



Representing american racial and social minorities through anthropomorphism in the comics Blacksad

Sorenza Liechti

► To cite this version:

Sorenza Liechti. Representing american racial and social minorities through anthropomorphism in the comics Blacksad. Education. 2022. dumas-03792455

HAL Id: dumas-03792455

<https://dumas.ccsd.cnrs.fr/dumas-03792455>

Submitted on 30 Sep 2022

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.



Distributed under a Creative Commons Attribution - NonCommercial - NoDerivatives 4.0 International License

Mémoire

Présenté pour l'obtention du Grade de

MASTER

« Métiers de l'Enseignement, de l'Éducation et de la Formation »

Mention 2nd degré, Professeur des Lycées et Collèges,

**Titre : Representing American racial and social minorities through anthropomorphism
in the comics *Blacksad***

Présenté par

LIECHTI Sorenza

Sous la direction de :

Adrienne BOUTANG

Année universitaire 2021-2022

Résumé du mémoire

Français : Dans ce mémoire, la représentation des minorités dans la bande dessinée *Blacksad* à travers des animaux sera étudiée. Comment ces minorités apparaissent-elles, sous quelle forme ? Pourquoi avoir choisi tel animal pour représenter tel comportement. Ce sont des questions qui seront posées. Ensuite, dans une deuxième partie, une séquence sur la ségrégation sera présentée, incluant des éléments étudiés dans la partie théorique, notamment la représentation de la minorité noire aux Etats Unis durant la ségrégation dans *Blacksad*.

Anglais: In this study, the representation of minorities in the comics *Blacksad* through animals will be studied. How do these minorities appear? Why choosing this animal to represent these behaviours. These are questions that will be asked. Then, in a second part dedicated to didactic, a sequence on segregation will be presented, including elements studied in the theoretical part, such as the representation of the black minority in the United States during segregation in *Blacksad*.

Mots-clés (au moins 3) : comics; minorities; *Blacksad*

Remerciements

I would like to thank Mrs. Boutang for accepting to work with me on this mémoire. Thank you for your patience and your willingness. You helped me to define my subject more precisely, and you gave me precious advice, during these two difficult years, you managed to motivate me.

Thank you for supporting me, whether it be for my academic work or my personal questionings.

I would also like to thank my colleagues because they were very supportive and they really help me this year.

Table des matières

Première partie : Analyse théorique

Introduction

I Anthropomorphism through Ages

I.1 Anthropomorphism in art, literature and history

I.2. The codes used and the link between the animals used and human morality and characteristics

I.3 Anthropomorphism as a depreciation tool.

II Minorities in Blacksad through anthropomorphism

II.1 Minorities appearing in Blacksad

II.2 Human moralities and behaviours through animals in Blacksad

II.3 Style, graphisms, atmosphere serving the representations of humans through animals

Deuxième partie : Partie didactique

Bibliographie

Annexes

Introduction :

Since childhood, we can see animals talking, wearing clothes, or simply doing things that only humans can do in advertisements, animated movies, and literature, and it seems to me that seeing animals behaving like humans is a fact that has always been in literature, art, and history. Anthropomorphism is so anchored in our culture that we took the habits of seeing humanized animals in our society. From *Disney* movies, such as *The Lion King*¹ and the more recent *Zootopia*², where animals are talking and have human feelings, to *La Fontaine's Fables*³ where they illustrate humans' morality and errors.

But where does the term anthropomorphism come from, and what does it mean? In the essay "L'anthropomorphisme des dieux dans la Grèce antique"⁴, anthropomorphism is presented in link to Greek mythology like "reproducing a simple figurative projection of the human world"⁵ However, the term "anthropomorphism" is today currently used to mention the fact of attributing to an object, an animal or a god human characteristics or behaviour.

Anthropomorphism is often perceived as being essentially for children's content, because it is often used in child literature. However, many authors and artists used and still use anthropomorphism for an adult audience. Humanizing animals can be interpreted in many ways, but it can allow to implicitly denounce something, caricature someone, exaggerate personalities and physical traits, or in order to present a hard subject without shocking the audience too much. *Maus*⁶, a graphic novel illustrating the Holocaust with animals (mice and cats), *Beastars*⁷, a Japanese manga series in which we have a world of modern, civilized, anthropomorphic animals with a cultural divide between carnivores and herbivores, *BoJack Horseman*⁸ a series telling the story of an anthropomorphic horse named BoJack Horseman, and *Blacksad*⁹, a noir

¹ Allers and Minkoff, Roger and Rob. *The Lion King*. Walt Disney Pictures, 1994.

² Howard and Moore, Byron and Rich. *Zootopia*. Walt Disney Pictures, 2016.

³ De La Fontaine, Jean. *Fables de La Fontaine*. 1668 – 1694.

⁴ Pellizer, Ezio. « L'anthropomorphisme des dieux dans la Grèce antique » pp. 267-280 Warburg Institute Colloquia 14, 2009.

⁵ "reproduisaient une simple projection figurative du monde des hommes." My translation, Pellizer, Ezio. « L'anthropomorphisme des dieux dans la Grèce antique » pp. 267-280 Warburg Institute Colloquia 14, 2009

⁶ Spiegelman, Art. *Maus*. Pantheon Books (US) and Flammarion (France), 1986.

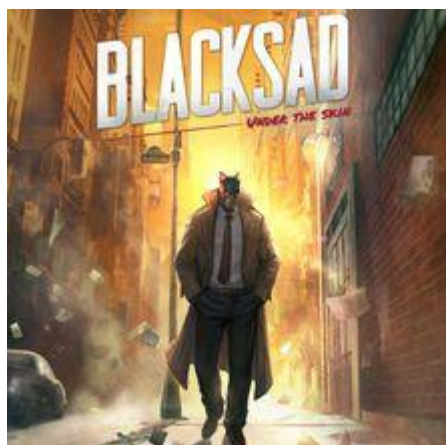
⁷ Itagaki, Paru. *Beastars*. Akita Shoten (Japan) and Ki-oon (France), 2016-2021.

⁸ Bob-waksberg, Raphael. *BoJack Horseman*. Netflix, 2014-2020.

⁹ Canales and Guarnido, Juan Diaz and Juanjo. *Blacksad*. Dargaud, 2000-2013.

comic series presenting the United States of the late 1950s with an anthropomorphic society composed of different terrestrial animals, are some examples of anthropomorphic adult contents. These works are all very special and interesting, but I chose to work on *Blacksad*, because the universe of *Blacksad* is for me a source of inspiration, and I have always been fascinated by books that use animals to represent our world, from *La Fontaine's fables* to *Blacksad*.

Blacksad is a noir comic series edited in five volumes from 2000 to 2013. It illustrates a human-



like world where people have animal physical and psychological characteristics. The main character, John Blacksad, is a black and white cat who is a private detective living in the United States of the 50's and the 60's. The comic was originally intended to be a black and white comic series; however, the authors decided together to use watercolor painting. *Blacksad* is nowadays known throughout the world, and it obtained several awards in Spain, France, and the United States. The most famous awards are one Eisner Awards

nomination in 2004, two Eisner Awards wins in 2013, and the Angoulême Prize for Artwork in 2004. It became a reference in comic series, and still inspires people. It was at first published in Europe in Spain and France, though, it was later translated into English, but nowadays, *Blacksad* is accessible in 28 languages. A video game¹⁰ about its universe was released on computers in 2018 and even on Nintendo switch in 2019, and we can find lots of posters representing scenes of *Blacksad*, because it is considered as pieces of art for fans. The lives of *Blacksad's* authors are interesting because we can understand how they manage to create it and why some of their characters look like Disney animals sometimes. Juanjo Guarnido and Juan Diaz Canales are both Spanish. Guarnido is a comic drawer, he was at first working at the animation studios Lapis Azul, and he was hired in 1993 by Walt Disney Studios in Montreuil, where he improved his skill in graphism and colors. Canales is a comics artist and an animated film director. He also worked in the animation studios Lapis Azul, where he met Guarnido and decided to create *Blacksad* with him. In 1996, he founded a company called Tridente Animation with other artists. This company allowed him to work with many European and American

¹⁰ Pendulo Studios. *Blacksad : Under the Skin*. Microids, 2019.

companies, providing plots and scripts for comics and animation films, as well as directing animated television series and animation movies.

We know that they made *Blacksad* together and were inspired by many things, such as some graphic techniques from Disney studios, the noir novel, and the film noir, and more generally by the American culture, but *Blacksad* is widely known for its crime genre. Even in the game, they kept the noir genre of the comics, with the investigations and the same way of playing with shadows and colors as we have in the comic series because it is how *Blacksad* is known throughout the world. *Blacksad* is indeed linked to the crime genre and the American noir movie genre of the 1940s. We could easily find back in the main character, John Blacksad, common points with Sam Spade, the iconic detective¹¹, because, like him, he's a balanced character, with positive and negative characteristics. In *Blacksad*, just like in noir movies or books, nothing is all black or white, things, characters, and places are shaded. The fact that *Blacksad* is alternating between pale and bright colors is not a coincidence. I can also add that the first tome of *Blacksad* is fully dedicated to a criminal investigation. I could have decided to compare *Blacksad* to the noir genre, because there are many things to work on.

However, even if this is a very interesting element in *Blacksad*, I didn't choose to focus on it, because I consider that it had already been done, but also because I wanted to mention another aspect, that hasn't been tackled. I want to work on **how anthropomorphism is used in Blacksad to represent American minorities**, because people appear through animals in the story, but what I want to know, show and explain is why the characters are represented the way they are. I want to shed light on the choices made for the animals and the works that inspired the authors. I'll also ask if these animal representations can be seen as stereotypes or not and find which codes the authors used to represent these minorities.

But what is a minority, and how do minorities appear in *Blacksad*? In a journal article named "Minorities (Almost) All: The Minority Concept in American Social Thought"¹², Philip Gleason tries to define the word minority by mentioning the definition of a dictionary, Webster III "a group differing from a predominant section of a larger group in one or more characteristics (as ethnic background, language, culture, or religion) and as a result often subjected to a differential treatment

¹¹ Hammett, Dashiell. *The Maltese Falcon*, Alfred A. Knopf, 1930.

¹² Gleason, Philip. "Minorities (Almost) All: The Minority Concept in American Social Thought." *American Quarterly*, vol. 43, no. 3, 1991, pp. 392–424, <https://doi.org/10.2307/2713109>. Accessed 7 May 2022.

and esp. discrimination”. In *Blacksad*, we can see different minorities: colored people, especially in the second volume “Artic Nation” which represents segregation, half-breed people who are often discriminated by white and colored people and travelers/bikers. Women can also be seen as a “minority” because the story takes place in the 20th century and women are often victims of discrimination and bad treatment, in history like in *Blacksad*.

The most important thing is to know why the authors decided to represent these minorities like they did, with animals. In order to clarify this point, I will first deal with the history of anthropomorphism through the ages, and on anthropomorphic literary and artistic works in order to understand the codes used by the authors and see by what works, they were inspired to illustrate their characters. In this first part, I’ll first analyze anthropomorphism in literature, art, and history, I’ll secondly examine the codes used and the link between the animals used and human morality and characteristics in order to know where these codes come from, and I’ll also work on the definition of “stereotype”, as we need to know if the representations of minorities through animals in *Blacksad* are stereotypes. Then, I’ll focus on the racist use of anthropomorphism found in war propaganda and political caricatural works. My second part will explore the representation of minorities in *Blacksad* by comparing it to other works. Firstly, I will determine how minorities are represented in art and how animals can represent minorities, secondly, I’ll decipher how the minorities are represented in *Blacksad*, and deeply explore the links between the characters and the animals used. Finally, I’ll see the way graphism, the atmosphere and the colors used illustrate the characters and stress their characteristics.

Chapter I : Anthropomorphism through Ages

In this chapter, I'll focus on anthropomorphism itself, the animals represented in art and literature, and the symbols and superstitions linked to history. As *Blacksad* is an anthropomorphic work, it is sure that the characters were not accidentally created, and I must study anthropomorphism in details in order to analyze *Blacksad*'s animal representations.

1. Anthropomorphism in art, literature and history

So, let's see how and where anthropomorphism appeared. The fact of using animals in order to represent the human world with animals already existed in Ancient Egypt, where Egyptian gods were represented with sacred animals' physical traits. The most famous are Anubis, a god with a human body and a black dog face, which represents death, Bastet, a goddess with a lioness head and a human body, which is the goddess of women, and Sekhmet, a goddess with a bird head. Gods were illustrated in hieroglyphs in tombs in order to accompany dead people to the other world. In the French book *Le chat, légendes mythes et pouvoirs magiques*¹³ written by Christian Doumergue and



published in 2018, there are pieces of information showing that the animals, and especially the cat were sacred. The cat was seen as a sacred animal protecting humans from the evil “the cat is, in Egyptian beliefs, a magic figure. Its image only is enough to put evil back¹⁴. In this work, the author also wrote in chapter 6 “Vénération” that during Ancient periods, “travellers were amazed by the true worship of Egyptians for animals, especially for the cat.”¹⁵



¹³ Doumergue, Christian. *Le chat, légendes mythes et pouvoirs magiques*. Les éditions de l'Opportun, 2018.

¹⁴ « Entité solaire éminemment protectrice, le chat est, dans les croyances égyptiennes, une figure magique. Son image seule suffit à repousser le mal. » (My translation of) Doumergue, Christian. *Le chat, légendes mythes et pouvoirs magiques*. Les éditions de l'Opportun, 2018.

¹⁵ « Dès l'Antiquité, bien des voyageurs ont témoigné de leur étonnement face à la véritable vénération dont les Égyptiens entouraient certains animaux et en particulier les chats. » (My

Greek gods also appeared to humans with animal traits in Ancient Greek mythology. In a French essay about Greek gods and anthropomorphism, named “L’anthropomorphisme des dieux dans la Grèce antique” it is mentioned that Gods changed into animals because they could not appear as they were because humans could not bear it and could die because of it.¹⁶ It shows that animals were a way of linking the human world to the god ones.

Gods changing into animals in front of humans especially appeared in Ancient art because of legends about Zeus seducing mortal women with animal traits. One of the most famous legends about that is the one about princess Europe kidnapped by a bull, which was Zeus. It appeared on ceramics and mosaic, as the following picture¹⁷ can testify.



Thanks to Christian Doumergue’s book entitled *Le chat, légendes, mythes et pouvoirs magiques*, which identifies legends, myths, and folklores around the cat through history, I discovered that in Middle Ages, animals were diabolized by the Christian religion because they were linked to pagan faiths, such as Roman and Greek mythology, but also Norse mythology, they did that because they wanted people to be scared of these other faiths, and they wanted to remain the dominant religion, so animals were linked to hell and demons.¹⁸ Even Satan itself appears with animal traits. His first representation with

translation of) Doumergue, Christian. *Le chat, légendes mythes et pouvoirs magiques*. Les éditions de l’Opportun, 2018.

¹⁶ . “Les dieux ne pouvaient certes se manifester aux hommes dans toute leur essence, car ceux-ci n’auraient pu supporter physiquement cette expérience, comme en témoigne la triste fin de Sémélé enceinte de Dionysos” Pellizer, Ezio. « *L’anthropomorphisme des dieux dans la Grèce antique* » pp. 267-280 Warburg Institute Colloquia 14, 2009.

¹⁷ Zeus as Bull and Europa, Red-figure krater, Clay. Ca. 450 BCE., Tarquinia, National Archaeological Museum

¹⁸ « *Pour terrasser les cultes précédents, l’Église les diabolisa. Alors qu’elle dressait d’effrayants tableaux de l’enfer – hallucinantes visions de flammes et de damnés éprouvés sans répit –, elle fit des animaux jadis au centre des cultes païens de terribles émissaires du démon.* » My translation :

animal physical traits is in the Old Testament, in the Book of genesis¹⁹, in the story of Adam and Eve, when Satan appears as a snake to corrupt God's creation, Eve. He's a snake who can speak to Eve : "Now the serpent was more crafty than any other wild animal that the LORD God had made. He said to the woman, "Did God say, 'You shall not eat from any tree in the garden'?" . Satan also appears in Middle Ages through the physical traits of a billy goat. Satan was indeed and is still nowadays sometimes represented with horns, fur, and hoofs. According to Marina Montesano, an Italian writer specialized in history and demonology, who wrote an article on the website national geographic²⁰, Satan got this appearance because of pagan beliefs. This representation of Satan would come from the Greek God Pan, half-goat half-human, who was a god of nature whose carnal desires associated him with the prohibition. His goat horns and his cloven hoofs became synonyms of sin and will later be adopted by artists in their horrific representations of the Devil."²¹. Apart from being diabolized by the Christian religion, there are also animals appearing in stories which were illustrated with speaking animals, such as the French fable "Le roman de Renart", a medieval collection of beast tales that satirized human society by bestowing human characteristics upon animals, it tells the adventures of Mr. Renart, a fox behaving like a human in a world where animals have all human characteristics, one can find lions, wolves, rabbits or foxes, and they all behaved like humans.

Doumergue, Christian. *Le chat, légendes mythes et pouvoirs magiques*. Chapitre 7 "L'entrée dans la nuit », les éditions de l'Opportun, 2018.

¹⁹ *The Book of Genesis*, "2-3" University Press, Cambridge, 1921.

²⁰ My translation : Montesano, Marina. « Cornes, sabots et damnation : la représentation du Diable au Moyen-Âge », National Geographic, <https://www.nationalgeographic.fr/histoire/cornes-sabots-et-damnation-la-representation-du-diable-au-moyen-age>

²¹ « *Pan, moitié chèvre et moitié homme, était un dieu de la nature dont les appétits charnels l'associaient aisément à l'interdit. Ses cornes de chèvre et ses sabots fendus sont devenus synonymes de péché et seront ensuite adoptés par les artistes dans leurs représentations horribles du diable.* » MONTESANO, Marina. *Cornes, sabots et damnation : la représentation du Diable au Moyen-Âge*, National Geographic, <https://www.nationalgeographic.fr/histoire/cornes-sabots-et-damnation-la-representation-du-diable-au-moyen-age>

In the 17th century, Charles Perrault wrote *Little Red Riding Hood*²², a tale relating the story of a child visiting her grandmother, but who is followed by a cunning and threatening wolf in the woods who tries to manipulate the girl in order to eat her. This story is known all around the world, and the wolf in the story acts like a human, he embodies sin and danger.



Moreover, I could not speak of anthropomorphism without mentioning La Fontaine's fables, a collection of French fables of the 17th century which consisted in criticizing human nature and characteristics by representing animals. It was destined for adults, but it was used in order to educate children, and it is nowadays regarded as a classic of French

literature. In the fables, animals have complete animal physical traits, but they can speak and think as humans do. In the picture above²³, an engraving from François Chauveau which illustrates one of La Fontaine's fables, the one named « the Fox and the Stork », we can see that the fox and the stork are represented as animals, but they both have human behaviours : the fox is holding the amphora with his 2 paws like a human would have done with his two hands. We can also see a tablecloth laid on the floor with a knife and a plate. This engraving really shows how anthropomorphism was used in the 17th century.

In, the 19th century, the famous scientist Darwin wrote *On the Origin of Species*²⁴, *The Descent of Man*²⁵ and *The Expression of the Emotions in Man and Animals*²⁶. These works aimed at studying human nature and evolution, by comparing humans to animals. A term came from him and his work, it was called Darwinism. According to Darwin's thoughts, which are relayed in a book dedicated to philosophy and biology entitled *Anthropomorphism, Anecdotes, and*

²² Perrault, Charles. *Le petit Chaperon rouge*, 1697, Les contes de Perrault, Caterman, 1902.

²³ Chauveau, François. « Le Renard & la cigogne », *Fables de La Fontaine*, Barbin, 1668.

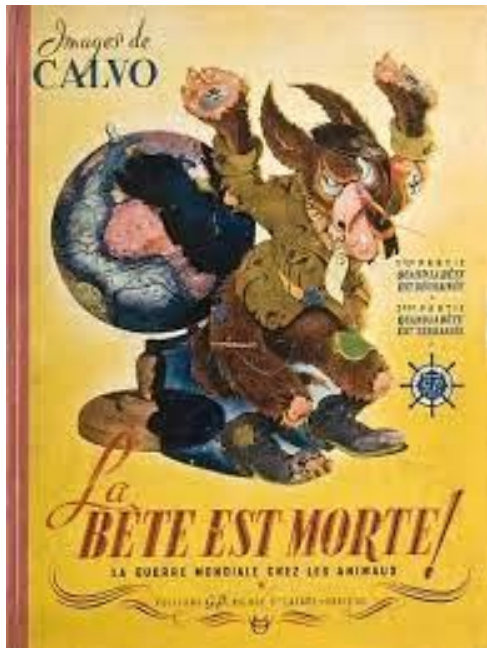
²⁴ Darwin, Charles. *On the Origin of Species*, John Murray, 1859.

²⁵ Darwin, Charles. *The Descent of Man*, John Murray, 1871.

²⁶ Darwin, Charles. *The Expression of the Emotions in Man and Animals*, John Murray, 1872.

*Animals*²⁷, Darwin once said that "there is no fundamental difference between man and the higher mammals in their mental faculties" and in his works, he tended “to demonstrate continuity by pointing out the bestial qualities in human beings; there is certainly plenty of evidence for their existence”.

Anthropomorphism really appeared during and after the world wars. Humanized animals in art



and literature were used as a way of denouncing the war, ridiculing, or caricaturing the war. One of the most famous works about that is *La bête est morte*²⁸, a French comic published in 1944 satirizing the second World war by representing each country with an animal, German people are wolves, Americans are buffaloes, English are dogs, Chinese are dragons, French are represented as frogs, rabbits, storks and squirrels, and Italians are hyenas. Each historical protagonist of the war is represented, and it aims at denouncing it.

Nowadays, we can find anthropomorphism everywhere, as I said in the

introduction. After decades of representations, seeing it is a common thing. The studio Disney often uses anthropomorphism in its movies. The closest Disney movie to *Blacksad* is *Zootopia*²⁹. In this movie, animals are all living in a town, carnivores, and herbivores together, and they have to learn how to leave with their differences, but tensions and stereotypes are ruling over the town.

2. The codes used and the link between the animals used and human morality and characteristics



²⁷ Mitchell, Robert, and Al. *Anthropomorphism, Anecdotes, and Animals*, University of New York Press, 1996. P.35

²⁸ Calvo, *La bête est morte!* Edmond. Éditions G.P, 1944.

²⁹ Howard, Byron and Rich Moore. *Zootopia*. Walt Disney Pictures, 2016.

In *Blacksad*, the characters are represented by animals, but we don't really know the codes used for them, and the thing we must find is : are these characters stereotypes or archetypes ? That's why I will explore the codes used in order to represent human morality by representing them as animals.

But before going further, we need to define these terms. A stereotype is, according to Erin Beeghly in the journal article "What is a Stereotype? What is stereotyping"³⁰, "a universal generalization about a social group" (p. 676), and they can also "be characterized as a subclass of generics that makes claims, specifically, about social kinds". In order to illustrate this definition, the author provides strong examples such as "women have babies" or "Muslims are terrorists". In the book named "*Cultural studies*"³¹, we can find in chapter 3 "Representations" an interesting idea linked to stereotypes. It is indeed indicated that the author Richard Dyer, in his work, chapter "The role of stereotypes"³², wants to stress the fact that in the cinema/media, there are some stereotyping processes aiming at always associating a limited amount of restricted and reducing traits or characteristics to a social group³³ and he claims that the social role of these stereotypes is to organize a group ranking.³⁴ If a stereotype is a process of associating a whole community or group with specific characteristics, what is an archetype then ? According to the Cambridge dictionary,³⁵, an archetype is "a typical example of something, or the original model of something from which others are copied". Are characters in *Blacksad* stereotypes or archetypes ? That is something I'll talk about later.

³⁰ Beeghly, Erin. "What Is a Stereotype? What Is Stereotyping?" *Hypatia*, vol. 30, no. 4, 2015, pp. 675–91, <http://www.jstor.org/stable/24541975>. Accessed 10 May 2022.

³¹ Cervulle, Maxime, et Nelly Quemener. « Chapitre 3. Représentations », , *Cultural Studies*. sous la direction de Cervulle Maxime, Quemener Nelly. Armand Colin, 2018, pp. 69-95.

³² Dyer, Richard. *The Matter of Images: Essays on representations*, Routledge, 1993.

³³ « Richard Dyer insiste par exemple sur les procédés de stéréotypisation des minorités, notamment celui qui consiste à associer de manière systématique un groupe social à un nombre restreint de traits ou caractéristiques auxquels il se voit réduit »

³⁴ « la fonction sociale de ces stéréotypes, celle d'une mise en ordre de la réalité et d'une hiérarchisation des groupes ». (My translation) Cervulle, Maxime, et Nelly Quemener. « Chapitre 3. Représentations », , *Cultural Studies*. sous la direction de Cervulle Maxime, Quemener Nelly. Armand Colin, 2018, pp. 69-95.

³⁵ <https://dictionary.cambridge.org/fr/dictionnaire/anglais/archetype>

In the anthropomorphic works presented in the first subpart, we can see that the codes used are varying from one period to another. In his work, Philip Kaenel explains that animals have always been associated with moral, religious, social, or aesthetical values partially funded by their appearance and their particular ways of life³⁶. In *Maus*, the comic illustrating Holocaust, Art Spiegelman represents the different people that were implied in the Holocaust with dogs, pigs, and mice. Spiegelman wrote later a book named *MetaMaus*³⁷ in which he explains how he worked on the Holocaust and the aesthetical and narrative choices he made on *Maus*. Thanks to this book explaining Spiegelman's work, it is possible to know why he attributed each animal to different people. He attributed mice to Jews and cats to Nazis because he wanted to illustrate the Holocaust, and the way Jews and minorities were oppressed by presenting two animals, one being the prey of the other one : he also mentions that he chose to represent Americans as dogs because dogs are the one chasing cats in the house, and he was inspired by *Tom and Jerry*³⁸ "The cats and mice just came as a set, part of all the Tom and Jerry comics and cartoons that I grew up with." in which the dog, by chasing the cat, saves the mouse many times "cats chase mice, and dogs, by God, chase cats-it's a direct food chain".

Spiegelman's choices about animals also lay on a cultural matter. As the American people is a melting pot of several cultures, Spiegelman uses dogs to represent Americans because there are



many breeds of dogs. "Here, the fact that there were so many possible dogs got me to actually verbalize to myself: "Oh, I get it. Americans are a mongrel race, a bunch of mutts.""³⁹, the same way he does for the Britains, represented as fish because of their culture and history "I thought about fish and chips, an island culture, fish out of water". He also explains in *MetaMaus* that he attributed the pig to Polish because it was an animal of the farm used for his meat, and the aim of Nazis for them was to use them by making them work like tools because even if they were not Jews they were regarded as inferior to

³⁶Kaenel, Philippe. Animal (symboliques) » in Laurent Gervereau (dir.), Dictionnaire mondial des images, Paris, Nouveau Monde éd., 2006, pp. 49-51. « « les animaux ont de tous temps été investis de valeurs morales, religieuses, sociales ou esthétiques partiellement fondées sur leurs apparences et leurs mœurs particulières» (My translation)

³⁷ Spiegelman, Art. *MetaMaus*. "Why Mice" New York :Pantheon Books, 2011. p110-163.

³⁸ Hanna, William, and Joseph Barbera, Tom and Jerry, Hanna-barbera productions and Warner Bros. Entertainment, 1940-2014.

³⁹ Spiegelman, Art. *MetaMaus*. "Why Mice" New York :Pantheon Books, 2011. P.130

the Aryan race. “the Slavic races, including the Poles, were not meant to be exterminated like the Jews but rather worked to death. They were slated to be the master race’s work force”. He also attributed them to the pig because it was a famous animal in comics and literature, especially thanks to *The Animal Farm*⁴⁰ where pigs became the leaders of the farm, and thanks to the fictional character Porky Pig, who appears in the Looney Tunes⁴¹ series of cartoons.

In *La Bête est morte*⁴², Animals were attributed to war protagonists because of cultural clichés about countries, except for Germany. They attributed them to the wolf because the wolf has always been considered as dangerous and cunning predator in literature, from *Le Petit Chaperon Rouge*⁴³ (Little Red Riding Hood) to “The Three Little Pigs”⁴⁴, but if French people are represented by rabbits or frogs, and Chinese people by a Dragon, it is because these animals are common or even important in these countries. Americans are also embodied by buffaloes because it is the animal representing the country.

In *La Fontaine’s fables*⁴⁵, we don’t really know where the codes come from, but we can guess it came from local folklores but also from their natural instincts. The Fox is smart, the cat is a misleading and cunning animal, and the ant is an hard worker.

In *Blacksad*⁴⁶, it is not that clear, because animals represent part of their temper and behaviour, but there is also a part dedicated to efforts and improvement. Their natural condition doesn’t define their personality either. It can, but not every time.

⁴⁰ Orwell, George. *Animal Farm*. William Collins, 2021.

⁴¹ Avery, Tex and Al. The Looney Tunes, Warner Bros. Entertainment, 1930-1969 (original series)

⁴² Calvo, *La bête est morte!* Edmond. Éditions G.P, 1944.

⁴³ Perrault, Charles. *Le Petit Chaperon Rouge*, 1697.

⁴⁴ Jacobs, Joseph. “The Three Little Pigs”, *English Fairy Tales*, 1890.

⁴⁵ De La Fontaine, Jean. *Fables de La Fontaine*. 1668 – 1694.

⁴⁶ Canales et Guarnido, Juan Diaz et Juan. *Blacksad: The Collected Stories*. Dark Horse Books; first edition (July 14th, 2020).

3. Anthropomorphism as a depreciation tool.

If in the second subpart, works representing humans and minorities by animals are linked to cultural references or historical references, I also want to mention another aspect of anthropomorphism. As stereotypes can be used with anthropomorphism to represent one minority with specific characteristics, it served racist or other bad purposes throughout history.

In *MetaMaus*⁴⁷, Spiegelman stresses the fact that during the Second World War, Jews were dehumanized, and reduced to animals, even less than that. The author writes that he watched an anti-semitic Nazi documentary⁴⁸ representing Jews as vermin, and rats. “The most shockingly relevant anti-Semitic work I found was *The Eternal Jew*, a 1940 German



“documentary” that portrayed Jews in a ghetto swarming in tight quarters, bearded caftaned creatures, and then a cut to Jews as mice—or rather rats—swarming in a sewer, with a title card that said “Jews are the rats” or the “vermin of mankind.””. In the picture from the documentary, we can see that the Jew is represented with stereotypes, he has got a long nose, grey skin and big ears, just like a rat.

Also, in a work dedicated to the representation of the pig in war propaganda, focusing on the pig’s symbols in caricatures named “Le porc dans la caricature politique (1870-1914) : une polysémie contradictoire ?”, it is said that with an animal caricature, the artist judges targeted people with a double penalty. By representing them as pigs, it reduces people to the state of the animal, the most repulsive animal of the bestiary. By attributing to him the dirty, or worse, fecal things, the drawer adds to the target a notion of disgust and disgrace.⁴⁹

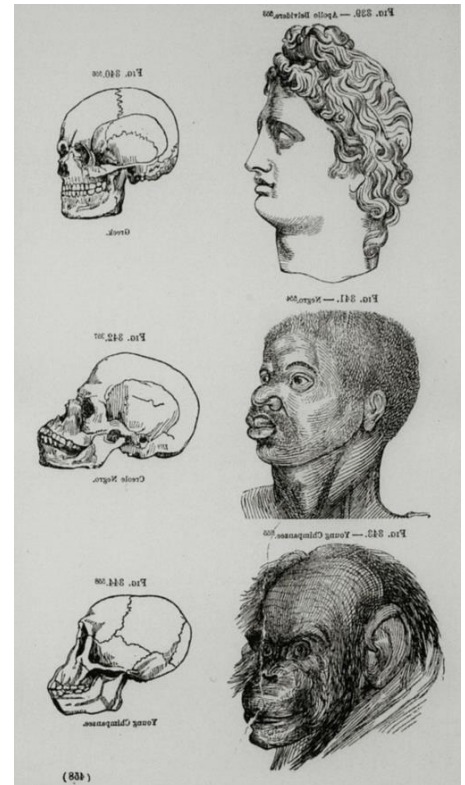
⁴⁷ Spiegelman, Art. *MetaMaus*. “Why Mice” New York :Pantheon Books, 2011, page 115.

⁴⁸ *The Eternal Jew*, a German “documentary”, 1940.

⁴⁹ « *La caricature impose une double peine à ses cibles. Par l’animalisation porcine, elle réduit tel ou tel à l’état d’animal, le plus rebutant du bestiaire. En lui adjoignant comme attribut le sale, ou, pire, des excréments, le dessinateur ajoute au bestial une notion d’abjection et de dégoût* ». (My translation of) Doizy, Guillaume. *Le porc dans la caricature*

Indeed, caricaturing humans by representing them as animals or with animal physical traits is used in order to depreciate and mock them, and minorities often suffered from it.

For example, Black people were often compared to monkeys in the past, in scientific studies as in cartoons. The most striking example is an illustration taken from *Types of Mankind : Or, Ethnological Researches, Based Upon the Ancient Monuments, Paintings, Sculptures, and Crania of Races*⁵⁰, because as scientists are representing human Crania, they put the white man at the top, the monkey at the bottom, and black people illustrated with exaggerated traits is between them, which is very discriminative. On the website School Library Journal, Edith Campbell wrote an article, “The problem with picture book Monkeys: Racist imagery associating simians with Black people has a long history”⁵¹. In this article, she explains the fact that Black people have always been compared to monkeys, and expresses that “Monkey comparisons have been used to dehumanize people around the globe, but the comparison to people of African descent is the most enduring”. Caricatures were also used in the United States during each immigration wave because the new



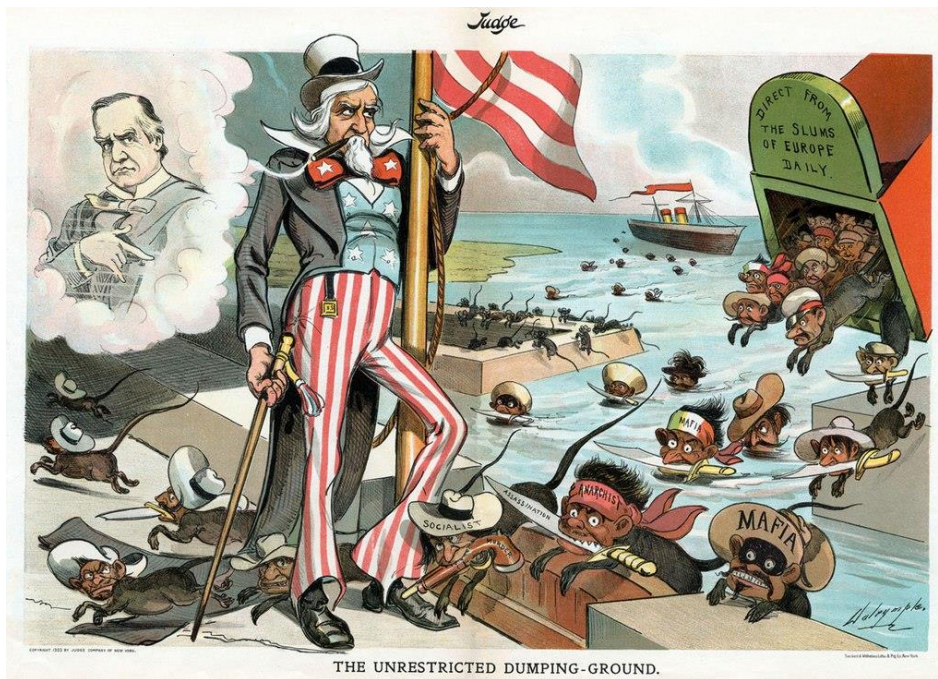
politique (1870-1914) : une polysémie contradictoire ?, Sociétés et Représentations, Les éditions de la Sorbonne, 2009, page 20.

⁵⁰ Gliddon, George and Josiah Nott. *Types of Mankind : Or, Ethnological Researches, Based Upon the Ancient Monuments, Paintings, Sculptures, and Crania of Races, and Upon Their Natural, Geographical, Philological and Biblical History*. Philadelphia, PA: Lippencott and Co., 1854.

⁵¹ Campbell, Edith. “The problem with picture book Monkeys: Racist imagery associating simians with Black people has a long history”, News and Features, 2019, <https://www.slj.com/story/The-problem-with-picture-book-monkeys-racist-imagery-libraries>

immigrants were seen as a threat to other communities. For example, Italians were caricatured

as rats in cartoons when they massively arrived in The United States between 1880 and 1924. They were said to bring problems such as the loss of jobs or criminality and the mafia. The following cartoon ⁵²is very representative of racist caricatures. In the picture, we can see Uncle Sam welcoming lots of



rats. They are actually Italians, represented as rats. On the box where the rats/Italians come from, we can read “Direct from the slums of Europe daily”.

⁵² Dalrymple, Louis, « The Unrestricted Dumping-Ground”. Judge, vol. 4-45,1903.

Chapter II : The representation of minorities in Blacksad

1. Minorities appearing in Blacksad

Before analyzing the representation of minorities in Blacksad, it would be useful to identify the minorities in it.



First of all, Black people are present in each volume, but they play a significant role in the second one, *Artic Nation*⁵³, because this volume is dedicated to Segregation. We can see historical figures such as The Black panthers, even if they are called “The black claws” in the comics, it refers to them. They are here embodied by a horse a bull and a dog. More generally speaking, in this volume, there is a gap between colored animals and white ones, because the story takes place in a district where white supremacist animals are ruling, in this

volume, Black people are rejected by white people in the town, they distrust them. We can see that this minority has issues in mixing with the dominant group because White animals regard them as inferior beings, so Black/colored animals experience murders, kidnapping, harassment, intimidation and violence. Black people are even hanged in public spaces as an example for the other ones.

Half-Breed animals : The main protagonist of the story, John Blacksad is a mixed-breed animal because even



if he's black, he also has got a white spot on his face, so he is not enough black for Black people and is too colored for White supremacists in the second volume. Two characters are also important for the Métis community in the second volume : Dinah Smith, the black bear woman who had her daughter kidnapped by the white supremacists, and her sister, Jezabel, an almost all-white bear woman -even if she has got a black

⁵³ Canalès, Juan Diaz. *Blacksad, Tome 2 : Artic Nation*, Dargaud, 2003.

spot on her breast- married to Karup, the mayor of the district who is a supremacist white polar bear. The sisters are both Métis. Their mother indeed slept and had a relationship with Karup, and he abandoned her with her children dying in extreme poverty, so Jezabel decided to marry Karup in order to get revenge for her mother, and later, for her sister.

Communists : The third volume entitled *Red Soul* ⁵⁴ deals with communism during the Cold



War, and especially with the “witch hunt”, a term associated with the Salem witch trials that was reused to mention the brutality with which communists were in the United States. In this volume, we have

many different types of characters representing this “minority”. There is an old scientist owl named Otto Lieber, the dalmatian host Samuel Gotfiled and his wife, the writer cat woman named Alma Mayer. We can see that they are all different animals, and have all different characteristics, but they are all persecuted and sought by the police, as communists were considered traitors, so they are completely rejected from the society. Because of their political ideas, they are threatened, and they must “hide” their ideas and way of living because of the cold war. Actually, most of them just want the war to end. In the end, the painter is even threatened for pieces of information by two businessmen

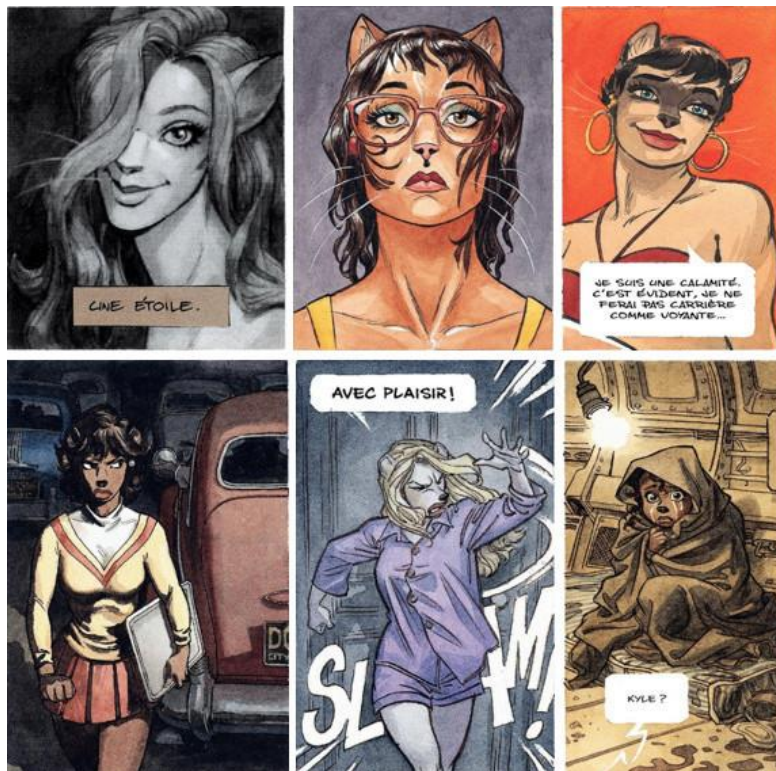
Travelers : In the fifth volume, *Amarillo* ⁵⁵, John Blacksad meets sheep bikers, and travelers working in a circus. In a way, these people were also seen as a “minority” because they live differently from the others. People working in the circus are all very different animals who live



⁵⁴ Canalès, Juan Diaz. *Blacksad, Tome 3 : Red Soul*, Dargaud, 2016.

⁵⁵ Canalès, Juan Diaz, *Blacksad, Tome 5 : Amarillo*, Dargaud, 2013.

together, apart from the rest of the society, whereas the bikers are all represented as sheep, which makes me think of a sheep flock : peaceful animals living together no matter what happens.



Women : Nowadays, women are less perceived as a minority than before, even if in some cases it is unfortunately still occurs, but as *Blacksad* takes place in the 1950s and 1960s women are still seen as a minority, because they don't have the same rights, and in the comics, even if women are all differently represented, they are all suffering from their society in *Blacksad*. However, in every volume, women have an emblematic place : victims but also strong women, able to manipulate, seduce, gain power, revenge, work ,and help John Blacksad

with his investigations.

Beat generation : In *Amarillo*, we can discover the Beat generation through Chad the lion, who is a writer, we can see that because of his ideas of freedom and of making things change, he has got issues in being included in the society, he even get problems with the staff of the circus (travelers).

2. Human moralities and behaviours through animals in Blacksad.

Into an interview, the authors explains from where the codes used for animals came from. It comes from old fables, Guarnido and Canales attested that they used old symbolics that people would recognize and understand, such as a fox being smart and cunning, a cat being lonely and charismatic, a dog being loyal.



However, it's not that simple, because animals are not clichés in *Blacksad*, and the characters are all different at the same time. Let's analyze examples of characteristics of animals.

John Blacksad: Cat, black cat, with a white spot: lonely, curious The hero of the stories of *Blacksad*, John Blacksad is a black cat with a white spot on his face. He is a detective, a lonely man trying to help people and resolve criminal investigations. Even though he has many qualities, he also has got a shady nature. For example, in the first volume, as the murderer of his ex-girlfriend corrupted the police, he decided to make his own justice by killing him. The fact he's a black cat is not a coincidence, black cats have always been, and still nowadays sometimes are considered fascinating creatures but which are also linked to magic, bad omens, and superstitions in some cases, an idea you can find in the work I have already mention before, Doumergue's *Le chat, légendes mythes et pouvoirs magiques*⁵⁶.

In *Blacksad*, cold-blooded animals, reptiles, are often bad people. In the first volume, the villains are almost all cold-blooded animals. In Disney movies such as *Robin Hood*⁵⁷ or *Peter Pan*⁵⁸, crocodiles and



snakes are also seen as



being distrusting animals, and as representing a threat because they are unpredictable and can be violent, we can add the fact that in *Blacksad*, cold-blooded animals are often linked to criminality and thefts. However, the authors are clear about one thing, they didn't make 1 type of villain. In an

⁵⁶«Au lendemain de l'An Mil, dans la confusion du foisonnement des hérésies, l'accusation d'adorer un chat démoniaque se répand comme une traînée de poudre. Le chat, et plus particulièrement le chat noir, est désormais associé aux cultes les plus obscurs des cathares» (My translation of) DOUMERGUE, Christian. *Le chat, légendes mythes et pouvoirs magiques*. Les éditions de l'Opportun, 2018.

⁵⁷ Reitherman, Wolfgang. *Robin Hood*, Walt Disney Productions, 1973.

⁵⁸ Geronimi, Clyde, and al. *Peter Pan*, Walt Disney Productions, 1953.

interview of them published on the website Bdparadisio⁵⁹, the man asking questions mentioned the fact that some criticized Blacksad because they said there were “bad” and “good” animals in Blacksad, but the authors answered that they didn’t agree with these ideas, finding them very reducing and they justified that by mentioning the fact that not only reptiles were “villains” but also a mongoose, which is an animal close to cats and dogs, which are considered by the critics as being presented as the good animals. Guarnido and Canales said that the codes used about animals were not that simplistic. And indeed, not only reptiles can be villains in Blacksad, there are also lots of mammals that can be mean, such as one bear and one rhinoceros in the first volume, page 44.



As Spiegelman explains in *MetaMaus*⁶⁰, or in *Disney* movies, dogs are often associated with loyalty, faithfulness, and protection. In *Maus*⁶¹, dogs (the Americans) are the ones chasing the cats (The Nazis), so the threat to mice (Jews). In *Disney* movies, such as *Peter Pan*, in which the dog of the house is the children’s babysitter, protecting them from any danger, or in *The*

⁵⁹ « Nous ne sommes pas vraiment d'accord avec bon nombre de ces critiques, les trouvant très réductrices. Ils disent que les gentils sont des poilus, les méchants sont des reptiles ou des rats. Mais il y a aussi une mangouste qui apparaît, et qui est du même genre de carnivore que le chien ou le chat. Ce n'est pas aussi tranché que cela, ni aussi simpliste » (My translation of) Bellefroid and Henry, Thierry and Catherine. “Interview de Guarnido et Canales : le phénomène Blacksad”. BD Paradisio, 2001, <http://www.bdparadisio.com/intervw/blacksad/intblack.htm>

⁶⁰ Spiegelman, Art. *MetaMaus*. “Why Mice” New York :Pantheon Books, 2011.

⁶¹ Spiegelman, Art. *Maus*. Pantheon Books (US) and Flammarion (France), 1986.



*Lady and the Tramp*⁶², in which dogs are loyal and protecting, whereas in *Blacksad*, the police officers are most often dogs, and the most famous is Captain Smirnov, a German Shepherd who leads the police and who is John Blacksad's friend, so there is, like in *Maus* or Disney movies, the idea that dogs are loyal, honest and that they embody justice, however, the police officers are also presented as the ones who follow orders, and in the first volume, they even can't respect the law because the murderer who is a wealthy businessman paid to hush up the deal.

Herbivores are in *Blacksad* represented differently, but there is a common thing for each of them: they always live in a group or a community, and they are often warm to people. For example, in the 6th volume⁶³, herbivores put on a play together. In the 5th volume⁶⁴, bikers are

all herbivore animals.



As we presented a book focusing on the representation of the pig in caricatures⁶⁵, it is also important to mention the representation of the barman of the Cypher bar in the first volume. The barman is represented as a fat man being dirty, his sweat being visible and very welcoming with Blacksad, however, it doesn't really represent one social group, if the pig was used, it is somehow to represent the man : simple but dirty.

⁶² Geronimi, Clyde, and Al. *The Lady and the Tramp*, Walt Disney Productions, 1955.

⁶³ Canalès, Juan Diaz. *Blacksad. Tome 6 - Alors, que tout tombe : Première partie*, Dargaud, 2021.

⁶⁴ Canalès, Juan Diaz. *Blacksad. Tome 5 – Amarillo*, Dargaud, 2013.

⁶⁵ Doizy, Guillaume. « Le porc dans la caricature politique (1870-1914) : une polysémie contradictoire ? », *Sociétés et Représentations*, Les éditions de la Sorbonne, 2009, page 20.

In the second volume, the polar fox Huk is cunning and smart, he's an opportunist, and he wants power and benefits. By that representation, we can see that the authors were inspired by *La Fontaine's fables* "The Fox and the



Crow”⁶⁶ in which the fox uses lies and tricks in order to steal the crow's cheese.

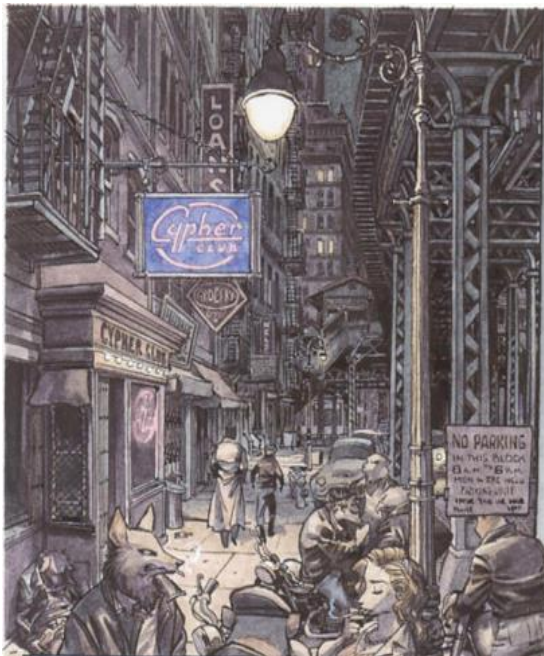
The Crow and the Fox, illustration⁶⁷



3. Style, graphisms, and atmosphere serving the representations of humans through animals.

If the comic strip *Blacksad* is famous, it's for its animal universe in the United States, with watercolor images and criminal investigations, but it's also for its link with the noir genre.

In noir movies, characters are balanced, and anthropomorphism serves this aspect of noir characters. By producing such images, and such shady characters, the authors give an overview of the whole society with its weaknesses and qualities.



Indeed, at some times, colors are light, and there are scenes representing the diversity of people. For example, in the 4th volume *L'Enfer, le Silence*⁶⁸, there is a scene taking place during a carnival in New Orleans (Annex). In this scene, we can see animals from everywhere celebrating together, and the colors used are very light. It represents diversity and tolerance.

But in other scenes, such as in volume 1, at the Cypher club, the colors are dull, the color range is limited to blue, white, black, and grey, and the whole represents the threat. But in

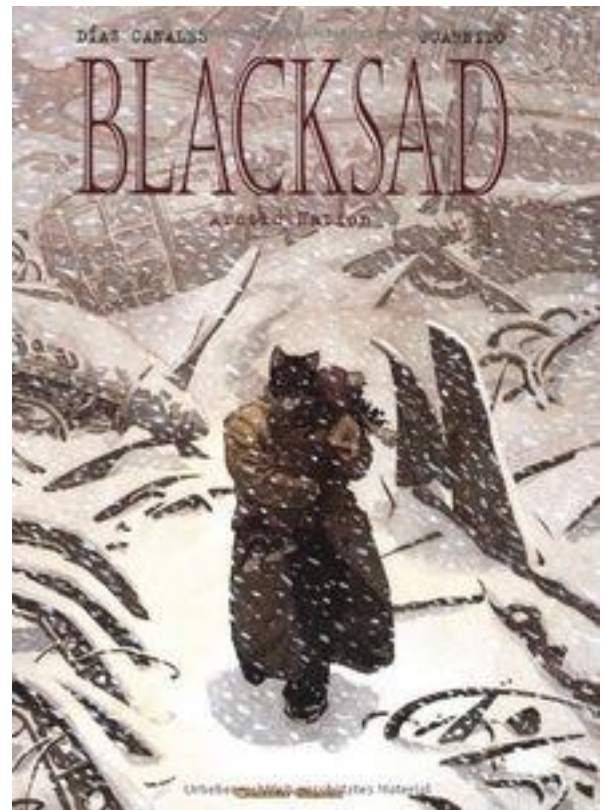
⁶⁶ La Fontaine, Jean. « Le Corbeau et le Renard », *Les fables de la Fontaine*, 1668.

⁶⁷ De La Nézière, Raymond. *Fables de la Fontaine*, Tours, Maison Alfred Mame et Fils, 1923.

⁶⁸ Canales, Juan Diaz. *Blacksad tome 4 "L'enfer, le Silence"*, Dargaud, 2006.

a way, the fact of alternating between light and dull colors adds realism to the story, it gives the impression that behind the appearances, behind the curtains, things are not very positive.

Also, in the second volume, there are very dull colors, and it represents the fact that colored people are oppressed, and that the white supremacists are dominating.



Conclusion

In *Blacksad*, American minorities are represented with different codes and animals. Some representations are inspired by other anthropomorphic works, such as comics, cartoons, art, or literature. But instead of representing one minority with one animal, the authors chose to vary the representations, in order to avoid stigmatization. Even if some codes used lay on cultural references, or representations set for decades, representations of minorities are not stereotypes, because they don't represent one minority with specific characteristics or behaviours, the representations don't aim at caricaturing or denouncing something, but illustrating an historical and cultural period, in which the story takes place, and I personally see the variety of representations as a sign of diversity and tolerance towards difference. In *Blacksad*, just like in *Zootopia* or *Beastars*, animals have their natural behaviours and instincts, but they can exceed their limits and learn how to live peacefully with each other.

Partie Didactique

Classe, notions et niveau

Cette année, j'ai effectué mon stage au collège Saint Exupéry à Lons le Saunier. Ayant seulement des classes de 6èmes, je n'ai pas pu réaliser une séquence traitant de mon sujet, car je considère Blacksad comme beaucoup trop dur et requiert certaines connaissances historiques et culturelles, ainsi qu'un certain recul, ce qui est trop compliqué pour mes élèves, de plus cela ne rentre pas dans le programme de ce cycle, j'ai donc imaginé à la place une séquence niveau lycée.

La séquence sur laquelle je pourrais travailler en lien avec mon sujet, et en lien avec Blacksad, aurait lieu pour une classe de première en section générale, pour un cycle terminal, donc pour un niveau B1 vers B2. Cette séquence rentrerait dans la notion « Diversité et inclusions », bien que dans cette séquence, on pourrait également traiter de la notion le passé dans le présent. Cette séquence aurait pour sujet la ségrégation raciale aux Etats-Unis. Elle aurait comme titre : **Segregation in the United States.**

Tâche finale, consigne et barème

La tâche finale de cette séquence serait de reprendre le format assez amusant d'arte avec *A musée vous a musée moi*⁶⁹, dans lequel on présente des tableaux connus, et l'on fait parler les personnages du tableau. L'idée serait de reprendre ce principe, avec une scène de Blacksad, dans le volume 2 : *Artic nation*. Le but serait de choisir une scène ou 2. Les élèves devraient choisir un personnage de la scène, et lui préparer un dialogue/speech en fonction de la situation, pour exprimer ce que le personnage ressent et argumenter à l'oral. La tâche finale serait donc une expression orale en continu. On pourrait choisir comme scène le moment où John Blacksad et Weekly sont dans un restaurant, et que des suprémacistes blancs rentrent pour les intimider en leur demandant de partir, en laissant la possibilité aux élèves de choisir Blacksad, weekly ou l'oiseau présent dans le bar. La consigne serait en anglais « *Like in Arte's videos A musée vous a musée moi, you have to choose one character of the extract of the comics Blacksad, and*

⁶⁹ Arte, *A musée vous A musée moi* <https://www.youtube.com/watch?v=gx67Tx53NSE>

prepare a speech for him. What could he say in this situation ? You must do a minimum of 1 minute, and present arguments in your speech. You must record yourself at home ”

L'objectif de cette tâche finale consisterait à entraîner les élèves à la prononciation, mais aussi à les placer personnellement dans le contexte historique et culturel, à travers une œuvre fictive.

En prenant en compte le CECRL, c'est-à-dire le cadre européen commun de référence pour les langues, les élèves étant entre le niveau « utilisateur indépendant » B1 vers B2, il est indiqué que pour l'activité langagière « S'exprimer oralement en continu », les élèves possédant un niveau B1 ont « Je peux articuler des expressions de manière simple afin de raconter des expériences et des événements, mes rêves, mes espoirs ou mes buts. Je peux brièvement donner les raisons et explications de mes opinions ou projets. Je peux raconter une histoire ou l'intrigue d'un livre ou d'un film et exprimer mes réactions. », tandis que les élèves ayant un niveau B2 ont « Je peux m'exprimer de façon claire et détaillée sur une grande gamme de sujets relatifs à mes centres d'intérêt. Je peux développer un point de vue sur un sujet d'actualité et expliquer les avantages et les inconvénients de différentes possibilités. ». Dans le barème, qui sera en pièce annexe à la fin de ce mémoire, j'envisage de faire apparaître les niveaux A2, B1, B2. Les critères d'évaluations seront : la cohérence du travail et des phrases, l'aisance à l'oral, la correction grammaticale, et l'étendue de la langue, c'est-à-dire le lexique et les expressions utilisés.

Tâche intermédiaire :

Pour la tâche intermédiaire, qui devra donc entraîner les élèves à la tâche finale, Après avoir travaillé en classe une image sur laquelle on voit le système des bus dans lesquels les noirs doivent laisser leur place aux personnes blanches, l'idée sera de faire jouer une scène aux élèves. Les élèves devront, par groupe de 5, faire des recherches sur Rosa Parks, sur ce qu'il s'est passé dans le bus. Ils devront ensuite préparer les grandes lignes de la scène, mais ils ne devront pas tout écrire. Ils devront s'attribuer un rôle parmi : Rosa Parks, The bus driver, The white passenger, a policeman et a black witness, puis ils devront jouer leur scène en classe.



Un bus en Floride, photographie de Stan Wayman, avril 1956. Time Inc.

Objectifs de la séquence :

Séquence : Segregation in the United States	Notion: Diversité et inclusion
Niveau CECRL	B1-B2
Classe :	Première
Tâche intermédiaire	Act out a scene : En classe, après avoir étudié l'image de Rosa Parks assise dans un bus et refusant de laisser une personne blanche s'asseoir à sa place. Les élèves doivent improviser : ils doivent incarner les personnages de l'image : Rosa Parks, The bus driver, the white passenger, a policeman and a black witness
Tâche finale	Faire un a musée vous a musée moi avec Une scène de blacksad : les élèves doivent choisir un personnage de la scène et faire un speech/une réponse argumentée sur ce

	qu'ils ressentent à propos de ce qu'il se passe
Scénario/mission	<i>Like in Arte's videos A musée vous a musée moi, you have to choose one character from the extract of the comic Blacksad and prepare a speech for him. What could he say in this situation? You must do a minimum of 1 minute, and present arguments in your speech. You must record yourself at home"</i>
Descripteur CECRL	<p><i>B1 : « Je peux articuler des expressions de manière simple afin de raconter des expériences et des événements, mes rêves, mes espoirs ou mes buts. Je peux brièvement donner les raisons et explications de mes opinions ou projets. Je peux raconter une histoire ou l'intrigue d'un livre ou d'un film et exprimer mes réactions.</i></p> <p><i>B2 : Je peux m'exprimer de façon claire et détaillée sur une grande gamme de sujets relatifs à mes centres d'intérêt. Je peux développer un point de vue sur un sujet d'actualité et expliquer les avantages et les inconvénients de différentes possibilités.</i></p>

I. Compétence culturelle	La ségrégation aux Etats Unis, Civil Right movements, Martin Luther King, I have a dream + représentation de la ségrégation dans des œuvres de fiction comme Blacksad ou
--------------------------	--

	<p>dans l'art comme avec le tableau de Norman Rockwell <i>The problem we all live with</i>⁷⁰.</p>
<p>II. Compétence communicative</p>	<p>1. Composante linguistique</p> <p>Objectif lexical : Vocabulaire de la segregation// oppression // racisme // lutte pour les droits humains // justice // injustice</p> <p>Objectif grammatical : Preterit // rebrassage Be + V-ing pour décrire une image // Usage « There is » vs « ago »</p> <p>Objectif phonologique : Accentuation des mots (très important dans un speech /monologue)</p> <p>2. Composante pragmatique</p> <p>Qu'est ce qu'un speech // comment réaliser un speech ? Quels outils utiliser pour s'enregistrer ?</p>

⁷⁰ Rockwell, Norman. *The problem we all live with*, 1964

Activités langagières de la séquence		
Comprendre	Parler	Ecrire
Ecouter // Lire	S'exprimer oralement en continu	Ecrire
Taches intermédiaires		Outils numériques
Act out a scene :	Act out a scene : En classe, après avoir étudié l'image de Rosa Parks assise dans un bus et refusant de laisser une personne blanche s'asseoir à sa place. Les élèves doivent improviser : ils doivent incarner les personnages de l'image : Rosa Parks, The bus driver, the white passenger, a policeman and a black witness	Spark Video Learning app en devoir à la maison pour s'entraîner sur la compréhension et le vocabulaire

Séance détaillée

La séance que je vais détailler est la séance d'anticipation de la séquence. Le but de cette séance sera d'anticiper le sujet de la séquence, de faire comprendre aux élèves la ségrégation aux Etats-Unis et la discrimination. L'objectif dominant de cette séance sera donc bien évidemment l'objectif culturel.

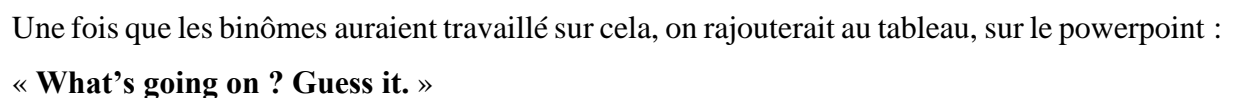
Déroulement :

Cette séance se déroulerait dans une salle dont les tables seraient disposées en rangées. L'idée serait de vidéo projeter un extrait de Blacksad Tome 2 : Artic Nation, l'extrait dans lequel Blacksad et Weekly sont confrontés aux suprémacistes blancs dans le restaurant. On aurait pris soin d'effacer les paroles des personnages dans les bulles, ce qui fait que les élèves devront se concentrer sur l'action et les graphismes. (voir page suivante).

La consigne serait simple : **Look at the following document and describe it. What can you see?**

- Characters – action - colors / atmosphere

Les fiches d'aides concerneraient surtout la description d'image :



De moins en moins certain	MUST / CANNOT	Degrés de certitude
	COULD / MAY / MIGHT + WELL	
	COULD	
	MAY	
	MIGHT	




Comme production élève, nous pourrions nous attendre à « In this extract from a comic strip, there are animals. Two white ones are talking to an old black bird. They are laughing. Then the two white men go towards two colored animals who are eating, and one white animal seems to threaten the cat. »

Pour les degrés de certitude, on pourrait avoir : « *The white animals may be threatening the colored animals because of the color of their fur* ».

Ensuite, on ferait apparaître le même extrait avec le texte (Annexes), pour confirmer ou infirmer les hypothèses établies par les élèves. Dans cet extrait, il y a peu de mots compliqués, mais si les élèves en ressentent le besoin, on pourrait traduire certains termes tels que : « half a glimpse » ou « muck up ».

Enfin, l'idée serait de finir la séance avec une comparaison. On garderait l'extrait de blacksad au tableau en rajoutant un extrait d'une image réelle de la ségrégation, avec la consigne :

Compare the following documents : Common points / Differences



The composite image consists of two parts. On the left is a historical black and white photograph of a crowded 'DONUT DEPARTMENT'. A sign in the background reads 'DONUT DEPARTMENT'. In the foreground, a white man is seated at a counter, while a group of Black people stands behind him, looking on. On the right is a comic strip featuring anthropomorphic animals. Two white dogs are talking to a black bird. One dog says, 'You got a death wish, Cotten? We tell you a thousand times, and a thousand times you make the same mistake.' The black bird replies, 'Can't you read?' pointing to a sign that says 'NO colored people ALLOWED'. The two white dogs then approach two Black animals who are eating. One white dog says, 'Why I shouldn't take that black off you in pieces?'.

Trace écrite recherchée pour cette fin de séance :

The 3 documents are a photograph and 2 extracts from a comic strip. In the photograph, black people are in a bar. White people are overwhelming them and they are spilling some flour on their heads. The persecuted people don't react but stay here. In the 2 extracts from Blacksad, black animals are persecuted by white animals because of their fur. The white weasel is threatening.

Common points : Colored people/animals are persecuted by white people. They seem to be physically and mentally threatened by them, but they are not scared and resist them.

Differences : In the photograph, there are people, whereas in the extracts there are animals + in the strip, the black cat is provocative.

Annexes

1. Blacksad, Tome 4- L'enfer, le Silence



2. Extrait avec texte Blacksad tome 2- Artic Nation





3. Barème Tâche finale

Critères	A2	B1	B2
Cohérence	<p>Peut relier des groupes de mots avec des connecteurs simples tels que «et», «mais»et «parce que».</p> <p>2 pts</p>	<p>Peut relier une série d'éléments courts, simples et distincts en une suite linéaire de points qui s'enchaînent.</p> <p>3 pts</p>	<p>Peut utiliser un nombre limité d'articulateurs pour lier ses phrases en un discours clair et cohérent bien qu'il puisse y avoir quelques «sauts»dans une longue intervention.</p> <p>5 pts</p>
Correction de la langue	<p>Utilise des structures simples correctement mais commet encore systématiquement des erreurs élémentaires.</p> <p>2pts</p>	<p>Utilise de façon assez exacte un répertoire de structures et «schémas» fréquents, courants dans des situations prévisibles.</p> <p>3pts</p>	<p>Montre un degré assez élevé de contrôle grammatical. Ne fait pas de fautes conduisant à des malentendus et peut le plus souvent les corriger lui/elle-même.</p> <p>5 pts</p>
Aisance à l'oral	<p>Peut se faire comprendre dans une brève intervention même si la reformulation, les pauses et les faux démarrages sont évidents.</p>	<p>Peut discourir de manière compréhensible, même si les pauses pour chercher ses mots et ses phrases et pour faire ses corrections sont très évidentes,particulièrement dans les séquences plus longues de</p>	<p>Peut parler relativement longtemps avec un débit assez régulier ; bien qu'il/elle puisse hésiter en cherchant structures ou expressions, l'on remarque peu de longues pauses.</p>

		production libre.	5 pts
	2pts	3pts	
Etendue de la langue	Utilise des structures élémentaires constituées d'expressions mémorisées, de groupes de quelques mots et d'expressions toutes faites afin de communiquer une information limitée dans des situations simples de la vie quotidienne et d'actualité.	Possède assez de moyens linguistiques et un vocabulaire suffisant pour s'en sortir avec quelques hésitations et quelques périphrases sur des sujets tels que la famille, les loisirs et centres d'intérêt, le travail, les voyages et l'actualité.	Possède une gamme assez étendue de langue pour pouvoir faire des descriptions claires, exprimer son point de vue et développer une argumentation sans chercher ses mots de manière évidente.
	2pts	3pts	5 pts

Bibliographie

Livres

Calvo, *La bête est morte!* Edmond. Éditions G.P, 1944.

Canales et Guarnido, Juan Diaz et Juan. *Blacksad: The Collected Stories*. Dark Horse Books; first edition (July 14th, 2020).

Canalès, Juan Diaz. *Blacksad*, Tome 2 : Artic Nation, Dargaud, 2003.

Canalès, Juan Diaz. *Blacksad*, Tome 1 : Quelque part entre les ombres, Dargaud, 2000.

Canalès, Juan Diaz. *Blacksad*, Tome 3 : Red Soul, Dargaud, 2016.

Canales, Juan Diaz. *Blacksad* tome 4 “L’enfer, le Silence”, Dargaud, 2006.

Canalès, Juan Diaz. *Blacksad*, Tome 5 : Amarillo, Dargaud, 2013.

Canalès, Juan Diaz. *Blacksad* Tome 6 : Alors, tout tombe : Première partie, Dargaud, 2021.

Cervulle, Maxime, et Nelly Quemener. « Chapitre 3. Représentations », *Cultural Studies*. sous la direction de Cervulle Maxime, Quemener Nelly. Armand Colin, 2018, pp. 69-95.

Craker, Wendel D. “Spectral Evidence, Non-Spectral Acts of Witchcraft and Confession at Salem in 1692.” *The Historical Journal*, v. 40, n. 2 (June 1997).

Darwin, Charles. *On the Origin of Species*, John Murray, 1859.

Darwin, Charles. *The Descent of Man*, John Murray, 1871.

Darwin, Charles. *The Expression of the Emotions in Man and Animals*, John Murray, 1872.

De La Fontaine, Jean. *Fables de La Fontaine*. 1668 – 1694.

De La Fontaine, Jean. « Le Corbeau et le Renard », *Les fables de la Fontaine*, 1668.

Doumergue, Christian. *Le chat, légendes mythes et pouvoirs magiques*. Les éditions de l'Opportun, 2018.

Doizy, Guillaume. Le porc dans la caricature politique (1870-1914) : une polysémie contradictoire ?, *Sociétés et Représentations*, Les éditions de la Sorbonne, 2009, page 20.

Dyer, Richard. *The Matter of Images: Essays on representations*, Routledge, 1993.

Hammett, Dashiell. *The Maltese Falcon*, Alfred A. Knopf, 1930.

Herman, David. *Animal comics, Multispecies Storyworlds in Graphic Narratives*. Bloomsbury, 2018.

Itagaki, Paru. *Beastars*. Akita Shoten (Japan) and Ki-oon (France), 2016-2021.

Jacobs, Joseph. "The Three Little Pigs", *English Fairy Tales*, 1890.

Orwell, George. *Animal Farm*. William Collins, 2021.

Perrault, Charles. *Le petit Chaperon rouge*, 1697, Les contes de Perrault, Caterman, 1902.

Spiegelman, Art. *Maus*. Pantheon Books (US) and Flammarion (France), 1986.

Spiegelman, Art. *MetaMaus*. "Why Mice" New York :Pantheon Books, 2011.

Unknown, *The Book of Genesis*, "2-3" University Press, Cambridge, 1921

Articles

Beeghly, Erin. "What Is a Stereotype? What Is Stereotyping?" *Hypatia*, vol. 30, no. 4, 2015, pp. 675–91, <http://www.jstor.org/stable/24541975>. Accessed 10 May 2022.

Gleason, Philip. "Minorities (Almost) All: The Minority Concept in American Social Thought." *American Quarterly*, vol. 43, no. 3, 1991, pp. 392–424.

Kaenel, Philippe. Animal (symboliques) » in Laurent Gervereau (dir.), Dictionnaire mondial des images, Paris, Nouveau Monde éd., 2006, pp. 49-51

PELLIZER, Ezio. « L'anthropomorphisme des dieux dans la Grèce antique » pp. 267-280 Warburg Institute Colloquia 14, 2009.

Sites internet

Bellefroid and Henry, Thierry and Catherine. "Interview de Guarnido et Canales : le phénomène Blacksad". BD Paradisio, 2001

Campbell, Edith. "The problem with picture book Monkeys: Racist imagery associating simians with Black people has a long history", *News and Features*, 2019, <https://www.slj.com/story/The-problem-with-picture-book-monkeys-racist-imagery-libraries>

Montesano, Marina. « Cornes, sabots et damnation : la représentation du Diable au Moyen-Âge », National Geographic, <https://www.nationalgeographic.fr/histoire/cornes-sabots-et-damnation-la-representation-du-diable-au-moyen-age>

Autres (films, vidéos, jeux vidéos, illustrations)

Allers and Minkoff, Roger and Rob. *The Lion King*. Walt Disney Pictures, 1994.

Arte, *A musée vous A musée moi* <https://www.youtube.com/watch?v=gx67Tx53NSE>

Avery, Tex and Al. *The Looney Tunes*, Warner Bros. Entertainment, 1930-1969 (original series)

Bob-waksberg, Raphael. *BoJack Horseman*. Netflix, 2014-2020.

Chauveau, François. « Le Renard & la cigogne », *Fables de La Fontaine*, Barbin, 1668

Dalrymple, Louis, « The Unrestricted Dumping-Ground" *Judge*, vol. 4-45, 1903

De La Nézière, Raymond. *Fables de la Fontaine*, Tours, Maison Alfred Mame et Fils, 1923

Geronimi, Clyde, and al. *Peter Pan*, Walt Disney Productions, 1953.

Geronimi, Clyde, and Al. *The Lady and the Tramp*, Walt Disney Productions, 1955.

Gliddon, George and Josiah Nott. *Types of Mankind : Or, Ethnological Researches, Based Upon the Ancient Monuments, Paintings, Sculptures, and Crania of Races, and Upon Their Natural, Geographical, Philological and Biblical History*. Philadelphia, PA: Lippencott and Co., 1854.

Hanna, William, and Joseph Barbera, *Tom and Jerry*, Hanna-barbera productions and Warner Bros. Entertainment, 1940-2014

Howard and Moore, Byron and Rich. *Zootopia*. Walt Disney Pictures, 2016.

Pendulo Studios. *Blacksad : Under the Skin*. Microids, 2019.

Reitherman, Wolfgang. *Robin Hood*, Walt Disney Productions, 1973.

Rockwell, Norman. *The problem we all live with*, 1964

Unknown author ,*The Eternal Jew*, a German “documentary”, 1940.

Wayman, Stan. *Un bus en Floride*. *Time Inc*, Avril 1956

“Zeus as Bull and Europe”, Red-figure krater, Clay. Ca. 450 BCE., Tarquinia, National Archaeological Museum