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The use of
Transformative Learning through Aesthetic Experience
to deal with (technology) stereotypes.

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## Dimitra Tzanetaki

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Dealing with technology stereotypes.

- While working with adults we might stumble upon some stereotypical ideas we would like to bring up and challenge our group with.

- In this case the educator wants to work on *fear of technology* and especially on *using the internet to complete e- banking transactions*

- For this we used a tool, called TLtAE by Alexis Kokkos

Transformative Learning through Aesthetic Experience
TLtAE
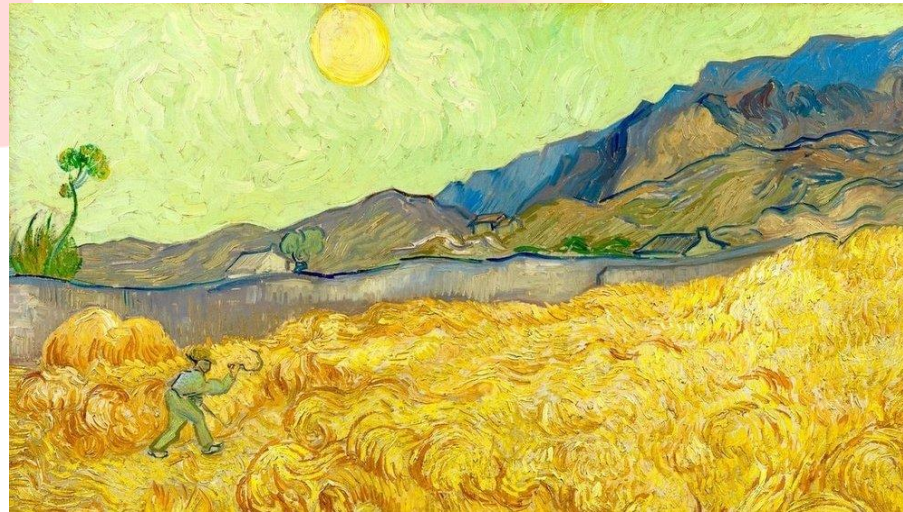
Alexis Kokkos

Professor of Adult Education in the Hellenic Open University

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Why art? Why the aesthetic experience?

The contribution of aesthetic experience in the development of critical thinking and the educational process has been the object of research of several scientists, mainly in the fields of Psychology and Pedagogy.

In the 8th Transformative Learning Conference, Alexis Kokkos presented the methodology «Transformative learning through aesthetic experience», which focuses on the importance of systematic observation and critical analysis of authentic works of art, within the framework of transformative learning.

Adult education, Transformative learning.

- **PAULO FREIRE**

Synthetic, holistic treatment of all the sub-issues of a subject (triggered by the observation of sketches)
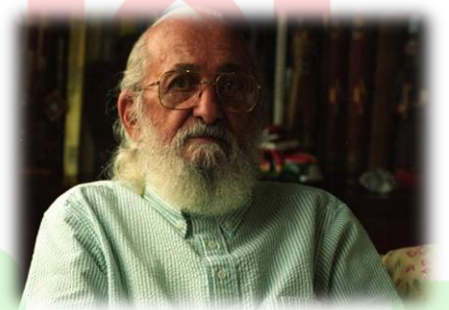
- **JACK MEZIROW** and his collaborators,

by emancipating the learner through **free interactive discussion** and the development of **critical thinking**, seek for each learner to transform his / her point of view in *order to overcome his / her dysfunctional assumptions.*

Stage 1

- 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.

When it comes to technology are you frozen in the past, out in the cold, or cutting edge?

Stage 2

- Lets bring it up! {avalanche method (snowdrift)}
- **Me and technology in everyday life: the story of a relationship...**

- The group agrees
- Too complicated. I like simplicity.
- I don´t trust new ways.
- It might be dangerous.
- We should stop using computers, internet etc.
- I have to ask for help all the time.

Stage 3

- **The educator examines the answers and identifies the sub-issues that should be approached holistically and critically.**

sub-issues:

- Fear of tech: is it manageable?

- Life long learning

- Relationship between changing and learning

- Possible danger and everyday activities

- technology as a help to do-tool, rather than a dangerous opponent

Stage 4

- The educator identifies several works of art as stimuli for the elaboration of the sub-issues

- (the works of art are related to the sub-issues)

Painting-Sculpture –Photography-Literature- poetry-Theater –Cinema-Dance-Music-etc.

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FORECASTS FOR 1907.

IV.—DEVELOPMENT OF WIRELESS TELEGRAPHY. SCENE IN HYDE PARK.
[These two figures are not communicating with one another. The lady is receiving an amatory message, and the gentleman some racing results.]

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- Fear of tech: is it manageable?

- Life long learning

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Annunciation of the Virgin

Jesus' prayer on the Mount of Olives

Stage 5

- Consecutive presentation of the artworks

- Each artwork is analysed and critically connected to the related sub-issues (Perkins method)

- Each participant expresses his/her experiences, feelings and thoughts

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?

applying Perkins model

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.

applying Perkins model

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?
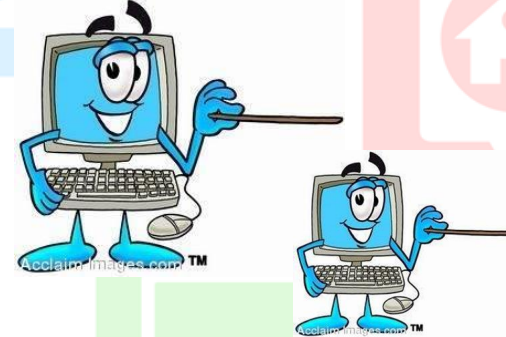- What answers do you now give to the basic questions you have processed so far?

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Stage 6

- **Critical review and enrichment of the participants initial opinions.**

- **Comparison of the participants initial opinions with those resulting from the discourse**

- **Synthesis / Inferences**

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summing up…

Transformative Learning through Aesthetic Experience

Stage **1:** consent to examine disfunctional assumption

Stage **2:** 1st discussion

Stage **3:** sub-issues

Stage **4:** works of art (pick the suitable ones)

Stage **5:** Present & discuss the art (Perkins method)

Stage **6:** 2nd discussion, compare – synthesis – reflect.

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Lets REFLECT

- **What I liked most is........**
- **One thing I have learnt is....**
- **One thing I would change is.....**
- **A feeling I would like to share is....**
- **I would /would not use this method of transformative learning because....**
- **I would like to hear more about....**

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