



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. **Connect** works of art with critical questions.
 2. **Improve** skills in foreign languages
 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** similar situation involving Italian people
 8. **Relate** situations in the past with nowadays ones
 9. **Express** their emotions and personal views
 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: "Back home?"

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 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 must go back home" "Every immigrant is happy to go back home" "All Italian emigrants would like to come back to Italy". "It 's always easy to come back home". 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.

Or:

3. **Stand up and seat down:** the students take a seat in circle and the educator says the statements written above; the learners who agree stand up, while those who disagree remain seated.

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 travelling for different purposes: vacation, work, settlement and saving own life.**
 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; then they collect the key words.**
 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

- **The topics are about “Immigrants’ back home”**
 - **The following words come up from the discussion or they are provided\suggested by the teacher: native heritage, eradication, lifestyle, national/cultural identity**
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:

- ***“Italy” Narrative Poem by G. Pascoli***
- ***“Nell’albergo è morto un tale” Tale by L. Pirandello***
- ***“Son partito al chiaro di luna” Poem and folk song anonymous***
- ***“Gli americani di Rabbato” Tale by L. Capuana***

- ***“Italy” Narrative Poem by G. Pascoli***

The poem tells the real story of an Italian family of emigrants who came back from the U.S.A. to their home village in the Tuscan mountains, because the little daughter had a very severe disease and needed Garfagnana healthy air. The poet represented the emotions and the feeling of people who lived between two different worlds, expressed through the language used by them: a mix of Italian, Tuscan dialect and English. Especially the child could not get used to Italian country lifestyle, so the family, after the grandmother's death and the daughter's recover, decided to go back to the U.S.A.

A Caprona una sera di febbraio

gente veniva, ed era già per l'erta

veniva su da Cincinnati, Ohio.[.....]

Ai ritornanti per la lunga via,

già vicini all'antico focolare,

la lor Chiesa sonò l'Avemaria.

Erano stanchi! Avean passato il mare!

Appena appena tra la pioggia e il vento

L'udiron essi or sì or no sonare...[.....].

Parlava; e la sua nonna tremebonda,

Stava a sentire e dicea: ” Non pare un lui quando canta tra la fronda?”

Parlava la sua lingua d'oltremare:

“ a chicken house” “ un piccolo lui”

“for mice and rats” “che goda a cinguettare,

Zi,zi” “bad country, Joe your Italy!”[.....]

E qui tra tanto sussurrio riposa

la nonna cara che ti volle bene.

O Molly! O Molly! Prendi su qualcosa

Prima di andare, e portalo con te.

Non un geranio nè un bocciuol di rosa,

Prendi sol un non ti scordar di me.

- **“Gli americani di Rabbato” Tale by L. Capuana**

Through the story of a child, Menu, Luigi Capuana deals with the problem of emigration of poor southern Italian farmers to America, and particularly to the USA; it was a huge exodus between the end of the XIXth century and the beginning of the XXth century. In this tale, emigration is considered as a difficult, painful and inescapable choice; but it could be a social and cultural opportunity, too. Menu is a voluntary and enthusiastic immigrant in New York, he feels a sort of childish curiosity and desire to emulate his brothers and people from his village; “ la Merica” is not his final destination; he will come back to his village and he will use his rich cultural and human “treasure” in favour of his fellow countrymen becoming a teacher: he will teach them a little “Americanism”, that is to say sense of freedom and business skills.

«Nonno, sapete chi è tornato dall'America? Coda-pelata».

«È lontana la Merica?» domandò il nonno.

«Ci vuole un mese per arrivarci».

«A piedi?»

«Si va per mare. Se lo vedeste, nonno! Coda-pelata non si riconosce.

Cacciotto, abito nuovo,

cravatta con grossa spilla d'oro, dita piene di anelli, e scarpe di pelle lustra; sembra un galantuomo.

Ha portato molti quattrini».

«Chi glieli ha dati?»

«Non so. Dice che in America si guadagnano quattrini a palate; non ne ha soltanto chi non

ne vuole».

«E tu gli credi? Allora tutti andrebbero alla Merica per riempirsi le tasche e tornare ricchi a casa».

«Racconta cose maravigliose».

«Le inventa. Ci vuol poco, quando nessuno può dirgli: "Non è vero"».....

«Mi ha riconosciuto: "Tu sei dei Lamanna! Ti ho tagliato i capelli due anni addietro". Poi mi

ha domandato: "E tuo nonno? È vivo?" "Sì", gli risposi. "Me ne rallegro: salutami i tuoi fratelli".

"Sono in campagna". "Si arrostiscono al sole per guadagnare quasi niente, appena da stentare la vita.

Dovrebbero venire in America con me. Anche tu; ma per ora bada a crescere". La gente gli stava attorno a bocca aperta».

«E perché è venuto via dunque?»

«Ripartirà. Anche nel Casino dei civili stavano ad ascoltarlo a bocca aperta. Era sdraiato sul canapè e fumava un sigaro lungo così... E raccontava, raccontava!... Diceva che là le ferrovie sono sopra le case... Quest'è vero. L'ho letto nel libro di scuola, nonno. Diceva che ci sono palazzi più alti del campanile di Sant'Isidoro, più alti assai! Si monta su tirati con le funi di fil di ferro».

Il nonno crollava la testa, incredulo; pareva volesse dire: «E te la sei bevuta anche tu?»

«C'è nel libro di lettura, nonno!» replicava Menu. «Si scende anche con le funi di fil di ferro, se uno vuole uscire di casa».

Il nonno tornava a crollare la testa, incredulo.

«E gli altri pazzi, che sono partiti per la Merica, perché non sono tornati assieme a lui?» domandò.

«Dice che sono dispersi chi qua, chi là. L'America è tanto grande, nonno.»

«Chi li ha visti i suoi quattrini?»

«Spende e spande. Ha portato un orologio d'oro a suo padre, che lo va mostrando a tutti. Aun poveretto ha dato due lire in elemosina, e quello credeva che fossero false e non le voleva. Tutti ridevano, nonno».

«Saranno state false davvero».

«Buonissime. Gliel'ha scambiate don Franco il droghiere. Allora il poveretto gli disse:

"Vengo in quei paesi anche io, a chieder l'elemosina colà, se dànno due lire invece di un soldo". E

lui rispose: "Vi arresterebbero; colà non si può mendicare: si lavora e si guadagna".

.....

Brano liberamente tratto dal testo di Luigi Capuana

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 “ Italy” by G. Pascoli			
2 nd “Gli americani di Rabbato” Tale by L. Capuana			

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.

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 feelings, your first questions?	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 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; mention 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.