



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 the works of art feeling confident and safe.
6. **Recognize & identify** assumptions taken for granted on the migration issue.
7. **Define** the different meaning of Nostalgia (homesickness) and Regret.
8. **Describe** their personal stories related with these emotions
9. **Summarize** the opinions and the feelings expressed during the discussion and arrange a small text
10. **Decide** the questions and **evaluate** their relevance with the topic
11. **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: “ Nostalgia and regret ”

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 happy to stay in the new country", "All immigrants are homesick", they should give up their habits and traditions. "in order to integrate in the new country, they should forget their culture". 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. A What?

Before beginning this icebreaker game, gather items whose names deal with Nostalgia and Regret. You need as many items as you have groups of people. Some good items are : own bed,cooking tools,own armchair,pictures,family jewelry....

Have the group form a circle. Choose one person as the leader. The leader chooses a picture of one of the objects – let us say a bed – and hands it to the person to their right saying, "This is a bed."

The conversation continues moving from person to person as follows:

Person #2 – "A what?"

Leader – "A bed"

Person #2 – "Oh, a bed!"

Then Person #2 passes the picture to person #3 and the same conversation occurs again. Meanwhile, the leader takes another picture and begins passing it, saying the same thing, for example "This is a cooking tool."

The leader continues to take new objects and pass them and the objects make their way around the circle with the same conversation repeated by all players as they pass and take an object. If a player messes up, they are out of the game. You may wish to pass the items around the circle more than once.

At the end, as a result of the activity, each group has gathered the key words concerning the vocabulary linked to the topic.

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 leaving dear people or beloved things.**
 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

- **Nostalgia and regret : Solitude, Isolation, emargination, 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:

A Zacinto, poem “ U.Foscolo”

Addio,addio amore, folk song anonymous

Flowers,flowers, poem anonymous

Sono partito al chiaro di luna, poem anonymous

A Zacinto, poem “ U.Foscolo”

The poet (Italian father and Greek mother) was born in Zakynthos; he remembers with nostalgia the island, from which he emigrated as a child to follow his father, a doctor in Split. The sonnet expresses the regret of the author, who always considered Zante his native land and Greece as his spiritual and cultural homeland. despite he spent many years in Italy.

Né più mai toccherò le sacre sponde
ove il mio corpo fanciulletto giacque,
Zacinto mia, che te specchi nell'onde
del greco mar da cui vergine nacque

Venere, e fea quelle isole feconde
col suo primo sorriso, onde non tacque
le tue limpide nubi e le tue fronde
l'inclito verso di colui che l'acque

cantò fatali, ed il diverso esiglio
per cui bello di fama e di sventura
baciò la sua petrosa Itaca Ulisse.

Tu non altro che il canto avrai del figlio,
o materna mia terra; a noi prescrisse
il fato illacrimata sepoltura.

fiore

Flowers! Flowers!

Fiori! Fiori!

The sonnet deals with the condition of an Italian emigrant from Napoli in a foreign country. He realizes that he can't make his dreams come true and because of that he lives in poverty. He feels hopeless, as when he was in his home country, and he feels he is divided between two different worlds. This perception is conveyed through the use of

English, spoken to attract customers in order to sell flowers and the napolitan dialect, adopted to express his deep emotions.

Cheap to cheap today!	A Prezzo ridotto oggi!
Chi me l'ha fatto ffà	Chi me lo ha fatto fare
Venni sta terra cà	Di venire in questa terra qua
In cerca di Speranza	In cerca di Speranza
E nun l'aggia a trovà	E non riesco a trovarla
Chrisantheme, pink, roses,	crisantemi, garofani, rose
Cheap, to cheap today!	A Prezzo ridotto oggi !

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

	the correlation between the work of art and the dysfunctional view, as well as the critical question
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Works of art	1^s question:	2nd question:	3rd question:
1st A Zacinto, poem by U.Foscolo			
2nd Flowers, flowers poem by anonymous			

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 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; 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.

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