France in nearly 30,000 local associations and a large network of social economy businesses.

At the Ligue, they find the resources, support and training they need to bring their initiatives and projects to life.

They refuse to be resigned and instead offer an alternative to those around them.

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.....

**2019 TRAINING GUIDE**  
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[www.fraternity-card.eu](http://www.fraternity-card.eu)

[www.laligue.org](http://www.laligue.org)