



Cap sur l'école inclusive
en Europe



Pedagogical Sheet.

The evocation thanks to the perception by the five senses Section of the module /E

Contact : Hélène Vauthier

Etablissement : Belgique Collège Saint-Guibert de Gembloux.

Site internet www.collegedegembloux.be

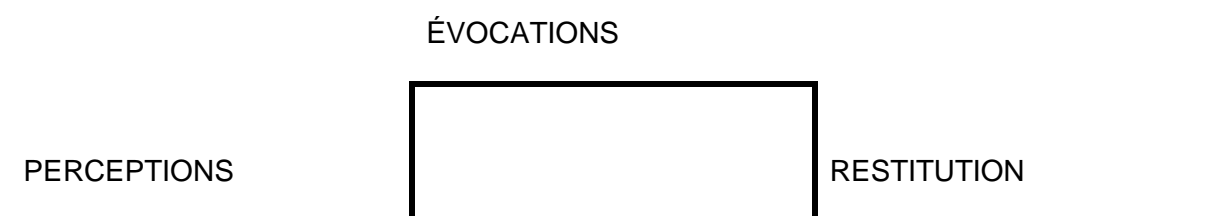


Overall definition.

The purpose of the activity described below aims to make students aware that "there are many things in their heads ",that is mental representations. This will be achieved through various experiments which do not use "school equipment " at first. Then the link can be made with expectations such as the study of a course, the realization of a synthesis, ...

Principles and theoretical foundation

"Mental Management is a theory of educational action which explores, describes and studies the mental gestures of knowledge in their diversity. This theory of educational action is based on a psychology of cognitive and phenomenological consciousness. **Developed by Antoine de la Garanderie**, she proposes a didactic of the acts of knowledge which must be practiced upstream of any disciplines.



PERCEPTIONS :

Perception: Knowledge of the outside world through our 5 senses. Perception is external to the subject, it is observable.

Tell the student: that's all you can see, understand, touch, feel, taste.

EVOICATIONS:

Personal mental representations. It is an inner activity. They can be of different natures.

Visual: the subject sees, as is, mentally what is presented to his perception.

Auto visual: the subject is part of his visual evocations or he produces his own mental images.

Auditive: the subject mentally hears the description or the sound of the beings and things perceived.

Verbal: the subject mentally hears his own voice or mentally describes in his own words what he perceives.

Kinesthetic: which refers to bodily sensations, movements and emotions.

These evocations can themselves be done in 4 different fields (parameters).

For each type of evocation (auditory / verbal, visual / auto visual), one can find a different content.

P1: recovery of concrete reality, everyday life (objects, people, scenes, conversations, ...)

P2: recovery of code, symbols, conventions (words, numbers, ...)

P3: transformation by the search of logical links (diagrams , rules, analogies, ...).

P4: transformation through the search for new links, imagination (inventions, discoveries, ...)

Tell the student: it's all that happens in your head when you cannot see, hear, touch, smell, taste.

RESTITUTION: End of the mental route where the subject will restore, give back, use his knowledge.

Tell the student: this is time when you will have to give back, explain again, repeat what you put in your head.

There are 5 mental gestures:

- * Attention
- * Memorization
- * Understanding
- * Reflection
- * Imagination

The **gesture of attention** triggers all others. This is what it implies:

* **Preparation**

Have the project to make mentally exist what is perceived by the five senses by opening a space or a time to accommodate evocations (visual, verbal or auditory images).

* **The construction of the evocation**

Watch

- * To review as is (visual evocation)
- * To see in its own way (self-discovery)
- * To hear what is said (auditory evocation)
- * To say "in his head" (verbal evocation)

Listen

- * To hear again as is (auditory evocation)
- * To repeat in his own way (verbal evocation)
- * To create an image "in his head" (visual or auto visual evocation)

Touching, feeling, tasting

- * To see (visual or auto visual)
- * To tell oneself (verbal evocation)
- * To hear "in one's head" (auditory evocation)

* **Verification** To "go back and forth" between the object of perception and the evocation until the evocation is precise and in conformity with what has been presented to us by the perception.

* **Preservation** Keep the perceived object "in the head" in the absence of the object perceived

Tools

- * Any object (with many details)
- * A smell (a perfume, the smell of a particular food, ...)
- * A food (unusual)
- * An object (quite original, not too familiar)
- * A sound (a sound, a music, ...)

Use / scope:

(describe the scope: for whom, for what, when, how)

This activity can be adapted to a wide audience (primary school children, high school adolescents, adults). It helps to better understand one's own way of reacting mentally to a new situation and, in this way, to consider the most appropriate possible learning

Presentation of the methodology: (describe the process)

Objective:

Make the student aware that a lot of things are happening "in his head".

To develop the evocation by sight:

1. Do not show the object
2. Tell the student: "I'm going to show you an object and you'll put it in your head the way you like, then I will hide it. The goal is that you extend the existence of this object in your head, that it exists in your head as you are used to doing. "

"Either, you'll shoot it like a camera".

"Well, you'll tell about the object like a tape recorder.

"Either, you'll draw it or manipulate it in your head, feel like you're touching it, pay attention to the sensations it causes in you.

"But it can also happen all at once. You just have to pay attention to what's in your head.

3. Show the object and let the student time to see it well.
4. Hide the object.
5. Ask the student to talk about the object shown.

To develop the evocation by smell:

1. The student must not see the object they are going to smell.
2. Tell the student: "I'm going to make you smell (flower, perfume, etc.) and you'll make that smell smell in your head the way you like it, as you usually do. Then I will remove the object that causes this smell".

"Either, you'll see in your head an image that makes you think that smell." "Or, you'll tell yourself what the smell inspires you.

"Either, you'll feel an emotion or a sensation.

"But it can also happen all at once. You just have to pay attention to what's in your head.

3. Make the object feel (the student still does not see it)
4. Hide the object
5. Ask the student to talk about the smell.

To develop evocation by taste:

1. The student should not see the food.
2. Tell the student: "I will make you taste a food, and you will prolong its taste in your head in the way it will please you, as you are used to. You will pay attention to what this taste provokes in you. "Either, you'll see an image.

"Either, that taste will provoke a comment, you'll tell yourself something about that taste.

"Either, it will remind you of an emotion, or it will cause something in your body.

"But it can also happen all at once. You just have to pay attention to what's in your head.

4. Have the food taste (the student should not see the food).

5. Hide the food.
6. Ask to talk about the taste felt.

To develop evocation by hearing:

1. The student must not see the object that causes the sound.
2. Tell the student: "I'm going to make you listen to a sound (of an object, a music ...) and you will extend its existence in your head the way you like, as you usually do ":
" Either, the sound will cause one or more images in your head.
"Either, you're going to hear the sound in your head again or you're going to tell yourself something about it.
"Either, the sound will remind you of a feeling, a sensation, and something will happen in your body.
"But it can also happen all at once. You just have to pay attention to what's in your head.
3. Make the sound or music heard (the student should not see the object).
4. Hide and / or turn off the object that causes the sound.
5. Encourage the student to talk about the perceived sound.

Bibliographie

<https://neuropedagogie.com/gestion-mentale-garanderie/exercices-evocations-gestion-mentale.html>

<https://www.iigm.org/gestion-mentale/>