



Transformative Learning through Aesthetic Experience

LESSON PLAN 2

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.

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TITLE: “no one leaves home unless home is the mouth of a shark” WARSAN SHIRE

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.*

Group members, standing, form a circle

We walk in the place with a certain rhythm that we hold with clapping, stepping or striking a body part. Then freely anyone who wants can improvise on that rhythm.

- We walk freely around the place by changing directions. Then we walk by filling the gaps, changing rhythms and different levels (tall, medium, low). We walk by pushing our body to its limits (balance), but always safely. Stop with the signal. The animator picks some of the statues. (the rest are at ease)

The rest are asked to give title-captions to the statues.

In the next phase, they answer the following questions:

1. What do I see;
2. What do I think they feel?
3. What can they think?
4. What do they express?
5. What relationships do they have?
6. What do I think is happening?
7. What feelings are risen inside me?

The inner energy of the statues is important because they are always visible on the stage. All activities are done based on what the audience says, not the artist or the animator. The body speaks for itself, it is not set. From the images created, they might give a subject, a title.

- In the next phase, a subject is given in advance and with the slogan everyone gets a place in the room. The subjects are: house, sea, fire place, home. When is the posture / posture of the body simply descriptive? How does it turn into expressive? (for example, I do not represent someone who swims, but the feeling that I get when listening to the word "sea").

STAGE II

- *The participants express their opinions about the issue*

Make an imaginary Map, depending on where you were born, scattered in space, with the logic of a (Europe or world map). Participants stand where they chose to. Then explain where they were born.

In the second phase: Go where you think it is your home (with any subjective choice you can make). Participants are thus divided into larger geographic groups.

- 1. The groups have 2' each, to tell a story about themselves to each other that has to do with their second... birthland (the land of their heart).**
- 2. 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 concerning home, motherland, leaving, returning, identity, nationality, 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)

ETT NYTT LAND UTANFÖR MITT FÖNSTER /

OUTSIDE MY WINDOW A NEW LAND (Bonnier Pocket)

- His reply had filled me with happiness about being Greek, or more precisely at being back in the Greek language. I kept repeating to myself: "When the sea turns to yogurt, that's when the poor man finds he has no spoon." I smiled happily to myself, as if remembering something agreeable. Then it struck me that that was exactly right. From being central to my life, the Greek language had become just a memory. I no longer had any real empathy with my language. I recognised that. But after a 36-year absence, I was beginning to discover it anew. That was a blessing. My lips moved effortlessly, my voice sank deeper within my chest, like a diver hunting for hidden treasure. I don't know what else I can say to describe the feeling I experienced. But let me try once more. It was as if I were falling. The fall seemed long and inevitable, when suddenly it was being slowed down by a self-opening parachute. I would never lose my way as long as the homely hearth of my language was still glowing, even if at a distance. I would die with my dignity intact. No one can be more safe and secure than one who possesses a language.

The book is about Theodor Kallifatides' reflections on what happened to him after thirty-six years of life as a stranger. Kallifatides talking about even aging, alienation, both for the environment and their own individual, and how fundamentally different it is from the phenomenon of aging as a stranger, which places an emphasis on alienation and not aging itself. He notifies the reader of the fact that to live as a foreigner means to live with people who do not know one, and how it can affect both the environment as an individual, and that alienation which also can be / is used as a protection against excessive symbiotic relationship, ie be a fundamental requirement for getting / given space to be themselves. If alienation from both positive and negative point of view, and the latter's impact on both their own individual as the surroundings. This excerpt from the book, dealing with the power of mother language for immigrants. It described as helping them to keep a tie with their roots.

B) https://www.youtube.com/watch?v=vPYHiyOJc_A

The film America, America, is a 1963 production drama directed by Elia Kazan, based on the author's autobiographical book "The Smile of the East". The film tells the story of a Greek called Stavros Tapoglou, who at the end of the 19th century wandered from the depths of Asia Minor to Constantinople in order to take the ship that would lead him to America. The film was nominated for four Oscars, including Best Picture Oscars, and won the Artistic Directorate. In 2001 the film

was selected by the Library of the American Congress as part of the National Film Registry as culturally, historically and aesthetically important.

Bartans dance

Play your music, count your heartbeats
I strive to keep away, to save myself
but drown into the rhythm!

Play your music, the time of death has come
A force that pierces my body
throws me into the storm.

There is still little hope left
I keep myself awake but
just fall into the dance....

Please find the magic flower
Let all my enemies get drunk by smelling it
Give me a chance to escape
as a bird, as a song, and fly away...

Play **my** music
For I yearn to forget that I live in a tough(cruel) world
which is my prison.
Give me back my voice
which for fear is silent
my voice that is no longer bold
it has no sound or strength
for it is no longer mine....

Hope is gone
I am so sad
Falling into the dance

Please pick the magic flower
Let all my enemies get drunk by smelling it
Give me a chance to escape
as a bird, as a song, and fly away...

C) THE MOTHER FROM NAXOS EMIGRATES



A photo by an unknown photographer.

D)



Angiolo Tommasi is an Italian Naturalism artist very interested in the theme of Italian emigration: he himself travelled to Argentina and during this journey he had the opportunity to study this phenomenon. The picture taken into account is a detail of a bigger painting that reproduces the despair and resignation of Italian emigrants. The painting's extraordinary dimensions contribute to an illustration of the theme of Italian emigration on an almost epic scale. This detail of the painting shows a group of emigrants waiting for their departure on the docks of Livorno. We can note the presence of a pregnant woman, new born babies and children as to suggest the hope of a new life in a new continent.

Angiolo Tommasi (Livorno 1858 - Torre del Lago- LUCCA - 1923) was an Italian painter, active in the Macchiaioli movement and very influential for the arts in their native Tuscany. His house in Florence was a meeting place for painters and artists. He also completed a number of trips to Argentina because of his particular interest in Italian migration to this country.

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 s say that they chose: New kids in the neighborhood & Northern Star)

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)

5 QUESTIONS or drawing