



Transformative Learning through Aesthetic Experience

LESSON PLAN

transforming stereotypical perceptions -migration

- **Target Group:** adult education
- **Learning Objectives:** At the conclusion of this activity, participants will be able to...
 1. **Define** the points that need examining.
 2. **Select** works of art to use in order to apply the method.
 3. **Connect** works of art with critical questions.
 4. **Report and summarize** what was gathered during team work discussion.
 5. **Examine** ideas and beliefs on origin and **compare** to previous
 6. **Discuss** about a work of art feeling confident and safe and use it in a learning process.
 7. **Apply** Perkins model in critically discussing and understanding a certain work of art.
 8. **Develop** confidence in expressing and presenting thoughts and feelings in public space
- **time needed:** 6 hours
- **instruments and materials needed:** projector, laptop, white or black board, chalk or markers, flip chart, sheets of A4 paper, pens, pencils, postcards with animals.



TITLE: "Where is 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 or name an object that he/she will take on a desert island**
2. **Define the space of discussion:** The facilitator asks the trainees to think where is the place that they feel at home and why. The facilitator assesses how many trainees are in each group.

STAGE II

- *The participants express their opinions about the issue*
1. **The facilitator will form smaller groups. The participants will have to answer the questions where and what is home.**
 2. **Everybody in the group will comment his answers. 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 topics to be discussed, 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 (**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.

Examples of questions:

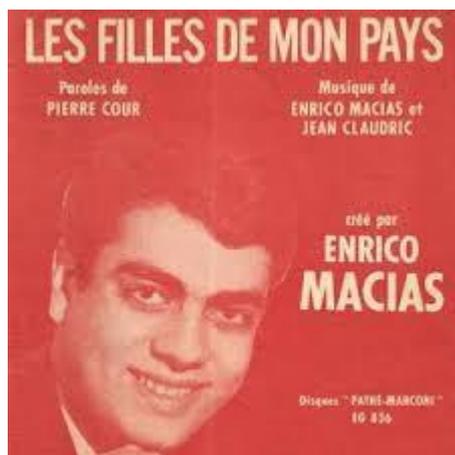
- Home is where you are born?
- Home is where you live?
- Do we have an only home that we long all our lives?
- Can migrants find a new home after migration? How?

STAGE IV

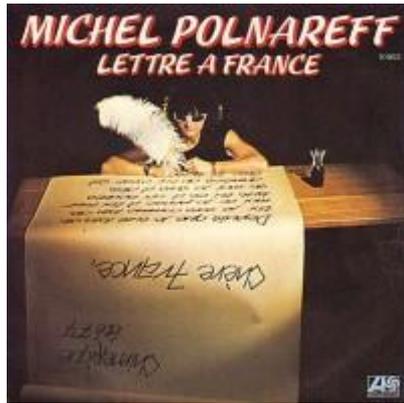
- *Selection of works of art & connecting them with our critical questions*

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

a) J'AI QUITTÉ MON PAYS / I LEFT MY COUNTRY by Enrico Macias : <http://tooe-project.eu/home/detailOutput/111>



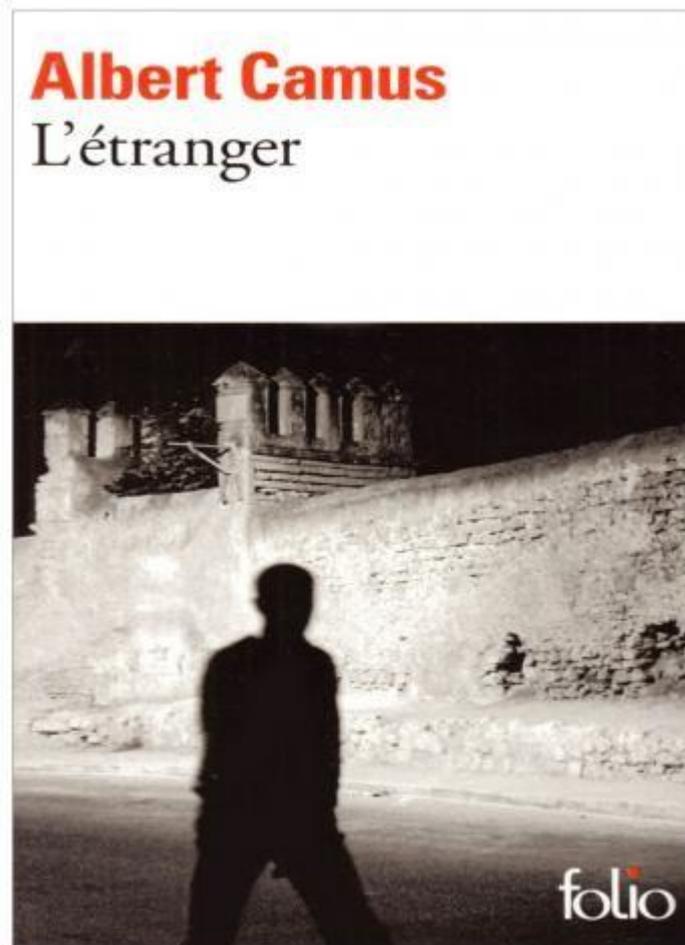
b) LETTRE À FRANCE / LETTER TO FRANCE by Michel Polnareff : <http://tooe-project.eu/home/detailOutput/115>



- c) **POUR TOI ARMÉNIE / FOR YOU ARMENIA** by Shahnourh Varinag Aznavourian / Charles Aznavour : <http://tooe-project.eu/home/detailOutput/118>



- d) **L'ÉTRANGER / THE STRANGER** by Albert CAMUS : <http://tooe-project.eu/home/detailOutput/97>



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:

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, 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 their answers 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 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)

At the end, everyone in turn will explain if he/ she would be more mindful about what they have in their life and may be they take it for granted.

BIBLIOGRAPHIC REFERENCES

- Kokkos, A. (2009 a). Transformative learning through aesthetic experience. *Presentation to the 8th International Transformative Learning Conference*, organised by Columbia University in the Bermudas, 18-20/11/2009. Retrieved on 10/10/2018 from http://edu4adults.blogspot.com/2010/03/blog-post_09.html.
- Kokkos, A. (2009 b). Developing creativity through contact with art. *1st Hellenic National Conference of Art and Environmental Education*. Retrieved on 11/10/2018 from http://www.ekke.gr/estia/Cooper/Praktika_Synedrio_Evgenidio/Files/Text_files/II_Kentrikes_Eisigiseis/Kokkos_k_eisigisi.pdf.
- Kokkos, A. (2009 c). *Transformative Learning through Aesthetic Experience: Theoretical framework and method of implementation*. Retrieved on 11/10/2018 from http://www.adulteduc.gr/images/mm_aisthitiki_empeiria.pdf.
- Kokkos, A. and associates (2011): *Education through the arts*. Athens, Metaichmio.
- Mega, C. (2010). Visible thought in adult training: a methodology proposal. In D. Vergidis & A. Kokkos (edit.), *Adult Education, international approaches and Greek itineraries*. Athens: Metaichmio.
- Kokkos, A. (2013). *Adult education and tertiary education: investigating the possibility of developing critical thinking through aesthetic experience in trainees and trainers*. Doctoral thesis. Patras: Department of Educational Sciences and Early Childhood Education, University of Patras.
- Freire, P. (1974). *Pedagogy of the oppressed*. Athens: Rappa editions.
- Mezirow, J. and associates (2009). *Transformative learning*. Athens: Metaichmio.

- Perkins, D. (1994): The intelligent eye: learning to think by looking at art. Harvard Graduate School of Education.