



Transformative Learning through Aesthetic Experience

LESSON PLAN 2

transforming stereotypical perceptions - migration

- **Target Group:** secondary school students, adults
- **Learning Objectives:** At the conclusion of this activity, participants will be able to...
 1. **Identify** the issue of refugees.
 2. **List** the topic subjects related to the issue.
 3. **Select** the priorities of problems related to refugee issue.
 4. **Express** their attitudes towards strangers and refugees.
 5. **Connect** works of art with critical questions.
 6. **Demonstrate** what was gathered during team work discussion.
 7. **Analyze and discuss** the works of art without judging others' opinions.
 8. **Compare** the change of feelings and mind about the issue from the beginning to the end of the training.
- **Time needed:** 2 hours
- **Instruments and materials needed:** smart board, sheets of A4 paper, pens, and pencils.

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TITLE: "Forced departures"

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. Have You Ever?: The instructor explains that he/she will call out different things that may or may not apply to each person. If the item does apply to you, then run into the middle, jump in the air, and do a high 5 with anyone else who runs in. Usually the items are of a "Have you ever....?" form, but also free to ad lib, e.g., "Does anyone have...?" Some suggestions are as follows: "Have you ever ridden a horse?", "Have you ever sung karaoke?", "Have you ever eaten frogs' legs?", "Have you ever lived abroad for more than 1 month?", "Have you ever had a close relative who lived to over 100?", "Have you ever been parachuting or done a bungee jump?", "Do you have both a brother and a sister.

Caution:

- Items should be carefully considered in order to prevent embarrassment, ridicule, etc.
- The motivation of participants to participate often needs some energy. The rest is down to the leader's skill in demonstrating and encouraging.

2. The Telephone Game: Players must sit in a circle or stand in a straight line. They need to be close enough that whispering is possible, but not so close that players can hear each other whisper. The first person in the line or circle whispers a word, phrase or sentence into the ear of the person sitting or standing to their right. Players whisper the phrase to their neighbors until it reaches the last player in line. The last player says the phrase out loud so everyone can hear how much it has changed from the first whisper at the beginning of the circle or line. Suggested phrases to use in the game are "The story is told through the eyes of a refugee child.", "The world will not be destroyed by those who do evil, but by those who watch them without doing anything. Albert Einstein", "The author portrays life in a refugee camp very vividly.", "Many illnesses in these temporary refugee camps are the result of inadequate sanitation.", "Most of the children are refugees or illegal immigrants or are themselves the children of agricultural wage slaves."

Caution:

- The word, phrase or sentence can only be whispered once, so players must pay close attention.
- The word, phrase or sentence should never be a too familiar; you want to make sure it changes as it is whispered.
- Only one player – the first – should know what the phrase is. The facilitator of the game may wish to have the original phrase written down.

STAGE II

- *The participants express their opinions about the issue*
1. We divide our team into groups of 3 to tell a story to each other about their own or their relatives' or their friends' experiences about having to move to another city or country for any reason (storytelling method).
 2. The groups of 3 become groups of 6 and they discuss the stories they have told. 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 board.

STAGE III

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

The groups of 3 discuss, define, and list the topic subjects related to the issue (**brainstorming method**) in order to agree on the topics and to prioritize them. Then each group makes a list of priority for the topic subjects, and writes a consequent feeling of theirs and a consequent feeling that they guess the refugees in their city have. After that, one representative from each group come to the board and writes their priorities under the headings "1st, 2nd, and 3rd important topic subject" with the consequent feelings. Finally, the general priorities and the feelings of both societies are listed and discussed as a whole group.

Critical questions are generated or made up.

STAGE IV

- *Selection of works of art & connecting them with our critical questions*
1. The educator presents 2 works of art (novels):

Alman Ekmeği (German Bread) by Bekir YILDIZ

Bahar by Sabine ADATEPE

a) Alman Ekmegi (German Bread) (novel) by Bekir YILDIZ

Bekir Yildiz, one of the masters of Turkish literature who deals with the problems of the South-eastern Anatolian squirearchy system, customs, landlessness, unemployment, poverty and lack of education, reveals the lives of Turkish workers who have to work in Germany and earn money in Alman Ekmegi (German Bread). The tough life there is told in the eyes of an expatriate who returned to his country after working in Germany years ago. He offers his readers his observations blended with his bitter past memories this time not as a worker but an "Alamanci", and the life struggle of people far from home as expatriates.

An extract from the novel: "Gece lambasını söndürüyorum. Uyuyamıyorum hemen. Oysa yorgunum. Yıllar sonra Almanya'da geçen bir gece daha... Üç beş kilometre ötede, on yıl önce bir barakada yatmışım ilk kez. Karımı, çocuklarımı, yakınlarımı düşünmüştüm o gece. Ama şimdi; Türkiye'yi düşünüyorum..."

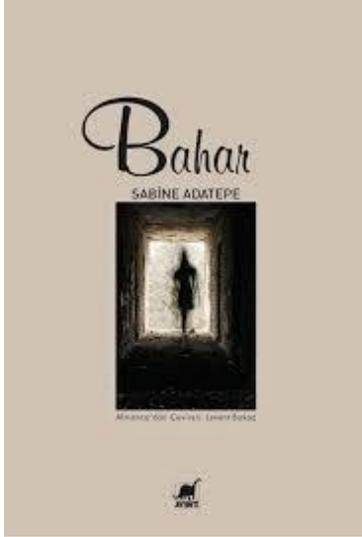


b) Bahar (novel) by Sabine ADATEPE

Sabine Adatepe succeeded in writing an emotional novel on the fragmentation, sadness, and cultural shock of the Turkish people in Germany. Did Turkish-German young girl Bahar die or was she murdered? Everyone agrees that Bahar's a victim of an honour killing. Is her brother Burak really guilty? Unable to resist the urging of Bahar's mother, social consultant Ina begins to look for the traces of the event in Hamburg-Wilhelmsburg district, where the Turkish migrants mostly live.

An extract from the novel: "Her şey Hüsniye'nin yaklaşık on beş yıl önce benim tarafımdan verilen Almanca kursuna gelmesiyle başlamıştı. Kursu katılanların çoğu gibi Hüsniye de yanında kalem ve defter getirmemişti, neredeyse hiç yazamıyordu ve ilk derslerde tek kelime bile konuşmadı. Türkçe olarak da hiçbir şey söylemedi. Daha sonra açıldı ve adeta bir lafebesine dönüştü. Almanca öğrenmeye değil, burada kısmen kendisiyle aynı kaderi

paylaşan kadınlarla bir arada olabildiği, onlarla konuşup dertleşebildiği ve haftada iki kez birkaç saatliğine de olsa hiç kimseye –ne kocası- na ne de kaynanasına– hesap verme zorunluluğu duymaksızın kendisini güvende hissettiği bir yerde vakit geçirebildiği için geliyordu. Entegrasyon aşığı bu ülkenin pratiğinde o zamanlar henüz kursta ele alınan materyalin anlaşılıp anlaşılmadığını belgeleyen sınav, gelişim kontrolleri gibi formaliteler yoktu.”



After each presentation of novels, critical questions and discussion...

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 choose :))

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 : Alman Ekmeği (German Bread) (novel) by Bekir YILDIZ			
2 nd : Bahar (novel) by Sabine ADATEPE			

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 3, 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)

Players sit in a circle or stand in a straight line again for the telephone game. The first person in the line or circle whispers a word, phrase or sentence into the ear of the person sitting or standing to their right. Players whisper the phrase to their neighbors until it reaches the last player in line. The last player says the phrase out loud so everyone can hear how much it has changed from the first whisper at the beginning of the circle or line. Suggested phrases to use in the game are “The story is told through the eyes of a refugee child.”, “The world will not be destroyed by those who do evil, but by those who watch them without doing anything. Albert Einstein”, “The author portrays life in a refugee camp very vividly.”, “Many illnesses in these temporary refugee camps are the result of inadequate sanitation.”, “Most of the children are refugees or illegal immigrants or are themselves the children of agricultural wage slaves.” Participants tell if they are more alert about the phrases this time and why.

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