

SIG Primary



For educational purposes only

intervenantes

Speakers



SIG Linguascope Webinar Part 2

Résumé - Part 1: Amy and Ellie shared their exploration of a range of books and developments of ideas and resources stemming from these books.

Amy Lennon introduced us to the idea of Sims Bishop:

‘Mirrors, Windows, and Sliding Glass Doors’ meaning reading acts like windows for us to experience worlds unknown to us.

Those windows can also be mirrors reflecting and transforming our human experience back to us.

Amy and Ellie, both strong believers of the power of culture, also reminded us that traditionally while language teaching has offered a space for the development of cultural knowledge and intercultural understanding as well as language learning,

Resources such as books in the target language rarely, if at all, are authentically sourced from the bank of the Global Majority authors.

SIG Linguascope Webinar Part 2

“Conversely, this means there are a lack of books as ‘sliding doors’ for children not of the global majority, which does not help them to understand the multicultural nature of the world they live in and their membership within it.” A. Lennon

Amy then showed us what she went on to do in her planning and classroom. (Please refer to Part 1)

Ellie on the other hand spoke to us about the ‘**Challenges in Identifying Appropriate Texts**’. As an English and Languages Lead in her school, she shared books representing the global majority characters and demonstrated how we can creatively use what is already available, even with a mere glimpse of a character belonging and representing the global majority. (while we wait for Publishers to respond to our petition for stories and authors in the target language that we teach, from the global majority)

A controversy motivating us to spread awareness and facilitate change

BBC

The Guardian

Dr Anita Heiss's website

The Indigenous Literacy Foundation



SIG meeting dates:

Autumn Term 2025 Meeting: Tuesday 18th November 2025.
From 6 to 7.00 p.m.

Spring Term 2026 Meeting: Thursday 5th March 2026. From
6.00 to 7.00 p.m.

Darnelle

ALL Council Member
Primary Decolonising the
Curriculum Special Interest
Group

Previously lecturer in Education
at UCL Institute of Education

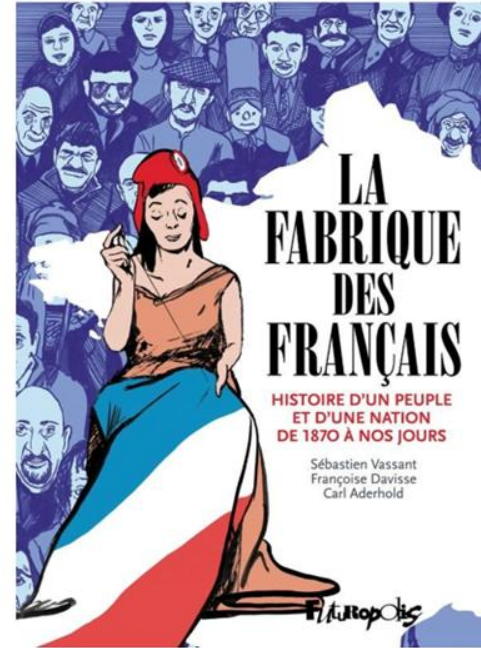


La bande dessinée en classe ...

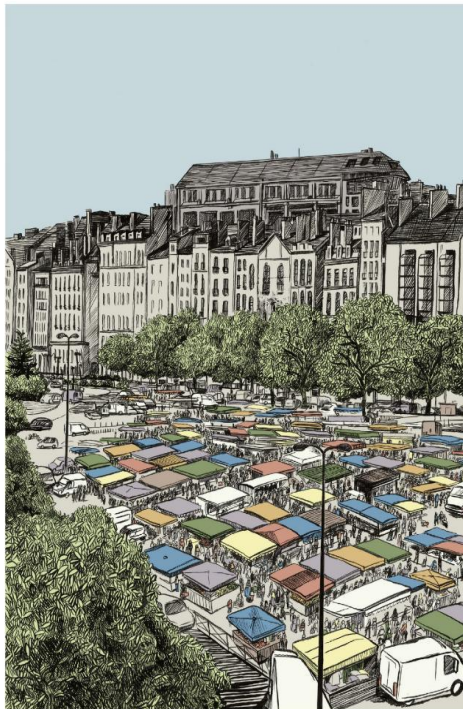
Comics, an educational tool to be rediscovered in the language classroom ...

Tintin, Asterix...

- Undeniably great classics and significant work
- But they are not alone
- Great appeal for boys and girls
- Use text for comprehension & images
- Playful and engaging
- With diverse characters, styles, themes
- Can be used to develop pupils' critical and analytical reflection
- Pupils can draw them, predict text to match drawings using language they've learned



La France et son Peuple ...



5



6



7

Lesson ideas and how to use the resource

- **Year 5 lesson Duration 30 minutes Previously learned 'il y a ...'**
- **Learning objective:** To use known and new language to describe pictures
- **Resources:**
 - Page 5, 6 & 7 of [La Fabrique des français](#) blown up on Powerpoint so whole class can see or Collated on A4 to be shared between two.
 - Organise learners in pairs
 - Start by telling learners in today's lesson they are going on a journey to a French market.
 - Ask learners to think of these 2 things: 1)Where is France? 2)Who lives in France? Talk partners and discuss.
 - Now ask them to talk about what they see on pages 6 & 7 (Accept English /French phrases)
 - Go back to page 5 and ask them what the picture is depicting ... *Market town*

La France et son Peuple ...

Revise vocabulary on
the right hand-side



des bâtiments
des arbres
des voitures
des camionnettes
des camions
des gens
un marché...
des étals ...

Practise *il y a*...using page 5

Qu'est ce que c'est? C'est une ville or un village?

Où est la ville, en France ou en Angleterre?

Qu'est-ce qu'il y a dans cette ville?

Il y a des bâtiments, des arbres, des voitures, des camionnettes, des camions, des gens, un marche..

show picture of a market stall and introduce:

C'est un étal du marché/ des étals du marché (repetition and gradually get learners to respond by reproducing 'Il y a des étals (du marche)')

Point and get learners to repeat: Il y a un étal de poissons. Il y a un étal de légumes. Il y a un étal de fruits. (2 mins)

Point and ask: Qu'est-ce qu'il y a? Il y a un étal de ...

Work in partners to complete sheet

Dans *la ville* il y a des voitures. (*la ville, l'école, le college*)

Il y a des voitures *noires*, blanches, brunes et jaunes (*noires, rouges, vertes*)

Dans la ville *il y a* un marché. (*il y a , beaucoup, jardin*)

Au marché il y a des étals de vêtements, un étal de coucous, un étal de pizza, des étals de légumes, un etal de fruits, un étal de poissons. (*au marché, a l'école, au magasin*)

More ideas for pages 6 & 7

Revise vocabulary of previous lesson.

Ask pupils what their favourite food is.

Show the last two images of page 6 and practise:

J'aime la pizza mais j'adore le couscous. Practise: J'aime, je n'aime pas, j'adore, je déteste, je préfère etc..

Show the first 3 frames of page 7 and practise or introduce:

Elle choisit un t-shirt jaune./ Il achète des patate douces./ Elle achète du poisson. Etc.

Maud Waret

Senior curriculum developer
Classroom teacher (pre-primary and
secondary)
Specialising in decolonising the curriculum



A thesis on black representation in literature

L'article « Figures et représentations de l'enfant noir dans les albums pour la jeunesse », Nathalie Thiery et Véronique Francis, 2015, Université Paris Nanterre

“Sur 159 titres, 30 ont été publiés entre 1980 et 1999, et 129 entre 2000 et 2010 - on observe une nette progression sur la dernière décennie. Une première analyse leur a permis de diviser leur corpus en deux catégories : un premier groupe de 101 titres se passant à l'étranger (principalement l'Afrique), et un deuxième de 58 se passant soit dans un pays occidental, soit dans un contexte occidental – même si le texte ou l'image ne permet pas d'identifier l'ancrage géographique.

Il se pourrait qu'en voulant une plus grande diversité, les maisons d'éditions jeunesse françaises n'aient réussi qu'à proposer des fenêtres, sans pour autant offrir de miroirs. “

A governmental choice not to see colour

“Autant il est possible d’effectuer des recherches thématiques assez poussées, autant, l’ethnie, la couleur de peau, ne sont pas des données référencées.”

In France there are no statistics on ethnicity and representation

The idea is that all citizens are born equal.

Yet, in facts, the citizens are not treated equally.

The ONS, office nationale des statistiques, is unable to gather data on discrimination.

Farina, M. Toi, moi et tous les autres. Paris, 2021, Rue du monde.

Faire l'apologie de la différence
c'est aussi marquer la différence.

Ne risque ton pas de la souligner
plutôt que de l'effacer?



How to approach illustrating skin tones

White or caucasian people represent up to 18% of the world population.

Too often, the white perspective is seen as the norm and all the other people's perspectives are presented as “different”, “exotic” rather than as equal.

Dans la série « Promesses » par exemple, les personnages blancs sont les seuls à avoir la couleur du papier, là où les personnages non blancs sont colorisés. Je peux donc établir que quelle que soit la nuance de beige, tout personnage non blanc (qui n'a pas la couleur du papier), présente une différence mélanique.



Figure 3 : Roussey, C. Promesses, tome 2 : Je te regarde. Paris, La Martinière Jeunesse, 2020.

Themes

Alors qu'il n'y a que 10% de traductions dans l'ensemble de la production éditoriale jeunesse française, il y a 60% de traductions quand on s'intéresse uniquement aux albums ayant des personnages enfantins non blancs (avec un contexte occidental et une thématique non liée à la race entre 2010 et 2020).

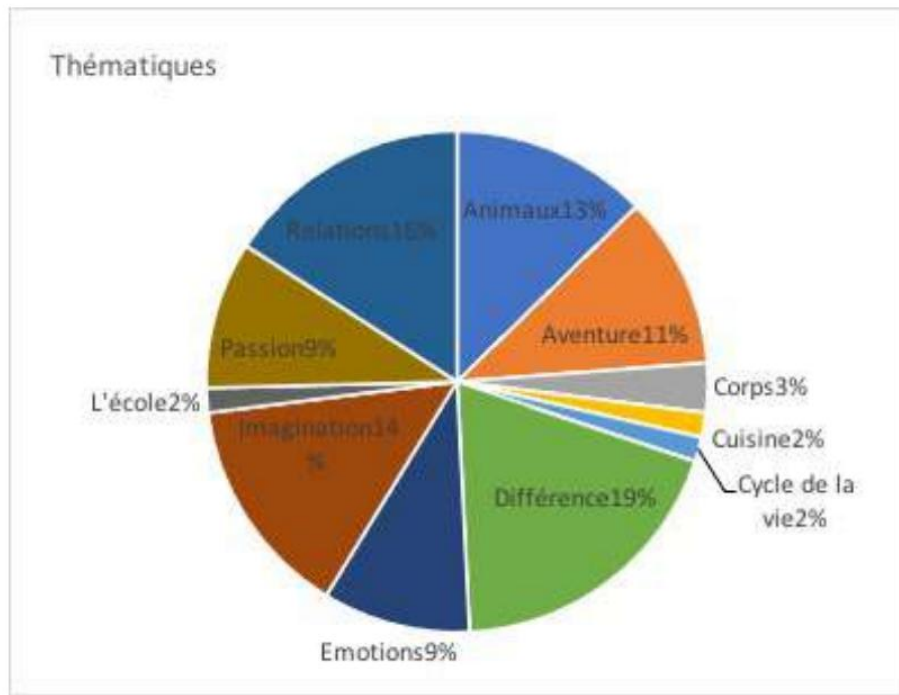


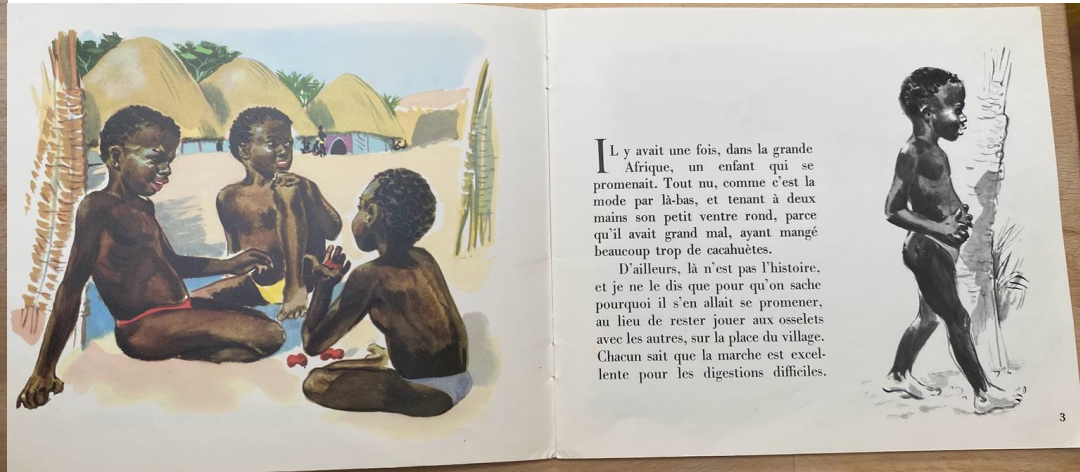
Figure 8 Graphique : Répartition des albums de fiction au contexte occidental ayant au moins un personnage enfantin non blanc publié en France entre 2010 et 2020 en fonction de la thématique.

Black representations throughout the ages

Albums du Père Castor Flammarion 1959 Marie Colmont et G. de Sainte-Croix



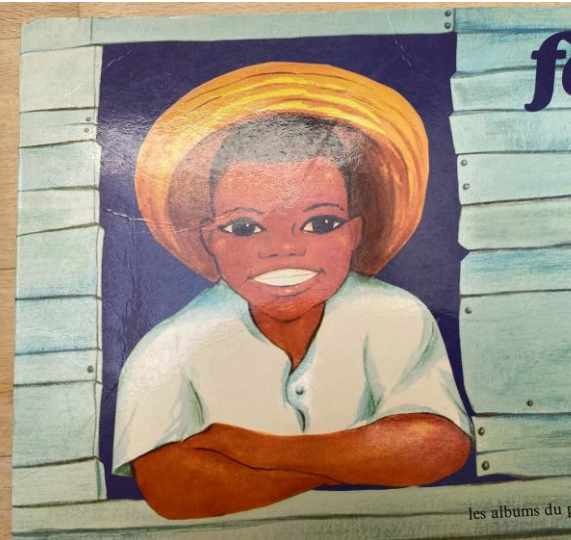
L'exotisme bienveillant?



The 1960's

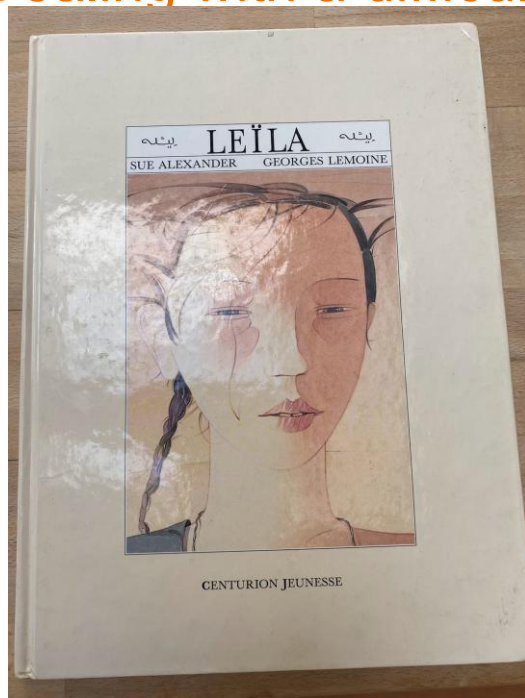
Féfé des Antilles Annie Butel et Paul Francois, Lucie Butel 1962

Le réalisme aux Antilles



Leila by Sue Alexander and Georges Lemoine 1986

Dealing with a difficult topic: grieving a sibling + translanguaging



Contents of storybooks with a non white character

The language spoken
by the authors of the
storybooks.

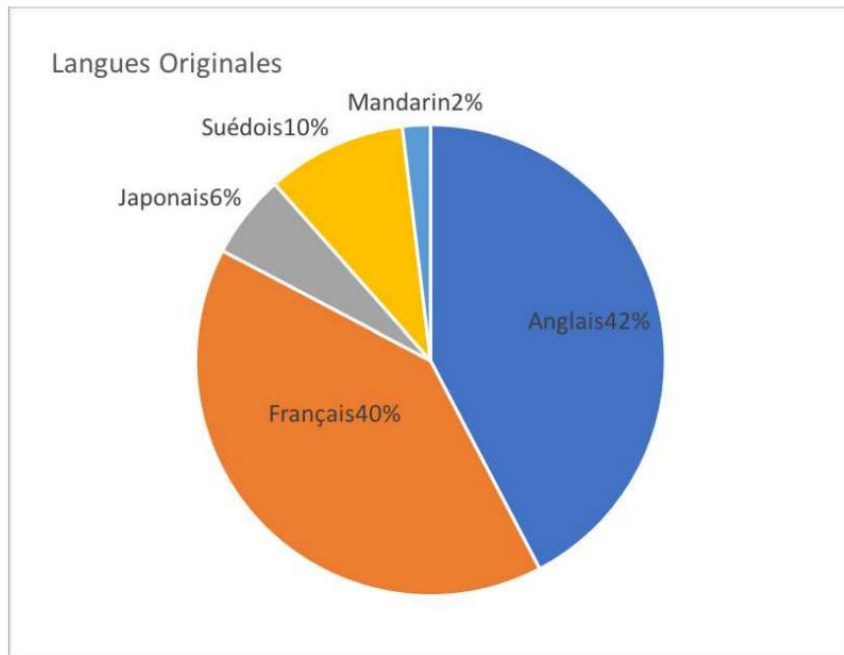
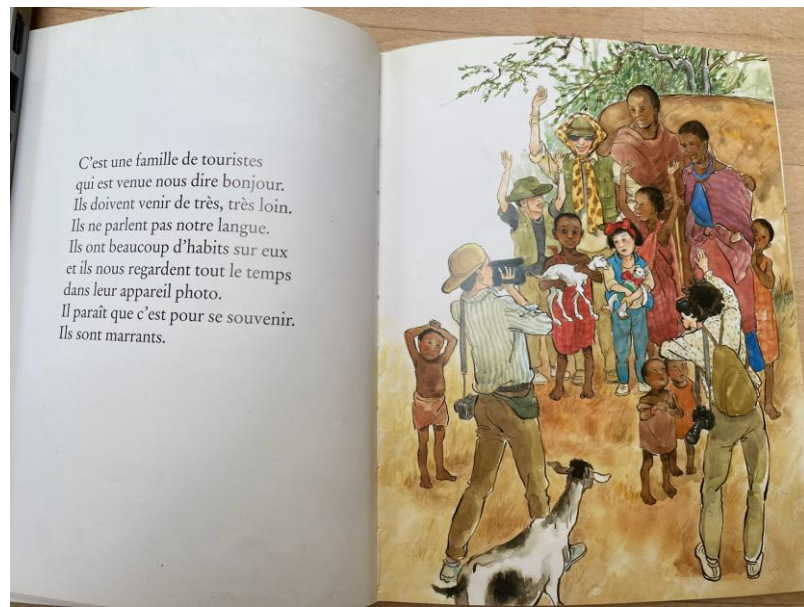


Figure 9 Graphique : Répartition des albums de fiction au contexte occidental ayant au moins un personnage enfantin non blanc et une thématique non liée à la race publiés en France entre 2010 et 2020 en fonction de la langue originale.

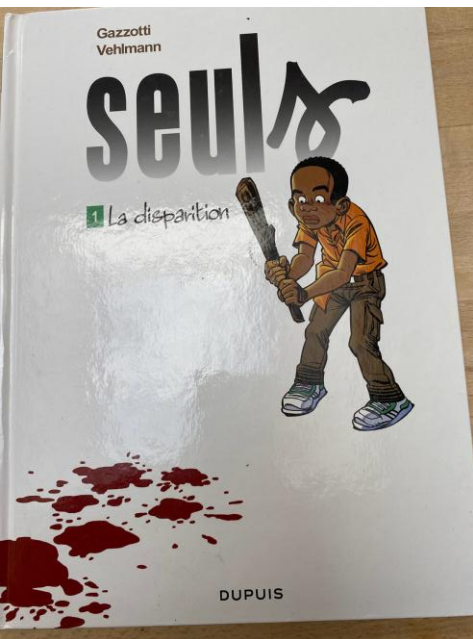
The 2000's, the noughties

Satomi Ichikawa Y-a t'il des ours en Afrique? 2001 Lutin Poche de l'école
des Loisirs. **Insisting on differences**



2006, dystopian comic book

Seuls, une série by Gazzotti et Vehlmann, collection Dupuis



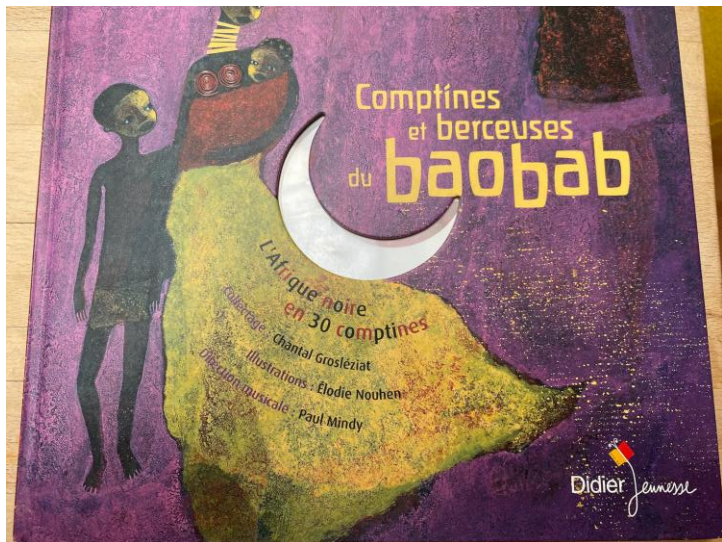
The main character
happens to be black



Lullabies in bambara, kikongo, peul, angola, sohinké, susu and wolof

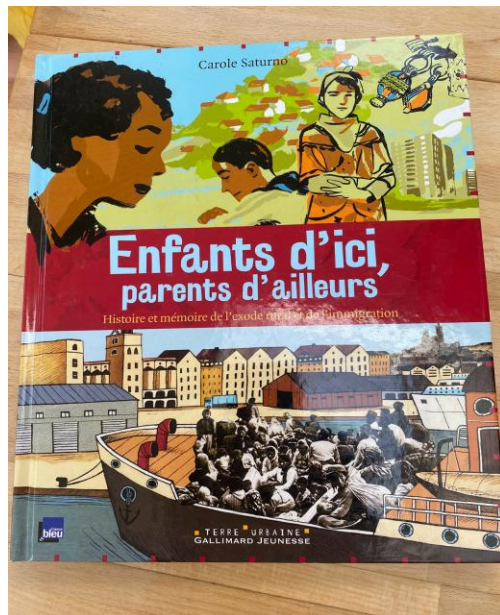
Didier Jeunesse, Comptines et berceuses du baobab, l'Afrique noire en trente comptines. Chantal Grosliéziat, Elodie Nouhen, Paul Mindy 2006

Translanguaging and celebrating African languages



Confronting history and colonisation

Enfants d'ici parents d'ailleurs, Histoire et Mémoire de l'exode rural et de l'immigration Carole Saturno Gallimard Jeunesse
2005



Addressing multiculturalism

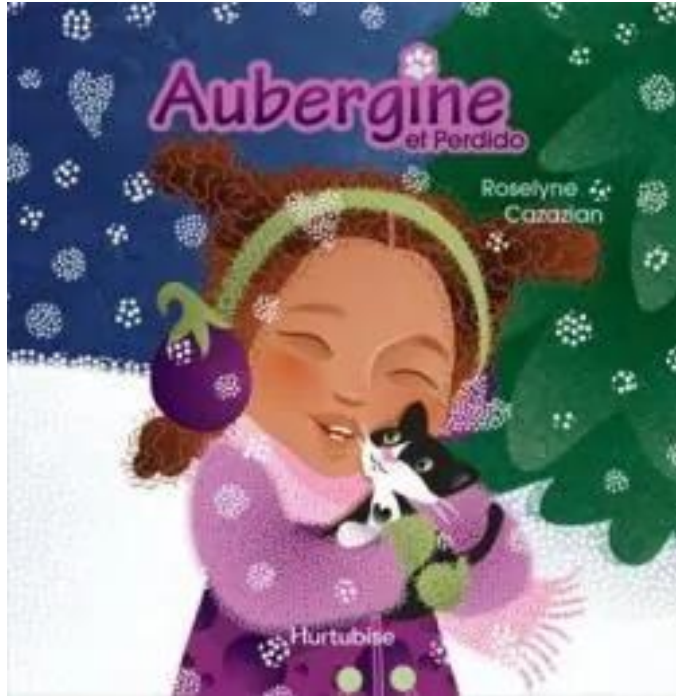


Hard to organise a picnic when everyone has dietary differences due to religion, tastes or moral beliefs.

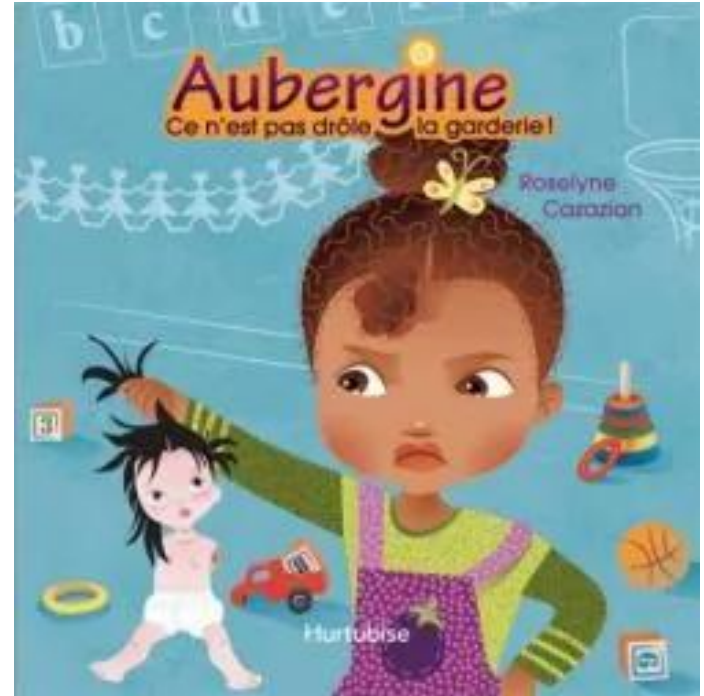
The female teacher is also a black woman!



A mixed-race heroine



A French
Canadian
context with
Roselyne
Cazazyan.

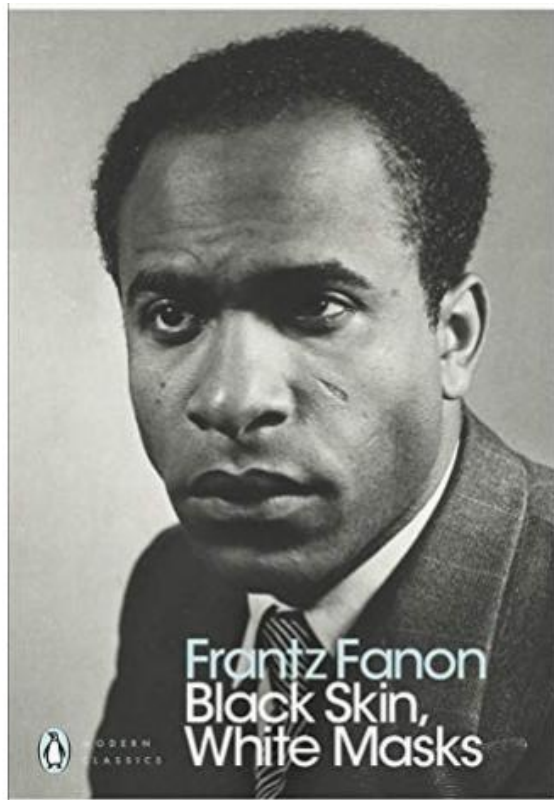


Peau noire, masque blanc

A Revolutionary anti-colonialist thinker.

In his book *Black Skin, White Masks* (1952), Frantz Fanon examines the psychological and social effects of colonialism and racism on Black people, particularly in French colonial contexts. Fanon explores how colonial domination imposes a sense of inferiority and alienation onto Black individuals, both through external social structures and internal psychological mechanisms.

- **Alienation and Self-Image:** He analyses the internal conflicts faced by colonised peoples, including self-hatred, shame, and alienation, as they try to navigate a world structured by white dominance and cultural hierarchy.



Decolonised principles

How to choose a book for the decolonised bookshelf?

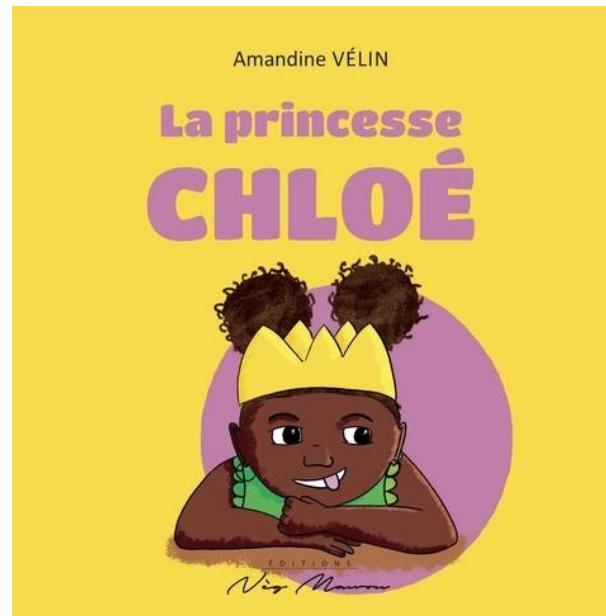
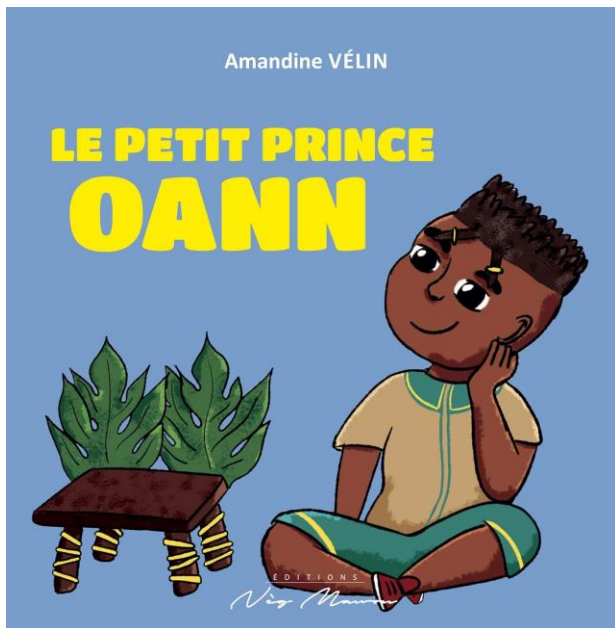
When selecting storybooks for Black pupils, and drawing on the decolonising principles articulated by Frantz Fanon, it is important to prioritise texts that challenge colonial narratives, affirm Black identity, and foster critical awareness of systemic bias.

The list of criteria

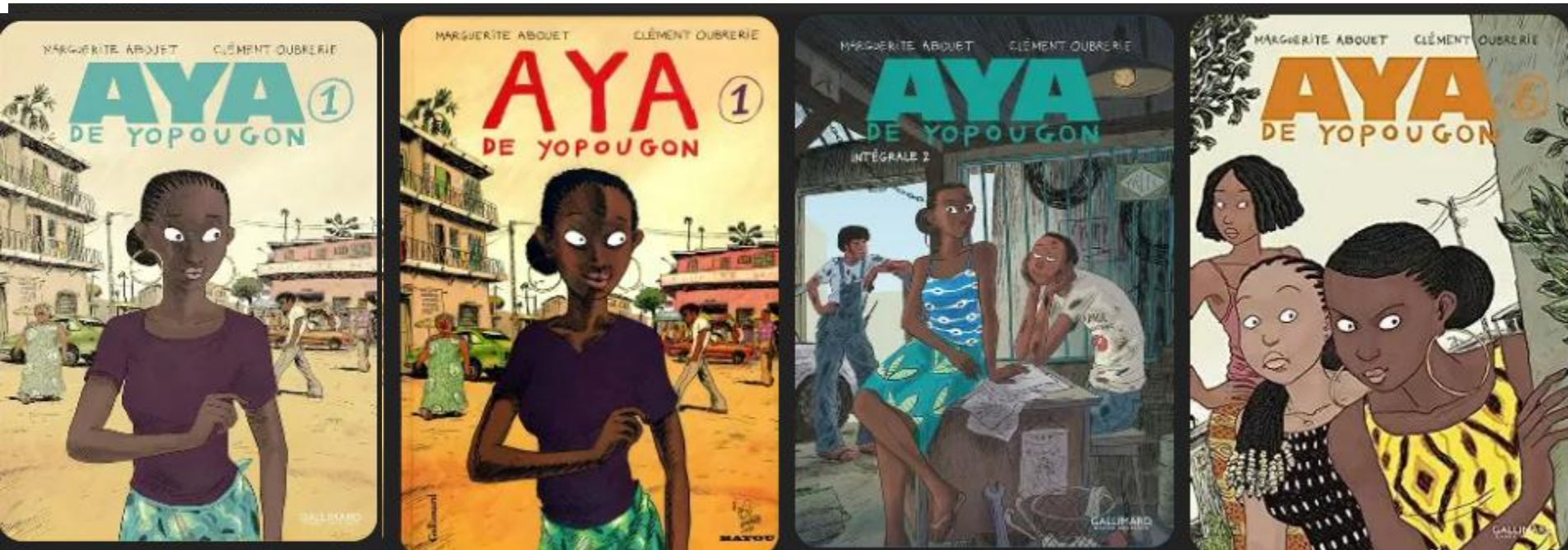
1. Choose books with Black main characters who are shown as unique, **well-developed** people—not stereotypes.
2. Pick stories **written or illustrated by Black authors** and artists for authentic perspectives.
3. Look for narratives that **challenge old colonial ideas** and show Black children defining themselves, not just seen through the eyes of others.
4. Select books that celebrate **Asian and African diaspora histories**, cultures, and traditions.
5. Ensure the stories **promote self-esteem**, pride in identity, and show characters overcoming prejudice and injustice.
6. Avoid books that use harmful stereotypes, focus on trauma without empowerment, or present Black characters as **“exotic” or objects of pity**.
7. Include stories that feature Black children experiencing joy, friendship, adventure, and **everyday life**.
8. Value books that embrace African and Caribbean languages, **dialects, or non-standard** English.
9. Pick stories that **encourage pupils to think**, ask questions, and talk about fairness, identity, and cultural pride.

Amandine Vélin: la Guadeloupéenne

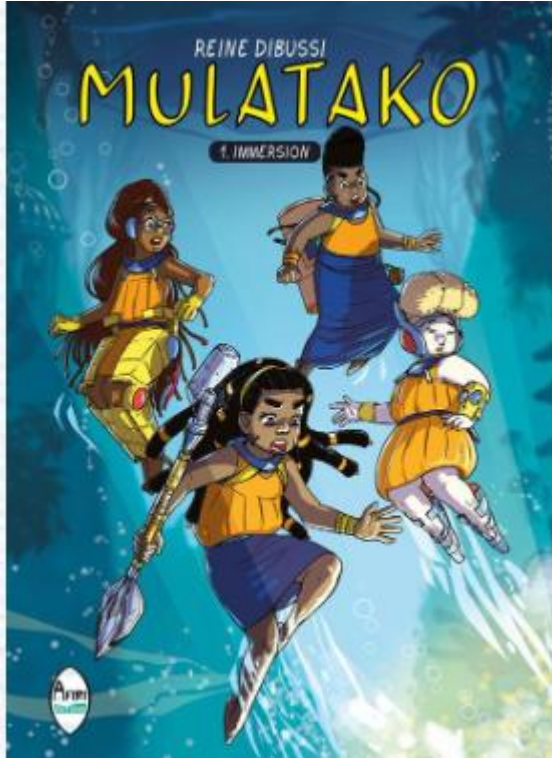
Insya veut danser le léwòz by Amandine Velin



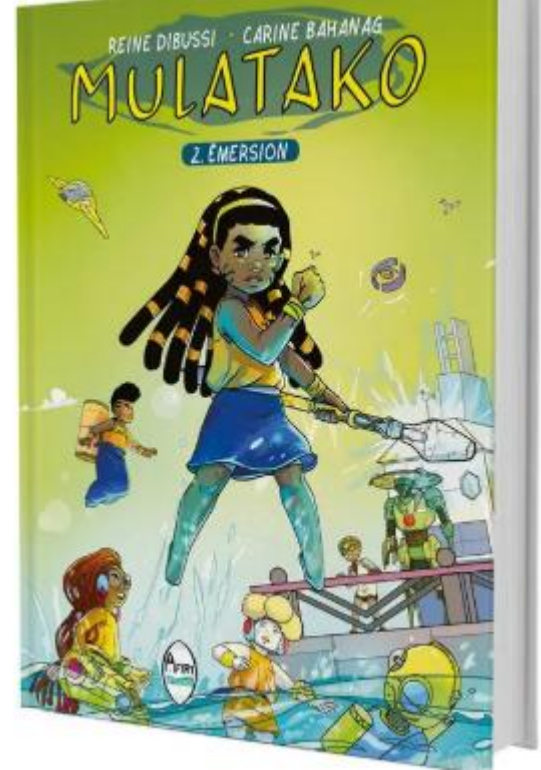
The Aya series by M. Abouet, comic book since 2006



Mulatako: an afro-futuristic teen series

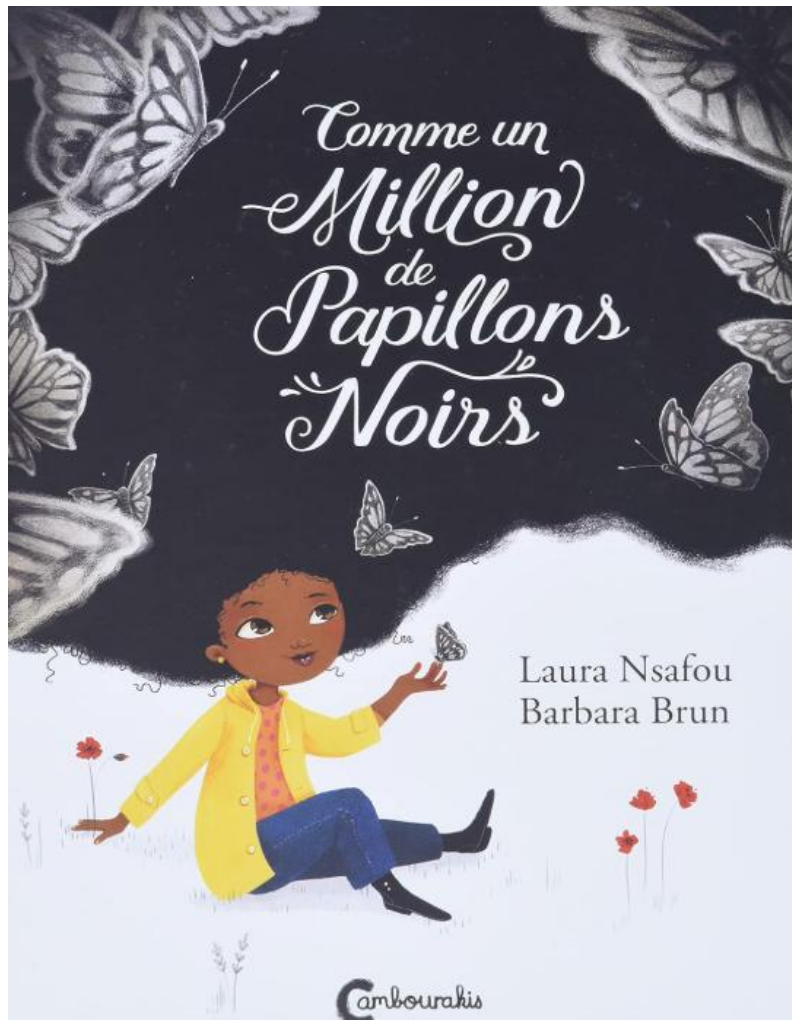


Reine Dibussi: France-Cameroun.



How to use the storybook:

What makes a storybook
belong to the “decolonised”
classroom library bookshelf?



Utiliser les images sans le texte pour enseigner une langue

Picture description and
picture story activities

I have + determiner + body part + adjective

J'ai + le la les + une partie du corps +
adjectif

Décris la personne



J'ai + les + cheveuxu + noirss, longss et friséss

J'ai + les + yeux + marron/ noisette

J'ai + la + peau + marron

J'ai + less + dentss + blanchess ♀

Do not forget to match the genre of the noun and the adjective it describes.



Décris Adé



Décris Adé

Adé **a** les cheveux frisés et noirs.

Adé **a** des tresses ♀.

Adé **a** un chignon.

Adé **a** / porte un turban.

Adé **a**/ porte un foulard.

Adé **a** des nattes ♀.

Adé **a** une afro.

Adé **a** une queue de cheval.



Je décris Adé



Adé a les cheveux noirs et frisés.
Adé a les yeux marron foncé.
Adé a les cheveux mi-longs.
Adé a la peau brune.
Adé est jeune.
Adé est jolie, gentille et sympa.
Adé est dynamique, sportive, calme et tranquille.

Qu'est-ce qu'elle aime, Adé?



les papillons



Sa maman

Les éclairs
au chocolat



Prendre son bain

La nature les plantes ♀



Qu'est-ce qu'elle aime Adé?



Elle aime les éclairs au
chocolat.

Elle aime sa maman.

Elle aime la nature.

Elle aime les plantes ♀.

Elle aime les papillons.

Elle aime se relaxer.

Elle aime prendre son
bain.

Dealing with difficult topic: bullying

Reflecting and discussing in L1 or L2



Dealing with difficult topic: bullying

A l'école, je suis triste. Mes amis ne sont pas gentils.

Il me critique: il critique mes cheveux. Ce n'est pas juste.



Celebrating one's family

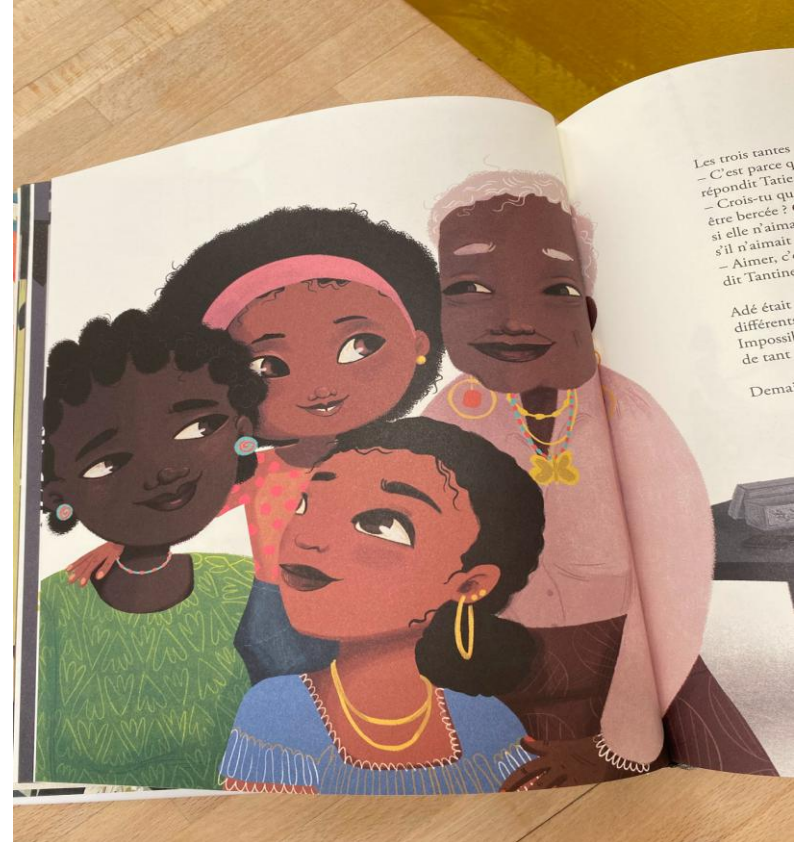
Dans la famille d'Adé, il y a:

Une maman

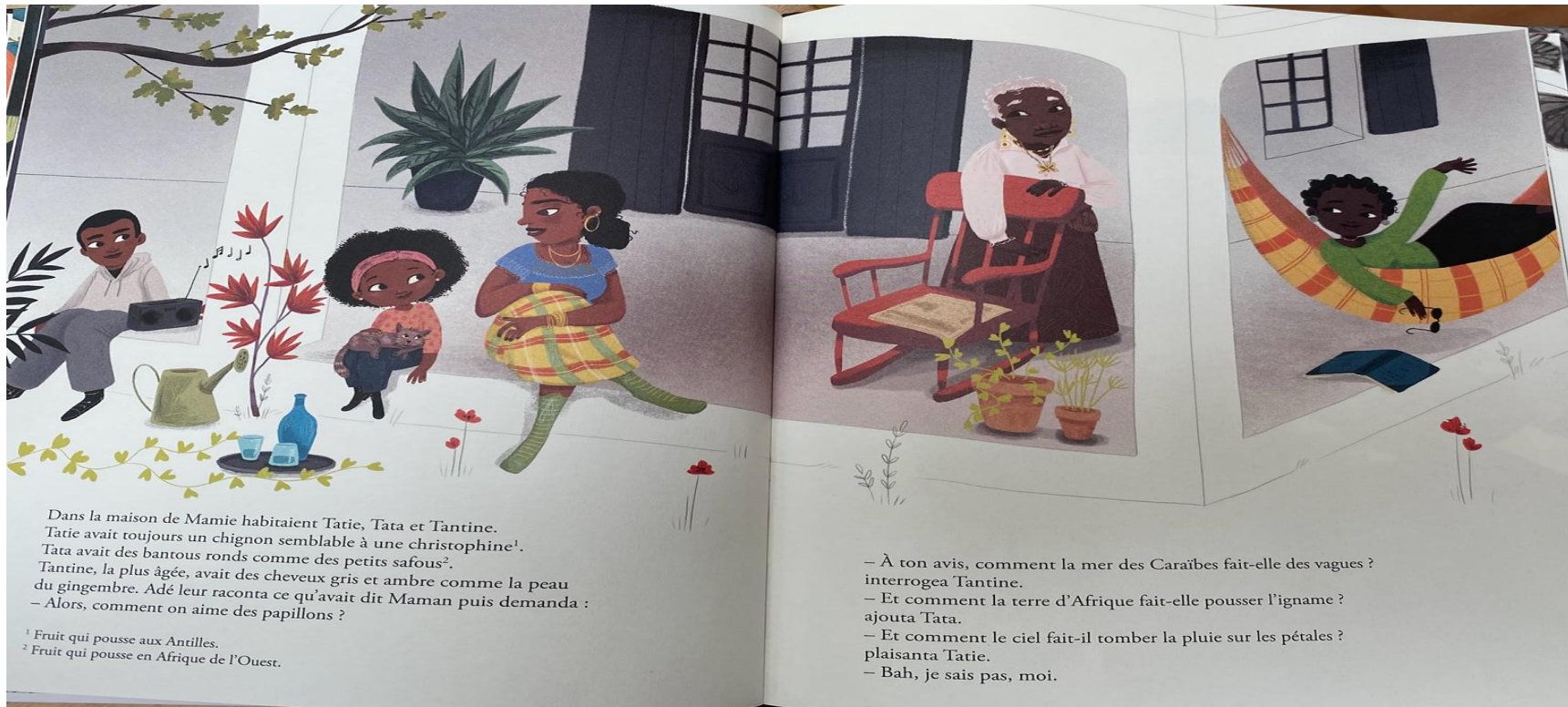
Deux tantes ♀

Un grand-père

Et dans ta famille?



Full picture description



La description:

il y **a** = there is/ there are

je **vois** = I can see

j'**observe** = I see

L'interprétation:

je **pense** que = I think that

à mon avis = in my opinion

selon moi = according to me

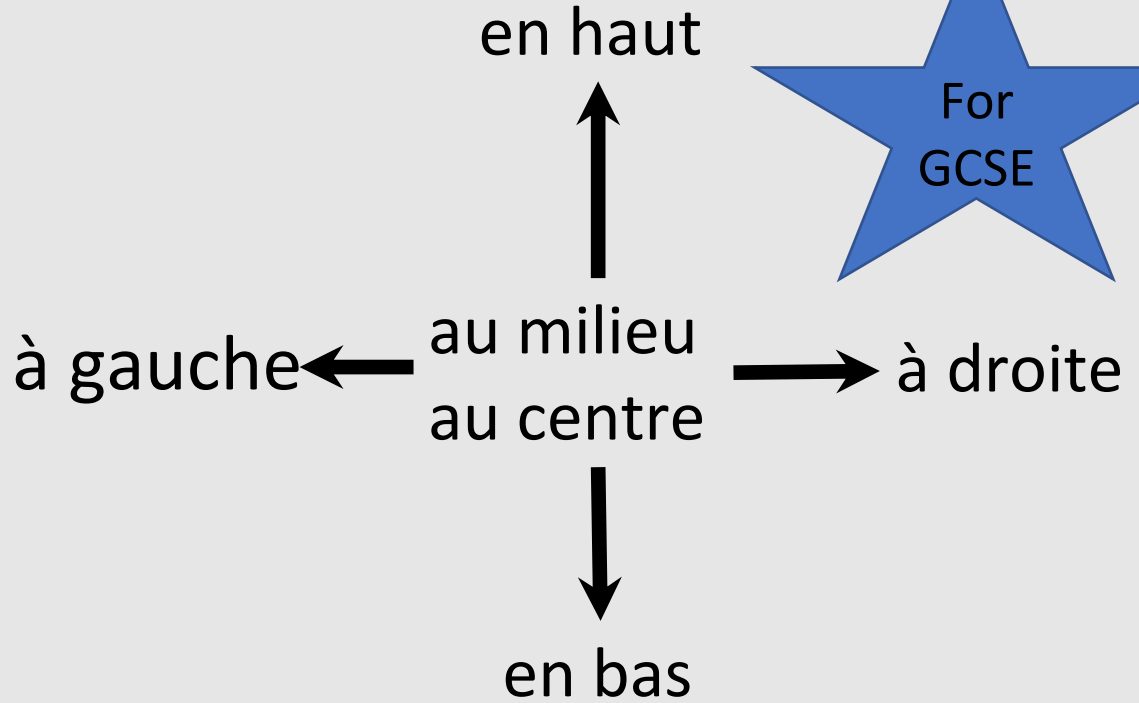
il **semble** que = it seems that

il se **pourrait** que = it could be that

au premier plan = in the foreground

au dernier plan = in the background

La localisation:



C'est-à-dire = that is to say

Peut-être = perhaps

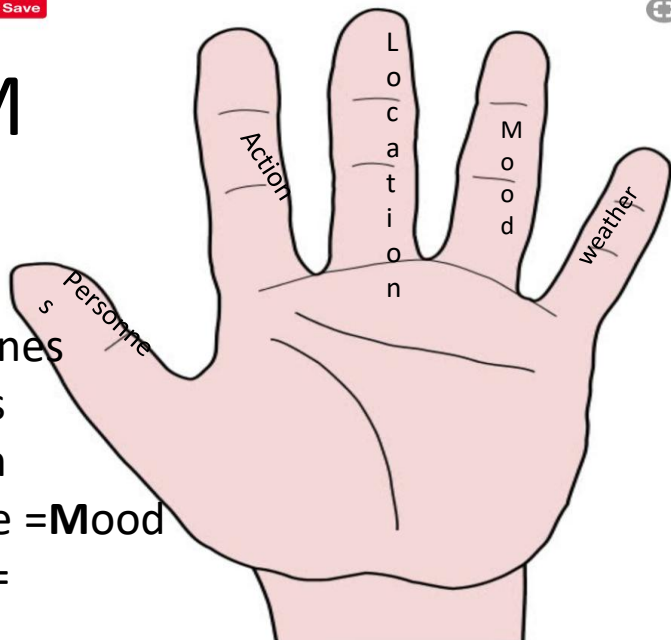
être en train de = to be doing ...



PALMM

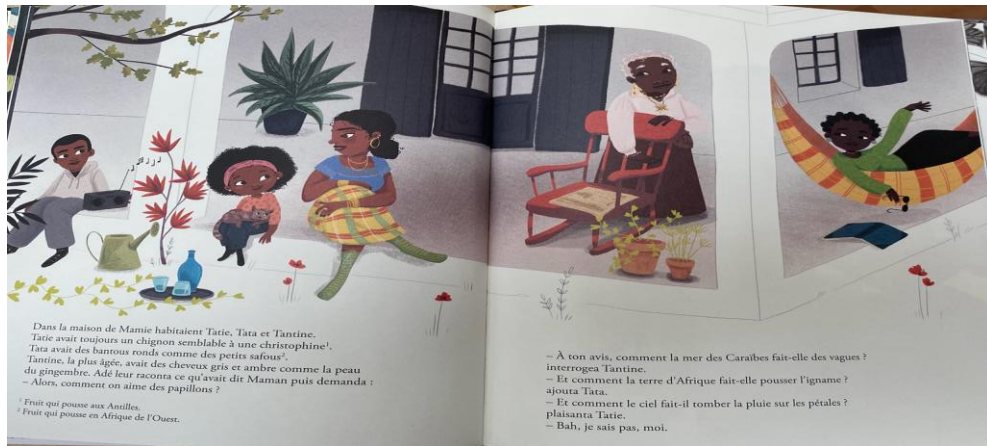
Décrire:

1. Les **P**ersonnes
2. Les **A**ctions
3. La **L**ocation
4. L'**a**mbiance = **M**ood
5. Le **t**emps =
weather



GCSE

Full picture description



Sur l'image ♀, il y a :

une famille

un jardin

une maison

une chaise

Adé

des plantes ♀...

Q&A

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[Multicultural Books for Babies, Children and Adults | booklove](#)

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Publishing houses specialised in Asia

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