



PENSÉES

ees' press

Loric Bordat, S4FR



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EDITORIAL |

Le mot de la rédactrice en chef

|What It Means to Be A European Student

As I started participating in the Conseil Supérieur des Elèves des Ecoles Accréditées (CoSEEA) this year, I realised how important it is for our students to understand that we are part of a bigger European school system. Even though most of our curricula are centred around Europe, and we have the privilege of going to the European Parliament or the Council of Europe, we still feel very much alone.

As we students do not have close relationships with other European Schools in the region (the closest ones being in Karlsruhe, Frankfurt, and Bad Vilbel), we used to compare ourselves to the schools close to us: the Lycée International des Pontonniers, Lycée Jean Sturm, Lycée Kleber... French schools. So we've always felt kind of out of place. Our friends never had the same subjects, programmes, or exams as us. The European School was just an odd school among others.

I discovered the existence of other European Schools when I applied for an exchange in S5. Mind you, I've been in this school since M1. Even though I always knew that my school was a part of the 'European School System', I did not understand the amazing initiative I was a part of. We are part of a system encompassing 37 Schools, in 15 Member States, that's simply huge! Discovering their existence allowed me to understand that I was part of something bigger. I was not a student from a weird European school anymore, but a French student who could connect to people on the

other side of the continent! The only issue now was to meet them.

That is when I understood the importance of opportunities such as exchanges and events like Eurosport, the Festival of Art and Music of European Schools (FAMES), the European School Science Symposium (ESSS), and the Model European Council (MEC). These events organised among European schools finally allowed me to meet similar people who had grown up with the same classes, same curricula, and same values as me. It made my mind expand, and I met people from all around the world, from so many different cultures. It was a feeling of belonging that my friends and I longed for after the end of each event.

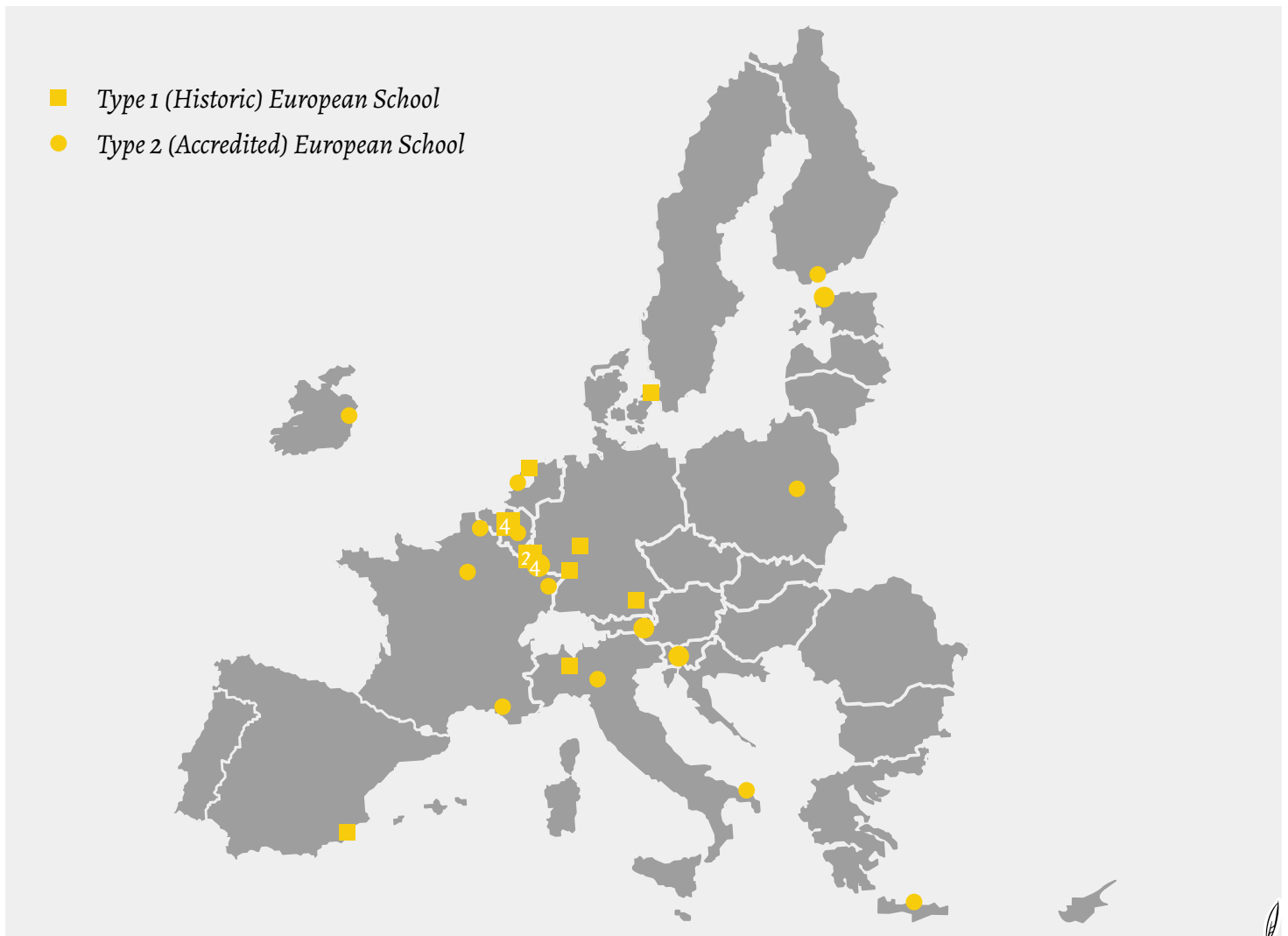
Nonetheless, I am aware that a lot of S7 students haven't yet had the same opportunities as I have, and that maybe, some students from S1-S3 are still unaware of our school system, so let me explain the basics.



The European school system is made up of 13 'Historical' schools and 24 Accredited schools. The main difference between these two types is the jurisdiction: Historical schools are administered and financed directly by the Board of Governors of the European Schools (an institution that is part of the European Union), while Accredited schools are overseen by their national member state. In concrete terms, this means that Historical schools all work in the same way, with the same events, and the same jurisdiction. Accredited schools, such as ours, do not work the same way at all. Even if we have the same European Baccalaureate and syllabi, we are French, Estonian, or Greek schools first, and

European schools second.

These two systems also differ in the way they employ their teachers. Teachers in historical schools are generally 'detached' from their national school system for periods of 9 years to work in a European School, whereas, in Accredited schools, Member States employ teachers and pay their salaries. This is why locally employed teachers in Accredited schools are paid much less than teachers employed by the EU, as their salary is controlled by the Board of Governors. Last Wednesday, March 19th, around 400 students and teachers from the four European Schools of Brussels went on strike, demanding



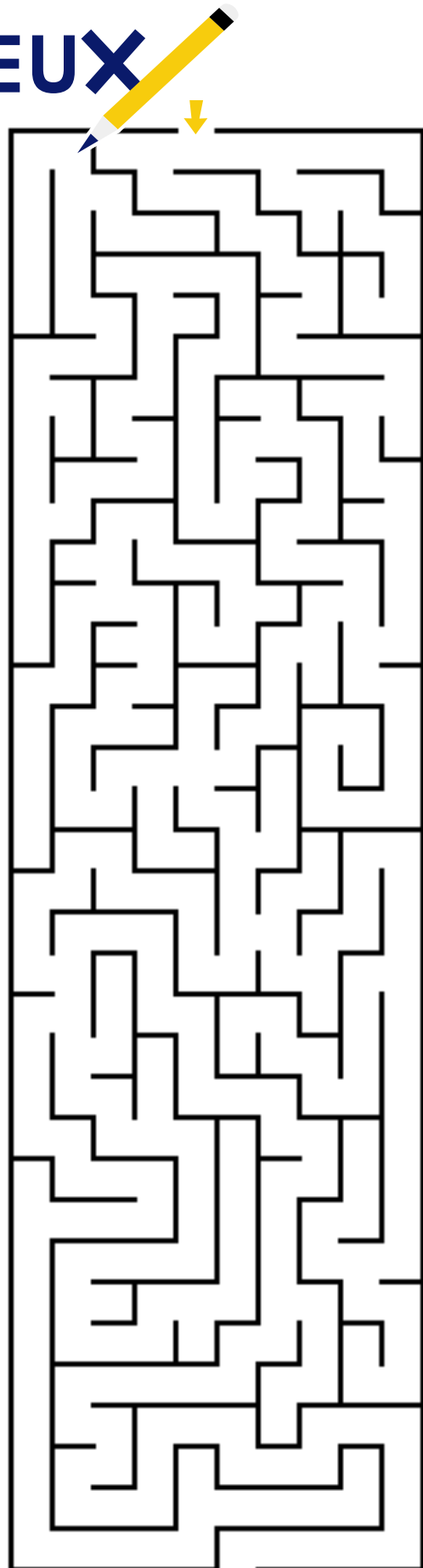


stronger regulations to protect locally-recruited teachers, the right to unionize, and formal negotiations within the European School system's framework. David Schreiber, S6FR student of the European School of Uccle, states: *'We are here to stand with our teachers in their fight against deeply unjust working conditions. It is incredibly hypocritical that our European schools teach us about the great values of democracy, yet those very principles seem absent within our own institutions.'* These words show the great weight that European students hold, and I hope it will inspire us to try to fight for our teachers in Strasbourg.

Anyway, meeting students from European Schools all over Europe is really the luckiest part of being in an European School. Participating in MEC and CoSEEA allowed me to broaden my horizons, discover new people, build my network, and fully grasp how lucky I am to be a European student. Talking to students from both Historical and Accredited schools allowed me to understand our school system even more, and as my time in this school is coming to an end, that is the best advice I could give you: join MEC, FAMES, ESSS, Eurosport, go on exchanges, write to people in other schools: use these amazing opportunities to become an involved, informed citizen, and to meet people that are part of the same school system as you. Be a European student! ✍

Charlie Adli-Mychelova

JEUX



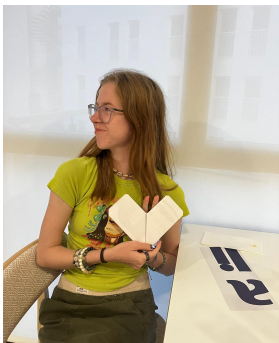


l'équipe **PENSÉES**



Julie Abrhamová
Rédactrice

Parmi nos journalistes culturels ou orientés vers les sciences politiques, Julie est l'une des seules à mettre en lumière la science dure. Ses articles fins, à la portée de tous et toutes, permettent une compréhension nuancée de la santé, mais apportent également des conseils bien utiles.



Ugnė Zukauskaitė
Rédactrice

Ugne est l'une des figures emblématiques de *Pensées*. Passionnée par la culture, en particulier le cinéma, son entrain et sa gentillesse font vivre les pages du journal, Que deviendrait-il sans ses recommandations, son avis ou son humour subtil ? Sa rubrique *Spotlight On Cinema* est l'une des plus attendues à chaque édition.



Mark Kulikov
Rédacteur

Futur journaliste, et ça se voit, Mark écrit avec brio et discipline, rédigeant des articles passionnants d'une plume aiguisée. Son point de vue souvent original et bien tranché est un atout pour *Pensées*.

Présenté par Avril Dahmam, S7EN

Venez nous rejoindre !



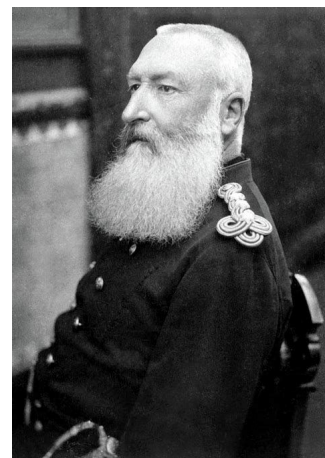
LE CONGO DE LÉOPOLD II : UN PASSÉ SANGLAN

Le règne de Léopold II au Congo demeure l'une des pages les plus tragiques de l'histoire coloniale. Ce territoire, immense et riche en ressources, fut entre 1885 et 1908 la propriété personnelle du roi des Belges, Léopold II. Sous le prétexte d'une mission civilisatrice, Léopold II a orchestré un système d'exploitation d'une brutalité sans précédent, causant d'innombrables victimes parmi la population congolaise. Mais comment en est-on arrivé là ?

Pour un peu de contexte, voyons ce qu'il y avait dans cette zone avant l'arrivée du roi des Belges :

Avant l'arrivée des Européens, cette région abritait plusieurs royaumes, tels que le Royaume Kongo, qui entretenait des relations avec les Portugais depuis le XVe siècle, ou encore les empires Luba et Lunda. Ces civilisations étaient sans doute prospères. Mais pas aux yeux des Européens qui regardaient de haut même les autres puissances de l'époque : les empereurs de Chine, avec leurs longs ongles et leurs robes de soie ornées de dragons ; les sultans indiens avec leurs coiffes serties de pierres précieuses ; même les Turcs ottomans qui portent pourtant, avec leur fez rouge, des habits taillés à Londres dans l'espoir de "faire moderne". Alors les Noirs d'Afrique qui, selon les rumeurs, sont encore vêtus de pagne, ne se battent qu'avec des sagaies, se mangent entre eux et prient des fétiches... « Ils sont restés à l'âge de pierre », répètent inlassablement les Européens qui parlent d'eux.

La Conférence de Berlin (1884-1885) marque le début de la vraie colonisation. Il existait bien sûr déjà des possessions européennes avant ce rassemblement, mais ce n'est qu'à ce moment-là que les puissances européennes se mirent d'accord pour "encadrer" leur course à l'Afrique. On accorde à Léopold II la souveraineté personnelle sur le Congo, qui le revendique sous prétexte de lutter contre l'esclavage et apporter le progrès. Cependant son véritable objectif est d'exploiter au maximum les richesses naturelles du pays, notamment l'ivoire et le caoutchouc.



Léopold II de Belgique

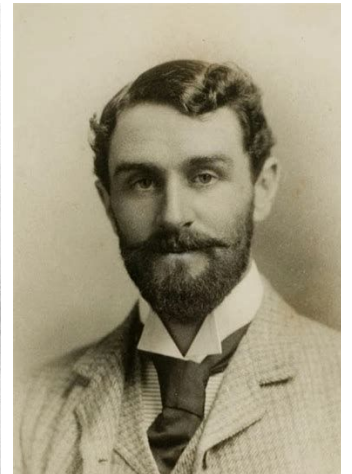


Pour tirer profit au maximum des ressources de ce vaste territoire qui est désormais sien, le roi des Belges met en place un système d'une violence inouïe. Les populations locales sont soumises et forcées à récolter du caoutchouc dans de terribles conditions. Ceux qui ne remplissent pas leurs quotas sont sévèrement punis : mutilations, exécutions, destruction de villages entiers... Des milliers de mains coupées deviennent un symbole macabre de cette oppression.

Les conséquences démographiques sont catastrophiques. Aujourd'hui encore les chiffres sont incertains, mais les estimations tangent entre quelques centaines de milliers à dix millions de Congolais tués à cause de la violence, des maladies et des famines provoquées par ce régime, qui a perduré plus d'une vingtaine d'années.

Pendant plusieurs années, ces crimes restent ignorés par le reste du monde, jusqu'à ce que certaines voix commencent à dénoncer la situation. En 1903, les diplomates anglais Edmund Morel et Roger Casement se rencontrent. Le premier écrit depuis des mois sur le Congo sans jamais y avoir mis les pieds, quant au second, il en revient tout juste et a publié un rapport de cinquante-six pages (le rapport Casement), qui dénonce les atrocités de l'Etat indépendant de Léopold II, mais qui ne fait pas beaucoup de bruit. Tous deux sont donc au courant des événements qui s'y produisent. L'un et l'autre savent qu'il y a un seul et unique moyen de soutenir la cause qui leur est chère : mobiliser les foules. Avec l'aide financière du riche William Cadbury et celle d'un médecin missionnaire, ils forgent l'arme qui leur

servira à faire connaître au continent européen les violences dirigées par Léopold II : l'Association pour la réforme du Congo (en anglais, la CRA, *Congo Reform Association*). La CRA use de tous les moyens pour réveiller les consciences. Elle multiplie les interventions dans la presse, émeute les foules, choque à l'étranger - on en retrouvera bientôt des branches en Scandinavie, en France, en Allemagne, aux États-Unis-, elle rallie les intellectuels tels le grand dramaturge George Bernard Shaw, Conan Doyle (le père de Sherlock Holmes), Anatole France ou encore Mark Twain. Ce dernier fera sensation en 1905 avec *Le soliloque du roi Léopold*, une satire ravageuse.



Edmund Morel (gauche) et Roger Casement (droite)

Morel a l'idée d'appuyer ses propos avec des images : dans les salles, une lanterne magique projette des photos prises sur place montrant de malheureux indigènes au dos fouetté, aux bras se terminant par des moignons. La plus fameuse de toutes ces photos a été prise par Alice Harris en 1904 : un jour, un homme arrive à sa maison en tenant dans la paume une feuille de bananier pliée. Il la tient délicatement ouverte, laissant apparaître les pieds et les mains de sa petite fille



sectionnés quelques jours plus tôt par les gardes de l'ABIR - *l'Anglo-Belgian India Rubber Company* -, la société concessionnaire locale. Horrifiée et consciente de la nécessité de garder une preuve de cette barbarie, la photographe missionnaire réussit à faire poser l'homme tel quel, accablé de douleur, assis sur le plancher de la véranda, contemplant les deux vestiges minuscules de son enfant martyrisée posés à côté de lui.

Alice Harris



Nsala de Wala dans le district de Nsongo, 1904

L'homme s'appelait Nsala (voir photo ci-dessus), sa petite fille Boali, et ils venaient de Wala, dans le district de Nsongo, au sud de Léopoldville (aujourd'hui Kinshasa). Il reste un des rares noms de Congolais qui nous est parvenu de l'époque, et qui ait été connu des membres de la CRA.

Avant la publication du rapport et encore plus après, Léopold et ses alliés se déchaînent : articles de journaux, contre-enquêtes orientées, tout est bon pour faire rempart à l'offensive anglaise. Le consul Casement rapporte le cas d'un enfant qui lui a affirmé avoir eu le poing coupé par une sentinelle. Après une enquête sur place, on retrouve l'enfant, un certain Epondo, qui se rétracte en

affirmant que ce serait en fait une bête de la forêt qui lui a arraché la main. Les léopoldiens de l'Etat indépendant font de ce témoignage « l'affaire Epondo », la preuve que tout ce que rapporte Casement dans son rapport est faux, comme si un cas, même s'il était erroné, pouvait effacer les cent autres cités. On affirme que le Britannique n'a rien compris à la situation et s'est fait berner par des manipulateurs. « Les morts ne sont dues qu'à des épidémies », « Les mains coupées sont de vieilles traditions tribales que les indigènes mettent sur le dos des Blancs », dit-on. On en vient même à soupçonner un complot. Autant d'arguments sans fond mais non sans efficacité.

Quelques mois après le rapport, le diplomate anglais décide de frapper un grand coup : il lance de lui-même une commission d'enquête. Pour garantir son indépendance et sa neutralité, il y fait nommer un Belge, un Suisse et un Italien. Les trois se rendent au Congo léopoldien entre octobre 1904 et février 1905. Ils en reviennent tous trois avec un rapport à peu près aussi accablant que celui de Casement. En cinq mois d'auditions, ils ont eux aussi entendu toute la douleur du monde et les témoignages indiscutables.

Et...? Encore une fois, aussi fascinant soit-il, pas grand chose ne se passe, ou du moins pas autant que ce que l'on espérait. Il est vrai que le monarque a trouvé des moyens pour atténuer le choc, qu'il a retardé le plus possible la parution du texte, puis en a fait distribuer habilement des extraits trompeurs dans la presse, ce qui lui permet de tenir encore. Le souverain continue de couvrir la Belgique de



cadeaux : des arcades somptueuses à Bruxelles, ou encore des galeries royales à Ostende, pour continuer à se faire aimer du peuple Belge. Mais la propagande royale ne passe plus chez tout le monde. La CRA maintient la pression et continue à s'étendre en Europe et outre-Atlantique, avec toujours plus de meetings et de militants. En 1907, Morel est reçu par le président des Etats-Unis, Theodore Roosevelt, qui promet d'agir.

Léopold II finit par rendre les armes en 1908. Il cèdera l'immense territoire, qui, je le rappelle, lui appartenait personnellement, à son gouvernement.

L'Etat indépendant du Congo deviendra alors le Congo Belge et a vocation à être une colonie européenne comme une autre. Les changements, eux, prennent longtemps à se mettre en place mais le temps des massacres est terminé. Les estimations varient entre quelques centaines de milliers et dix millions de morts, mais ce qui est sûr, c'est qu'il y en aurait eu mille, c'eût été mille de trop. Toutes n'étaient pas dues directement à la brutalité des soldats de Léopold, on compte dans ce martyr les victimes des épidémies et des famines, elles-mêmes conséquences de la politique de territoire ayant sévi pendant plus de vingt ans.

A ce jour, cette politique est restée impunie, tout comme les dirigeants de l'Etat indépendant : aucun n'a été jugé. Quant à notre roi des Belges, il meurt dans son lit un an plus tard, en 1909. /



Les trois vies de Roger Casement (aussi paru sous le titre *Roger Casement : Héros, Traître et Sodomite*) de François Reynaert m'a été vivement utile dans la rédaction de cet article, aussi, je vous le conseille fortement.



Graffiti sur une statue de Léopold II à Bruxelles en 2020, au nom de la mémoire du colonialisme au Congo. Source : [Brusselspictures.com](https://brusselspictures.com)



THE MANY FACES OF FEAR IN HORROR CINEMA

Ugnė Zukauskaitė, S7EN

Do you like scary movies? I'll bet you do if you recognise that line. They might not be for everyone, but I believe anyone can see the delicate thought and work that goes into the best horror movies. Whether it's psychological to keep you tense the whole time, survival to keep you engaged or supernatural horror to challenge your mind with the endless possibilities of terror. Horror movies manipulate our worst fears to create the perfect balance between dread and the desire to keep watching.

As a big fan of horror and thriller movies, I think we watch them for that same adrenaline rush we get on a rollercoaster. They create this big surge of emotions, too uncomfortable to bear for some people, which makes them enjoy it less. Sometimes, the attraction in horror is knowing something like that could never happen to us, allowing us to live through the characters vicariously with no danger. It becomes the perfect scenario, as we can experience all the intense emotions of the movie, but safely stay on our comfy couch or surrounded by the sound of crunching popcorn.

In my opinion, the horror genre relies on the strong foundation of its three main types: psychological, survival and supernatural. This is the three-headed monster guarding the rest of the intricate horror genre.

Psychological Horror: Fear Of Losing Control And Identity

By exploiting our deepest fears of

madness, isolation and manipulation, these horror movies strive to create a growing sense of paranoia, as they play with our mind. Instead of relying on blood, monsters or ghosts, they use something far more disturbing - the fear of losing control and sanity. The unsettling feeling grows as we get sucked into the movie, and even after it ends the dread lingers because we've lost sight of what's real and what's not.

If we're talking about psychological horror, we have to talk about *The Shining* by Stanley Kubrick. For those who haven't heard of it, what are you doing?

The film follows Jack Torrance, a struggling writer who takes a caretaker job at the Overlook Hotel, bringing along his wife, Wendy, and their young son, Danny. But the moment they arrive, something feels... off. Whether it's the eerie silence of the empty halls, the endless snow trapping them inside, or the strange visions Danny starts seeing, you can feel the tension slowly tightening like a noose.



Jack's slow descent into madness is what makes this movie so disturbing. At first, it seems like the effects of isolation—but as the Overlook Hotel tightens its grip on him, we feel the presence of something much darker. Is the hotel haunted? Is it all in his head? Or is this place and its solitude simply what triggers the monster that was always inside him? That's the goal of psychological horror—it makes you question everything. By the end, you're just as trapped in the nightmare as the characters are.

While *The Shining* creates psychological horror through isolation and madness, *Get Out* by Jordan Peele takes a different approach. Sometimes, it's about feeling trapped within society itself, and that's exactly where *Get Out* shifts the genre's focus. It focuses on social horror and paranoia. Instead of a haunted hotel, the real terror comes from something hidden right in front of you, playing into the feeling that something is deeply wrong, even when everyone around you is smiling.

The film centers on Chris and his girlfriend Rose going upstate to visit her parents for the weekend. At first, Chris takes the family's overly accommodating behaviour as a nervous attempt to deal with their daughter's interracial relationship, but as the weekend progresses, a series of increasingly disturbing discoveries lead him to a truth that he never could have imagined. As paranoia continues to creep in, Chris has to escape without losing control over his sanity.

Whereas *The Shining* focuses on the

internal battle for sanity, *Get Out* becomes a psychological game of survival, where the fight isn't just for Chris' safety but for control over his identity. As we uncover the disturbing reality alongside him, the film pulls us into the same growing dread—the desperate need to get out.

Ultimately, both *The Shining* and *Get Out* prove that psychological horror is about more than just fear—it's about losing control, losing sight of reality, and facing the terrifying idea that you might never escape.

Survival Horror: Trapped And Fighting To Survive

Speaking of wanting to escape, our primary instinct in life is to survive, right? So, when a movie throws everything at the characters to not let them do just that, it's terrifying to imagine ourselves in their shoes. The constant questioning of who'll survive and who won't creates this sense of paranoia that we just can't seem to shake. At any second, danger could strike—whether it's a masked killer lurking in the shadows or something far worse. Take *Ghostface*, for example—one moment, everything seems fine, and the next, he's right behind you.

Wes Craven's *Scream* puts a clever twist on survival horror, creating a deadly game of cat and mouse. High schooler Sidney Prescott becomes the prime target of the masked killer *Ghostface*, who doesn't just hunt. Through eerie phone calls and horror movie trivia, *Ghostface* turns survival into a twisted challenge, where one wrong answer could mean death. As Sidney and her friends are stalked and brutally



picked off, the tension rises, forcing her to not only outsmart the killer but also confront the trauma of her past. Although not your classic survival horror movie, as it blends with the slasher genre, you still find yourself at the edge of your seat wondering who'll make it to the sequel.

The horror throughout the movie is that anyone could be Ghostface. You think you'd never suspect your friends if a killer was on the loose and tormenting you, but are you really sure? Ghostface seems to be everywhere and nowhere, making Sydney and us feel trapped even without being isolated. The fact that it ends up being someone close to her, leaves us with a paranoid feeling of what if? What would happen if this were to happen to us, can we really ever trust anyone to not go a little mad sometimes?

While *Scream* creates a blend of slasher and survivor horror, Ridley Scott sticks to the classic element for the iconic film *Alien*—the primal fear of being hunted. Scott places the characters in their worst nightmare as he combines the fear of the unknown with the constant fear of being killed. Ultimately, it makes survival seem almost impossible.

The film focuses on a spaceship returning to Earth, stumbling on something they never expected when intercepting a distress signal from a distant planet. As the crew discovers thousands of eggs on the planet, one of the creatures inside it attacks an explorer. Having hoped to save their friend, the crew has no clue that they've just invited an unspeakable

terror aboard their ship.

You'd almost rather take your chances out in space than in this ship, trapped with what seems to be an undefeatable monster. Scott makes this a classic survival horror film because of how impossible survival feels. As the crew gets picked apart one by one, and the chances of surviving fade, our skin crawls at any small sound. We start to become immersed in the movie, wanting to help the rest of the crew survive. It's just like a car crash we can't look away from, because we need to see who makes it out alive in the end. Even with all of the terrifying and disgusting images the alien creates, it just adds a level of horror to the film, making it an unforgettable experience.

While *Scream* and *Alien* differ in various ways, the core idea stays the same. Survival is key. These two movies prove that even at both extremes of no isolation and complete entrapment, survival can become nearly impossible at any time.

Supernatural Horror: Paranormal Forces

Finally, even though it might sound childish to fear supernatural horror movies, the best ones have a way of pulling us in anyway. They create the same uncomfortable fear we have when we wake up from a terrifying nightmare. We tell ourselves 'It's not real, it's just a dream, it's just a movie' but somehow the tension still rises in us as unimaginable horrors flood the screen.

One of the most popular ways to go are possessions and hauntings. Whether it's a possessed child, a haunted house, or



—in *The Conjuring's* case— both, there's something really creepy about a paranormal force taking control of you. In the first of its franchise, *The Conjuring* by James Wan introduces paranormal investigators Ed and Lorraine Warren who stay throughout the whole of the franchise. In this movie, they're called to help a family tormented by a dark presence in their farmhouse. Forced to confront a powerful entity, the Warrens find themselves caught in what may be the most terrifying case of their careers.

This isn't just some haunted house movie, it's a spine-chilling blend of paranormal activity and psychological terror. By playing with the fear of the unseen, the film captures the essence of a nightmare, making us terrified of something we can't even fully understand. This fear of the unseen creates a constant tension not only for the characters but for us as well. We just never know what to expect, lurking in the shadows.

Taking it slow, James Wan manages to keep the same feeling of uneasiness, as we're expecting jump scares, but keep getting eerie silence and subtle movements in the background. We start to question everything we're seeing and build up terrifying images in our heads of what could be tormenting the characters and even us at this point. Any small movement or simple things like the floor creaking makes us paranoid because of the atmosphere created.

But what truly makes it terrifying is the combination of losing control with the mind-bending horrors that come out as the

house gets possessed. By focusing on an ordinary family, the film blurs the line between fiction and reality, planting the unsettling thought: What if something is lurking in our own home? Just like how our nightmares put that slight doubt into our minds, *The Conjuring* does the same.

I feel like we have to talk about *It*, right? It's different from *The Conjuring*, but it has its way of staying in your mind as well. While *The Conjuring* thrives on subtle, creeping dread, *It* takes the classic approach of turning childhood fears into a real nightmare. This time, you almost wish there was the element of the unseen.

The film by Andy Muschietti focuses on a group of outcast kids in the town of Derry, Maine, who are haunted by a shape-shifting entity that preys on their deepest fears. Mostly disguised as Pennywise the Dancing Clown, the creature lures children into the darkness, feeding off their terror. And by the end of the movie, it feels like it fed off of ours as well.

What is it with children in horror movies too? Why do they make it ten times scarier just by singing a nursery rhyme? Maybe it's because the idea of small innocent kids put in a setting like this clashes so much in our brains that it makes it scary. And this, combined with the old scary clown, hits the classic elements of supernatural horror.

Pennywise isn't just scary because he's a monster, but because he manipulates their worst fears and uses them against the kids. He starts to be everywhere, all the time, as this gloomy atmosphere traps the



kids in the town's horrors. What's even worse, is that it seems like the adults don't even notice anything, leaving the kids alone to face It. As the fear surrounds them everywhere, it seems hard to escape Pennywise. But this only makes him stronger. Soon they realize that it isn't just the monster itself that's scary, but the fear that's controlling all of them.

You would think that if you were there it would be simple to just fight back and take away Pennywise's power, especially if not believing him is all it takes. But could you really do it? We sit here and shout at our screen in hopes that they might hear us, telling them once again not to go down the dark staircase. No, but seriously, why would they do that? But in reality, I'm not sure most of us would be as smart as we think either, we might not even make it to the sequel.


It has become one of my favourite horror movies because for me it just has all the simple elements it needs to fulfill your want for an adrenaline-filled night. Not only does it keep you on the edge with the soundtrack, just like *The Conjuring*, but it also has the perfect amount of humour to make you feel slightly more comfortable, just before shocking you again unexpectedly.

Both *The Conjuring* and *It* play with your deepest fears, at the end of both extremes of being in your face and lurking in the background to haunt you. Manipulating not only the characters throughout the movie but the viewer as well, since they'll keep sending shivers down your spine even days after you've watched it. Who would ever feel comfortable thinking about a

clown waiting for you down in the sewers?

At the heart of every great horror film is one simple truth: fear is universal. I'm sure at least one of these movies will capture you. Whether it's the slow psychological descent of *The Shining*, the relentless fight for survival in *Scream*, or the supernatural terror lurking in *The Conjuring* and *It*, there's something in there for all of us. Just like Pennywise, the creators of these movies try to find our pressure points and manipulate us with our own fears. They force us to confront our worst nightmares—our loss of control, our vulnerability, or even our most irrational fears made real.

But despite the terror, some of us keep coming back for more. Why? Well, because horror isn't just about fear, it's about the thrill, the suspense, and the catharsis of facing the unknown. In the end, we feel relieved that we got through it, we feel the adrenaline rushing through us, just like after a rollercoaster. It's the excitement of bracing for the next scare, the rush as danger lingers, and the satisfaction of surviving the nightmare, even if it's from the safety of our seats.

At the end of the day, there will always be a way to lure us into the worlds of horror these movies create, keeping us on the edge of stopping the film and waiting for the next twist. I'm sure if you tried, you could even find a horror movie you love, even if you hate them. And at the end of it, you'll float too. 



THE MEC-AES EXPERIENCE

Anthony Mobasher, S6EN

The Model European Council for Accredited European Schools, otherwise known by many as ‘Ms Gonzalez’s and Ms Schmitt’s baby’, is a political simulation event that brings together students from type 2 European schools across Europe—for example, Manosque, Frankfurt, Warsaw and Tallinn, as well as the Pontonniers International High-School.



All participants gathered in the hemicycle.

In MEC-AES, students take on the roles of ministers, the European Commission, members of the logistics, press or internal media team. Those assuming the role of ministers represent one of the 27 different European Union member states. Delegations consist of four students, who each participate in their respective council meetings, engaging in debate and discussions about various important challenges Europe currently faces. Each of the four councils is dedicated to a specific topic, with proposals from

both the European Commission and the Presidency of the European Council (Poland this year).

The councils are split up into four different categories, each covering a certain domain:

Council 1 - The European Council, composed of the 27 Heads of State who discuss strategic issues.

Council 2- Home and Justice Affairs.

Council 3 - Economy, Finance, Environment and Energy.

Council 4 - Foreign Affairs, Security and



Defense.

These councils each have proposals that the ministers can discuss, amend, or strike out, and with these, lay out the field for heated debates and discussions.

My Personal Experience

This was the first time I participated in MEC-AES. Last year I did not take part, thinking that it might be too much work and, admittedly, even boring. I could not have been more wrong! In the build-up to MEC-AES, I was unsure of what to truly expect and unaware that it was more than simply debating. Indeed, it is so much more. It is an opportunity to meet and connect with people your age from all over Europe, each bringing their own unique perspectives, cultures, and experiences. Furthermore, it is a place where friendships are formed, and where you can share, learn, and have a lot of fun. Looking back, I can't believe I ever doubted the experience, considering how incredible MEC-AES truly is! I would love to do it again next year.

The Fun Before The Storm

MEC-AES officially began on the afternoon of Tuesday, March 4th, with all the participating students and teachers meeting one another and attending the opening speeches. At first, I felt slightly nervous to talk to other students, although I am not sure why. However, after speaking to a few students the initial nerves faded. I was able to meet some great people, many of whom I shared great moments with over the next two days.

MEC-AES Internal Media Team



The participants meet at their arrival at the EES over an informal drink.

Most importantly, every student was honoured by fabulous opening speeches, particularly Mr Aubry's incredible demonstration in English to officially launch the second edition of MEC-AES 2025!! Following the speeches, students split into their respective councils, where they met their fellow delegates and debated icebreakers. When the meetings ended, food trucks provided everyone with a variety of delicious meals (also available the following day), allowing every student to spend quality time together before the tense debates awaiting the next day.

Let The Debates Begin!

The political simulation started Wednesday, March 5th. Everyone gathered at the European Parliament, dressed in formal attire. We began in the big plenary room, where each Head of State delivered a short speech, officially kicking off the upcoming council debates ahead.

Following the opening speeches, we proceeded to our respective council rooms, immediately beginning the proposals, amendments, and intense debating. At



Plenary room gathering all participants during a vote.

first, I was hesitant to speak, fearing I might say the wrong thing and then get 'torn apart'; however, all it took was speaking once and then that fear disappeared. From that moment on, I grew increasingly confident, finding it easier to engage in discussions with my fellow ministers and possibly move towards achieving my country's interests.

As Malta's representative, I advocated for my nation's particular interests and priorities in every proposal, clause, and proposed amendment. Each of these is voted on by all ministers, who can choose to be 'in favour', 'not favour' or to abstain, usually counted as a vote against. Furthermore, the outcome of these votes also depends on the used voting procedure. Some issues require unanimity, meaning that every member state must be in favour for it to pass. Others require Qualified Majority Voting (QMV), in which a proposal, clause or amendment may only pass if at least 55% of member states (15 out of 27) representing at least 65% of the EU population vote in favour. The votes of member states with significantly larger populations, such as France, are of greater importance than smaller nations' votes.

This is where lobbying is of great importance, especially for smaller nations, in order to form strategic alliances with larger member states to put forward their interests. Note that each minister must represent their country's true values, priorities and needs; therefore, putting aside personal beliefs—and pronouns—within the council.

A word of caution for future participants: be ready to debate the smallest details for an hour with endless haggling.

Press Team—The Butchers!

Throughout the day, certain time slots were devoted to the press team, who asked harsh questions to the delegate of their choice, sometimes resulting in humiliating situations in front of everyone. Their presence resulted in some very intense moments: heavy criticism towards certain delegates for their highly controversial statements, heated clashes between Heads of State and journalists, and even emotional breakdowns by the press team following certain decisions.



The press teams lining up to ask their questions.



By the end of each day, the press publish their articles, concerning the day's events from each council and exposing who was actively participating and who 'needs to wake up'.

A word of advice if you participate in MEC in the future: do your best to stay out of the press for the wrong reasons, because everyone reads the articles.

More Than Just Debating!

As previously mentioned, MEC-AES is so much more than just debating; it has its unique perks, such as the amazing food. If you are a big eater, you will not be disappointed at all by the food provided to you for two and a half days. You will be treated to delicious meals and snacks while continuing to meet and bond with students. Aside from that, it's about the long conversations and connections you build, all while enjoying dinner.

MEC-AES is also a fantastic opportunity to bond with students from all across Europe, with whom you might cross paths in other European school events, like Eurosport. Outside of the 'official' setting, you will have the opportunity to go out and get to know one another, forming stronger connections.

In addition, there are essential behind-the-scenes roles that do not require any public speaking, such as logistics. Without their amazing organisation and planning, this event would not have been possible. The logistics team plays a crucial role, taking on responsibilities such as: managing the school funds dedicated to the entirety of MEC-AES, preparation of each



Snack break with various pastries, where lobbying and further 'bonding' may take place.

room, guiding students across the school and parlement, dealing with all technological aspects..etc. Thanks to their efforts, every participant can easily focus on their roles without exterior disruptions and enjoy the magic of MEC-AES.

Another piece of advice I would give to future participants is not to be shy and try to get to know as many people as possible. This will make the experience more enriching and your participation more fun.

Over To You

I can honestly say that these two and half days were nothing short of amazing, a once-in-a-lifetime experience. MEC-AES is a superb opportunity, as it is so much more than just a political simulation, whether the discussed topics interest you or not. I had the chance to meet some fantastic people and make unforgettable memories.

If you are hesitant about participating next year, my advice is to simply give it a go!

Trust me, you will not regret it.

Over to you.



DEAR FUTURE S7s: YOU GOT THIS!

Marc Kulikov, Oleskandr Levashov, S7EN

Hey, future S7s! We know Pre-Bac exams sound scary, but trust us—they're not as bad as they seem. We've been through it, and you will too! While it's an important step, it's not the end of the world, and with the right mindset, you can tackle it with confidence. Here's some advice to help you stay calm, prepare well, and actually enjoy your final year.

'Start revising early, don't leave everything for the last minute!' –Julie A.

Even if it feels like you have plenty of time, trust us—starting early will make everything so much easier.

'Do your revision sheet progressively.' –Alexia B. Having good notes will save you from last-minute panic, and when the exams come around, you'll thank yourself for being prepared.

That said, don't overdo it:

'Don't study too much, go on a walk—sport.' –Julie A.

Studying non-stop isn't the way to go. Taking breaks, getting outside, and staying active will actually help you retain more information and feel less overwhelmed.

'You're going to be stressed, but please remember that you're only human and trust yourself! Don't be too hard on yourself, remember to take breaks and don't hesitate to reach out!' –Charlie A.

It's okay to feel pressure but don't let it consume you. If you ever feel like it's too much, talk to friends, teachers, or family. A little rest, a short chat, or even just stepping away from your desk for a moment can make a huge difference.

Mindset is everything:

'Do the best you can, and if it goes wrong, you too will know that you did your best!' –Nahia C.

And if things ever feel overwhelming, *'It's not a bad thing to be "needy." Therapy is a good thing; sometimes you need to take a step back.'* Your well-being comes first—always. Don't hesitate to take a break, ask for help, or just remind yourself that this is one step in a much bigger journey.

And most importantly—enjoy your last year!

'Do as many events as possible!' –Charlie A.

These months will fly by, and while studying is important, so is making memories. Go to events, spend time with friends, and don't let stress take away from the experience. Looking back, many of us realized we worried too much, and in the end, the exams weren't as terrifying as we expected.

At the end of the day, Pre-Bac isn't something to fear. Start early, take breaks, trust yourself, and remember—you are more than just a grade. You've got this, future S7s, and we're cheering for you all the way!



CANDACE OWENS : QUAND L'IGNORANCE DEVIENT UNE ARME

Avril Dahmam, S7EN

Elon Musk est le nom qui vient le plus à la bouche quand on parle d'ingérence étrangère. Pourtant, des fléaux, la démocratie en connaît d'autres, et récemment ce fléau n'est autre que Candace Owens. Surnommée « la Hanouna des États-Unis », cette chroniqueuse de l'« alt right » étasunienne s'est fait connaître ces dernières années pour avoir notamment soutenu que l'humain n'avait jamais mis le pied sur la Lune, ou encore que les dinosaures étaient tout à la fois « faux » et « gay ». Toujours plus extrêmes et provocateurs, ses propos ridicules tendent à faire réagir. Mais parmi ses 2 millions de vues habituelles, nombreux sont les viewers qui ne discernent pas le vrai du faux et tombent dans le panneau de ses sophismes. Le réel danger avec Candace Owens ne tient pas dans ses propos en tant que tels (des propos conspirationnistes provocateurs tels que les siens existent à foison), mais plutôt de la manière avec laquelle ils sont tournés.

Visage fermé, air résolu et ton imperturbable, Candace Owens face à la caméra est l'exemple parfait d'un *ethos* bien travaillé. A l'aide de ses alliés les plus fidèles, à savoir les appels à l'ignorance, les arguments de pentes glissantes ainsi que les faux dilemmes, Candace multiplie les prises de position extrêmes sans réelles preuves tangibles. Car oui, Candace ment avec un aplomb inégalable. En partant d'idées fausses et en utilisant une logique trompeuse pour rendre sa conclusion crédible, ses discours et enquêtes sont allègrement reçus par un public complotiste avide de propos sulfureux. C'est également le procédé qu'elle utilise par rapport à l'holocauste, qui n'aurait selon elle jamais existé, et dont elle attribue les 6 millions de victimes aux puissances de l'Axe. Candace ment, mais pire encore, elle est crue.

Le Monde, CHRIS DUMOND/SHUTTERSTOCK/SIPA



Candace Owens, à Orlando (Floride), le 25 février 2022.



Qu'en est-il alors des réactions que suscitent ses propos ? Car oui, Candace atteint régulièrement son but : faire des vues (et de l'argent en même temps). Des journalistes la dénoncent dans les tribunes de journaux comme sur les plateaux télé. Problème : les commentaires des internautes sont complètement déjantés, estimant pour la plupart que dénoncer Candace Owens n'est autre qu'une démonstration d'autorité orchestrée par l'État en plus d'être une atteinte à la liberté d'expression.

Pour donner plus de contexte à ce personnage pour le moins particulier, il y a quelques éléments additionnels, essentiels à prendre en compte lorsqu'on parle d'elle.

Premièrement, elle est proche de Trump et côtoie régulièrement d'autres figures de l'extrême droite américaine au travers de plateformes telles que *PragerU* ou encore *The Daily Wire*. Cela n'a pas toujours été le cas car avant 2017 et son revirement à 180°, Candace était une défenseuse dévouée du droit des femmes et des minorités. Ensuite, bien que la controverse lui ait fait récemment perdre son emploi au *The Daily Wire* justement, Candace profite amplement de son rôle et empoche de grosses sommes d'argent. Elle aurait aujourd'hui une fortune nette de 30 millions de dollars, atteinte entre autres grâce aux cadeaux de son mari, des investissements immobiliers hors taxes selon *Forbes*. Certaines sources parlent elles de 5 millions, ce qui montre donc un manque de transparence provenant d'une personne qui se dit pourtant être une fervente défenseuse de la vérité.

Derrière de faux semblants d'héroïne, protectrice de la nation face à un ennemi multiforme dont elle fait l'amalgame (qualifiant le tout de « wokisme »), Candace Owens est en réalité bien plus dangereuse qu'une simple semeuse de troubles. Car si elle évite consciencieusement d'en parler, en 2019, suite à l'attentat de Christchurch perpétré par un suprémasiste blanc en Nouvelle Zélande, son nom est évoqué comme motivation principale du terroriste. La rhétorique islamophobe de Candace Owens aurait donc potentiellement poussé à un acte d'une telle violence, même si cette dernière nie toute implication avec fermeté.

Alors pourquoi parler d'elle aujourd'hui est-il si important ? La raison s'intitule « *Becoming Brigitte* », une série de reportages visant à prouver que Brigitte Macron serait en fait Jean-Michel Trogneux tandis qu'Emmanuel Macron, lui, serait un sataniste pédophile.

Cette pseudo enquête s'inscrit dans la continuité de théories complotistes préexistantes qui n'apportent ni preuve, ni nuance, et servent seulement à faire circuler la désinformation et le doute. Alors non, déjà Brigitte et Jean-Michel (son frère), sont bel et bien deux personnes distinctes. Ce fait a été démontré notamment lors d'un procès pour diffamation à l'encontre de complotistes qui visaient la première dame.

On pourrait se dire que de ne pas parler de gens comme elle serait plus productif : moins de vues, moins d'argent. Mais ce scénario ne fonctionne que si ce



qu'elle dit n'était pas entendu et cru.

Malheureusement ce n'est pas le cas. Ses vidéos cumulent les vues et les messages de soutien ; pire encore, elles poussent d'autres utilisateurs alarmés à relayer son message. Alors il vaut mieux devancer les choses : comme on dit, « mieux vaut prévenir que guérir ». Disséquer ce genre de fausses informations se révèle crucial pour permettre le développement d'idées saines.

Des idées qui sont ensuite colportées dans les urnes, c'est bien pour ça que Candace et sa propagande médiatique sont inquiétantes.

Retrouvez

**QUI EST CANDACE OWENS,
LA TRUMPISTE QUI PREND
POUR CIBLE BRIGITTE
MACRON ?**



JEUX



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WHY DO WE PROCRASTINATE (AND HOW TO FINALLY STOP)?

Julie Abrhamová, S7EN

A lot of us have probably been there at least once in our lives. You have an essay due at midnight today, a very important test tomorrow morning, or anything else that has been on your to-do list for weeks now. But instead of getting started with it, you suddenly need to do something else: scroll through TikTok, watch TV, play video games, or just take a short break that somehow turns into a three-hour one.

Does this sound familiar to some of you? If so, welcome to procrastination, where we put off tasks until the last possible minute and then stress about them later. But why do we do this to ourselves and more importantly, how can we stop?

Regarding these questions, I conducted a short interview with Aleksandra Baumanė from S5EN, who has answered them based on her past experience:

|What causes you to procrastinate?

Most of the time, a lack of motivation and interest causes me to procrastinate. I can't really get myself to do the work when it's something I am not interested in, so I delay it. Being too stressed and overwhelmed by the combination of extra-curricular activities and school work itself puts pressure on me, to the point that I just don't do it. Having so many things to do, it's unclear where to even start.

How do you think you can stop procrastinating?

I think that trying to gather your thoughts and finding the real problem behind your procrastination is where one should start. I

noticed that working in a group forces me to get the task done more easily, because I get more motivation from other people, as well as support. Changing my surroundings and overall atmosphere, like working in a library for example, helps me focus more as well.

How do you think you can stop procrastinating?

I definitely think that procrastination is something one can't always control. For example, if I have an assignment that is due in a week, in my head, I am like OK, I should probably get this over with, so that I don't have to worry about it anymore. But I just can't bring myself to do it, it's like there's a block in my brain that prevents me from doing the work. It feels like it's out of my control. When that deadline approaches, my brain actually allows me to sit down and work, to really get it over with, even if it's minutes before the deadline.



Aleksandra Baumanė, 17 years old, interviewed for the purpose of this article.

As seen in Aleksandra's case, procrastination isn't just about being lazy, in fact, there are many other factors at play here. The act of procrastinating is highly tied to our coping mechanism for stress or anxiety, and it's often an emotional response to the situations we find ourselves in.

Many of us tend to prioritize our short-term mood, preferring to feel better in the current moment, instead of putting ourselves in situations that don't provide us with a sense of immediate pleasure. Every time we do something enjoyable, such as watching our favorite TV series, it is often hard to stop doing so, because we are immersed in a state of happiness. The thought of needing to stop, to study for a test or do homework instead, doesn't seem as rewarding, nor appealing, especially if you tell yourself that you have a lot of time, and can do it another day. As a result, we tend to choose the easier, more rewarding path, that is, putting off the work, in order to continue enjoying the current moment, even if we know we'll regret it later and feel much worse.

Procrastination can feel like a tug-of-war between feeling good in the current moment and the thought of feeling

good later, after having done the work.

Even though most of us can agree that instant rewards feel like the best option, choosing this path often drowns us in last-minute stress, because we previously thought we had enough time to enjoy ourselves.

But always remember, the future you is counting on the present you to make the right choice. So, take control now, and don't let procrastination win again, making you suffer later!

- ❑ Try to manage your time, carefully planning out the work by splitting it and setting deadlines for specific tasks.
- ❑ Trick your brain by committing to just five or ten minutes of work. Once you start, it's easier to keep going.
- ❑ Reward yourself: give yourself something to look forward to—'When I finish this, I get a snack or I can watch an episode'.
- ❑ Study in surroundings that will motivate you, such as a library or with people who are highly motivated.
- ❑ Look into the future, and imagine what will happen if you don't do the work. This could act as a motivation, as you'll not want to make life harder for the future you. */*



ENTRETIEN AVEC *FERNANDA GONZALEZ-DREHER*

‘KEEP THIS UNION ALIVE AND KICKING!’

Unfortunately, this year’s Model of European Councils for Accredited Schools has already come to an end. Once again, it was a fascinating and enriching experience for all the students who took part. But while some experienced the thrill of the debates, a lot of work went on behind the scenes to bring this event to life. Right before MEC-AES’s closing ceremony, *Pensées* had the immense privilege of interviewing Ms. Gonzalez-Dreher, one of the masterminds behind this simulation. She shared with us what motivated her to organise this event, why it is an efficient academic tool for students, some of the challenges she had to face when organising this event and what will change for MEC-AES in the years to come. Additionally, we briefly addressed the future of the EU.

What was your role in this simulation?

I am the academic director of MEC AES along with Ms. Schmitt. We also had Mr. Schirra join us this year. We were very grateful to have such an organised individual who was able to lead the logistics team so flawlessly. I also took the role of preparing the Commissioners this year. I had to teach them about European Union policies, and the role and portfolio of each commissioner. We needed to choose the topic of the proposal and make sure it was aligned with the current priorities of the EU Commission presided by Ursula von der Leyen. We then had to develop those proposals, which represented a lot of work because we had to see if our proposals did not overrun existing legislation. We had to think about what budget could be increased, and what percentages could be modified while making sure that these proposals were relevant and realistic.

What is MEC AES to you?

It is a political simulation of the European Council. It is very dear to me because in 2016 we got invited to participate in the type 1 school MEC (originally MEC is an event exclusively reserved for type 1 schools.) because it was hosted by the European school of Karlsruhe, which is not very far away from us. Since then, we have been participating with them, and I got Ms. Schmitt to be part of the team. We also negotiated in 2017 to be the first accredited European School to celebrate MEC here at the Council of Europe. They initially thought that we were not a ‘real school’ but when the type 1 school came here they realised that we were very much a functioning ‘real school’.

This is a simulation that has been going on for more than 30 years, and it was in my interest to bring about this learning opportunity for our students. Because I



think that the best way to learn is by doing, when you participate in a simulation and activities like this you end up learning more than in the traditional setting where students are generally more passive. It is a more active way of learning where you have to think on your feet. After 2017, we ended up being invited to all the other following MECs, but the fact that we were an accredited school was always an issue. So the last MEC we took part in was in 2022, and that's when Ms. Schmit and I decided to start MEC for accredited schools. The goal was that we could bring this particular experience to students who were being left out simply because of numbers and politics. But now the rest is history!

In your opinion, what is the most important thing students get out of this experience?

It's a big question because academically you learn a lot depending on the role you decide to incarnate. As a member of the press team this time around, I think you learned a ton about what the job of a journalist entails: how to ask those thought-provoking questions, how to do research, how to write an article, how to put together a paper, etc. As a country minister, you get to learn a lot about European Union policy, your country's national interest, and what your position is vis-à-vis those issues that you're going to be debating.

Then, on a more personal note, you get to learn how to put your thoughts together coherently so you can communicate efficiently with other ministers. You learn how to debate, how to be diplomatic, how to enter into negotiations and find

compromises, and how to decide whether or not to collaborate with other ministers. You also learn how to think on your feet because sometimes there are curveballs thrown out at you, and you need to learn how to react. Sometimes you make mistakes, but that is part of the learning process. Globally, it is a great opportunity for whoever is participating; in whichever role you always get something out of it.

What was the biggest challenge you had to face?

I don't have one single challenge, there is a lot of fire that you have to put out. There are always challenges like communicating effectively, so people understand your vision on how you want things to be done. Then you have to make sure your vision translates into reality. I think that can be challenging when people have different priorities. I am a very demanding person and I like things to be done perfectly. I care about it because once an event turns out to be meaningful for you guys as students and to me as a director, that's what matters. That it becomes meaningful, that it's academic and that you get something out of it. This is always the end game for me.

Though now that I think of it I do particularly remember the pain of staying at night cleaning up after the food trucks. There is a video of me skating in the Aula! Along with Hanaé from the Logistics team, we were trying to clean up all of the stuff people left after eating using napkins, some people are so messy! That was extremely challenging, particularly that night because we were very tired and Ms. Schmitt and I still had to choose a topic for the emergency debate.




In the coming year, how do you see the future of MEC, what would you like to improve or modify?

One thing I would like to have is a council in German, I think it's important to continue with the ethos of the European schools: multicultural, multilingual. Another thing we are thinking about is maybe having our school have the role of president of the European Council, which could be interesting to integrate. We also want MEC-AES to become a rotating event, but this comes with several challenges as we have to make sure the hosting school has the sufficient budget required to host this event. But so far, so good! We have just got confirmation that next year the event will be at the European Central Bank in Frankfurt, organised by the European School of RheinMain. The year after that, it could be held at the Hague, maybe at Europol. This will be our main objective, to make sure MEC continues to happen year after year.

A recurrent theme during this simulation was the need to build a more unified Europe. What are the biggest roadblocks standing in the way of this dream?

That's a huge question! This is what we are seeing in my S7 Geography class. The European Union is a one-of-a-kind supranational organisation. It is an economic union but also a political union. A union that currently has 27 member states and several candidate countries that could become part of the EU soon, such as Serbia, Montenegro and Ukraine. I think the biggest issue for reaching unity is to make sure we are all on the same page. Reaching the harmonisation of law and

policies takes a lot of work and we are not always going to agree, so compromise will have to be made. But on the other hand, I think there is sufficient interest in most member states to keep this union alive and kicking! 

Propos recueillis par Axel Rech, S7FR



Thank you to Ms. Gonzales who generously accepted this interview.



ÉVÉNEMENTS

Présenté par Avril Dahmam, S7EN



MAI

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PROM

S5, S6, S7—le 1er mai de 21h à 3h du matin, vous êtes pris ! Vous serez au Next Club à l'occasion du *prom* tant attendu. Dépêchez vous donc d'acheter vos tickets, vous avez jusqu'au 4 avril ! Cette année, c'est un thème inédit—glamour—dans un lieu inédit pour une soirée exceptionnelle. On vous attend donc habillés avec goût, prêts à faire la fête et à en assumer les conséquences le lendemain en cours. Hâte d'y être.

EUROVISION À L'EES

Jaloux de l'ambiance délirante de l'Eurovision? Ce n'est désormais plus la peine car l'événement aura lieu à l'école. Ce sera l'occasion de découvrir des talents et de faire vivre l'esprit d'école. Rendez-vous le 16 mai !



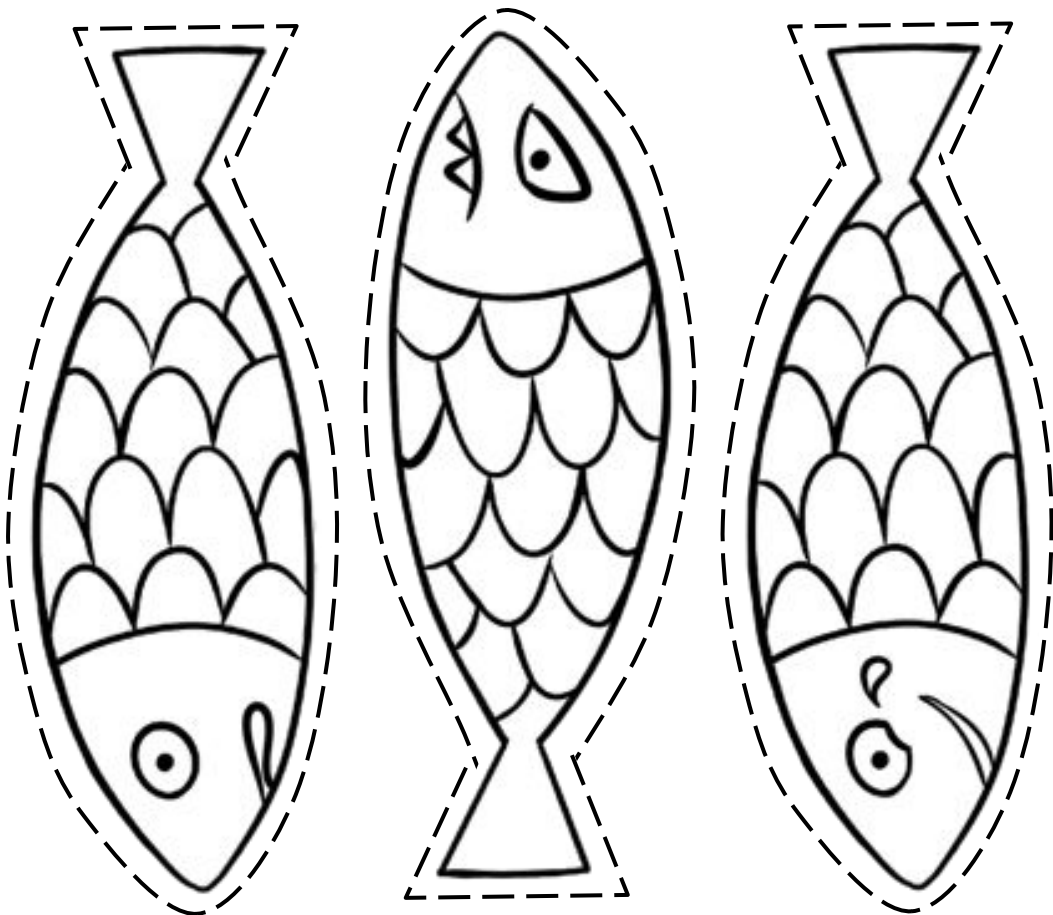
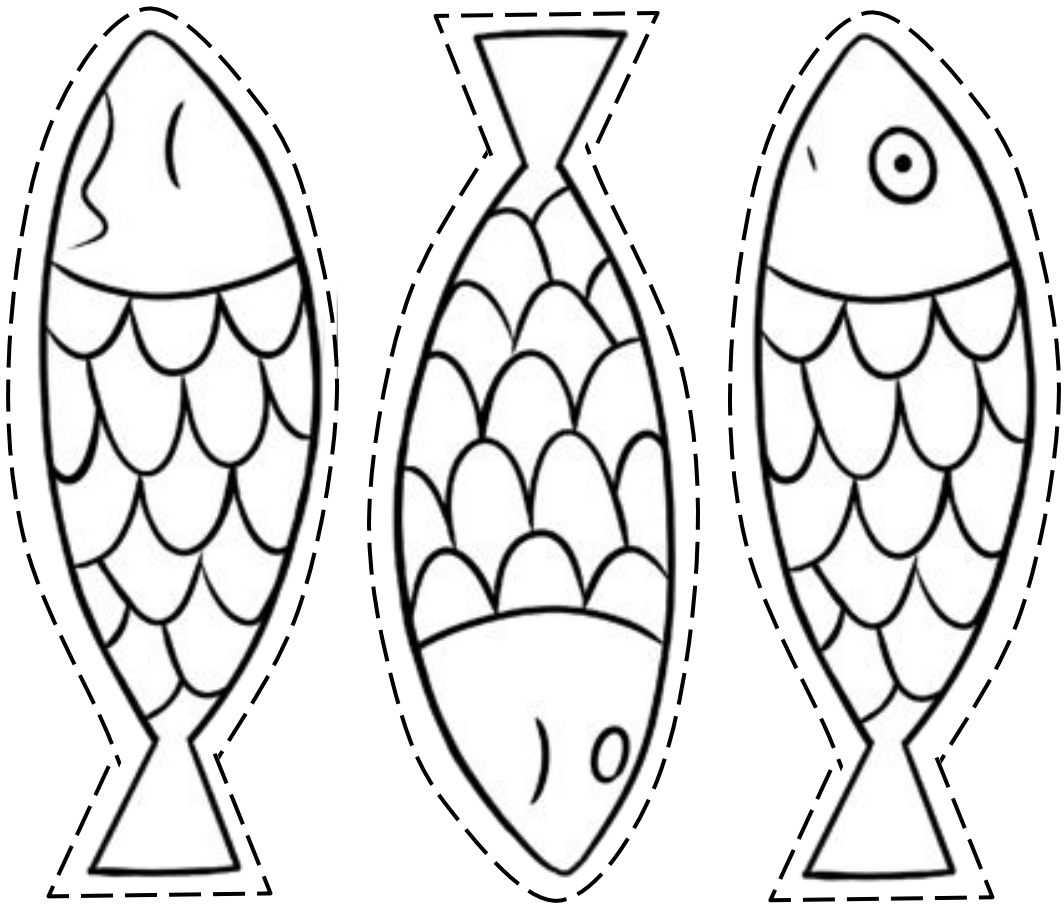
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@pensees.ees

SUIVEZ NOUS SUR INSTAGRAM !





JEUX



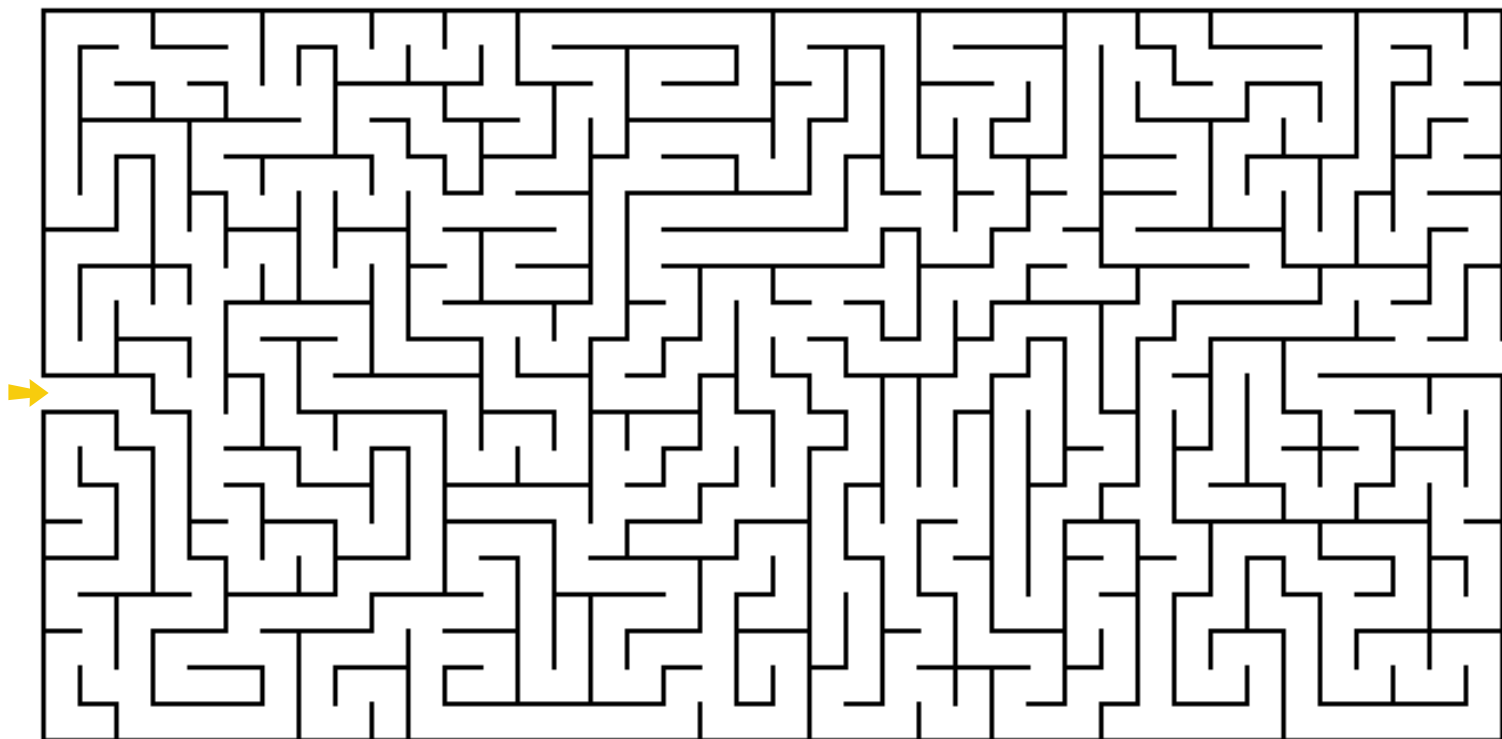
				2	1		6	4
1	9	2	5	6			8	7
				8	9	5		1
		8			7	1	9	
			1	9				
		9		5		7		6
7			6	1			4	9
8	3				2		1	
		1			5	2		3

	7							4
6			5					
5			2		4		7	
	6	5				7		
		4			5	9	8	
	2	9	3		1			
	1	3	9	5				
	8				3		2	9
			6		2		3	

Retrouvez les réponses aux bureaux de la Vie Scolaire ou sur notre compte Instagram.



★ *Retrouvez les 9 différences*



Retrouvez les réponses aux bureaux de la Vie Scolaire ou sur notre compte Instagram.



REJOIGNEZ-NOUS !



carte blanche

free topics | freie Themen



aucun engagement à long

terme
no long-term commitment |
keine langfristige Verpflichtung

Venez nous voir en personne ou contactez nous par mail à
touraj.eghtesad@ac-strasbourg.fr ou sur notre compte Instagram [@pensees.ees](https://www.instagram.com/pensees.ees)

NOUVEAU :

Loric Bordat (S4FR) nous parle d'histoire

**LE CONGO DE LÉOPOLD II : UN
PASSÉ SANGlant**

p.05

BOUT

★
d'HISTOIRE

