



Transformative Learning through Aesthetic Experience

(Alexis Kokkos)

LESSON PLAN 1

transforming stereotypical perceptions -migration

- **Target Group:** trainers of trainers/trainers/adult education
- **Learning Objectives:** At the conclusion of this activity, participants will be able to...
 1. **Recall** the 6 stages of the method.
 2. **Define** the points that need examining.
 3. **Select** works of art to use in order to apply the method.
 4. **Connect** works of art with critical questions.
 5. **Demonstrate** what was gathered during team work discussion.
 6. **Examine** ideas and beliefs on migration and **compare** to previous
 7. **Discuss** about a work of art feeling confident and safe.
 8. **Recognize & identify** assumptions taken for granted on the migration issue.
 9. **Apply** Perkins model in critically discussing and understanding a certain work of art.
 10. **Establish** confidence about using art in transformative learning.
- **time needed:** 3 hours
- **instruments and materials needed:** projector, laptop, white or black board, chalk or markers, flip chart, sheets of A4 paper, pens, pencils, funny stickers or postcards.

Co-funded by the
Erasmus+ Programme
of the European Union



TITLE: "A stranger at my doorstep"

STAGE I

- *Determination of the need to critically examine the taken for granted assumptions concerning a certain issue.*
- *Elicitation of the consent by the participants to further examine the issue.*

- 1. Everyone picks a Smiley they prefer and after telling his name he explains why he/she picked it**
- 2. Take a side:** The space is defined as a spectrum from the absolute "agree" to the absolute "disagree". In the middle is the starting point, where we all stand to hear a statement. Various statements are placed on social issues. For example: "Greeks are racists", "immigrants are one of the reasons violence and crime are in our society", "religion is something that you are born with." Participants stand in the place according to what they think. They are then asked to argue on why they stand on this point. If they hear something they have not thought about and change their minds, they have to move around. Similarly, arguing trying to influence others and move them into space!

Caution:

- There is no dialogue. We only hear arguments without commenting on them.
- We don't stand in the middle, we have to "take a part!".
- We try to use the reason and the arguments that will make the others move in the space (and thus inside them!) Even if only a little!
- We do not judge the statements during the game, nor the opinions of others.

(PERHAPS WE WILL BE NEEDING A FEW ICE BRAKERS TO HELP THEM GET TO KNOW EACH OTHER AND BEGIN FEELLING SAFE AND BUILDING RELATIONSHIPS)

STAGE II

- *The participants express their opinions about the issue*
- 1. We divide our team into groups of 2 and they have 3' each, to tell a story about themselves to each other that has to do with being a foreigner or a stranger.**
 - 2. The groups of 2 become groups of 4 and they discuss the stories they have said. Every group has the task to present a text of comments on what was told and what happened in the group.**

- 3. All the groups get together as one, they read out loud their text and gather the items that should be discussed, on the blackboard.**

STAGE III

- *Defining the viewpoints to be examined*

- 1. Let s form the topic subjects and the critical questions to be investigated!**

The whole group can have a **critical discussion** in order to agree on the topics and to prioritize them or they can get back into their teams of 4 (**collaborative method**), make their decisions and then present them to the whole group.

The questions remain written in a place where everybody can see for the whole time.

STAGE IV

- *Selection of works of art & connecting them with our critical questions*

- 1.The educator will present 4 works of art and the group will pick 2 of them:**

- a) NORTHERN STAR by Nikos Gatsos - Manos Xatjidakis**

https://www.youtube.com/watch?v=A_p6_PwVrD4

<https://lyricstranslate.com/en/Tasteri-tou-voria-star-north.html>

the northern star
will bring "clear skies"
but before it comes into view, (a) sail
in the open sea, I will "grow into" (a) wave and (a) fire
to embrace you, unfamiliar lands

Refrain/Chorus

now I'm flying for (towards) life's "jubilation"
now I'm flying for my "delight's" celebration
Moons of mine, old/worn out

"newfound" birds of mine
chase away the sun and the day from the mountain
so that you may see me "come across"
like a lightning through the sky

Refrain/Chorus
now I'm flying ...

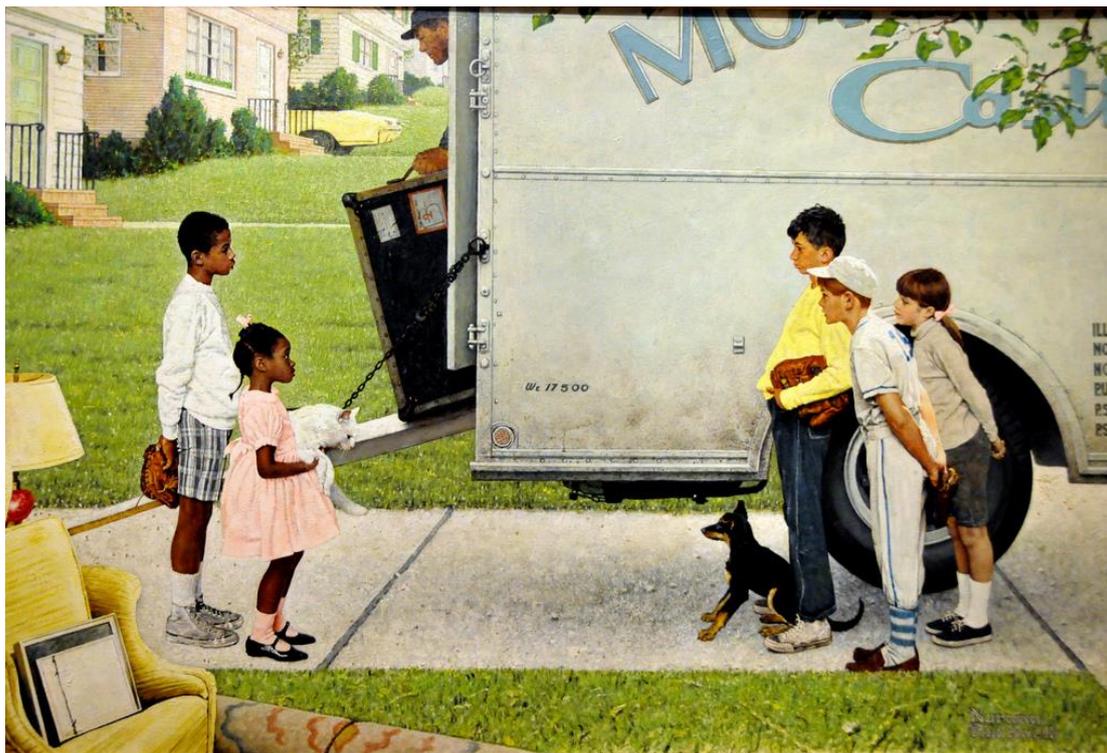
the northern star
will bring "clear skies"
and you, lost Motherland of mine, distant
will remain (a) caress and (a) wound
as the day breaks in another land

b)



Εικόνα 1 Nikolaos Gyzis, 1896-1898 <http://tooe-project.eu/home/detailOutput>

c)



Εικόνα 2 New kids in the neighborhood: Moving in. Norman Rockwell

d) <https://theatroedu.wixsite.com/aegeanmonologues/biblio>

My name is Zolman. I am 15 years old, from Afghanistan.

In 2015 I was forced to leave my country because of the Taliban attack in my hometown.

This was not a normal journey. It took three months until I managed to reach Greece. There were many days when I had nothing to eat or drink. I almost drowned in the Aegean Sea.

Maybe it was my parents' blessings, maybe some miracle happened, and I finally made it here. During the journey I got along with everyone and tried to keep a clear mind. This helped a lot.

Many of the people I travelled with drowned in the sea or died of hunger and thirst.

What saved me was Allah and my parents' blessings.

I was asked to draw my life and I drew a line of trees. The story of these trees resemble my story. Ever since I remember myself, I was like a small green tree. I grew up, like all small trees. My parents, like the earth, watered me and gave me whatever I needed. But suddenly everything changed. Destruction took the place of good times. The war started. And I found myself like a small, weak tree in the middle of the storm. I had to leave, there was no other choice.

So, I set off for an unknown destination.

After a long time and many difficulties, I arrived in a foreign, but fertile land. I want to start a new life and grow up here. I want to give fruit and, along with other people, make good use of these fruit. I hope I will never, ever have to face such a storm again.

Now, here in Greece I feel better. I can walk out of the house and go to school without fear. When I see my classmates, I feel very happy. Little by little I see the future with hope. My dream is to practice Taekwondo on a professional level. I imagine myself as a Taekwondo Murabbi; which means a coach! If this happens, I will be very proud.

I am trying to learn your language because I have so many things to say and share with you. I want to learn to speak Greek well. I want to finish school and find a job.

I would like to learn about the life of the children my age who have similar problems. To help them, along with other people, live in peace and go to school.

One last thing I would like to tell you is about a magic flower. This flower gives off a magnificent fragrance. Whoever touches the flower bears its fragrance and smells beautiful forever. But if it stops being watered, the fragrance is lost and the flower dies from sorrow. I never want this flower to fade. I wish it could live forever. Because I want to enjoy its fragrance forever.

July 2016

it is very important to pay particular attention to the correlation between the work of art and the dysfunctional view, as well as the critical question determined in the previous stage. So, the team decides based on the above (let us say that they chose:)

Works of art	the correlation between the work of art and the dysfunctional view, as well as the critical question		
	1 ^s question:	2 nd question:	3 rd question:
1 st			
2 nd			

STAGE V

- *Critical thinking through aesthetic experience - applying the Perkins model (1994)*

1. applying Perkins model

a) Trainees are invited to carefully and slowly observe the work of art, for as long as they wish, without interpreting or judging it. (Preparation stage to activate thinking process). Then they are asked to express their first, superficial comments, and answer a number of questions, such as:

- What are your first thoughts, your first reactions, your first feelings, your first questions?
- Do you notice anything interesting in the work of art?
- Is there something you need further clarifications on?

b) trainees observe the work of art with an open mind and a creative attitude, without looking to draw definitive conclusions yet. They are required to take nothing for granted, but process all possible parameters in a more creative light. Possible questions:

- Is there an event or “story” you hadn't noticed before?
- What surprises does the work of art hold? (e.g. strange objects, color combinations, a key element, inclusion of people in the space, etc.).
- Look for the “message” and possible symbols in the work of art.

c) trainees, draw on what was learnt during the two previous phases, to observe the work of art in detail and in depth, express feelings, go deeper and try to answer their questions, draw conclusions and find out the deeper meanings behind the work of art, adopting a critical approach.

Possible questions:

- Which elements of the project (technical or thematic) add meaning or gravity?
- What answers do you now give to the basic questions you have processed so far?

d) This is the phase of holistic observation, trainees look at the work again, in synthesis, taking into account the experience of the previous phases, and reflect on it.

The same procedure is followed for the second work of art selected for processing, and the ideas that arise are correlated with elements of the topic under consideration, reinforcing critical thinking on it.

Instead of individual work by the trainees, the same process may also be implemented **in groups**, which present their ideas in the plenary and make a synthetic assessment of their views.

STAGE VI

- *Re-evaluation of premises*

1. Trainees, in the (same) groups of 4, write a small text on what they experienced during the observation of works of art and then present the text in the plenary (on the same topic as in stage 2).

2. They compare it with the text they had made in stage 2, and the transformations of their initial thoughts and premises are highlighted.

3. Discussion in the plenary, where all ideas and suggestions which emerged are synthesized

4. The 2 texts, former and later, the highlights, and any final thoughts can be written on a large piece of paper (some can be glued on the paper) so that the team can make a collaborative work of the transformative learning experience.

ASSESSMENT (CLOSURE)

Everyone picks a Smiley they prefer, he/she explains why he/she picked it and if its different than at the beginning and why.

BIBLIOGRAPHIC REFERENCES

- Kokkos, A. (2009 a). Transformative learning through aesthetic experience. *Presentation to the 8th International Transformative Learning Conference*, organized by Columbia University in the Bermudas, 18-20/11/2009. Retrieved on 10/10/2018 from http://edu4adults.blogspot.com/2010/03/blog-post_09.html.
- Kokkos, A. (2009 b). Developing creativity through contact with art. *1st Hellenic National Conference of Art and Environmental Education*. Retrieved on 11/10/2018 from http://www.ekke.gr/estia/Cooper/Praktika_Synedrio_Evgenidio/Files/Text_files/II_Kentrikes_Eisigiseis/Kokkos_k_eisigisi.pdf.
- Kokkos, A. (2009 c). *Transformative Learning through Aesthetic Experience: Theoretical framework and method of implementation*. Retrieved on 11/10/2018 from http://www.adulteduc.gr/images/mm_aisthitiki_empeiria.pdf.
- Kokkos, A. and associates (2011): *Education through the arts*. Athens, Metaichmio.
- Mega, C. (2010). Visible thought in adult training: a methodology proposal. In D. Vergidis & A. Kokkos (edit.), *Adult Education, international approaches and Greek itineraries*. Athens: Metaichmio.
- Kokkos, A. (2013). *Adult education and tertiary education: investigating the possibility of developing critical thinking through aesthetic experience in trainees and trainers*. Doctoral thesis. Patras: Department of Educational Sciences and Early Childhood Education, University of Patras.
- Freire, P. (1974). *Pedagogy of the oppressed*. Athens: Rappa editions.
- Mezirow, J. and associates (2009). *Transformative learning*. Athens: Metaichmio.
- Perkins, D. (1994): *The intelligent eye: learning to think by looking at art*. Harvard Graduate School of Education.