

XENOPHOBIA - MUSICAL MOVEMENT FIGHTING FEAR
Erasmus+ School Partnership Project 2017-20

INTERCULTURAL DIALOGUE

AT SCHOOL

HANDBOOK



Impressum

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"Xenophobia-Musical Movement Fighting Fear", 2017-2020.

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Erasmus+ AG Interkultureller Dialog

Courses on the topic of Intercultural Dialogue brought together students during the Project Xenophobia-Musical Movement Fighting Fear in 2017-2010.

The participants were familiar with different cultural traditions, languages, and the aspect of being foreign and they were interested in cultural exchange. The aim was to support and critically monitor the development of the musical XENOPHOBIA. For this purpose, intercultural groups were needed, which could examine text and image contributions for discriminatory aspects and classify them in the context of the narrative, but also in terms of statement and effect.

We found teams of young people who had the sensitivity to reflect adequately on fear of the unknown, stereotypes and avoidance strategies. The groups met weekly in volun-

tary afternoon courses to exchange and train intercultural skills.

They interviewed learners and teachers in their schools as well as experts outside the schools, such as representatives of cultural institutions and authorities.

The participants discussed cultural similarities and differences. They conducted table discussions, read and translated texts, watched films, listened to music, designed slogans, wrote poems and played role-playing games. They showed the results in schools and other public places. The aim was also to inform and clearly oppose xenophobia in schools, to strengthen students' personal development and to sensitise school communities to an open approach to diversity.



Erasmus+ AG Interkultureller Dialog

Below we comment the need to teach Intercultural Dialogue (ID). The essential characteristics of ID are presented by certain definitions. The skills that are required but also promoted appear in project activities. A unit of lessons shows exemplary tasks and handouts are provided.

The five European partner schools are relatively small secondary schools with 150 to 800 students, and are located in rural catchment areas.

These were young people who had fled unaccompanied from war zones, who lived with foster families or in accommodations, young people who had moved with their families from abroad or whose families partly lived abroad, and young people who, in the second and

third generations, were able to report on their families' experiences of escaping and migrating, as well as young people whose families have been rooted locally for many generations. Within one group there were about 10 different first languages.

Lachendorf, 2020





Special Features of Intercultural Learning

Definition

“Intercultural dialogue is a process of open and respectful exchange of views between individuals and groups of different ethnic, cultural, religious and linguistic origins and traditions in a spirit of mutual understanding and respect. The freedom and ability to express opinions, but also the will and ability to listen to what others have to say, are essential in this respect. The aim of the intercultural dialogue is to make the different approaches and perspectives of the world more comprehensible, to make cooperation and participation (or participation) more visible. to strengthen the freedom of choice), to allow people to develop and change, and to promote tolerance and respect for others.“

from: Weißbuch zum Interkulturellen Dialog, Gleichberechtigt in Würde zusammenleben, vorgelegt von den Außenministern des Europarats, 2008

Task:

Explain how you understand the aspects.

What seems familiar to you?

What seems strange about it?

Find examples of successful and failed communication.



Special Features of Intercultural Learning

Intercultural Competence includes the following skills

Intercultural knowledge:

theoretical and practical knowledge of the characteristics of one's own and a foreign culture and their differences

Role distance:

ability to leave one's own position and see it from the outside: the participants are trained to recognize that their own perception of the world is shaped by factors of their own area of life.

Tolerance of ambiguity:

ability to bear the tension between irreconcilable opposites and ambiguities: one learns not to reject the foreign without reflection.

Ability of metacommunication:

ability to communicate about communication processes or to discuss problems that arise in intercultural action with all participants early enough. In case of uncertainty, the participants learn to ask questions and to present their actions.



Practical Implementation

Conditions

Space and time

We have had the opportunity to use the Art room as the working group room, often with two teachers and 90 minutes per week during the afternoon hours over a period of two and a half years.

Material

A presentation case, a flip chart, a folder, a box and five laptops were our basic equipment.

Participants

We advertised the club at school for all students and addressed participants of language learning classes with personal letters of invitation in several languages.

Invitation:

We are looking for students who generally are interested in intercultural dialogue or are experienced in dealing with different traditions and languages.

As a person growing up interculturally, e.g. with a parent of different origin or working abroad, one often switches back and forth between different languages, manners, and role models. We will address this ability and compare lifestyles.

You can talk (every language is welcome), read, write, draw, or listen. We want to discover and appreciate the cultural diversity at our school.

We are looking forward to seeing you



Practical Implementation

Start

After welcoming the participants, an introductory game was played.

Then the tasks were presented: write dialogue ideas for the musical during the following semester. For this purpose, texts, images or movies had to be found or developed which dealt with xenophobia and counter positions such as anticipation on the foreign or respect for the foreign.

Afterwards, the participants including introduced each other in partner work by means of a short questionnaire.

Everyone was asked to find more questions and to help each other to communicate or to look for translation support. In addition, the participants revised the questions on their own, formulated them more simply and added sub-questions.

Notice:

When developing the questionnaires, the group is asked to make sure that the questions do not imply prejudices.



Practical Implementation

Rules

Short and clear rules were presented. Establishing rules with and for the group will ensure that young people can participate in the design of the programme. This motivates the participants to take responsibility for their own learning process. It also gives the group the feeling of being able to decide on their concerns. Group rules do not take effect immediately and often need to be renegotiated.

The discussions in our working group were largely moderated alternately by older students. If necessary, the teachers set impulses and steered the discussions in such a way that it was ensured that everyone could follow and that all participants were able to freely and independently find and represent their points of view.

Rules 01:

- Everyone treats each other in a friendly and respectful manner
- No one interrupts another's speech
- Everyone listens when anyone says anything on the subject
- All languages are allowed as long as translation is possible within the room.
- Answer honestly
- Everyone may withdraw from a conversation at any time
- If you take the "Exit" cube in your hand, this indicates that you do not want to continue speaking at this point
- All rules and tasks can be discussed and to be reformulated.



Practical Implementation

Introduction of a Stranger

Notice:

Talking about oneself is difficult for most people and requires an atmosphere of comfort and mutual recognition. Disturbances or patronising comments must be stopped immediately.

After the presentations, it should be emphasized how valuable the diversity of the participants is for the group, since each of the members is a special individual. We are different from each other, even if we seem to have similar background.

Now the participants presented their interview partners in the plenary.

Other questions followed. Each person was given as much time as she/he wanted to take for him/herself, with the teachers paying attention to balanced parts of speech.

At the end of the lesson, the teachers reminded of recognition of cultural differences within the school community and mutual support within the group community.



Practical Implementation

Role Distance

The role play *Albatros- Culture* was the first step into the dialogue on the topic of "Role models in different societies". The subsequent discussion showed how much everyone was interested in clearing up misunderstandings.

Almost every description from the outside of behaviour within a group that was perceived as foreign contradicted the inner view.

This applied to gender roles as well as to manners and religious rituals. There was unanimity in the will to acknowledge the differences and find common representations. The participants subsequently conveyed cultural and family traditions that were essential for them. And everybody started to ask more often if some word could have a different meaning in another language .

Albatros—Culture (page 24)

"The participants observe the behaviour of a man and a woman from a fictional culture. They share their observations and then interpret what they have seen. The interpretations are checked in an evaluation round.

The participants learn how difficult it is not to include interpretations in descriptions. They learn that actions are always interpreted against the background of their own cultural socialisation, but that there are also other possibilities of interpretation."





Practical Implementation

Intercultural Knowledge

Brave Festival (page 26)

In group work, the situations in countries that are familiar to the participants are presented from the young people's point of view. They design posters on questions like: What is the relationship between adults and young people? What does it mean to be an older person/child? How are teachers addressed? What are women and men allowed to do?

Notice:

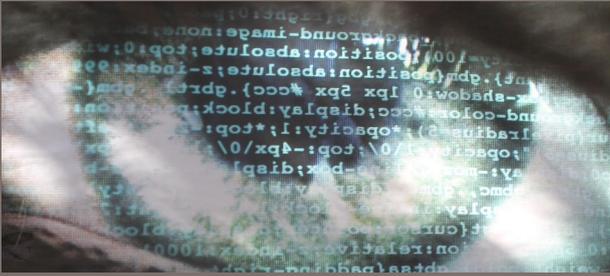
Since the discussions are the most important, the groups report on the most interesting aspects of the discussion.

The first part of the exercise Brave-Festival followed. The groups were formed independently by the participants. The second part, in which creative contributions were developed in a playful way, was dedicated only to the group with the youngest participants.

The terms integration and disintegration were discussed with the help of video material and short texts.

The discussion began with the question of whether integration must be accompanied by self-abandonment, whether it is more important to remain independent or to be subordinated to a group. What expectations a group can have of an individual without limiting them, and what expectations an individual can have of a group.





Practical Implementation

Tolerance of ambiguity

Images of friends and enemies

By means of newspaper articles and video contributions about strangeness, fear of foreigners, integration and disintegration, various points of view were recorded and discussed in individual and group work. In most cases, the discussion quickly led to a critical examination of the contributions and an analysis of the images of the enemy that appeared in them. During the discussion on current news, the participants sometimes differentiated their religious traditions.

Press photographs were also classified according to a visualised tolerance limit. This sometimes led to disputes, as, for example, the image of a soldier in wartime was judged by many as "I do not tolerate" and by some as "I acknowledge to a high degree", whereby it became clear that everyone has certain values which they do not want to question.

Notice:

prejudices and stereotypes were taboo as contributions to the discussion.

Questions:

Which aspects of this statement / picture seems important to you?

What bothers you about this statement/image? Why?





Practical Implementation

Metakommunikation

The concepts of respect, dignity and human rights were subsequently at the centre of the discussions. The main point was to translate the words into the different languages and to search for interpretations until everyone believed that they were talking about the same thing.

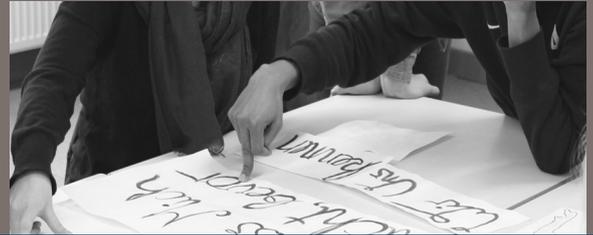
The transcripts of these discussions were written by the teachers and then reviewed by the group. Visions of an European society were formulated. The opportunity to present external and internal perspectives made it possible to question ideal conceptions and declare common values.

An artist and cultural scientist from the Middle East painted a large picture on the topic "my idea of Europe" over several hours with the participants.

Notice:

Teachers consider themselves largely as learners and participants and can communicate this to others, respectively present their roles in a differentiated way.





Practical Implementation

Metacommunikation

Excursion

House of Religions Hanover Interreligious city tour

Young people discover Hanoverian history from the perspective of the three religions Judaism, Christianity and Islam during a guided city walk. It became obvious how flight and expulsion have shaped the religious landscape.

Evaluation

complete the questions

I never thought that...

Now I know...

I'm glad that I...

The biggest surprise was...

I still have to laugh when I think that...

One participant translated and mediated. The conversations and manners between the older man and the young man were very impressive and it was decided to create more situations that would allow the others to be actively introduced to their own, familiar and to the others rather foreign contexts.

In which society do we want to live?

The consensus was that everyone wanted a peaceful, tolerant and free society.



Exemplary Results

ABOUT RESPEKT

How to show respect:

ask somebody: what do you like? what don't you like?
do you know your individual limits? I show respect if I keep your limits.

respect is:

when I am aware of the difference between us.
when you really understand the word, you can learn to live.
if I understand respect seriously, honestly, I can learn to
becoming a human being,
a member of mankind, a man, a woman.
when I show real interest in a person,
ask him/her how he/she, wants me to meet him/her,
when we talk to each other.
when we talk with equal speech without differences of power.
when the one who stands above comes down to the same level.
They say: older people are respected, not because they are more
powerful, but because they have seen more, live longer,
have more experience, wisdom,
someone had seen what I have not seen yet.

What is the difference between "like" and "respect"?
Respect recognizes the whole person, you "like" special qualities
(appearance, mind, character).
There is a friendliness that is used to take advantage of impress,
which is not respect.
There are respectful manners that are demanded and not respect.

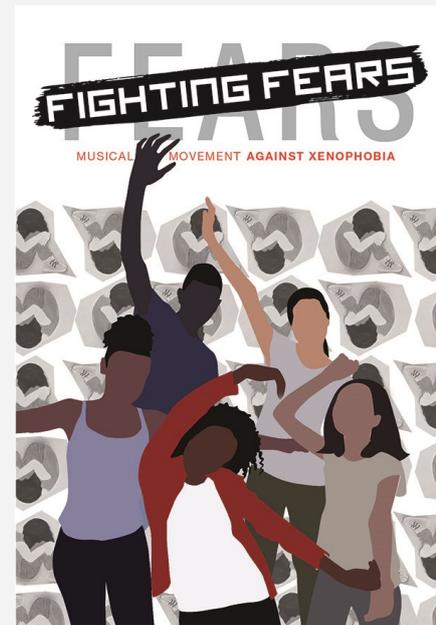
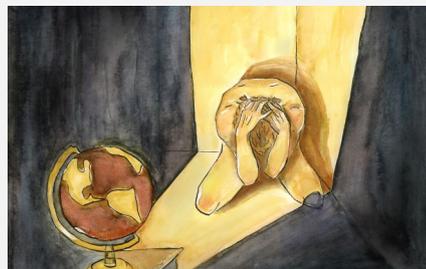
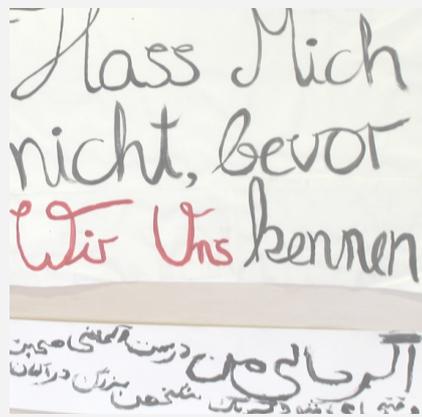
If you are in love, you must understand that word

*Transcripts of a table talk
16 participants aged between 12 and 17*

Results were displayed
on the notice board, pic-
tures and text like
"About Respect".

Exemplary Results

Outcomes are:
questionnaires for
several occasions,
poems and slogans,
paintings, drawings and
graphic design,
a script for act II of the
musical called
“council of wise”



Going Public

Exhibition

The results were shown in public exhibitions on site and in the partner schools. Opportunities included project days, invitations from local associations and authorities. The venues were foyers and corridors, openings offered the participants opportunities to talk about their experiences in the working group or to perform live performances.

The project lessons were characterised by action-oriented learning in the sense of constructivist didactics. The sensual perception of the participants played a major role and it was important to face the different "realities", certainties, uncertainties, possibilities and to appreciate these as a special strength of the group.

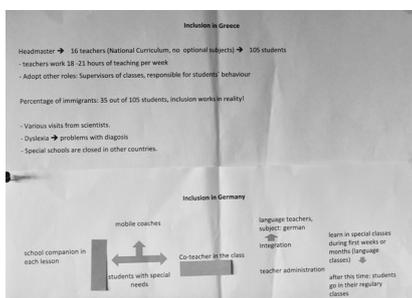


Fragen an die Leitung der Behörde für Ausländerrecht des Landkreises

- Womit befassen Sie sich vorwiegend?
- Wie viele Anträge auf Erteilung eines Aufenthaltstitels erhalten Sie pro Woche/Monat/Jahr?
- Wenn Sie eine Gruppe beschreiben würden, der die meisten Antragsteller*innen zugeordnet werden könnten, wie würden Sie diese beschreiben?
- Wie viele Personen werden aus dem Landkreis abgeschoben, wohin und warum? (in Zahlen, in Prozent, in den letzten 10 Jahren?)
- Wie läuft eine Abschiebung genau ab?
- Wie viele unbegleitete jugendliche Geflüchtete sind im Landkreis derzeit gemeldet?
- Wie gewährleisten Sie die Verständigung mit Ihren Klienten/Kunden?
- Wie werden Entscheidungen über Aufenthaltstitel getroffen und wie werden Sie mit entsprechenden Bundesbehörden abgestimmt? (praktisch: Teamsitzungen, Einzelentscheidungen, Schriftverkehr, Telefonate)
- Wer entscheidet nach welchen Kriterien über die Sicherheit eines Herkunftslandes?
- Wie kann man einen Aufenthaltstitel bekommen? Was muss/kann man tun?
- Was gefällt Ihnen an Ihrer Tätigkeit am besten und was belastet Sie am meisten?
- Welche Ausbildung, welches Studium muss man haben, um bei ihrer Behörde arbeiten zu können?



Material



Existing inclusion measures at the school should be evaluated.

What kind of support do students who are new to the school receive?

What support is given to pupils for whom the language of instruction is a foreign language?

How are different cultural backgrounds addressed and taken into account in the school?

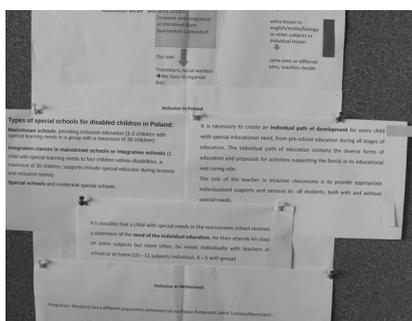
What knowledge of institutional structures in the families of the pupils is assumed in the area of administration and teaching?

What values does the school's mission statement convey?

Is cultural diversity taken into account in the school profile?

Are there translators, integration officers, social pedagogues at the school?

How is the cooperation with local social institutions structured?



Lessons Plan

Introduction	<p>In a dialogue procedure the participants interview and then introduce each other. The questionnaire can be changed in the process.</p>
	<p>The difficulties and different conceptions in dealing with the concept of "culture" are addressed. The task implies that different points of view are brought in. Cooperative learning.</p>
Development	<p>Role play: The participants experience how difficult it is not to include interpretations in descriptions of cultural actions.</p>
	<p>Evaluation: exchange of experiences regarding cultural misunderstandings; approach: ask before you judge;</p>
	<p>knowledge and mediation: texts (newspaper articles, poems) and films about being a stranger or fear of the stranger are examined for friend and enemy images.</p>
	<p>Showing your own point of view: What do we have, what do I have to say? Which arguments could support a meaningful conversation about the fear of the stranger? Which arguments would cause this dialogue to fail?</p>
Backup	<p>Saving results: How could the own statements be shown in public? Designing posters, editing video clips, practising dialogues and performances;</p>
	<p>Distribution: Involvement of the public</p>

Material

Slogans to Start a Discussion

It is normal
to be
different

Bundespräsident Karl Friedrich von Weizäcker, 1993

The hatred doesn't
break out suddenly,
it is bred.

Carolin Emcke, Autorin und Publizistin, 2017

Text impulses for discussions about what is perceived as normal and how hatred and violence arise in a society

Partner Interview

Get together in groups of two and conduct two detailed partner interviews with each other. First, one of you will ask the other the following questions. If the answers are short: follow up! Write down the answers in key points. Then change roles. Take at least 30 minutes time. Afterwards you will introduce your interview partner to the group.

1. What is your name? Do you know, why your parents gave it to you?
2. Where do you live? How does the place look like?
3. What is your favourite food?
4. What languages do you speak?
5. What is the most important thing in your life?
6. What people do you call your family?
7. What does your future look like?
8. What is important to you in dealings with others?
9. Are there any behaviours that seem strange or incomprehensible to you?
10. Is there anything that frightens you?
11. What gives you courage?
12. What would you like to change about this world/country?
13. How do the people at this school treat you?
14. What surprises others about you?
15. Describe your character

Role Play: The Albatross Culture

Exercise for intercultural dialogue

Participants observe the behaviour of a man and a woman from a fictional culture, the so-called "albatross culture". They share their observations and then interpret what they have seen. The interpretations are evaluated in an evaluation round. The participants experience how difficult it is not to include interpretations in descriptions. They learn that actions are always interpreted against the background of their own cultural socialisation, but that there are also other possibilities of interpretation. The participants reflect on which aspects have influenced their own perception and expand their ability to analyse cultural overlaps.

Time: approx. 45-90 min.

Material: peanuts in a shell

Space requirement: Semi-circular chair for the entire group must be possible

Group size: 12-30 persons, 12-20 persons recommended

Preparation: Getting peanuts

Special features: The exercise is recommended for participants who do not know it yet. Since the exercise is often experienced very intensively, the participants usually feel the need to exchange information informally afterwards.

Therefore, a break should follow.

Phase 1: Setting

Two group participants are introduced to the role of the man/woman from the albatross culture without the presence of the whole group. The group sits in a semicircle of a chair. In front of the semi-circle of the chair there is a single chair under which a bowl of peanuts is placed. The participants are informed that in a few minutes a man and a woman representing the albatross culture will enter the group room. The participants are asked to observe the behaviour of both persons and take notes.

Phase 2: Implementation

Man and woman enter the room in silence with a friendly expression. The woman walks behind the man with a clear distance. The couple remains in a circle for a short time and looks at the group in a friendly manner. Both then walk one after the other towards the participants. The legs of the participants, crossed over, are gently but firmly placed on the floor. Those who cross their legs again may do so several times. The woman touches only women and the man only male participants.

Then the man sits down on the chair provided, the woman kneels on the floor next to him. The woman picks up the shell with the peanuts. The man takes it out of her hand before she can eat a nut and eats some nuts himself with demonstrative chewing movements. Then he hands the bowl to the woman, who now eats some nuts as well and then puts the bowl aside. After eating, the man puts his hand on the shoulder of the woman, who bends three times tightly towards the ground. Then the couple rises and, to say goodbye, the woman again follows the man and leaves the room.

Role Play: The Albatross Culture

Exercise for intercultural dialogue:

Phase 3: Description and interpretation of the situation

Participants are asked to describe the observed situation without evaluating it. This is usually very difficult for them, as they are used to not describe observations in a neutral way, but to allow interpretations to flow into their presentation. Evaluations and interpretations are pointed out and together neutral description possibilities are sought.

Now the participants are asked to interpret what they have seen. Some of the participants will interpret the role of the woman in the albatross culture as disadvantaged and will cite as indications of this, for example, her position in space (on the floor, behind the man) and in the temporal course of action (first he comes, then she, first he eats, then she) or in the posture of the woman (bend, kneel) and the tactile body language (man touches).

Phase 4: Information about the albatross culture

The group is now informed about the background of the albatross culture:

The Albatross culture is a matriarchal culture in which the earth is worshipped as a mother god.

Big feet are an ideal of beauty because they allow a good contact to the earth. The power of the Mother of God can be tapped by eating peanuts. They are a ritual food. Special reverence is paid to guests by giving their feet as much ground contact as possible. Since women, like Mother Earth, can bring forth life, they have special privileges. Men have the duty to taste the women's food and to walk in front of them to avoid danger. Women can sit on the floor, while men possess uncomfortable seats, called chairs, which keep them at a distance from Our Lady. Men are rewarded for their services by being allowed to put their hand on the back of women. These then lean towards the deity, absorb energy, and transmit it to the man through their bodies. Otherwise, men are not allowed to touch women without their request.

Concluding discussion :

In the concluding discussion, the reasons for "misinterpretations" are worked out. Thus, at the top - bottom / front - back there are not only spatial descriptions, but also social metaphors, to which many idioms and proverbs in the German language refer. While touching the feet is rather interpreted as a gesture of humility, known from the (Christian) foot washing, a touch (even without an apparently forced bow) on the shoulder is associated with dominance.

Based on: Sabine Handschuck, Williy Klawe: Intercultural Understanding in Social Work.

An experience, learning and exercise programme for the acquisition of intercultural competence, Munich 2004, p. 97ff.

Brave-Festival

Exercise for intercultural dialogue

Schedule 45 - 60 minutes for the first part.

In mixed groups (5-6) the participants choose two of the previously prepared and transfer them to their own cultural traditions.

Examples of themes:

Relationships:

What is the relationship between adults and young people?

What does it mean to be an older person/child?

What is the relationship between teachers and students?

For example, how are teachers addressed?

Roles:

What are women allowed to do, what are men allowed to do?

Who is responsible for the education of the children?

Which professions are regarded as male, which as female?

Economy and everyday life:

How much does bread cost?

The rent for an apartment?

A visit to the cinema?

How much do your hobbies cost?

allowed/not allowed:

What is not proper?

What should someone from another country consider?

What are the consequences of breaking the rules?

Taboo topics:

Which topics are socially taboo?

What kind of otherness can lead to social isolation?

What is being done to combat discrimination?

Youth culture:

What are young people interested in?

In what way do they create cultural contributions?

Where can youth culture emerge - at school,
at the leisure club, in a gallery, on the walls, on the Internet?

Notice:

When discussing, point out that the voice of each individual is important and at the same time represents an individual point of view. Sometimes within a group, two people from the same country can be the most different, and this is the most interesting thing about it because it creates a consensus for diversity.

Each group decides for itself which topics are of interest to it, discusses what the situation in its countries looks like from its point of view and then draws posters summarising the results. This brings them back to the plenary.

The second part of the exercise needs more time.

In the same groups the participants prepare a joint presentation for the Brave Festival. Each has the task of teaching the others in her/his group an element of her/his country's culture that is important to her/him personally. This can be a hip-hop step, the way of playing a melody, a line from your favourite song, a rapped sentence from a book, the symbolic representation of a value. The groups should end up presenting contributions that connect the personal cultural parts of each individual.

Notice:

Mention at the beginning of the exercise that the idea for this came from the "Brave Kids" festival, which is an important part of the "Brave-Festival - Against Expulsion from Culture", which has been taking place in Wroclaw and Lower Silesia since 2005. It is about sharing elements of one's own culture instead of highlighting cultural differences. Children from different continents work on a common idea, into which they bring a part of themselves and their culture. That which distinguishes them serves as a drive to find that which connects them. The young creatives take on a double role - they learn from others and give lessons themselves. After the contributions, it should be emphasized how valuable their diversity is. Each group is different, conflicts are part of the life of a group, accelerate its dynamics and are sometimes difficult to control. Once a conflict has emerged on the surface, it is often difficult to influence the opinions and attitudes of those affected. Therefore, there is a strong case for tackling conflicts at an early stage, i.e. addressing them openly. Even if it is about issues that can seemingly be easily ignored without a lot of people noticing. Rumours are sometimes worse than truths. That is why interim evaluations are very important for group leaders!

Quoted from: Flatrate: Umsetzung einzelner Etappen der Jugendbegegnung, DPJW

Material

The subjective selection of texts and films was helpful for us to offer the participants a stimulus for discussion. The literary works were read in excerpts, film excerpts were viewed together. The ensuing discussions led to very different opinions and intensive discussions.

Literature:

- Orhan Pamuk, diese Fremdheit in mir, Kafamda Bir Tuhaflik (Türkische Originalausgabe), 2014
- Saša Stanišić, Herkunft, 2019
- Ilija Trojanow, Der Fremde als Lehrmeister, Von der Fibonacci-Folge und anderen Früchten der Migration, in: Le Monde diplomatique, 2008.
- Donato Ndongo, Shadows of Your Black Memory (Englische Ausgabe, 2007)

Movies:

- Timbuktu, FSK 12
Drama
Director: Abderrahmane Sissako
- Die andere Seite der Hoffnung, FSK 12
Director: Aki Kaurismäki
- Rico, Oskar und die Tieferschatten, FSK 0
Autor: Andreas Steinhöfel
- Die Fremde, FSK 12
Director: Feo Aladag
- Monsieur Claude und seine Töchter, FSK 0
Comedy
Director: Philippe de Chauveron

Material

On the following web pages you will find further materials
for teaching and intercultural youth work
as well as the basics of intercultural dialogue in German:

Internet sources:

Stand am 01.06.2020

Flatrate: Umsetzung einzelner Etappen der Jugendbegegnung

https://dpjw.org/wp-content/uploads//2019/10/ZESZYT_3_DE_net.pdf

Jugendliche zwischen Ausgrenzung und Integration

<https://www.bpb.de/lernen/grafstat/projekt-integration/>

Interkulturelle Bildung und Erziehung in der Schule

https://www.kmk.org/fileadmin/Dateien/pdf/Bildung/AllgBildung/2017-05-11-Berichte_Interkulturelle_Bildung.pdf

Dialog macht Schule GmbH

<https://dialogmachtschule.de/>

Weißbuch zum Interkulturellen Dialog "Gleichberechtigt in Würde zusammenleben" vorgelegt von den Außenministern des Europarats anlässlich der 118. Sitzung des Ministerkomitees (Straßburg, den 7. Mai 2008)

<https://rm.coe.int/09000016804ec0e2>

Photos:

Birgit Kammerlohr
Martin Sonntag

The picture on p. 12/13 is a detail of a film poster,
which was taken in 2018 on an advertising pillar in Krakow.
Czyszciciele internetu (The Cleaners) is a documentary
about the shadow industry of digital censorship.

