

COURSE OUTLINE

(1) GENERAL

SCHOOL	Social Sciences		
ACADEMIC UNIT	Sociology		
LEVEL OF STUDIES	Postgraduate		
COURSE CODE	183-2022-08	SEMESTER	Spring
COURSE TITLE	Immigration as Discourse		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
Participation (30%)	3	7.5	
Oral presentation (30%)			
Essay (40%)			
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Mandatory / General Background Specialized General Knowledge – Cultural Sociology		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek/English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://www.soc.aegean.gr/ext-files/pm/mps/mmrfe-2022-183-2022-08-en.pdf		

(2) LEARNING OUTCOMES

<p>Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>When completing the seminars students are expected to be able to:</p> <ul style="list-style-type: none"> • Be familiar with the basic contours of cultural sociology. • Be able to recognize the building blocks of a public discourse.

- Be aware of the polemic nature of political discourse
- Be able to recognize the aesthetics of discourse and particularly so with the aesthetics of immigration
- Recognize the ways by which immigration discourses challenge the established notions of Western citizenship as well as the notion of social solidarity.

General Competences	
<i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i>	
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

(3) SYLLABUS

During the course flow the students will be exposed to the following subject-matters

Week 1
 Cultural Pragmatics (1)
 Drawing on the new field of performance studies, cultural pragmatics demonstrates how social performances, whether individual or collective, can be analogized systematically to theatrical ones. After defining the elements of social performance, it suggests that these elements have become “de-fused” as societies have become more complex. Thus, performance cannot be taken for granted. Instead, it is an intentional ‘achievement’ with a meaning and a purpose, an instrument of power rather than a self-referential, ‘cyclical’, Durkheimian ritual.
 Jeffrey c. Alexander Cultural Pragmatics: Social Performance Between Ritual and Strategy. Sociological Theory 22:4 December 2004 (527-573)

Week 2
 Cultural Pragmatics (2)
 Performances are successful only insofar as they can “re-fuse” these increasingly disentangled elements. In a fused performance, audiences identify with actors, and cultural scripts achieve verisimilitude through effective mise-en-scène. Performances fail when this relinking process is incomplete: the elements of performance remain apart, and social action seems inauthentic and artificial, failing to persuade. Refusion, by contrast, allows actors to communicate the meanings of their actions successfully and thus to pursue their interests effectively.

Jeffrey c. Alexander Cultural Pragmatics: Social Performance Between Ritual and Strategy. *Sociological Theory* 22:4 December 2004 (527-573)

Week 3

The idea of liminality

Central to the immigration experience is 'liminality' – the crisis which strips the person from their social roles, fills them with anxiety and opens up limitless opportunities for the restructuring of the social person and their social contours. Liminality and the performativity it entails, as well as its staging by third-party participants constitutes a critical element of the symbolic structure and its placing in a given social structure.

Victor Turner (1987). *The Anthropology of Performance*, in Victor Turner. *The Anthropology of Performance*. NY: PAJ Publications (72-98).

St John, Graham, editor. "Victor Turner and Contemporary Cultural Performance: An Introduction." *Victor Turner and Contemporary Cultural Performance*, NED - New edition, 1 ed., Berghahn Books, 2008, pp. 1–38. JSTOR, www.jstor.org/stable/j.ctt9qd62m.3. Accessed 15 Aug. 2020.

Week 4

Immigration discourse: An introduction

Migration discourse not only may be about migration or its many aspects, but also be a constituent part of migration as a phenomenon, as would be the stories of migrants, as well as parliamentary discourse preparing immigration policies. Contemporary discourse studies emphasize this fact, namely that discourse is not just a form of language use, but also a form of social and political (inter-) action. Thus, migration as a social phenomenon not only consists of (groups of) participants, institutions, many types of social and political (inter)action, but also, quite prominently, of many genres of migration discourse as social and political acts and interaction.

Teun A. van Dijk. *Discourse and Migration*, in Zapata-Barrero, Ricard, Yalaz, Evren (Eds.) (2018) *Qualitative Research in European Migration Studies*. IMISCOE Research Series

Susana Martínez Guillem. *Migration Discourse*. *The International Encyclopedia of Language and Social Interaction*, First Edition.

Week 5

Immigration: Staging the drama

In his ethnographic dispatch from the front line, Evthymios Papataxiarchis describes the unfolding of the refugee crisis in his fieldwork site of Skala Sykamnias, Greece. In Part 1, published in this issue, he describes the various theatres of engagement and the diverse motivations of the actors involved. In Part 2 he looks in more detail at the refugee camps and the political debates surrounding the crisis.

Being 'there' At the front line of the 'European refugee crisis' – parts 1, 2 *anthropology today* vol 32 no 2, April 2016; vol 32 no 3, June 2016.

Week 6

Immigration as an instrument of power

The immigration crisis and the immense flows of immigrants entering Greece and the EU in the summer of 2015 was not an 'accidental' event, an event apart from the

social and political processes that were occurring in Greece at that moment. Instead, the 'breaching of fortress Europe' was a consequence of those processes, closely tied to the power struggles over the symbolic and organizational control of the public sphere in Greece at that moment. We examine the ways various performances shaped the symbolic configuration which came to dominate the Greek public sphere in the years to come.

Manussos Marangudakis (2019). Breaching Fortress Europe- The liminal consequences of the Greek migrant crisis. In Agnes Horvath, Marius Ion Bența, Joan Davison (eds.) *Walling, Boundaries and Liminality A Political Anthropology of Transformations*. London: Routledge, 136-154.

Week 7

Review and assessment

Weeks 8-9

This unit will present analyses of migration imagery in different facets of artistic discourse across Europe that deal with the recent refugee crisis. Artistic discourse can reach diverse audiences of various ages and backgrounds and can thus influence societal values more drastically and in depth. In its various forms of expression such as cinema and graphic novels, the refraction of message through media other than language (or accompanied by language) can be very effective in influencing the audience. This influence is not always negative, and in fact, a crucial role of the arts and humanities is that of creating and re-creating visions of a better future.

We set out to analyse the symbols and metaphors that underpin different discourse genres in relation to migration in and out of Europe, and for this exercise we will draw on Migration Discourse, which in line with van Dijk (2018), we consider to be formed by "different genres of/about migrants or migration", and which encompasses genres from political discourse to media, art and education, which represent, reframe, rework and respond to testimonies or personal narrations of migrants.

We will first draw on the main principles of cognitive linguistics, including the role of metaphor and metonymy in the communication and interpretation of information (Lakoff and Johnson, 1980) and the formation of stereotypes. We then will explore different communicative styles and their effect on persuasive communication (for a brief introduction to communication skills, see for instance, *The importance of interpersonal skills*). We will finalise by reflecting on how we can apply the principles we have learned to challenging intercultural contexts such as those that students may encounter in their professional practice.

For this purpose, this unit will also look at how different cinema genres such as fiction films and documentaries treat immigration. References will be made to *Mediterranea* by Jonas Carpignano (2015) and *The Belly of the Sea* (*El ventre del mar*, 2021) by Agustí Villaronga, whereas special attention will be given to Gianfranco Rosi's *Fuocoammare* (*Fire at Sea*, 2016), where documentary and fiction embrace one another in depicting the 'migrants' crisis' in Italy. As we analyse the different perspectives as well as modes of the film's exposure of the migrants and the islanders, we shall also look at how cases of clashes between the Italian state and the arrivals of boats are represented in the media (newspapers and TV).

Additionally, we will discuss graphic novels that deal with the recent refugee crisis, focusing on *Illegal* and *Unwanted*. These works represent the personal journey of refugees that flee their country of origin in Africa and the Middle East respectively to reach “fortress Europe”. Graphic novels combine the visual and verbal to transmit a story that becomes at once universal and local, temporary and a-temporal.

Weeks 10-13

Session 10

The mass migration of refugee populations at the height of the 2015 refugee crisis in Europe by way of Greece, Italy and other European entry points, has raised a number of questions about the post-war European social construct. The attempt to understand the complex nature of the myriad refugee issues cannot be confined to the practices of social policy, or national security concerns alone. The refugee crisis has raised several crucial concerns, for instance: (a) the meaning and limits of citizenship, b) the validity and extend of human political and social rights as they were established after the Second World War, c) the resilience and the mode of operation of the basic social bonds of exchange and solidarity outside the economic sphere of the market economy in the sphere of reproduction. The question about the rights and the ‘bureaucratic identification’ of incoming population, quickly became a question rooted in the identity of the hosting communities in addition to the social rights and social cohesion of the whole European social construct.

This development has been greatly contributed by the inability of “Nation States” and supranational organizations, especially the EU and the UNHCR, to agree on the issues of implementing common procedures for the acceptance or rejection of refugees status of new entrants. All institutions involved in the refugee crisis have limited their scope to a human rights issue, thus reflecting their inability to give the appropriate social, demographic and political dimension to the refugee crisis. Human rights and the way they are protected, or not, have limited the refugee issue in choosing or disallowing refugee status procedures to an arena of contradictory bureaucratic and normative arguments.

This approach is individual agency perspective as illustrated by independent volunteers, serving in informal camps in Greece, during the 2015 -2016 -2017 period of the European Refugee crisis. The “refugee” label places particular importance on the constitutional practice of state bureaucracy and NGOs networks that does not allow for the opportunity to examine the dialectic dynamics between the person who “seeks” help and the one who “offers” help. This dipole is understood to a large extent only through the interpretation of practice and the feeling of “pity” (Nussbaum, 2008) or through the individual rational choices that serve, at the same time, supporter and volunteer life strategies. This way, the ‘live life’ relationship that the supporters and volunteers seek and that the refugees and immigrants often accept is suppressed or ignored. This happens, in particular, in frameworks with a low degree of institutional representation and a high degree of self-organization and cooperation in their daily operation.

Session 11. Refugee Flows and Volunteers in the Current Humanitarian Crisis in Greece

The refugee crisis has suddenly emerged in Europe and was experienced as a social and cultural trauma for the refugees but also for the host communities. In many communities, the reactions consisted of a general climate of anxiety, insecurity and uncertainty and “moral panics”, but the opposite reactions and initiatives were observed: Movements of solidarity and interest from citizens and civic society organisations have formed a new climate of solidarity and support for vulnerable people. Independent volunteers played a crucial role in this context, in developing the coping capacity of communities and states along the refugees’ route in Europe and the neighbouring countries. Finally, our goal in this paper is to examine the notions of solidarity and human rights which are critical concepts for understanding the answers given to refugee issues by individuals, collective bodies and State authorities. The article attempts to evaluate their synergistic effect or even their antithesis of these two important concepts in the functioning of the institutions and individual interventions. This presentation originating from an empirical research organised between 2015 and 2018 in different camps and spaces of refugee flows.

Session 12 Refugee Labelling or Refugee Identity

Members of refugee populations retain for a long period of time the refugee, asylum seeker or migrant refugee status. Maintaining this situation and identifying refugees with the spaces built to accommodate them or have been created by refugees themselves, such as Idomeni and Calais (Millner, 2011), have built a cultural and social environment in which the refugee forms a kind of identity. In addition to the many negative features associated with the ‘refugee’ identity, such as stigma and social exclusion (Agamben, 1995; Vaughan-Williams, 2015), there are also some positive processes and features, such as adaptation, developing skills and accumulating the human capital of young people who, until recently, have lived in traditional societies and have often been the subject of restrictive, oppressive and even violent practices. Young refugees, especially young women moving to Europe, face a process of cultural and, potentially, innovative economic integration. Refugees undergo such a complicated process of identity reformulation, not only as a result of displacement (Griffiths, 2001), but also of constantly changing living conditions, legal regulations, political climate (Brun, 2001; McDonough, 2012) of host countries and communities and, eventually, of their specific opportunities and abilities to adapt to their new social and economic situation. Refugees are also forced to reorganise their social and cultural representations while at the same time they are forced to rearrange their social and cultural networks. This leads to a progressive, but often reciprocal, formation of the refugees’ individual and collective identity. These phases can be distinguished in different stages: first, the entry phase, followed by the asylum application procedure, the refugee status recognition phase, the semi-permanent installation period and, finally, finding a first job. Otherwise, in case the application is rejected, individual refugees or whole families go back and forth in a state of a social vacuum for a long time, remaining in a state of tolerance or in an ‘illegal’ immigrant status, a person without a place (Papastergiadis, 2006; Robinson & Rubio, 2007).

For the above reasons, the refugee identity formation process is not only complex but also not limited in time. We believe that once a person experiences the refugee trauma, this experience is being processed and shapes an identity that lasts throughout the person's life. At the same time, a refugee is able, in the same way, at the place where he/she evolves, to modify his/her identity and cultural life. Refugees, while starting as people without a place, often create dialectically new places in host countries and communities¹.

The main factors that make up the refugee identity, with a different degree of intensity at each stage of refugee migration and settlement, appear to be the following:

- a) a creation process of the refugees' 'Bureaucratic Identity' (Zetter, 2007), as fabricated by the member states, especially by those directly involved in hosting the refugees. The institutional power created by the joint decisions of the European Council and international agreements, such as the one of 20 March 2016 with Turkey, reflected the priorities of internal security, by protecting external state borders and ensuring the flow between EU member states (European Parliament Working paper, 2000), was a major factor that contributed to the creation of this kind of identity;
- b) the moral and political identity of the EU itself and its individual member states, its public opinion, as well as the EU bodies and the International Community [Human Rights, Law Enforcement, Social Europe, European Solidarity, International Solidarity];
- c) a public discourse about the refugee flows as a main topic in the national political arena and the local agenda, as it happens for example in the case of Lesbos island, which was expressed as a continuous dialectic between the refugees' trauma and the coping – social, economic and cultural – capacities of the local hosting communities (McDonough, 2012);
- d) the refugees' integration practices through specific employability actions, art and other kinds of interventions, empowerment and trauma treatment. Opportunities to improve human capital and to find a job are the first priorities for most refugees.

All these factors are activated, intensified or deactivated throughout the interaction with significant social agents, institutions, individuals or collective bodies. In our research, we intend to understand how this interaction is forming a positive or negative dialectic for the refugees' social integration, and more specifically, how volunteers contribute to this process.

Session 13. Methodological and Research Questions in participatory Action and Art-based Research State for vulnerable people

More recent development regarding the intertwinements of art and social science can be seen in the methodologies of creative arts-based participatory research (Vaart, 2018, Chevalier & Buckles, 2013) and art-based engagement ethnography (Goopy & Kassin, 2019). In these approaches, that take into account art as a medium of social participation and the elicitation of cultural experiences, are seen as crucial dimensions of research on, with and through PAAR as new arts-based and action-based approaches .

Creative Solidarity Practice (Chtouris 2015a, 2015b) through Participatory Action and Art based Research (PAAR). involves in artistic projects artists and volunteers (Chtouris & Miller 2017), while the communities will take part in experimental and research-based art education programmes under the guidance of the involved partners (Denzin, 2003).

The Identification of PAAR through Creative Solidarity Practice interventions of ways to mobilize and/or establish competent agencies and services so that educational, local and regional authorities become aware of urgent issues of social vulnerability of refugee youth. Through the elaboration of specific guidelines this kind of approaches demonstrate the possibilities concerning how to introduce art and artists to young people of vulnerable communities with the aims of a) finding forms of collective and collaborative implication with local youth b) developing sustainable solutions within existing or new institutions and civil society projects, and c) enabling local and regional institutions to create the conditions for strong and sustainable solutions in favor of vulnerable social groups. The aim is to introduce special interactive art education methods, participatory art base research, which serve a greater purpose and have greater impact here than art education, or formal education and information action generally does. Special attention is paid to improving the learning skills, integration, creativity and self-esteem of vulnerable people, unemployed and ,refugee youth, people diagnosed with psychic illness which they are severely lacking in.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p><i>Face-to-face, Distance learning, etc.</i></p>	<p>University e-learning platforms Lectures, Field work, Interactive teaching, Study visits, Study preparation, Project writing</p>	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Lectures and students' presentations In -class discussions and debates Analysis of bibliography</p>	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching,</i></p>	.Activity	Semester workload
	Seminars	39 hours
	Homework, analysis of bibliography	39 hours
	Essay	30 hours

<p><i>educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>The evaluation and the final grade will result from the systematic and active participation in the seminars, from the study of the relevant bibliography and the overall material of the course that is distributed in the lectures and posted electronically and from the written work delivered at the end of the semester (Written Assignment, Exhibition / Report, Oral Examination, Public Presentation, etc)</p> <p>These criteria are well known to the students at the beginning of the course and are also written in the course official file.</p> <p>Greek/English</p>

(5) ATTACHED BIBLIOGRAPHY

<p>1-7 weeks</p> <p>Abrahams, Roger D. 1995. "Foreword to the Aldine Paperback Edition," in Victor Turner, <i>The Ritual Process: Structure and Anti-Structure</i>. New York: Aldine de Grayter.</p> <p>Alexander, Jeffrey C. 1987. <i>Twenty Lectures: Sociological Theory Since World War II</i>. New York: Columbia University Press.</p> <p>1988. <i>Action and Its Environments: Toward a New Synthesis</i>. New York: Columbia University Press.</p> <p>Alexander, Jeffrey C. 1996. "Cultural Sociology of Sociology of Culture?" <i>Culture</i> 10, 3-4: 1-5.</p> <p>Alexander, Jeffrey C. 2003a. <i>The Meanings of Social Life: A Cultural Sociology</i>. New York: Oxford University Press.</p> <p>Alexander, Jeffrey C. 2003b [1988]. "Watergate as Democratic Ritual," reprinted in <i>The Meanings of Social Life: A Cultural Sociology</i>. New York: Oxford University Press.</p> <p>Alexander, Jeffrey C. and Phillip Smith. 1993. "The Discourse of American Civil Society: A New Proposal for Cultural Studies." <i>Theory and Society</i> 22, 2: 151-207.</p> <p>Alexander, Jeffrey C. and Phillip Smith. 1998. "Cultural Sociology or Sociology of Culture? Towards a Strong Program for Sociology's Second Wind." <i>Sociologie et Societe</i> 30, 1: 107-16.</p>

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Annex: Idomeni Informal camp 2016, Video 2016 © Chtouris S, Rentari M.:
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