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Literacy, arts, digitality: considering education with refugee women in times of the pandemic

Συνέδριο

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Outline

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Identity of the ‘MEinART’ project

- **Complete title:**

  Creative multilingualism with refugee women: From practice to research to education.

- **Acronym: MEinART**
- **Funder: ELIDEK (Greek Foundation for Research and Innovation)**
- **Budget: 180,000 €**
- **Duration: November 2019 to October 2022**

Project Objectives

- **Main goal**: to identify and explore the value of multilingual/translingual practices as sources of creativity for migrant and refugee women.

- **Specific objectives**:

1. to investigate how multilingual/translingual creative practices shape identities of women with a refugee or another background;

2. to investigate the potential of using modes of art and creative applications of ICT for the multilingual/translingual self-expression of women speakers;

3. to design alternative (digital, blended and face-to-face) learning spaces that will facilitate and valorize women's identities.

Social and ideological underpinnings (1)

The 'reception crisis' in Greece:

- The so-called 'refugee crisis' is above all a crisis of the host society: financial crisis and xenophobic attitudes.
- In fact, Greece is a 'transit country', since refugees aim at relocating in other European countries, or as 'limbo country', since refugees live and feel in an uncertain situation.
- We perceive refugees as diverse social groups with fluid everyday needs and changing future plans, contesting "the one" concrete experience related with the refugee status (see also Ludwig, 2016).

Social and ideological underpinnings (2)

Refugee women:

- One of the most underprivileged and under-researched groups that experience the impact of forced migration (Jabbar, 2010).
- Refugee women's subject positions have been invisibilised, infantilized or paternalised in representations. Specifically, until recent decades, refugee women's interests have largely been represented as absent from, incidental to or marginal within, mainstream human rights discourse, as well as their voices have not typically been incorporated in research, planning for service provision, and policy design (Goodkind & Deacon, 2004).
- Additionally, in some countries from which refugees flee, the embargo on voice has been so great that individuals have 'disappeared' in a process of silencing. This gives prominence to the importance of a refugee woman's autonomy as the capacity to self-narrate and self-represent (Henley, 2010, 119 as cited in McPherson, 2015, 7)

Social and ideological underpinnings (3)

Why creativity and ICT:

- Modern era has shaped a citizenry to value its logical order, whereas the digital age is fashioning people to seek a new order, which according to Syme (2017, 24), echoes creative thought.
- Modern education continues to focus on the pedagogical primacy of conventional numeracy and literacy, marginalizing creative thought processes which -activating and expanding multiple literacies (Masny, 2005, 2006, 2009)- lead to disputing the primacy of clock time and physical spaces in the digital space, in the "space of flows" (Castells, 2000; 2004).
- Particularly for refugees, digital media and spaces receive added value, utility and functionality, addressing a great range of their needs, such as communicating, networking in the host society (towards integration), getting informed, navigating, expressing themselves, and actually developing their linguistic, cultural and social capital (see Diehl & Prins, 2008; Nedelcu, 2012; Alencar, 2017; Dahya & Dryden-Peterson, 2017).

Methodological choices (1)

Encourage **linguistic and semiotic creativity**:

- Diversity of language practices and conceptualizations which are creative by definition and lead to self-actualizations of the language speakers; they may include what different scholars have called 'heteroglossia', 'crossing', 'polylingualism', 'translanguaging', and 'metrolingualism', 'translingual practices' (Bakhtin, 1984; Rampton, 1995, 2011; Jørgensen 2008a, b; Madsen, 2008; Harris, 2006; García, 2009; Creese & Blackledge, 2010; Otsuji & Pennycook, 2010; Canagarajah, 2013)
- Conventional literacies seem to be questioned in the context of multiple literacies with an emphasis on digital literacies (including communication literacy and web literacy; see Ba, Tally, & Tsikalas, 2002).
- Multimodality is at the heart of new perceptions of language as an entity of semiotic resources, and according to Canagarajah (2017) these diverse semiotic resources work together as an assemblage, without the possibility of separating them. Consequently, we are compelled to move from 'language' towards semiosis, and from 'linguistics' towards a new sociolinguistically informed semiotics (Scollon & Scollon 2003, 2004; Kress 2009).

Methodological choices (2)

Interventions design:

- Designing well-being focused arts-based language learning interventions in order to integrate the voices of local and refugee women in common artifacts, and individual/group performances, MEinART project, from a social justice perspective, aims at challenging the narrow, limiting and formulaic representations of refugee women drawing attention to the discretely gendered nature of the refugee experience and its impact upon women's educational lives.
- Focusing on aspects of women's personal and educational 'herstories' (her + histories) which include a reflection of the operation of agency in their educational lives, we finally aim at "empowerment".

Methodological choices (3)

Public pedagogy:

- Applying arts-based approaches to explore creative multilingualism's role in facilitating 'capabilities for freedom' (Olssen, 2005), 'voice and visibility' (Hooks, 1989; 1994) or multilingual digital storytelling (Anderson & Macleroy, 2016), we intend to privilege women's 'subjugated knowledges' (Foucault, 1980), increasing opportunities for embodied marginal subjects to offer different perspectives to the dominant discourse through linguistically creative and artful expression.
- Adopting public pedagogy: pedagogy in the interest of publicness (Biesta 2012, 2014); public is a 'citizenship of strangers … which is not after a common ground but rather articulates an interest in a common world' (Biesta 2012: 690).

So… Focus on Creativity

- **Creativity** in order to **integrate** the socio-political **complexity** into our educational interventions, "**legalize**" alternative ways of knowing and thinking, as critical and more just lens in order to **shape new ways of learning** (teaching and living).

as

- Multilevel lens for: *1) designing processes, 2) educational material, 3) arts-based methods, 4) awareness raising, 5) evaluation and reflection processes, 6) deconstructing power relations, 7) team-building processes and intercultural friendships, 8) challenging dominant ideologies, 9) performing resistance and counter-narratives*

to

- Create and encourage a **HOPEland** → **Reduce** inequalities in participation - **Reduce** barriers from camps to the outside world - **Reduce** ethnic barriers

→ ***MOVING FROM THE FORCED IMMOBILITY.***

Real time and place creative activities

Creativity as resistance and counter-narratives

Creativity towards deconstructing power relations

Μοιράζομαι τον αγαπημένο μου χορό με την ομάδα μου με συνοδεία μουσικής και τραγουδιών που τραγουδάω ή βρίσκω στο διαδίκτυο.

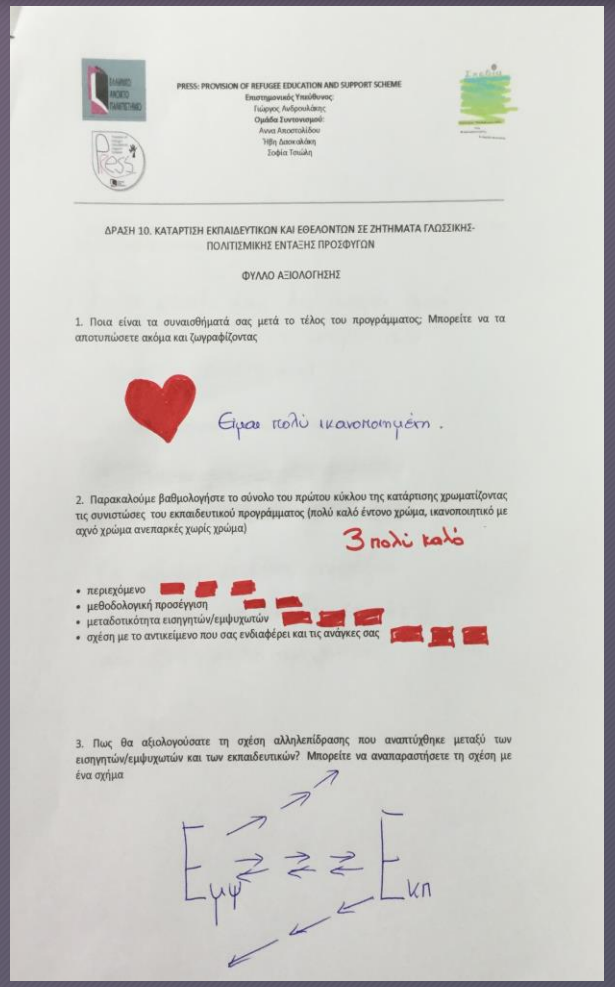
Creativity for awareness raising

“Find refuge in art”

ChloéKritharasDevienne&MuhamadNakam, "Reveries»

FaisalKhodsuz&TheoProdromidis, "Growinguptothebeautyof speed"

Creativity in evaluation and reflection processes



PRESS: PROVISION OF REFUGEE EDUCATION AND SUPPORT SCHEME

Επιστημονικός Υπεύθυνος:
Γιώργος Ανδρουλάκης
Ομάδα Συντονισμού:
Άννα Αποστολίδου
Υβόη Δασκαλάκη
Σοφία Τσώλη

ΔΡΑΣΗ 10. ΚΑΤΑΡΤΙΣΗ ΕΚΠΑΙΔΕΥΤΙΚΩΝ ΚΑΙ ΕΘΕΛΟΝΤΩΝ ΣΕ ΖΗΤΗΜΑΤΑ ΓΛΩΣΣΙΚΗΣ-ΠΟΛΙΤΙΣΜΙΚΗΣ ΕΝΤΑΞΗΣ ΠΡΟΣΦΥΓΩΝ

ΦΥΛΛΟ ΑΞΙΟΛΟΓΗΣΗΣ

1. Ποια είναι τα συναισθήματά σας μετά το τέλος του προγράμματος; Μπορείτε να τα αποτυπώσετε ακόμα και ζωγραφίζοντας

Είμαι πολύ ικανοποιημένη.

2. Παρακαλούμε βαθμολογήστε το σύνολο του πρώτου κύκλου της κατάρτισης χρωματίζοντας τις συνιστώσες του εκπαιδευτικού προγράμματος (πολύ καλό έντονο χρώμα, ικανοποιητικό με αχνό χρώμα ανεπαρκές χωρίς χρώμα)

3 πολύ καλό

- περιεχόμενο
- μεθοδολογική προσέγγιση
- μεταδοτικότητα εισηγητών/εμψυχωτών
- σχέση με το αντικείμενο που σας ενδιαφέρει και τις ανάγκες σας

3. Πως θα αξιολογούσατε τη σχέση αλληλεπίδρασης που αναπτύχθηκε μεταξύ των εισηγητών/εμψυχωτών και των εκπαιδευτικών; Μπορείτε να αναπαραστήσετε τη σχέση με ένα σχήμα

From creativity and arts-based interventions to theoretical implications (and vice-versa) (1)

- Sentimental education is 'aimed at modifying the way individuals feel by cultivating moral feelings' (Rorty 1998: 181).
- Zembylas (2016: 155): the aim of education is … a critical inquiry of inequalities and abuses 'in a way that touches learners *affectively yet not superficially'*.
- Public pedagogy as a pedagogy of solidarity!

From creativity and arts-based interventions to theoretical implications (and vice-versa) (2)

- Anti-oppressive and arts-based research have the potential to disrupt entrenched power relations (Capous-Desyllas, & Morgaine, 2018);
- A great challenge in order to create social justice change, is to carefully consider the tools we use to bring this change about (Lorde, 1984; Phipps, 2013), and ensure we are "not simply replacing one form of disempowering representation (the absent or underrepresentation of refugee women's issues and voices) with another (a victimized representation of refugee women that undermines agency)" (McPherson, 2015, 4).
- Therefore, actualizing the potential of these methodologies requires constant critical self-reflection, and self-awareness (Capous-Desyllas, & Morgaine, 2018).

From creativity and arts-based interventions to theoretical implications (and vice-versa) (3)

- Where method meets art (Leavy, 2015), learning and the ability to learn is reconceived as being a "creative sort of thing" (Fadzai, refugee woman, as cited in McPherson, 2015, 7), and combining artistic practice with the practice of qualitative research crafts is expected to result in interdisciplinary, synaesthetic, and embodied perceptions of learning and alternative learning spaces (see for example Arizpe et al., 2014; Harris, 2011).
- Within these alternative educational contexts, women with a refugee and other backgrounds are expected to rediscover themselves as creators of knowledge and agents of social action and change, and reimagine their lives (Edward, 2007).

Thank you!

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