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Multicultural Interdisciplinary Handbook

Tools for Learning History and Geography in a
Multicultural Perspective



Comenius Multilateral Project

502461-2009-LLP-ES-COMENIUS-CM

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Preamble

MIH project (Multicultural Interdisciplinary Handbook: tools for learning History and Geography in a multicultural perspective) is a Comenius Multilateral Project funded with support from the European Commission that has been developed from 2009 to 2011.

Conceived from the idea of educating lower and upper Secondary School pupils in a process of construction of a European identity by involving them in the culture of other countries, MIH project meets this need by providing new methodological and ICT tools that could help teachers and pupils to plunge deeper into both cultures and languages of another nations via their History and Geography, and opens the way to introduce a European perspective in History and Geography school *curricula* and classroom activities.

This Handbook is one of MIH most significant results. It should be considered a guide for teachers, intended for both in service and future teachers at the secondary level (lower and upper Secondary School in Europe). Its purpose is to contribute to the development of multicultural and interdisciplinary discussions related to epistemological and didactical issues in education, regarding how History and Geography are effectively taught among different countries of the European Union (Austria, France, Germany, Italy, Poland and Spain).

The Multicultural Interdisciplinary Handbook accompanies the teacher through:

- the epistemological and methodological approach to the teaching of History and Geography in a multicultural and interdisciplinary perspective, according to the results of the research carried out during the MIH project (Chapter 1.);
- the design and deployment of learning objects (Digital Modules), that allow, by using historical and geographical documents and contents, the construction of materials for individual learning and classroom activities (Chapter 2.);
- the comparative description, in terms of contents and didactical proposals, of a digital modules selection produced during the project (Chapter 3.);

In addition, the Multicultural Interdisciplinary Handbook provides to the teacher with suggestions, based on several criteria and strategies for the use of digital modules as learning materials, in order to integrate them into the curricular programmes (Chapter 4.) or used in a CLIL class (Chapter 5.).

Furthermore, Multicultural Interdisciplinary Handbook will be useful for teachers in order to let them analyse their contexts (Chapter 6.), to set an appropriate framework for the use in the classroom of the model proposed and by providing a wide range of tools to create their own learning objects and evaluate them with colleagues and with students in classroom (Annexes).

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Table of Contents

1 Introduction.....	1
MIH project overview.....	2
MIH Project outcomes at glance	4
MIH: plans for the future.....	7
Conclusion.....	7
2 Learning Object model and framework design for the Digital Modules production	9
Learning Object model.....	9
Digital Modules framework	11
Digital Modules production	12
Tutorials	14
Multicultural perspective of Digital Modules	15
3 Digital Modules' Presentation: A comparison of the treatment of some topics	17
The springtime of the peoples: revolutionary movements and national aspirations	18
1848 in different didactic approaches	19
European migratory fluxes between nineteenth and twentieth centuries	25
4 Methodology: didactic criteria and suggestions for in-class use.....	35
Use of text documents	37
Use of iconographic documents.....	40
Maps and graphics.....	40
Press drawings and engravings.....	42
Paintings	42
Photographs	45
Bibliography.....	47
5 About the use of the DMs in CLIL classes	51
State of the art of the CLIL in Europe (2005-2010)	53
CLIL pros and cons	57
CLIL and MIH Digital Modules	57
6 Case studies focused on the intercultural education in the field of History.....	73
Example 1: Intercultural classes without the use of ICT	73
Example 2: “Ślady Przeszłości” (“Traces of the Past”) programme – A programme using on-line materials for teachers.....	74
Example 3: Online materials about other cultures addressed to children.....	74

Example 4: Comprehensive online materials concerning one topic ...	76
Example 5: Bilateral creation of intercultural history textbooks	77
References	79
Annexes	83
Baseline study.....	83
Digital Modules production	83
Tutorials	84
Publications.....	84
Computer Based Tools for Learning in a Multicultural Perspective ...	84

4

Methodology: didactic criteria and suggestions for in- class use

The construction of Digital Modules for teachers and pupils in Europe took place over a few documents which, at a time, seemed emblematic of the topics dealt with, both in a national and European perspective, and may be likely to carry, at the same time, a set of questions leading to reflective knowledge, a critical understanding of national and multicultural perspectives of the theme, particularly by comparison, and a distanced inquiry of the documents. Available in two versions, student and teacher, and in two languages, they are all built on the same principle which tends to give them a truly European dimension:

- a quick presentation states the topic and its inclusion in one of four issues of history or geography chosen, as well as the specific orientation of the file and the selection of the main documents according to the issues proposed, thus opening a question about the didactic and pedagogical qualification of the latter; at a national level, accuracy is given to the class level and to the enrolment in programs so as to be able to make a meaningful European comparison and to adapt the use of foreign files to each national curriculum;
- in the student version, each document, linked with other documents in the file, comes along with its source and a legend; it is presented so that every student, working with help from a teacher or by himself after downloading the file, can identify, date and locate, enter it in a corpus of knowledge being acquired, or discern the perspective of the point of view with regard to the documents he is used to work with in national textbooks. If necessary, a glossary provides definitions of the vocabulary that the student is not supposed to have or to throw light on the special meaning in which the terms are used. In the teacher version, the documents are, in addition to the above, accompanied by a description of a scientific presentation and an explanation of their historical or geographical context followed by an analysis to enable any teacher, not having a complete mastery of the topic, to be able to discuss it in the classroom in good conditions, while supporting the epistemological, historiographical and didactic set of questions, allowing him to include it in the course;
- each file has a "learning path" available, in the student version, as a set of questions for each document for students to understand and analyse the documents, a multiple-choice test on the entire file leading them to reconsider the documents in their relations with each other and to become aware of the knowledge gained from the analysis of the documents, and synthesis questions designed to reclaim this knowledge into a personal argumentative context; in the teacher version, where the answers are obviously given (allowing students

to work on their own, and to take self-assessment tests, among other things), the "learning path" specifies the notional and methodological objectives, the required skills, suggestions for evaluation, possible extensions and the interdisciplinary dimension of the file, so that teachers can easily integrate the files into their own programs and progression. The benefit here is to propose, over a documentation where the national character is more or less marked, an European convergence aimed at pooling approaches and, consequently the documentation itself, and therefore establishing common references on historical and geographical programmes, and even that of a specifically European History and Geography, enrolled in a multicultural interdisciplinary.

Based on these criteria, the proposed documents, although sometimes quite close to those found in national textbooks, differ sufficiently to introduce at the same time a specific methodology, or at least further than that used in the classroom, and a high degree of autonomy, either for the student or the teacher. This methodology tending to pool national points of view for sake of a certain multicultural European convergence is sufficiently self-explanatory collectively and within each file so that it is not necessary to dwell on more deeply. An important point, which runs through all the files, is yet remaining to throw some light with regard to the ambitions of this research and the same conditions of use of the files and, especially, it seems clearly to be a consensus the notion of document: why and how such piece of text, such map, such painting, engraving, photography are documents likely to produce, carry, transmit knowledge and to help form a critical mind in a double dimension both national and European? There was no question of developing this approach in each file, which would have greatly aggravated and led to redundancy, it is appropriate now to define, from a few examples from the files, the inherent to each document, so that they are always in mind during the use of each file.

A first observation is to start in the files (but it is not very different in textbooks) precisely because they are digital modules made from the same model and searchable through a single mediation of technology. These documents, whether made of a piece of text, reproduction of a single iconic source (a painting...), a reproducible source (an engraving, photograph...) or modular (a map, a chart...) are strictly equalized (text files and images, parts of files...), updated and prioritized: in reading on screen, apart from the effects of layout and display, there are not, virtually, any differences between the text bits (excerpts, paratexts, questions or navigation elements) or between images (thumbnails or full screen). A photograph of a Roman streetscape or the liberation of a concentration camp is formally similar to the reproduction of a cartoon from a newspaper; a map of migration in the nineteenth century or a street map, an excerpt from a novel is like an official poster for World War II. Text and objects reproduced, between which are established links and connections, relatively independent of their referents or what they are supposed to bear marks, despite the legend that is trying to restore them, despite the precision of the source, have lost specificity (material, dimension, scale, status, presentation...) in favour of a staged and hierarchical didactic or pedagogical enrolment, which performs certain aspects of their referent by the production of meaning and a specific report text image. Because of their specificity, the text documents will be addressed in the first instance, and in a second time, the graphic material.

USE OF TEXT DOCUMENTS

Parallel to the understanding and analysis of passages guided by the set of questions, the aim of critical analysis, explanation and understanding, both in a semantic and formal level and in material terms, led at first and depending on the type of text (narrative, argumentative, informative, descriptive...), to reconsider the proposed extract in its construction, and possibly its argument, by identifying and analysing, as appropriate, the time of the narrative, the signs of utterance, the time markers, the logical connectives and lexical fields by the students.

A second phase is dedicated to the awareness by the pupils of the dimension of the document, by taking a few lines from any document (book, article, statement, etc.) according to an educational objective or intention. It is therefore necessary to make some argued hypothesis, either in the form of dialogue between teacher and students, either as a written exercise on what precedes, what follows, its place in the book, the memoir, the article from which it is drawn, to reflect beyond its possible membership and its place in the work of an artist, in a series, a newspaper... and to confront those hypothesis in the text as a whole, in the series, and in other articles of the periodical. These questions, prepared and supported by the presentation of documents in the files, can lead to further research carried out in class, or by the students on their own: biography of the author, context of production and reception of the work (criticism if it is a literary work, objections if it is a political text, letters to the editor if it is a newspaper, etc.), in his time, distribution, history of the receptions until today, possibly supported with quotations or pastiches.

In a third phase, the focus is on the material aspects of the document and the whole of which it is extracted. In the consultation as presented on the site, a part stands out on a grey background where the text is set in a sans-serif font continuously, even if it is spread over several successive parts (all the passages of the various files are available for reading in the same form regardless of the types of texts and their material of origin). Wherever possible, the comparison is made with the publication of which the extract is taken, from a historical perspective of it. Some examples from the different files, extracts from Jorge Semprun and Primo Levi (*DM La libération des camps nazis par les Alliés (1944-1945) – The liberation of Nazi camps by the Allies*), Saul Friedländer (*DM Die Befreiung von nationalsozialistischen Konzentrationslagern am Beispiel Mauthausen*), those of Albert Londres and Blaise Cendrars (*DM Montrer la guerre. La presse illustrée entre propagande et reportage photographique – Show the War. Illustrated Press – between propaganda and a photo report*), etc., will illustrate the proposal that is obviously not aimed to be exhaustive. If we take as an example Blaise Cendrars's "La main coupée", published in 1946 from a few pages written in 1918, there are no less than ten editions available in the original language on the market or partially accessible on the Internet (all coverages cited are visible on the Internet), with the shifts that this entails, if we include the sound recording read by Jacques Bonnaffé and published by Gallimard in 2005, we find:

- "La main coupée", Paris, Denoël, 1946, In-16 (185 x 120), 328 p., original edition.
- "La main coupée", Paris, Le Club français du livre, 1953, In-8°, 337 p., coloured cover.
- "L'homme foudroyé, La main coupée", preface by Henry Miller, *Œuvres complètes* / Blaise Cendrars, Paris, Denoël, 1960, 554 p., 20 cm.

- *Œuvres complètes* / Blaise Cendrars. 10, *Réunissant les témoignages de Édouard Peisson*, Miriam Cendrars, Guy Tosi, Robert Doisneau, Paris, Le Club français du livre, 1970, 21 cm.
- “La main coupée”, Paris, Gallimard, Collection Folio (paperback) 1974, 433 p., coloured cover, 18 cm, many other editions with different covers.
- “La main coupée” followed by “La main coupée” (1918) followed by “La femme et le soldat”, edited and annotated by Michèle Touret, Paris: Denoël, *Tout autour d'aujourd'hui*, 2002, 366 p., illustrations, cover illustrated 21 cm.

There is obviously no question of introducing students to all these editions, but it is possible to compare the first and back covers of two recent editions, one of the reprints of a paperback book (pages 26 and 266-267) and the 2002 edition Denoël (pages 14 and 175-176), size, colours, cover illustration, back cover text, typography, etc.:

- for the first cover: image of John VII Cortot, 1998 from photographs, and serif characters on the one hand; a photograph of Blaise Cendrars after amputation and sans-serif fonts on the other hand (see the role of Maximilien Vox at Denoël editions);
- for the back cover: an excerpt of the text followed by a quotation from Henry Miller in one, before the usual introductions (presentation of the collection, of the author and of the work), an extract the preface in the other.

The proposed extract in the file consists of two quotations separated a few lines in the document by [...]. Therefore, it is not irrelevant, after students read the dedication to his son in 1944 and quotations, to locate the two excerpts while working on the interpretations and expectations created by the book's title or chapter: the first comes from the portrayal in a few pages of one of his comrades killed in action "Rossi (tué à Tilloloy)" (Rossi, killed in Tilloloy) the second one of the longest chapters of the book entitled *Faire un prisonnier* (Making a prisoner). The location of the extracts in the body of the work, and if necessary, a followed reading or a preparation of the course, the exhaustive reading of relevant chapters, linked to the biography of the author, also raises questions about the status of the author from the text, his experience, his participation in the event he describes or is described, taking into account the lags between the time of the event and the time of writing (the draft 1918 and the book of 1946). Quite apart from the presentation and layout, as discussed in this example, the citation of texts by authors to make educational materials requires, in most cases, many adjustments, rewriting, cutting, etc. With students of this age, it is difficult to address rewritings, but in order to make a different approach according to the students' skills, it is possible to make students more sensitive to the status and nature of the document by suggesting small groups of students to search the extracts in the original and filling, at least partially, some of [...], to reflect on the pedagogical and didactic reasons for the cuts so that they will be able to provide a summary to the entire class. This exercise can be carried out for example with the extract from the text of *Memories (Erinnerungen)*, available in paperback in *Folio Histoire* and translated by Dirk Forster in Karolinger Verlag) by Alexis de Tocqueville (DM *Die Revolutionen in Europa von 1848* / The Revolutions of 1848 in Europe).

As appropriate, consulting the books and textbooks, newspapers, magazines... where the extract is taken will address the formatting and page text as well as the composition of the

text object: preface, style (fonts, boldness, dropped initial, paragraphs, margins...) paratexts (titles, footnotes of the page of the author or of a critical edition, glosses, elements in the margins, headings and footers...) and to compare it with the display of the presentation.

In an interdisciplinary and multicultural perspective, the research (with or without the study of the same extracts in different languages and translation choices that were made) continues with the study of the first and back cover, or even the same pages – not to mention the page breaks, reports of even pages and odd pages that are far from being indifferent in the different languages by identifying the French edition, which was the basis for the translation: “The Severed Hand”, “La mano cortada”, “La mano mozza”...

With the same objectives, the comparison of the extract of Albert Londres (DM *Montrer la guerre. La presse illustrée entre propagande et reportage photographique / Show the War. Illustrated Press – between propaganda and a photo report*) as a text file and of newspaper article open to other considerations on the layout of a column in the newspaper (compared itself to the current ones) and on the relationship between text and image on the title, lead articles, captions, etc.; that of propaganda posters and pamphlets of the First World War (DM *Propaganda en la Primera Guerra Mundial – Propaganda in World War I*) concerning Germany invites and interesting look at the use of Fraktur and Roman fonts in the composition of propaganda texts and debate (see, eg *TYPO: Typographische Skissieren und Drucksachenentwerfen* released in 1938 by the German Labour Front) around *Schaftstiefelgrotesk*, renewed Gothic fonts (Bold *Deutschland*, *Deutschland*, *Tannenberg*...) which ends in the Third Reich by the decree of Joseph Goebbels in January 1940 on the composition of propaganda for foreign countries in roman typeface and Martin Bormann's flyer of January 3rd, 1941 addressed to the officers of the Nazi party prohibiting the Gothic fonts in the benefit of the Roman (see Alexandre Dumas de Raully, Michel Wlassikoff, *Futura. Une gloire typographique*, Norma Editions, 2011). Next to be studied is the use of geometric grotesques by John Heartfield and more particularly *Futura*, designed by Paul Renner in the 1920s for his photomontages published in the *Arbeiter Illustrierte Zeitung*, as well as using artistic, cultural and political weight of typefaces, see for example current thinking of the cooperative of artists *Société Réaliste* (Ferenc Gróf and Jean-Baptiste Naudy) on typography, particularly their proposals on the *Futura Fraktur* (www.societerealiste.net, see also the catalog of the exposition of the *Société Réaliste, Empire, State, Building* held at *Jeu de Paume* in Paris in 2011).

When the proposed documents on the files are themselves documents from textbooks, as *Kursbuch Geschichte* carried out under the direction of Karin Müller-Laschewski and Robert Rauh (MD *Die Revolutionen in Europa von 1848 – die soziale Frage – The Revolutions of 1848 in Europe – The Social Question*), or quotes from university textbooks like *Flugblatt der Revolution: eine Flugblattsammlung z. Geschichte d. Revolution von 1848/49 in Deutschland* led by Karl Obermann (DM *Die Revolutionen in Europa von 1848 – The Revolutions of 1848 in Europe*), the study will focus initially on the layout in the textbook, the link with other documents on the double page or in the chapter concerned, the comparison of questions in the file and in the original textbook and in the latter, the relationship between the text of the authors of the textbook and the textbook, particularly how the authors make reference to it; secondly, the comparison with a double page or a chapter of a similar foreign textbook will lead to identify similarities and differences in what is shared by a European school culture and what is specific to the country where the textbook was published.

Thus, supported on the analysis of documents from the set of questions proposed in the files, the detour allows on one hand to lead the students up to an awareness of multiple temporalities involved in any reading (time of the event, of the author, the reception, the contemporary reader, etc.) on the other hand, it allows to build, with the students, through a slow familiarisation, a critique culture of the document and open methodology of documentary use, taking into account its source (origin, history, distribution...) that nothing prevents consolidating by a regular practice by establishing editorial teams of four to five students:

- collective documentary research on an event at both national and European dimension, for example on one of the four themes of history and geography found in the files, and a supported building up of a corpus based on a problem;
- writing on one or two pages of an article for a newspaper, a science magazine, a short story, a chapter in a textbook, illustrated or not;
- layout with paratexts with a proposal of a digital version and a paper version.

Finally, to complete, we can focus on the rights attached to different texts and the conditions of their quotation.

USE OF ICONOGRAPHIC DOCUMENTS

If the iconographic documents are addressed using the same principles, it is however, after some general remarks to distinguish them according to whether they are reproductions of unique works (paintings), fictional or documentary works, to multiple reproductions of graphic constructions (engraving, photography). As before, we will proceed with some examples from the files.

A first remark, already mentioned: all these documents are available with regard to the students on the screen as a JPEG (Joint Photographic Experts Group) (they have assumed constraint on the site but it can seem surprising for graphics), standard patented compression for still images from the years 1980-1990. Except in case of need related to a specific treatment of images by the students with a software for image processing, there is no need to go into the details of the compression and the losses due to coding or in those of different image formats (Bitmap, Tagged Image File Format, etc.), but simply to note that the digital picture, as equalized as a file, is by design very different from the paper picture, if only by the use of three colours (red, green, blue) and CMYK (cyan, magenta, yellow, black), the pixel and printed dot, etc. In a move actually quite close to that used in the texts, there should be there too, as far as possible, based on the legends contained in the files, a search for the source or at least its documented reproduction so as to address the shape, size, material or medium, and also the place of conservation, the rights attached thereto for reproduction, the method of consultation for a given image, it will never be useless to search and compare different reproductions or to compare the various texts that document, in different publications, the same image.

MAPS AND GRAPHICS

Several major categories of maps are available in the files:

- topographic maps (DM *Rome the city, Übervölkerung und zeitweise Auswanderung von Tiroler Kindern –The Overpopulation and Intermittent Emigration of Tyrolean Children...*);

- maps areas (or chrographics: DM *European borders, Le euroregioni, Auswanderung aus Deutschland in die USA im 19. Jahrhundert – Die Bedingungen in den USA...*);
- symbol map (DM *Urbanisierung: Stadt-und Heimatentwicklung im 19. Jahrhundert*);
- maps tracks (DM *Die Abtrennung Südtirols von Österreich und die Option als ein Beispiel für erzwungene Migration im 20. Jahrhundert...*);
- maps in proportions (DM *Urbanisierung in Europa im 19. Jahrhundert*);
- flow maps (DM *European migrations to United States, Uomini in movimento nel XXI° secolo: l'immigrazione in Italia in un contesto di globalizzazione, Polska emigracja polityczna w XIX wieku, Wien -Bevölkerungsentwicklung und Stadterweiterung im 19. Jahrhundert*) and networks (DM *Rome the city, Rozwój miast na ziemiach polskich w II połowie XIX w...*)

Without necessarily going into detail, offering these maps, the files invite the students to explore with the graphic and communication qualities of different representations:

- choice of the base map or projection;
- type of organization of data (qualitative, ordered, quantitative); mobilized concepts and types of data relationships (differentiation, order, proportionality);
- components of the chart: location (point, line, area), visual variables (x y coordinates, size, value, grain, colour, orientation, shape), properties (quantitative, ordered, selective, associative, dissociative), data relations (proportionality, order, difference / similarity).

In a multidisciplinary perspective, depending on the level of students and their mathematical and statistical skills, the study can be deepened in the case of a transcript of quantitative data by the distinction between absolute quantities and relative quantities, and the possible comparisons they enable respectively, see eg *Der Luftverkehr in Deutschland* (DM *Urbanisierung in Europa im 19. Jahrhundert*) and "Language Groups in South Tyrol -2001 Census" (DM *Die Abtrennung Südtirols von Österreich und die Option als ein Beispiel für erzwungene Migration im 20. Jahrhundert*). This maps can be the basis for a study of a portion of the data discretisation (division into classes of three linguistic majorities: 55-70%, 70-80%, 80-90%, 90-100%), and, on the other hand, of the graphic transcription of discretised data. Although it is not specified in the source, the method of discretisation in classes of equal amplitude, except for the lower class brought into sharp relief, as lead to think about issues on the map, the majority phenomenon at the expense of the nuances, the score of the series in class from one standard deviation would have a different vision of the phenomenon. The choice of colours, highly selective, allows to separate the language areas, but also to make more visible the areas of Italian majority where the saturation of the second class (70-80%) is visually very close to the saturation of the latter classes for German and Ladin majority (90-100%).

Similarly, the questions in the files led to work on graphic representations (DM *Auswanderung aus Deutschland in die USA im 19. Jahrhundert, Die Abtrennung Südtirols von Österreich und die Option als ein Beispiel für erzwungene Migration im 20.*

Jahrhundert, European Migration to the United States...) focusing in particular on scales graphs of the x axis and on differences in perception that their variation may introduce.

The objective, based on the use of maps and charts proposed in the set of questions from the files, is to make students understand that a map or chart is also and above all communication materials and that one of the first questions, either the document is first-hand or re-used in a training package, is to ask the question of what communicative goals had the maker in mind. Attention, next to the elements of construction mentioned above, will therefore be on the source: private sources or public sources? From a statistical-based organization, a scientific book, a textbook...? It is a matter of showing that, regardless of their legitimacy, among others determined by its presence in a pedagogical sequence, a set of data and its graphics and mapping treatment are never just data but constructions made according to intentions that can be very diverse and that the use as a document has different intentions, diverting at least partially in another intentionality.

PRESS DRAWINGS AND ENGRAVINGS

The files show a significant number of reproductions of press drawings and engravings. In addition to the consideration of two levels of reproducibility that is transforming them into an educational document, it should be considered their materiality and their original broadcast medium and perhaps, at first, to distinguish by detailed observation and record of signatures, drawings like those of Bernard L. Partridge or Bahr (DM *Propaganda im 1. Weltkrieg*) meant to be published in newspapers or magazines, and the prints themselves (DM *1848- '49 in Italia: guerra di popolo, guerra di eserciti*) while paying attention to their technique, lithographs by Joseph Bayer, Adam Victor and Jean-Baptiste Arnout, ML Bosredon Frederick Sorrieu... (DM *Übervölkerung und zeitweise Auswanderung von Tiroler Kindern, The Revolution of 1848*), woodcuts by Jacques Adrien Lavieille from drawings by Bertall (DM *Buildings in Paris in the Nineteenth Century*), by Alfred Rethel (DM *Revolutionen Die von Europa in 1848 -die soziale Frage / The Revolutions of 1848 in Europe -The Social Question*), engraving, etching, etc. Without going into details of the techniques used, the files should early be presented to students along with reproductions of the distribution media of the time (prints, newspapers, magazines, etc.) to lead them to become aware of the distribution of images and the public access to it before the photograph or in the first decades after its invention, and before the processes such as gravure and rotogravure conquered the publishing market news, but also to appreciate the specific qualities of depictions.

PAINTINGS

As so ordered the set of questions in the reproductions of paintings, including a comparison of the proposed document on the file and reproductions of other contemporary works on the same theme using the same technique or different techniques (see for example, question 2 from DM *The Revolution of 1848* in the reproduction of oil painting by Alphonse Garreau), the analysis comprises at the same time content and referent (the event, allegory, symbolism...), materiality of the work represented (technique, support, dimensions), context of creation, presentation and reception (public or private commissions, presentation at the show, see about this criticism fairs downloadable from the Internet), and whenever possible history of the work, of the presentation of the collections to which it belonged and its reception since its first presentation to the public to this day. Like its predecessors, the proposal applies to all paintings in the files, supported in the following lines of an example,

the already cited painting of Alphonse Garreau that the set of questions in the file invites comparison with following works:

- Auguste-François Biard: “L’Abolition de l’esclavage dans les colonies françaises le 27 avril 1848”², held at Versailles;
- Nicolas-François Gosse, “Liberté, Égalité, Fraternité ou L’esclavage affranchi”³ (Prefectural Museum l’Oise, Beauvais, see the criticism of this painting commissioned by the Department of Internal Affairs and presented in the fair in 1849 by F. Lagevenais, “The exhibition of 1849” in the *Revue des Deux Mondes*, 3, 1849, p. 566, downloadable from Internet)

The difference in size between the three works (Garreau: 127 x 107 cm; Biard: 260 x 392 cm; Gosse: 39 x 25 cm) leads to different assumptions about their destination given that they are certainly public orders. The comparison can then be continued at the sites of the Louvre and the Orsay Museum, where the collections are distributed with others from 1848, with the type “history painting” by taking a few examples in the salon of 1849 or in the salons that immediately preceded or followed; it may be accompanied by thoughts of Théophile Gautier on the evolution of history painting that appeared in “The exhibition of 1848” (*The Art Press*, 1848, downloaded from the website *Classics of Social Sciences*, University of Quebec at Chicoutimi, <http://classiques.uqac.ca/>):

What used to be called history painting is, so to speak, at least in the way intended by David, Guérin, Girodet, Gros, Meynier and celebrities of the Empire and the Restoration: a noble and serious subject treated in an epic manner and a ceremonial style, painted in a great size.

[...] The paintings in this size are an anachronism and nonsense, unless they are not made for a special place, and it would be much better to paint them on the very walls of the building to decorate, or in fresco or in an oil, or wax. Painting, we believe that it divides naturally into two: the monumental painting and easel painting, the first in charge of decorating buildings and national government, the temples of prayer and the temples of pleasure, the second to populate galleries and satisfy individual tastes: one closely related to architecture, should be directed to the composition, style, sober colour, to the broad and simple, and enlarge its proportions with those of the monument; the other, meant for displacement, does not need to exaggerate its frames. Medium and small sizes suit this better. Leave to it the fantasy, caprices, the finish of execution, the curiosity of detail; originality can be deployed freely: it is just a painting for a painting, art for art’s sake.⁴

² “Abolition of slavery in French colonies April 27, 1848”

³ “Liberty, Equality, Fraternity or Slavery Freed”

⁴ « Ce que l’on appelait jadis la peinture d’histoire n’existe pour ainsi dire plus, du moins à la manière dont l’entendaient David, Guérin, Girodet, Gros, Meynier et les célébrités de l’Empire et de la Restauration: un sujet noble et grave traité d’une façon épique dans un style d’apparat et, sous de grandes dimensions.

[...] Les tableaux de cette dimension sont un anachronisme et un non sens, à moins qu’ils ne soient faits pour une place spéciale, et encore vaudrait-il mieux les peindre sur la muraille même de l’édifice à décorer, soit à fresque, soit à l’huile, soit à la cire. La peinture, selon nous, se sépare naturellement en deux grandes divisions: la peinture monumentale et la peinture de chevalet; la première chargée d’ornez les édifices nationaux et publics, les temples de la prière et les temples du plaisir; la seconde

The extract may be related to some twenty-five years later with Eisenwalzwerk by Adolph Menzel, kept at the Nationalgalerie in Berlin, which measures 158 x 254 cm (DM Urbanisierung in Europa im 19. Jahrhundert) with direct passage of the artist's studio to the museum in 1876 illustrates the role of large sizes in the second half of the Nineteenth Century.

Research conducted by students on the Internet about the proposed documents on the file may lead to observe and compare various hangings of the work, for example when presented in a fair and in public collections today. This is not the case in the painting by Alphonse Garreau, usually kept in the reserves of the Branly Museum after being in the collections of the National Museum of the Arts of Africa and Oceania, but research will show that among others the painting retains a certain relevance: we can, for example, encourage students to ask the question of presentation and hanging in the exhibition The Collections Pay Tribute to Overseas by the Branly Museum for the Year of Overseas (2011, <http://www.quaibrany.fr/fr/programmation/2011-annee-des-outremer.html>), by keeping in relation to the matrix-printing, "Am I not a Man and a Brother?" used also to represent the tribute of the collection to the Reunion Island, which, in some way relates to the question 3 under the document in the file.

For obvious reasons related to the readability of the document, the paintings are presented unframed. Students can then make assumptions about the frames and the their origin: the painter? the first owner? a collector? the museum acquired it – it never hurts to ask how a picture came into a museum: order, purchase, donation, spoils of war...?; even imagine a frame by asking the double question: why until modern times and especially contemporary, a painting is always framed? why in a textbook, in a site, in a representation postcard, in a poster, is it almost always presented unframed? The question is less innocent than it seems, one of the benefits of the process is to present a picture as needed cropped. For a painting like this, but the study may also be conducted with Adolph Menzel's *Eisenwalzwerk*, almost as widely replicated as this one, it becomes very relevant take a research with the students to establish a corpus of representations: textbooks, sites, dictionaries, works of historians, etc.. and to check from the framed work the relationship between height and width, to highlight areas of the work which are cropped, whether, in the caption, potential cropping is intended. Through this approach, which can be usefully carried out along with a study of colour rendering, and in a completely different note, the statement of rights attached to the reproduction, it is obviously a critical study of external and internal representation which is implemented with students, but also a critique of formal employment document in various publications, essential for the formation of the citizen with the information he receives. On these points, the analysis of Horace Vernet's *Barricades of Soufflot Street* of (DM *Wiosna Ludowa i narodziny Europy Narodowa – The Spring of Nations and birth of Europe of Nations*) is particularly interesting, the painting, almost always presented unframed and often cropped on the sides and sometimes focusing on the top to better highlight the action on the top of the barricade. A similar study of the cropping may be conducted using an Internet search on Adolph Menzel's *Eisenwalzwerk* or Carlo Stragliati's *Episodio delle*

de peupler les galeries et de satisfaire les goûts individuels: l'une, intimement liée à l'architecture, doit viser à la composition, au style, à la couleur sobre, à l'exécution large et simple, et ses proportions s'agrandissent avec celles du monument; l'autre, destinée au déplacement, n'a pas besoin d'exagérer ses cadres. Des dimensions moyennes ou petites lui conviennent mieux. A elle la fantaisie, le caprice, le fini d'exécution, la curiosité du détail, le précieux ou le ragoût de la touche; l'originalité peut s'y déployer librement: c'est de la peinture pour la peinture, de l'art pour l'art. »

Cinque Giornate di Milano in Piazza Sant’Alessandro (1898. Preserved in the Museum of Risorgimento Milan: *DM 1848-’49 in Italia: popolo di guerra, guerra di eserciti / 1848-’49 in Italy: a war of people, a war of Armies*) where the use of the symbol for purposes of illustrating texts often leads to an approach –most of the time, without mentioning it – to a detail of the work, cropped, more or less tight, of the two characters women and the flag. These studies obviously led to those uses, reuses (posters, books...) [for example by comparing the first cover books by Alberto Toscano, *Long live Italy, When the French Were Passionate About Italian Unity*, (Armand Colin, 2010) and *Donne del Risorgimento* (collectively, ed. Il Mulino 2011)], and past and current diversions of these works.

Going back to the painting by Horace Vernet, the comparison with other paintings of barricades of the 1848 revolutions, even if limited to paintings like those of Eugene Hagnauer, Tonny Johannot, Gabe Eugene, Joseph Felon... kept at the Carnavalet Museum for the events of February, of those of Tony Francis Berg (Musée Carnavalet), Ernest Meissonier (Louvre), etc.. for the events for June is particularly fruitful; comparison with the daguerreotypes of the barricades, including *Barricades of the Saint-Maur-Popincourt Street 25 and June 26, 1848* (Musée Carnavalet and the Musée d’Orsay) is used to trigger a double reflection in part on the history painting and the relationship between painting and photography to render the event; on the other hand, on the first attempts at photographic illustration of what would later be a newspaper report: the photographs, reproduced in the form of woodcuts standing (Plon Brothers Burners), published in *L’Illustration*, No. 279-280, vol. X, 1-July 8, 1848 and illustrated *Journées illustrées de la Révolution de 1848 [...]* (Paris, Offices of the illustration, 1849).

In a slightly different approach, Théophile Alexandre Steinlen's *Landscape plants* (DM The building in Paris in the Nineteenth Century), oil painting on canvas in small format (27 x 41 cm) in the Orsay Museum, can be compared to other works by Steinlen kept in the same museum, *Cityscapes* (oil on cardboard, 57.5 x 39 cm oil on canvas, 33.5 x 41 cm), *View of the roofs* (oil on canvas, 27 x 41 cm) and the more so in the museum site (<http://www.musee-orsay.fr/>) provides a history of collections. Similarly, the use of the painting of Gerolamo Induno, *Garibaldi sul Gianicolo* (1849, oil on canvas, kept in the Museo del Risorgimento, Milano. (DM 1848-’49 in Italia: *guerra di popolo, guerra di eserciti / 1848-’49 in Italy: a war of people, a war of armies*) can not do without a study of the role of this work in the Garibaldian gesture painted by Gerolamo Induno and his role as official painter of the “Expédition des Mille.” (Expedition of the Thousand).

PHOTOGRAPHS

In the same way as other graphic material, the questions on photographic documents explore the status and materiality as a trace, while developing, with the students, the idea that the photographic document, result of complex processes, produces only the obvious and the truth, shows only the reality engendered by the look that you rest on it. Looking at the intersection of multiple temporalities, it is fundamentally ambivalent and uncertain. Again, some examples will support the process.

The proposal to study the photograph of Eric Schwab “Dysentérique mourant” (Dying Dysentery) -caption "Dysentérique mourant" on the contact sheet with two photographs - taken in April 1945 in Buchenwald and become a symbol of the suffering of the deportees in the Nazi camps, not in the usual presentation of positive, more or less cropped, which appears in many textbooks, but under the cover of the special issue of *Le Magazine de France* about the "Nazi crimes", published in May 1945, calls, through an Internet search,

to compare the cropping in the height of the photography, initially in square format, centred on the face with that published by the *Franc-Tireur* on Friday, April 27th 1945, cropped in width in three columns to the front (illustration of the article "Last night at the Swiss border. French justice has taken delivery of Petain," with the caption: "Nightmare in a camp released... This living dead has not the strength to stand up to reach his food bowl". And Petain, fat and pink, Petain who sent him there, Petain is back with four cars, and the general attorney Mornet pity on his age..."⁵ where the bowl, which had disappeared in *Le Magazine de France*, comes into its own militant force. This is also a print cropped in the same way that is used in postcards by resistant associations (*Association des Anciens Combattants de la Résistance, Fédération Nationale des Déportés et Internés, Résistants et Patriotes, Libération PTT, Comité parisien de liaison de la résistance contre la loi Duveau*) in 1952. The comparison can continue with the following documents in the file of the exhibition *La découverte des camps*, photographs by Eric Schwab, *Agence France Presse*, National Archives and National Museum of the Resistance in Champigny, downloadable from the Internet:

- "Buchenwald", full-page photograph published in the information service brochure of war crimes, vol. IV, Concentration Camps, (Office of French edition, November 13, 1945)
- "Living, moving her head, lifting one arm and fell back exhausted. This typhoid died ten minutes after our reporter had taken this shot" inside page of the magazine *Objectif*, along with other photographs of Eric Schwab
- "This is what the SS abuse, deprivation and disease could make in a man. This dysentery is about to die", *The truth about Buchenwald. Survivors testify*, p. 18, the cropped photograph is in the bottom of the page across the width underneath a text of Dr. J. Brau, clandestine president of the medical division of *Buchenwald*, named medical director of the camp by U.S. authorities.
- "A deportee who has no longer the strength to get up to eat his lunch," *Atrocités nazies*, p. 33.

The comparison of the various publications of Eric Schwab's photography, of the cropping, of the black and white prints more or less contrasted in sepia tones with softer nuances, of the differences in the photoengraving, in the layout, the reflection over the differential meaning that our current eyes produced by the sight of the variety of image processing and page layout, looks very different at the time of publication, are extended by the study of texts accompanying the images that force the interpretation and, indeed, change the perception that we have of the various frames and prints. The research will also show that at the time the photographs are not credited, and that many sites continue to expose them anonymously and without precision on the cropping, despite the exhibitions of recent years.

Finally, we can look to more recent uses and receptions of this photograph, for example in the article "*Grausame Zeiten. 'Mein Photo des Jahrhunderts': Popstar David Bowie über die Aufnahme 'Stirbt an Ruhr'*" published by the *Zeitmagazin*, No. 8, February 12th, 1998.

⁵ "Hier soir, à la frontière suisse. La justice française a pris livraison de Pétain" (...) "Vision de cauchemar dans un camp libéré... Ce mort vivant n'a pas la force de se lever pour atteindre sa gamelle. Et Pétain, gras et rose, Pétain qui l'a envoyé là-bas, Pétain revient avec quatre automobiles, et le procureur général Mornet s'apitoie sur son grand âge..."

On another note, the photographs of the First World War (DM *Montrer la guerre. La presse illustrée entre propagande et reportage photographique – Show the war. The illustrated press between propaganda and photographic*), including photographs published of the Competition of Photographs of War launched by *Le Miroir* in March 1915 led to a four-question on:

- reportage photography, its relation to reality and its consequent ability to testify (see the set of questions on the search for authenticity of the prints and the superposition of print by contact and enlargement)
- snapshot, as the truth of the event certified by the film editing of the page;
- the complex relationship of amateur photography and professional photography, which conceals also the control of the distribution (see the text by Blaise Cendrars);
- aesthetics of ruins and more generally the aesthetics of war photography since these are significant bridges between the contemporary press news and picture rail of the galleries and museums, as well as success in the art expositions of documentary style (see for example the photographs of Josef Koudelka, Don MacCullin, Sebastião Salgado, Philip Blenkinsop... since many examples can be found to study with students on the Internet).

Through these few examples where the document, requested by the set of questions proposed in the files, is discussed as a specific expression of the photographic media, supported by other images and taken in the set of the interaction of the process (act, gesture, light quality and meaning that make it be a sign of fundamentally ambivalent reception), it is about, taken a critical distance, to show that photography "in itself is inherently uncertain and undecidable", that "the image does not produce any obvious fact, no truth and can not show what is the result of the look that you rest on it. The image waits for the visibility of the relationship that is developed between those who produce it and those who look at it. As an image, it shows nothing"⁶ (Marie-José Mondzain, *L'image peut-elle tuer?* Paris, Bayard Editions, 2002, p. 37) that the photograph used as a document, that is to say, an image having undergone multiple treatments to be published in an pedagogical document on paper or digitally, is a medium between viewpoints that opens multiple temporalities: time stopped, removed from reality, from the referent, the trace produced by the operator and the process, the uncertainty index, the interval between the viewpoints of the operator and the reader, this at a glance informed on the understanding or explanation of a hierarchical past or present in the referential transparency.

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⁶ "Par elle-même est fondamentalement indécise et indécidable", que "l'image ne produit aucune évidence, aucune vérité et ne peut montrer que ce que produit le regard que l'on porte sur elle. L'image attend sa visibilité de la relation qui s'instaure entre ceux qui la produisent et ceux qui la regardent. En tant qu'image, elle ne montre rien"

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