



# Pestalozzi

## Training Resources

### Education for Linguistic and Cultural Diversity (DIV) A shoebox full of memories

by

**Author:** Hugo Verkest - Belgium

**Editor:** Ildikó Lázár



The Pestalozzi Programme  
Council of Europe Training Programme for education professionals

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*The opinions expressed in this work are the responsibility of the authors and do not necessarily reflect the official policy of the Council of Europe.*

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## Theme: Diversity of belongings – diversity of exchanges

### Expected outcome

- to benefit from cultural and social diversity in the classroom and school
- to observe, to exchange and to interpret the visual data embedded in familiar and personal stories,
- to express ideas, opinions and feelings with imagination, humour, creativity and sensitivity,
- to increase curiosity about the world around us and help to achieve a better understanding of past events, people and places, living things, and the work people do.

### Target group

Type of training	School level	Subject area
Initial and in-service teacher training	Primary and secondary level	Civic education, foreign or second languages Religion / ethics / social and life skills

### Brief description of the unit

It is now a commonplace to note that we live in a massively visual society today. Social life is visual in diverse and counterintuitive ways. Consequently, there are many more forms of visual data than simple images that we can bring into the classroom. Objects, memorials and buildings carry meanings through visual means just like pictures. In our houses, streets and squares there are rich supplies of materials for exploring linguistic and cultural diversity. In this unit, teachers and students explore objects collected within different environments and supplement them with personal stories and biographies. The benefit of these explorations is the discovery of the cultural heritage of each participant. Empowering objects with words, stories and comments gives the participants an original means to verbalize their way of thinking. In addition, through enquiry, teachers and

their students will be able to identify changes in their local or regional environment. This kind of exercise raises awareness of the passing of time, of the importance of remembering certain moments from the past and anticipating activities in the future.

During the presentations the participants will become aware of their own and their partners' interests and profiles through discussions about objects, images and narratives about daily activities or rituals.

### Methods/techniques used

Individual research, presentation, pair and group discussions, writing narratives, creating an exhibition

**Time** Whole unit (with a group of 12 participants, and including variations): approximately 8 sessions of 90 minutes

Activity 1	▶ 15 min (+ cca. two hours at home)	
Activity 2	▶ 10 + 5 min per participant (max 20 participants) spread over several sessions	
Activity 3	▶ 15 min	
	Variation A	▶ 15 min
	Variation B	▶ 30 min
	Variation C	▶ 30 min
	Variation D	▶ 30 min
Activity 4	▶ 180 minutes	
Activity 5	▶ 60 minutes	

## Activity 1 Introduction to the shoebox full of memories




15 minutes in  
class and approximately  
2 hours at home

	Notes
<p>▶ <b>General aim:</b></p> <ul style="list-style-type: none"> <li>➤ to be able to observe and select objects / symbols in participants' own home and neighbourhood,</li> <li>➤ to explore the use of a range of objects as symbolic tools,</li> <li>➤ to sort objects into different categories.</li> </ul>	
<p>▶ <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➤ Worksheet with the 6 tasks</li> <li>➤ Prepared box made by the teacher</li> <li>➤ Shoeboxes</li> <li>➤ Objects selected from participants' private collections</li> </ul>	
<p>▶ <b>Practical arrangements:</b></p> <ul style="list-style-type: none"> <li>➤ A classroom with tables</li> </ul>	
<p>▶ <b>Grouping:</b></p> <ul style="list-style-type: none"> <li>➤ Whole class, individual, whole class</li> </ul>	
<p>▶ <b>Procedure:</b></p> <ol style="list-style-type: none"> <li>1. The trainer announces the activity and gives out a worksheet with the description of the task.</li> <li>2. Each participant will have to select six objects at home and will place them in a shoebox.</li> <li>3. The six objects will include at least two old-fashioned objects and two objects that they got for free, linked to their living room, their family or friends, their neighbourhood, their city, their country and Europe.</li> </ol>	

<ol style="list-style-type: none"> <li>4. The inside of the box will contain objects, short stories, poems, reflections linked to these six areas and the outside can be illustrated by graffiti, pictures, stamps and newspaper items again related to their own home, family or friends, neighbourhood, city, country and Europe or the world (see worksheet below).</li> <li>5. The trainer can either just talk the participants through the worksheet, explaining what sort of objects, news items, photos they can collect or he or she can show his or her own shoebox during the introduction to give a few concrete examples and to give some theoretical insights about the meaning of symbols and emotions. It is usually a pleasant surprise for the class to listen to the trainer's or teacher's story either in this introductory phase or during the show and tell session (see Activity 2).</li> </ol>	
<p>One shoebox per participant, objects and pictures collected by the participants :</p> <ol style="list-style-type: none"> <li>1. Place an object into the shoebox that is connected to your personal interest and is usually in your own room or house. On one of the outsides of the box you can put a colour you like.</li> <li>2. A second object is related to your flat or house or the friends or family you live with. You can take a picture and paste it on one of the sides of the shoe box. Examples: a digital photo of your family, a family tree, a belief held by people in the house,...</li> <li>3. The third object to be placed into the box should be related to your neighbourhood. It can refer to the environment and linked with a colour or a local story or a name of a street in your neighbourhood.</li> <li>4. The fourth object refers to the village/town/city you live in. Try to find an object, a photo, a newspaper item to express the activities in the city or bring something from their home that is related to the bigger community. The newspaper item can be pasted on of the outside of the shoe box.</li> <li>5. The fifth object should refer to your national identity, or rather your "national branding", so look for a stamp, a historical person or one or two products and write down words for the colours (white refers to... red refers to...)</li> <li>6. The last object is the shape of a star in which you should write a question about Europe or the world.</li> </ol>	

<p>▶ <b>Debriefing:</b></p> <ul style="list-style-type: none"> <li>➢ It is important to explore and discuss what participants mean by national identity or “national branding”.</li> </ul>	
<p>▶ <b>Tips to trainers:</b></p> <ul style="list-style-type: none"> <li>➢ It is important to determine a deadline for the whole group or each individual in the group to bring their shoeboxes into the classroom for a presentation.</li> </ul>	

**Activity 2 Presentation to an open forum with a follow-up discussion**

 10 + 5 minutes per person

	Notes
<p>▶ <b>Specific aims:</b></p> <ul style="list-style-type: none"> <li>➢ to become more confident when communicating/talking about their collection</li> <li>➢ to respond to open questions about their experiences and offer their own ideas using short phrases or alternative methods of communication</li> </ul>	
<p>▶ <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➢ worksheets with the shape of ‘empty boxes’</li> <li>➢ paper to record their questions</li> <li>➢ shoeboxes</li> </ul>	
<p>▶ <b>Practical arrangements:</b></p> <ul style="list-style-type: none"> <li>➢ You will need a classroom with tables and one or two desks in front of the blackboard.</li> <li>➢ The teacher needs worksheets and a table to record his comments and reflections.</li> <li>➢ The participants have the choice to come in front of the class or tell their story from their place if the tables are arranged in a circle or U - shape.</li> </ul>	

► **Grouping:**

- Individual, pair work, group work, whole class

► **Procedure:**

1. The boxes are presented one by one. The participants have 10 minutes to do their presentations. Their task is to explain why they brought the selected objects and how these fit the criteria. They should prepare their stories in advance and they are invited to create an exhibition.
2. Each presentation is followed by a 5 minute discussion period. The others can ask some questions about the presentation. One of the rules is that the owner of the box has the right to pass if he or she thinks that the question is too difficult to answer.

➤ **Examples:**

Boite mémoire (professeur FR)

- a) objet: une bague en opale entourée d'éclats de diamants, montée sur or gris anneau en or jaune couleur : rose saumon doré.
- b) objet: un fume cigarette en ambre et or ayant appartenu à mon arrière grand père et que j'utilise pour fumer mes cigarillos favoris (1 par jour à l'heure du thé)  
photo : représentant le dessus de ma cheminée à Boulogne (adresse fixe).
- c) objet: un caillou ramassés aux jardins Albert Khan (à une rue de chez moi) : fondés par le riche collectionneur Albert Khan et devenu musée où on présente les autochromes du monde qu'a commandité A. Khan au début du XXème et des expo. sur la découverte des civilisations du monde.
- d) journal édité par la ville de Boulogne-Billancourt « Sortir », un ticket de métro-bus parisien.
- e) identité nationale: une fourchette à escargot (pour changer des grenouilles),  
écrivain :Chateaubriand,  
couleurs : rouge pour enthousiasme et passion, blanc pour clarté d'esprit et goût de la critique, bleu pour le secret des sentiments et des idéaux
- f) dans l'étoile : jusqu'où ira l'élargissement de l'Europe ?



➤ Shoe box (Student from CZ)



► Tips for the trainer:

- It is valuable if the teacher/trainer can take some digital pictures of the boxes (in the presence of the owner). These pictures can also be useful for the final exhibition. The pictures can also be part of a subsequent introduction to this activity with a new group.
- During the session it is important for the trainer to take notes in order to keep track of the comments and reflections of the participants.
- During the presentations it is important that the teacher/trainer has some questions in mind to facilitate this activity. For example,
  - *Have you ever lost this object? Are you afraid of losing it?*
  - *What does it mean to you? A souvenir or a present? Or something else?*
  - *What value does it have for you?*

<ul style="list-style-type: none"> <li>• <i>Do you keep it in a secret place or hidden somewhere?</i></li> <li>• <i>Do you show it to everyone?</i></li> <li>• <i>Where is it situated in your room or house?</i></li> <li>• <i>Is it unique and irreplaceable for you?</i></li> <li>• <i>Is it conceivable that you will give it to someone else?</i></li> <li>• <i>Is it easy for you to talk about it? Why? Why not?</i></li> <li>• <i>Do you take it with you when you go abroad?</i></li> <li>• <i>What kind of emotions does this object evoke?</i></li> <li>• <i>Did you inherit it?</i></li> <li>• <i>Can you wear it?</i></li> </ul>	
<p>► <b>Reflection/evaluation:</b></p> <ul style="list-style-type: none"> <li>➤ Would you use this activity in your classes? If yes, how would you incorporate it in your teaching?</li> <li>➤ Can you think of variations on this activity that would be more appropriate for your students? What would you change? When would you use it?</li> <li>➤ What would be your overall aims when introducing this activity?</li> <li>➤ If you have worries or reservations about using this type of activity, why do you think it might not work well in your classes?</li> </ul>	

**Activity 3 Change of perspective**



15 minutes

<p>► <b>Specific aim:</b></p> <ul style="list-style-type: none"> <li>➤ To practice changing perspectives with the help of objects</li> </ul>	<p>Notes</p>
<p>► <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➤ one object and a stick or pen</li> </ul>	

<p>▶ <b>Practical arrangements:</b></p> <ul style="list-style-type: none"> <li>➤ Tables arranged in a square shape</li> </ul>	
<p>▶ <b>Grouping:</b></p> <ul style="list-style-type: none"> <li>➤ individual work</li> </ul>	
<p>▶ <b>Procedure:</b></p> <ol style="list-style-type: none"> <li>1. One object is selected by the owner and he or she has to write a monologue from the point of view of the selected object. (It is important for the trainer to give an example before the participants start this exercise. It is useful if he/she uses one of the objects from his/her box and explains that the monologue can contain elements of the past, the present and the future linked with people. It is not necessary to give all the details. A monologue can go like this: I am the ring of ... Most of the time I am on her right index finger. Her friend gave me to him when he was 24 years old. I was bought in a shop when my giver was on holidays...)</li> <li>2. Alternatively, the participants can receive an empty label on which they can write the text and stick it to the object. The first two words “I am...” can be given.</li> <li>3. This exercise can be oral and then the participants present the stories one by one. If some objects are similar, then the trainer can ask them to come together and make a joint presentation.</li> <li>4. Otherwise it is possible to make a ‘silent exhibition with some tables’ on which the selected objects with the labels are displayed. The trainer has a stick or pen and when he or she turns it around and points it at the object the owner starts telling his or her monologue.</li> </ol>	
<p>▶ <b>Tips to trainers:</b></p> <ul style="list-style-type: none"> <li>➤ The following activities can be seen as alternatives or variations. It is not necessary to do all of them. The trainer can make a choice based on the target group but the participants could also be given the possibility to choose one of them and clarify in advance their selection. It may be useful to print out the exercises on a worksheet and to include one example with each.</li> </ul>	



15 minutes

### Variation A Written dialogue with two objects from one box

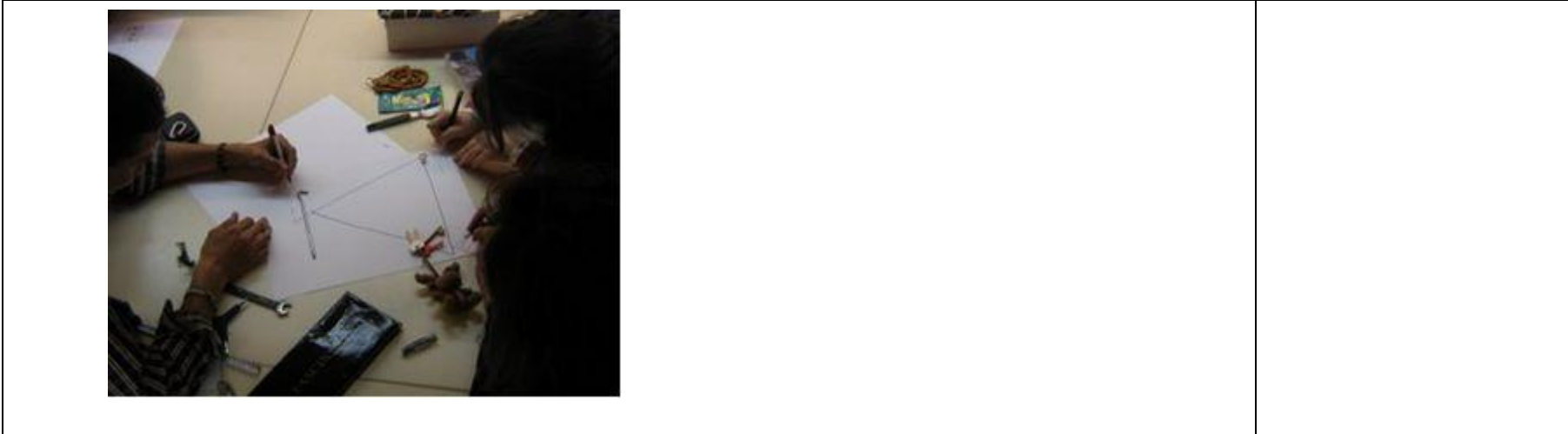
	Notes
<p>▶ <b>Specific aim:</b></p> <ul style="list-style-type: none"> <li>➢ To be able to speak and to develop and sustain ideas in a 'written performance'</li> <li>➢ To apply thinking skills in a 'written performance'</li> <li>➢ To write and perform their own simple scripts and to make connections between the participants' objects and their own lives.</li> </ul>	
<p>▶ <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➢ Boxes and paper</li> </ul>	
<p>▶ <b>Grouping:</b></p> <ul style="list-style-type: none"> <li>➢ individual work</li> </ul>	
<p>▶ <b>Procedure:</b></p> <ul style="list-style-type: none"> <li>➢ The owner of each box creates a first draft of a dialogue between two of his or her selected objects at home. The owner must put the objects in a special context (landscape) and link the dialogue with an emotion or a value before presenting the dialogue to the whole group in class.</li> </ul>	

## Variation B Chat between two or three different objects from two or three different boxes




30 minutes

	Notes
<p>▶ <b>Specific aim:</b></p> <ul style="list-style-type: none"> <li>➤ To be able to speak and develop and sustain ideas in a 'written performance'</li> <li>➤ To apply thinking skills in a 'written performance'</li> <li>➤ To write and perform their own simple scripts and to make connections between their objects and their own lives.</li> </ul>	
<p>▶ <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➤ Everybody's shoebox</li> </ul>	
<p>▶ <b>Grouping:</b></p> <ul style="list-style-type: none"> <li>➤ Writing and drawing in pair work, group work, acting out for the whole class</li> </ul>	
<p>▶ <b>Procedure:</b></p> <ol style="list-style-type: none"> <li>1. The owners of the boxes have to be sitting next to each other. They have a common sheet of paper and they select one object from their own boxes.</li> <li>2. They put the objects in front of them in a special position or in a triangle on the paper and they discuss first where the objects are situated (in a realistic or virtual space). One of them starts the dialogue with a question or an introduction of the object, the sheet of paper being moved from one participant to the other and back as the dialogue unfolds. The end product can be an open-ended story.</li> <li>3. After the written phase they can present their dialogue or conversation to the whole class. They can add a picture or a drawing of the two objects.</li> </ol>	



Variation C Chat between two similar objects from two different boxes

 30 minutes

	Notes
<p>▶ <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➢ Everybody's shoebox</li> </ul>	
<p>▶ <b>Practical arrangements:</b></p> <ul style="list-style-type: none"> <li>➢ Chairs in a circle</li> </ul>	
<p>▶ <b>Grouping:</b></p> <ul style="list-style-type: none"> <li>➢ Pair work, group work, whole class</li> </ul>	
<p>▶ <b>Procedure:</b></p> <ul style="list-style-type: none"> <li>➢ In some cases some objects will be the same or very similar: rings, bracelets, pens or watches, so people will be invited to take on the role of their similar objects and share their experiences in a written exercise.</li> </ul>	

Variation D **Shape your words**

30 minutes

	Notes
<p>▶ <b>Resources:</b></p> <ul style="list-style-type: none"><li>➤ Paper and pencils</li></ul>	
<p>▶ <b>Grouping:</b></p> <ul style="list-style-type: none"><li>➤ Individual, whole class</li></ul>	
<p>▶ <b>Procedure:</b></p> <ul style="list-style-type: none"><li>➤ Select an object from your box and make a drawing of the shape of the object by using all the words that the owner wants to associate with that object. It is good to give a simple example. You can start with the shape of an apple. On the line you put all words in relation to the apple (afterwards you erase the line). All the silhouettes of the selected objects can be cut out and collected on one sheet of paper.</li></ul>	

## Activity 4 Box exhibition



180 minutes

	Notes
<p>▶ <b>Specific aim:</b></p> <ul style="list-style-type: none"> <li>➢ to work out an exhibition and a photo essay or poster with personal material</li> </ul>	
<p>▶ <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➢ Desks, notebooks, headphones, papers, posters</li> </ul>	
<p>▶ <b>Practical arrangements:</b></p> <ul style="list-style-type: none"> <li>➢ An empty room, big enough to give visitors the possibility to look around and give some comments</li> </ul>	
<p>▶ <b>Grouping:</b></p> <ul style="list-style-type: none"> <li>➢ individual, pair work, group work, whole class</li> </ul>	
<p>▶ <b>Procedure:</b></p> <p>Create an exhibition of the boxes in combination with a poster in which you find a short description of the boxes. At the end of this project, the production manager makes the final notes about the participants' work, any insights they might have expressed, and samples of work produced to illustrate the points they had made. The participants should be encouraged to express and record their perceptions of their own work in this project.</p> <p>This exhibition could be seen as the summary of all the activities done during this unit. In this case the participants must show their boxes in combination with a poster(s) using words and pictures. They can invite people from outside their group when it is in a semi - public space. It is important that the facilitator of this course can take up the role of curator and collect enough information to give everyone enough space and time to work out his part of this exhibition.</p>	



A checklist may be useful:

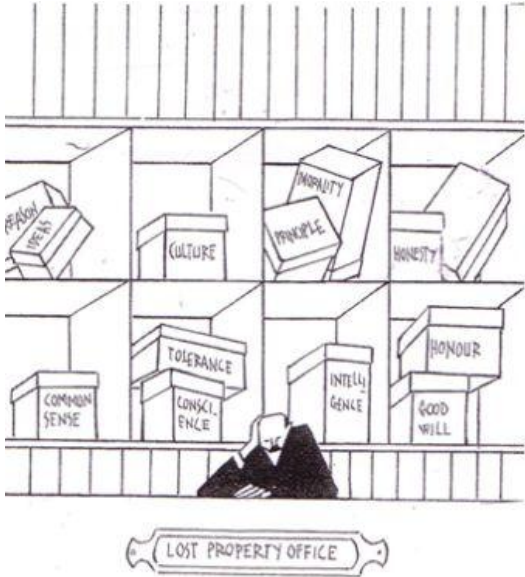
1. What kind of texts will be linked with the box on the poster?
2. Will you use an eye-opener or eye-catcher?
3. Will you use only words or short stories to justify the contents of the box?
4. Will you use a notebook with headphones so that the visitors can listen to the stories.
5. What will be in front/highlighted and in the background when you present your box as an installation?
6. Is there a balance between words and pictures?
7. Is it allowed to touch the objects? Is it allowed to write some comments on the margins of the poster?
8. How would you make exhibition 'attractive'?

For the exhibition the participants must think over the content:

1. Is there a 'main' message, a theme that you want to emphasize in your poster?
2. Do you want to refer to other boxes that were presented?
3. Do you want the visitors to only look at your exhibition?
4. Will you create space and time for questions and extra comments?
5. Is there time and space during the visit for identification or for self - reflection?
6. Will you give visitors the possibility to write to you? How will you arrange this?
7. Will you include in your presentation a lot of information to read and to discover?
8. Will you integrate some questions in your poster?

Activity 5 Exploration of a cartoon

60 minutes

	Notes
<p>► <b>Resources:</b></p> <ul style="list-style-type: none"><li>➢ Copy of the cartoon</li><li>➢ Worksheet with questions</li></ul>	
<p>► <b>Practical arrangements:</b></p> <ul style="list-style-type: none"><li>➢ Tables arranged so that both group work and whole class discussion can be easily managed</li></ul>	
<p>► <b>Grouping:</b></p> <ul style="list-style-type: none"><li>➢ individual work, pair work, group work, whole class</li></ul> 	

**► Procedure:****a. Observation, interpretation and questioning**

1. In the classroom, ask small groups or pairs of students 'to read' the cartoon and make up discussion questions based upon the cartoon or arising from its main themes.
2. Then ask each group to write their best questions up on the board.
3. As they do so, note the similarities and differences in the questions from different groups.
4. Finally, ask the students to form new groups to discuss the questions they find most interesting. We use this cartoon in a more personal and affective way. Each selection can spark off different types of discussion.

**b. Personal investigation (worksheet)**

Answer the following questions individually:

1. Which 3 boxes would you claim? You can give them a colour.
2. Which one would be your favourite box? You can give it the colour red.
3. Why did you lose it?
4. Why are these boxes so valuable and irreplaceable?
5. What would be the content of your three boxes?
6. What kind of objects would you put in these boxes?
7. Which of your objects would be part of one of the boxes?
8. Which box would you ignore? Why?
9. Do you think that there is a reason that some boxes were put together? What kind of relationship is there between them?
10. Do you think that there is a reason why some boxes are left alone?
11. What would be the question of the person who lost one of these boxes? What could be the answer of the assistant at the Lost Property Office?
12. What would be the story to explain the loss?
13. Which box could you bring to the Lost Property Office?
14. Do these labels refer to 'property'? Why? Why not?
15. How would you describe the attitude or the behaviour of the assistant in the Lost Property Office?
16. Which events, words, stories could be in the boxes of culture, honour, common sense, tolerance?

Discuss your preferences and answers with your neighbour. What were some similarities or differences in your choices and answers?

Exchange answers and reflections with the whole class.

Write down three insights that you gained during this exchange.

► **Tips to trainers:**

- Be aware that a cartoon is just a 'snapshot' and that in discussing it we have to place it in context, and fill in what happened before and at the moment in time of the cartoon.
- It is advisable to spread the presentations of the boxes over the course of a week. This way each day some students could present their boxes, introducing a much awaited break from conventional activities.
- There must always be time for questions and space for the display of the boxes.
- Pay attention to objects with a high emotional or financial value.
- As a trainer/teacher pay close attention to what the participants say as this could give you a better and clearer view of their personality, needs and expectations.
- The trainer/teacher should introduce the shoebox full of memories to the students by helping them to collect objects linked with various experiences. S/he intends to help the students transfer their ideas to diversity, thereby extending their understanding of the use of images or visual data. It is this way that conceptual development takes place – existing ideas are used as the foundation for new ideas and insights.
- Using cartoons and completing the questionnaire can generate a lively discussion. It is amazing how well participants can voluntarily express themselves about cartoons. It is stimulating to tune in to the wealth of information, reactions, and feelings in our students and teachers. The advantage of graphic materials is that they are so readily available to the teacher, and so immediately motivational to most students. We should never discourage our students because they like simple-minded cartoons. We should rather try to help them find modern orientations, discuss what they are really searching for and develop together with them realistic models of behaviour that are fit for our world and which have the potential to help them to find their own way.

<ul style="list-style-type: none"><li>➤ In a world of global civilisation, only those who are looking for a technical trick to save that civilisation need to feel despair. But those who believe, in all modesty, in the mysterious power of their own human 'being', which mediates between them and the mysterious power of the 'World Being', have no reason to despair at all (Havel).</li> <li>➤ Without the heritage of cartoonists there would be considerably less humour in the world than there is today. (Verkest)</li></ul>	
<p>▶ <b>Debriefing/reflecting:</b></p> <ul style="list-style-type: none"><li>➤ What did you learn about the 'background' of your trainees/students?</li><li>➤ What did you learn about the way they express themselves, especially their emotions and memories?</li><li>➤ What kind of cultural diversity did you discover?</li><li>➤ Did you enjoy the activities? Why? Why not?</li><li>➤ Which activity was the most attractive and exciting?</li><li>➤ Did you say anything to the facilitator about the project? If so, what was it?</li><li>➤ What feelings did the activities evoke in you?</li><li>➤ Did you recognize some pronounced experience? Could you describe one?</li><li>➤ Did you learn any new words or expressions during the activities?</li></ul> <p>➤ In your own words, write on these lines what the contribution of this activity is to diversity:</p> <hr/> <hr/>	

## Evaluation and assessment

Many trainers/teachers feel that the best way in which they can record participants' progress in this exercise is to make notes at the end of the school day. These could be made quite quickly during the lesson or while activities are still fresh in the mind. Useful headings under which such notes could be recorded include the following:

- Participant's comment: what it revealed about conceptual development, curiosity, general interest, or sympathy towards the material introduced during the presentation of the boxes.
- Participant's statement: a record of statements giving insights into ways of thinking.
- Creative / imaginative work: notes on how the participants can contribute imaginative, creative ideas to discussions.
- Levels of reasoning: the ability to reason about the roots, the influence of the objects on personal life
- Evidence of conceptual development: the ability to think of their object as symbols of or metaphors for concepts
- Records of any outstanding responses to a particular stimulus: it is important to notice these responses as starting points to reflect in depth about circumstances or topics which some participants find exciting and meaningful.

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## Appendix 1

*Le symbole suppose un jeu de renvois d'un sens premier à un sens second, une intention signifiante par laquelle le sens immédiat du discours se trouve traversé pour tendre vers un autre ordre de significations.*

*Le symbole s'enracine dans une réalité qui en déborde les cadres. La dimension linguistique et non-linguistique est essentielle pour comprendre le fonctionnement du symbole. Il ne peut y avoir de symbole sans langage. Tout symbole incite à parler. Il n'y a pas de symbole sans un début d'interprétation ; là où un homme ou une femme rêve, prophétise ou poétise, un autre se lève pour interpréter (Ricoeur). L'interprétation, l'assomption du sens dans le discours, est donc le prolongement naturel et nécessaire du symbole. Mais on doit dire que le discours interprétatif la réserve de sens véhiculée par le symbole. Les présentations de l'œuvre personnelle sont liées aux rythmes de la vie, les énigmes posées par la condition humaine comme la naissance ou la mort, ou la puissance des éléments cosmiques, réalités qui se situent toutes aux frontières de l'humain et de ce qui le dépasse.*

*Cette activité symbolique s'ancre donc bien dans cet effort par lequel l'homme apprivoise ce qui excède ou fragilise son humanité. Le symbole est lié à un rituel d'hospitalité. Présenter un symbole devant une audience s'accompagne de paroles (histoires ou anecdotes personnelles), d'émotions (à gérer) qui montrent ou disent ce qu'on peut faire avec l'objet et les objets. Les objets ont toujours une valeur exceptionnelle pour le propriétaire. ( Seef Konijn)*