



Transformative Learning through Aesthetic Experience

LESSON PLAN

transforming stereotypical perceptions -migration

- **Target Group:** 15|19 high school students

All subjects and foreign languages and CLIL classes

- **Learning Objectives:** At the conclusion of this activity, participants will be able to:
 1. **Define** the points that need examining
 2. **Connect** works of art with critical questions.
 3. **Demonstrate** what was gathered during team work discussion.
 4. **Examine** ideas and beliefs on migration and **compare** to previous
 5. **Discuss** about a work of art feeling confident and safe.
 6. **Recognize & identify** assumptions taken for granted on the migration issue.
 7. **Identify shared feelings about the subject**
 8. **Give examples** of feelings linked to the topic and **compare** them.
 9. **Evaluate** the results after the discussion
 10. **Summarize** the opinions and the feelings expressed during the discussion and arrange a small text
 11. **Decide** the questions and **evaluate** their relevance with the topic
 12. **Assess** their performance
- **time needed:** 4 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. LIM



TITLE: "Hope and Fear"

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: All immigrants are criminals; "all immigrants are poors ", all immigrants have nothing to loose . "they come to steal our jobs". 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.

3. **Connecting Stories** is a fun team-building activity and get-to-know-you game that is all about finding common experiences or themes between people. This activity works best in small groups of 6-8 people.

Materials required: **Pens** and **Post-it Notes**. Notecards or other small slips of paper will also work. Have everyone divide into small groups of 6-8 people. Ensure each table has several post-it notes and pens. The goal of the game is to connect mini-stories in an interesting way. Each person must share at least one item that connects to the other mini-stories. The longer the chain of items that can be created, the better. Write down a few words on a post-it note to keep track of each part of the story.

The first player begins by sharing an interesting memory or experience that they have. For example, one player can say: "One time, I accidentally locked myself out of the house. So then I spent the entire day at a coffee shop."

STAGE II

The participants express their opinions about the issue

- *Criteria: They will be decided according to the particular needs or dynamics observed in each class; for example, on the base of the feeling expressed or random: month of birth*

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 feelings expressing fear/hope 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; then they collect the key words.**
2. **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

- **HOPE and FEAR ,Frustration, Humiliation, expectations,pain**
1. **Let s form the topic subjects and the critical questions to be investigated!**
They can get back into their teams of 4 (**collaborative method**), make their decisions and then present them to the whole group.
The questions, chosen by the students, remain written on the blackboard where everybody can see for the whole time.

STAGE IV

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

Migranti painting by Nicola Galea

Il Cammino della speranza

Welcome to freedom land

Gli emigranti di A.Tommasi painting

Migranti painting Nicola Galea

"Migranti" uses various shades of gray, in which stand out three tiny figures in the center that are held by the hand, which undoubtedly represent a family. Deliberately, it is not clear whether they are moving away or approaching, so it is impossible to determine both the place of departure and arrival. The uncertainty of the journey is underlined by the fog that surrounds them and by the equally uniform background, in which the sky and the earth do not show interruption. Only human presence and the gray road are differentiated, a sign that man and his path remain the constant that unites all migrants, without time or place.



Welcome to freedom land

Illustration by anonymus

The illustration shows astonishment and hope on the face of migrants arriving in New York



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 students choose the questions based on the above

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 <i>Migranti by Nicola Galea</i>			
2 nd Welcome to freedom land			

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STAGE V

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

1. applying Perkins model

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

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:

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.

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:

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.

Possible questions			
a	b	c	d
What are your first thoughts, your first reactions, your first	Is there an event or “story” you hadn't noticed before?	Which elements of the project (technical or thematic) add meaning or gravity?	The trainees look at the work again, in synthesis, taking into account the experience of the previous phases, and

feelings, your first questions?			reflect on it (group activity)
Do you notice anything interesting in the work of art?	. What surprises does the work of art hold? (e.g. strange objects, colour combinations, a key element, inclusion of people in the space, etc.).	What answers do you now give to the basic questions you have processed so far?	
Is there something you need further clarifications on?	Look for the “message” and possible symbols in the work of art		

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). Guidelines for the text: (number of words and sentences; use of key words; express their personal view; remind to their personal experience).
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.