

Learning Together in Refugee Camps to Eradicate Prejudice and Stereotypes

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Abstract

The purpose of this project aims at giving a *voice* and encouraging freedom of expression to refugees living in a camp in France. With our participants we learned together about the socio-cultural and socio-political aspects of life as a refugee and our shared worldviews within a political, cultural, and religious context. We attempted to gain the least Eurocentric perspectives by way of encouraging the refugees to illustrate their views utilizing cell phone cameras, while teaching them how to construct their stories in a comprehensive way. The objective was to engage the participants in pro-social activism in an attempt to eradicate prejudice and stereotypes against refugees worldwide.

Additionally, as teachers we took on an ethnographic approach toward understanding the complexity and the depth of the participants' expressions. Our face-to-face and social media interactions helped us learn from our participants rather than studying them (Spradley, 1979). The pedagogy for such a process consisted of: (a) teaching them how to use the camera to create an effective sequence of events; (b) interacting with them to encourage their expressions; (c) collaborating with them in the writing process; (d) learning from them about their culture and interests; (e) collaborating with them in the editing process to ensure an interpretative authenticity of their works and; (f) above all, creating a trust between each other.

Keywords: new literacies, media, pedagogy, multiculturalism, refugee, prejudice

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Introduction

With the onset of wars, political and religious oppressions, erratic and sustained climate changes, as well as economic instabilities, millions of people are forced to leave their homelands, families, and identities behind as they traveled thousands of kilometers in hope to find a better life. According to the U.N. High Commission for Refugees, 63.3 million people around the world are forcibly displaced from their homes, of these, 23.3 million are refugees with over half under 18 years old, and 10 million are stateless. Untold numbers of migrants have perished during their journeys, but those whom have survived the treacherous travels across the borders of vast continents and seas, have become entrapped in unregulated migrant camps with little hope to a better future.

As of September 2016, approximately ten-thousand refugees including 900 children resided in the *Calais Jungle*, in a port city in northern France, living in makeshift structures and tents settled atop a toxic industrial waste site along the coast of the English Channel, in hope to cross the waters to the United Kingdom. The journey across the channel was their last barrier to reach their destinies. As they wearily rested through the daylight hours they prepared for their midnight escape to stowaway into lorries, ferries, or risked their lives train jumping along the tracks of the Eurotunnel. According to Zemako a refugee, seventy people a day are able to escape (Jones, interview, June 2016). Crossing the channel is a challenging matter as there are approximately 300 security persons from Eurotunnel covering an area of 37 kilometers of barbed wire fences, tripled and quadrupled in rows, four meters high to cover 650 hectares, 500 video surveillance cameras, as well as four squadrons of Gendarmerie to detect the potential stowaways (J.A. Souvras, lawyer of Eurotunnel, interview July 2016). For most dislocated migrants

living in the *Jungle*, escaping was unachievable, and they have found themselves entrapped in misery, burdened to pay their debts to *passeurs de migrants* (human traffickers) as they lived their daily lives banished from the city of Calais. Some refugees made ends meet by owing shanty restaurants and other businesses as well as trafficking (prostitution, drugs, and human) in the *Jungle* (e.g. Bodon, interviews, undercover officer and M.C. Fabié, lawyer, July, 2016).

Historically, this situation escalated with the Touquet Treaty (2003), which enacted the international and national laws between Great Britain, Ireland, and France, to facilitate protections of the frontier lands at the borders. In this sense, the Touquet Treaty allowed the three countries, Britain, France, and Ireland to establish border protections and facilities on each other's lands. For example, in Calais, according to the Touquet Treaty, British authorities have the right to enforce British immigration laws at the borders of France. While France has approximately 160 migrant camps, the problem lies in the fact that many migrants do not desire to register for asylum in France, and prefer Britain due to language similarities. This created a "no rights" zone wherein French authorities are helpless to the dilemma between humanitarian actions and politics.

Indeed, political theories (ideologies) about the manipulation of public opinions are abundant, notably, eugenics and social Darwinism. These political theories have been often applied to instill wars and civil uprisings as well as cultural, social, and racial cleansing. The twentieth century has clearly shown how these theories can be applied (enforced) effectively. For instance, the Holocaust, the genocides in Rwanda and Armenia represented the reification of racial political ideologies. The twenty-first century started with a terrorist attack that shaped the polarization between culture, religion, and

ethnicities (i.e. west vs. east, Christians vs. Muslims, Arabs vs. Anglo). Politicians who attempt to shape a new form of nationalism have used these simplified versions of arbitrary classifications effectively in the last 15 years. For instance, presidential candidate Donald Trump stated that he would mandate a law that requires Arab Americans to carry special identification cards indicating their religious affiliation. Trump's statement resonated in Europe, for instance, in Calais 2015, a French political candidate, and head of the Front National, Marine Le Pen, stated similar political ideologies of cultural exclusion, which won her a massive 49 percent of the votes in Calais, the highest in France.

Experiencing the current conditions within the *Calais Jungle*, we found this study to be necessary to create an awareness of the situation of the refugees through their lens, as well as develop possible solutions to an intensifying humanitarian crisis. Also, utilizing a critical framework of the perspectives within governmental, public, and humanitarian organizational spheres, we hope to develop a comprehensive view of this human crisis.

This method of research study will encompass a critical philosophical perspective, which will focus on the problems and possible solutions of creating liberation among migrant groups through freedom of expression as well as utilizing multimodal methods of self-expression. For instance, this project embraced Paulo Freire's pedagogical model that inquired into the problem among marginalized people, how could the oppressed participate in developing the pedagogy of their liberation? How can they liberate themselves through freedom of expression? And how can we learn together with migrants to eradicate prejudice and stereotypes that are prevalent in today's refugee crisis?

Literature Review

Paulo Freire, *Pedagogy of the Oppressed*, embraced the idea of marginalized groups in society, and focused on the development of such individuals as “beings for themselves.” The process of individuals’ achievement of independence and liberation is embodied in what Freire expressed in his works, *Pedagogy of Hope*, as progressive teachers, “we must unveil opportunities of hope, no matter what the obstacles maybe” (p. 3). This conceptual framework within the project stressed an awareness of the human conditions and the refugees’ visual, oral, and written representations of life in the *Calais Jungle*, France. This philosophy also broadens the scope to how interpersonal interaction through media and the interpretation of literacy through media, can develop literary skills as well as liberation and hope for refugees living in dreadful circumstances.

New Literacies

Furthermore, this project incorporated *New Literacies* (Rueda, 2013), wherein internet and media tools are not a technology issue, rather a context in which literate skills are displayed and constructed. As noted by Estad (2013), writing and reading today means more than writing and reading words, rather it encompassed multimodal literacies such as using images, sound, and video to express meanings. In relation to our project, the participants learned about visual and narrative storytelling utilizing media tools such as cell phone cameras, social media, and other digital applications in order to construct and communicate their stories. The use of literacy skills in this project incorporated story construction utilizing cinematic, artistic, and literary modes of expressions such as poetry, narrative, visual art, music, dance, and culinary traditions. According to researchers in new literacies, poetry and performing arts is an effective approach to

teaching the constructs and creativity in writing. One example that we utilized in our project relevant to new literacies and media was *Slam* poetry. This form of expression as noted by Low (2014), engaged learners in pro-social literacies by way of creating poetic and metaphorical expressions within their own communities, and reinventing self-identities through performativity and public interactions. Slam poetry allows individuals to have a voice about injustice as well as develops the individual's personal feelings, hence, it created ties between "personal and political writ" (e.g. Low, 2014, p. 79). In short, this project worked to link the goals of media literacy directly to social and individual transformation utilizing digital and social media.

Additionally, a recent study conducted by Jeffrey Bingley (2013), examined how filmmaking established community ties as an acculturation resource for resettling refugees. As noted by Bingley (2013), media are a powerful political voice for indigenous people as well as a change agent to recover cultural identity. In brief, Bingley's research revealed that the process of making films with refugees benefitted both the refugees as well as the communities in that they gained an understanding, compassion, and acceptance of their inter-cultural identities.

Visual Representations Illustrated by the People

A recent ethnographic documentary entitled *Born into the Brothels* (2005), exemplified the methodology of producing the least Eurocentric perspectives utilizing participants as still photographers to interpret their daily lives in a brothel in Calcutta, India. Additionally, this project contributed to the humanitarian aid of the children living in such cruel conditions.

Moreover, since the increase of refugees migrating to Europe, documentaries about this situation have become more prominent in media. A current project (2015), Zikara, supported by UNHCR, had given still cameras to 500 Syrian children between ages 7-12 years old, whom have taken refuge in Lebanon. The photos revealed the unbearable conditions and disparity of this humanitarian crisis. Additionally, another shocking documentary that was filmed by refugees entitled *Shot by Refugees... Exodus, the shocking documentary that puts you on the sinking boat* (2016), revealed the journey of a Syrian family from the time they left their homeland, through the treacherous seas onward to Greece. This documentary exemplified the use of citizen journalism and the information about the refugee crisis that a professional journalist would not have been able to attain. The emotions and truth in these stories through the eyes of the people is vital to understanding and creating awareness to the public about the dehumanization of the crisis.

Method

Brief overview of the project

This documentary project aimed to give a *voice* to the citizens of the *Calais Jungle*, to restore human dignity both for the people and the ideology of humanism. Therefore, select participants living in the *Calais Jungle* refugee camp were asked to participate in learning filmmaking techniques in order to create a documentary from their stories. Each participant, a total of eight males ages 18-25, from Iran, Sudan, Pakistan, Nigeria, and Afghanistan were given video cameras and/or cellphones to record their stories.

The filming began in late May 2016, when we created a pilot for the main project, which was conducted in June-July 2016. In May 2016, UNESCO asked us to do a 5 minutes preview to be shown at the U.N. High Commission for Refugees in September 2016. Our crew at that time consisted of Jean Bodon, director of the project, Dharmeah Patel, cameraperson, and Theresa Bodon, principle researcher. Upon our return home in May, we remained in contact with our participants until the filming of the final project. In June and July 2016, during the final filming of the project, our interaction was more complex as we were teaching the participants to use cameras techniques and guided them with the construction of their stories. Also, we were involved with filming formal interviews with professionals, scholars, and political leaders. During the main part of the project, we had one more crewmember to participate, Grant Wiedenfeld, who assisted with interviewing participants for the project. To the present day, we are still in contact with our participants via facebook and texting.

Furthermore, each meeting with our participants consisted of discussing camera angles and composition to better their filming techniques as well as unstructured interviews to help them to narrate their stories. Two of the participants used poetry to narrate their stories and the others relied on visual and oral methods of narration. In June and July 2016, we met face-to-face in the *Jungle* and Calais for interviews and discussion for a total of 14 days.

Participants

The eligibility of the participants was based on convenience sampling. Therefore, we interviewed select participants who were available and willing to be contributors for the documentary. In order to assure confidentiality and trustworthiness of our study our

participants were briefed on the content and purpose of the documentary. They were asked verbal consent and/or sign a permission release form that addresses their rights as co-filmmakers and/or interviewees who represent the *voice* of the refugees.

Additionally, as part of our critical framework of this study, we conducted semi-structured interviews with select prominent scholars, political leaders, local residents, and volunteer teachers and workers. The select experts interviewed will bring a context within: (a) Eurocentric philosophies, (b) Middle Eastern cultural framework, (c) historical perspectives, (d) humanitarian viewpoints, and (e) educational perspectives.

Teaching Methods

As teachers we incorporated an ethnographic *approach* toward understanding the complexity and the depth of the participants' expressions. Our face-to-face and social media interactions helped us to learn from our participants rather than studying them (Spradley, 1979). The pedagogy for such a process consisted of: (a) teaching them how to use the camera to create an effective sequence of events; (b) interacting with them to encourage their expressions; (c) collaborating with them in the writing process; (d) learning from them about their culture and interests; (e) collaborating with them in the editing process to ensure an interpretative authenticity of their works and; (f) above all, creating a trust between each other.

Furthermore, this project incorporated *New Literacies* (Rueda, 2013), wherein internet and media tools are not a technology issue, rather a context in which literate skills are displayed and constructed. In relation to our project, the participants learned about visual and narrative storytelling utilizing media tools such as cell phone cameras, social media, and other digital applications in order to construct and communicate their

expressions. The use of literacy skills in this project incorporated story construction utilizing cinematic, artistic, and literary modes of expressions such as poetry, narrative, visual art, music, dance, and culinary traditions. In short, this project worked to link the goals of media literacy directly to social and individual transformation. New Literacies were enhanced through filmmaking techniques utilizing cell phone cameras, social media, digital applications to promote their freedom of expression.

Limitations

To counteract the effects of language and gender barriers, two crew members, both males, had language proficiency in Urdu and Hindi, French, and basic proficiency in Farsi. This enabled us to establish an instantaneous interactions and relations to some of our refugee participants. Also, most of the refugees had language proficiency in English or French. Additionally, utilizing written forms of narration such as poetry enabled us to obtain the participants' interpretative views about the visual representations that they expressed.

Additionally, in regard to gender, females in the *Jungle*, had many difficulties living and socializing due to the prevalence of sexual exploitation and insecurities of violence. Theresa, as part of the crew, experienced these pressures and limitations dealing with insecure females and the majority males. However, having a male crew to assist with relations and communications enabled her interact confidently with male participants.

Furthermore, there were barriers to filming in the *Jungle*. To thwart actions against groups whom were hostile toward filming, we established contacts with

volunteers and professional organizations that accepted the idea of freedom of expression and filming prior to our arrival. Additionally, with the support of UNESCO, we were able to obtain the interest in our participants' to work with us for humanitarian purposes; this established us as humanitarian workers rather than media, which was so heavily frowned upon in the *Jungle*.

Discussion

This study focused on exploring the learning needs of migrants and refugees by fostering freedom of expression. After spending fourteen days with refugees within the *Calais Jungle*, we discovered how people create a "global communitarian" style of living within the camp. From an outsider's perspective we had anticipated that the camp would be organized and controlled by professional, governmental, and humanitarian organizations, hence, a Eurocentric design of community. On the other hand, we found that the refugees themselves shaped the community structure. Indeed, basic needs such as food, water, clothing were supported by unofficial charities, yet the residents of the *Jungle* had developed a global community whereas they transformed their own cultural and personal identities to establish a new way of living and learning together in the *Jungle*. Many refugees had expressed that although they were living in the containers (government living quarters) and awaiting official British papers to cross the border, they preferred life in the *Jungle* because they could be creative and socialize within the community. The container camp made them feel isolated from society. Their only hope was to volunteer and help create a community in the *Jungle* rather than waiting apathetically in the containers.

The way we analyzed these aspects were through their visual and narrative style of expressions as they made their films. Indeed, during the process of working with them on their documentaries we discovered their perspectives on community as well. The following characteristics represented our four participants' style of expression, (a) transformative self and cultural identity, (b) positive community identity and, (c) leadership within the community.

Transformative self and cultural identity

Babak and Ali. Our first encounter with Babak and Ali was at l'école des dunes (the school and community area in the *Jungle*) and they came together as friends. Immediately, they had an interest in making a documentary and we started filming right away.

Babak has a dominant personality and he often speaks on Ali's behalf. They are both very sophisticated in their manners and attire. They are extremely intellectual and creative. It is our understanding that they were friends in Iran and they had to quickly escape. Babak took the expensive route with a false passport from Kazakhstan making himself pass as a tourist in order to disguise his origin from Iran. He first travelled to Moscow and went sight seeing and then went to Rome, Barcelona, and Düsseldorf. The cost of his travel was approximately 20,000 dollars that was organized by human traffickers.

On the other hands, Ali took the normal refugee route via Turkey, Greece, Slovenia, Macedonia by walking, riding in busses, and trains. He also finally ended up in Düsseldorf. The cost of his trip was approximately 2000 dollars, but it took him six months of treacherous road travel before he arrived in Calais. In Düsseldorf he reunited

with Babak. Germany is known as the best place in Europe to be a refugee. The researchers believed that they were denied refugee status in Germany and it is the reason why they attempted to go to England via Calais.

While in Iran, Babak studied mathematics at the University of Tehran. He strives to be involved in every humanitarian effort in the *Jungle*. On the other hand, Ali is introverted and according to Babak, he is depressed. He was a film student in Tehran and loves to talk about composition and screen writing. They make a perfect film team in that one takes care of the logistics while the other has an artistic vision.

In the visual and narrative representations that Babak and Ali showed images of intellectual and “westernized” perceptions of life in the *Jungle*. For instance, they clearly wanted to show conflict between the police and the refugees. They also understood that citizen journalism as well as filmmaking is based on reporting conflicts. We never told them to report in this way, but this is what they chose to do. They probably left Iran for westernized ideologies because of religious or social conflicts in their homeland. In essence, their point of view seems to be global and westernized. Yet, the short movie that they made clearly depicts the contrast between the *Jungle*, and their poetry that represents their homeland culture.

Positive community identity

Tahir, a refugee from Pakistan, had told us that he had escaped from the Taliban. His hope was to go to England where half of his family resides and he hopes to open a restaurant there. However, being in the *Jungle* already for over one year he had found himself trapped in refugee camp life. Tahir told us that he was 31 years old, although very young, his facial expression revealed age and maturity. He clearly had the

appearance of a deprived and homeless person as he told us that he had only one shirt and one pair of shoes with holes. However, he spoke very gently and he was very kind.

Being on the trail of escape and surviving daily life in the *Jungle*, he seems to have very little knowledge of European life outside of the *Jungle*. Sadly, he told us how he walked into town one day and as he was reading his Quran, a Calasian had taken it from him and tore it into pieces. He also stated that he was a very bad man, but we did not find that was the case from our experience. However, we know it is clear that he is trapped into an impossible situation. Indeed, as he told us, he cannot get his asylum in France and he was expelled out of Britain at one point. He continues to call us and asks us to get him out of the *Jungle*. He seems to know the *Jungle* very well and showed us the various restaurants, shops, as well as the crack house. Tahir seems to be involved in the daily economics of the *Jungle* and is involved in the conflicts between groups.

During our time with Tahir and filming together, on the most part he identified the positive aspects of community and living in the *Jungle*. However, other visual images expressed the harsh conditions as well. In relation to the aspects of community he showed us with pride, the restaurants, barbershops, and food shops in the *Jungle*. He also, felt proud to express that he was trying to open a restaurant of his own as a way to be productive and help the community. He also, led us to the women's commune where activities aimed for the needs of the children and women were located.

On the other hand, some of the negative aspects of his films were revealed in scenes with garbage and rats around his living area. He also, showed us footage of a fight that had occurred in the camp in May that was caused by lack of resources between groups of Sudanese and Afghani peoples. Resources such as propane for cooking were

scarce. He told us that the people in the *Jungle* were good and invited us to have dinner many times.

Noah. Noah is about 18 years old and he is a refugee from Sudan. He left Sudan because of the civil war in Darfur and he seems quite happy to be a refugee in Calais. Indeed, his life is less challenging than what it was in his homeland. He has a very cheerful attitude and his friends from the Sudanese community seemed to be happy to have escaped the genocide in Darfur. His videos are full of humor as he brings us to the daily life of the Sudanese community in the *Jungle*. For instance, he shows us images of playing soccer, cooking “jungle food”, playing inside the tents and containers, conversation with friends, and waiting at the food line for meals.

Leadership within the community

Zemako. Zemako, a refugee from Togo, went to Nigeria where he lived for two or three years. He left Nigeria for Italy where he remained for three years. From Italy he went to Nice, France for six months and then made his way to the *Calais Jungle* as an attempt to go to Britain. Zemako claims that he is the most known refugee on earth. He aspires to be an action hero actor. He has an entrepreneur’s attitude and great leadership abilities.

In July 2015, he created a children’s and adult’s school with volunteer teachers, L’école des dunes. The school convened in an enclave on the south side of the *Jungle*, built of five makeshift structures, a trailer, and three outhouse toilets. At the center of the community space, a playground was constructed for children to play. The volunteers work daily to provide adults and children with learning activities from 7:00 a.m. to 7:00 p.m. The children’s school generally starts at 2:00 p.m. until 5:00 p.m. We observed volunteer teachers who lived inside the school community commune waking up around

10:00 a.m.-11:00 a.m. One teacher stated, that she slept well that night, “only two rats crawled on me tonight, but they left because there wasn’t any food.” However, inside the children’s school tent, there were neatly piled books and writing resources with 10 school desks, a line with children’s writings and drawings, and a globe that we had provided for the school. The teachers had access to wifi and one computer. The teachers had divided the small space to have a desk area and reading center with rubber puzzle mats for the children to sit and read. Additionally, the school provides a variety of activities such as art, yoga, music lessons and entertainment, poetry sessions, and other activities as offered by volunteers. The school community is a cheerful and welcoming area of the camp.

In Zemako’s films he clearly shows himself as a leader of community. He reveals a broad perspective of the *Jungle*, which embraces both the good aspects as well as the political problems that the people face on a daily basis. He is open to all questions about the *Jungle*, but not about his personal life. He also ran for mayor of Calais, which demonstrates his leadership involvement in the community.

Additionally, his films consist of mostly long shots and a lack of involvement in personal stories. He does not get close to the people he is filming. He uses most of his shots for his web site *Forum*. This site contributes mostly to political discussions that concern the community.

Learning Together

As Paulo Freire noted in *Pedagogy of Hope*, in the most politically and humanitarian corrupt situations there is a hope, a hope in each and everyone of us. However, “one cannot ignore the hopelessness as a concrete entity... when it becomes a program, it paralyzes us immobilizes us” (p. 2). In this sense, we learned that the most

effective pedagogy is that of hope. As Freire stated, hopelessness creates fear and fear of freedom, it paralyzes the humanity in us. Our project represented giving a gift of hope to the people that we encountered. Our preconceptions of this project, we anticipated a “methodological” approach that borrowed from anthropological approaches to building relationships and embodied experiences to develop a participants observation model for the study. Indeed, all of these aspects were practiced while we were in the field; however, what we found most effective were creating a trust with our participants, which in turn devoted a sense of hope for them. The task of making the documentary was no longer as important than the relationships that we built with our friends. The filming was an interactive activity that connected us as people. It was a dialogue for us to learn together about life and the situation in Calais. Also, it was a way for us to express to the world who refugees are as humans. In this sense, it was a “literacy of hope.”

What exemplifies Freire’s *Pedagogy of Hope* is the day we decided to contact a friend of ours, John Avildsen, director of *Rocky* and academy award winner, to wish the refugees, Babak and Ali, good luck on their documentary. John Avildsen responded within thirty minutes with a personalized videotape of encouragement. We showed that tape to Babak and Ali that same evening, which brought them, tears and a high level of hope. It was at that point they communicated to us on a daily basis for the past five months, sending us new footage and new poems. The *Pedagogy of Hope* is the most essential learning development theory in such situations. Formal education does not really meet their needs. Their needs are to participate as productive people in society after they have been denied opportunities because of prejudice and racism I their homelands.

They particularly related to Avildsen because *Rocky* is about an underdog who struggles to gain love and acceptance.

Further Research

We found in this study that the needs of the refugees are to welcome them after suffering from the atrocities in the homelands. What they found out is that the *Calais Jungle* is a continuation of their torment, rather than an optimistic path to the future. The pedagogy is to first understand their physical and psychological needs rather than implementing formal educational methods. Most of the refugees are youngsters deprived of family support and they find themselves desperate for nurturing. We discovered that we could fulfill some of those needs by giving them the tools to counsel themselves, they required from us more to be psychologists than to be educators.

For further research, we found that we needed more time, more researchers in the field, as well as participants in order to have a more comprehensive viewpoint about the situation and needs of the refugees. However, the situation in the *Jungle* is very volatile and changes daily. Everyday we met new migrants while learning that others had already left.

At the time of this writing, it seems that the *Calais Jungle* is being dismantled and we decided to expand the project that will show the progression of the loss of hope from one refugee camp to another from east to west. It seems like from talking to refugees that when they cross the border from Turkey to Greece they were ecstatic that they have found their freedom. As they went west from country to country they were slowly losing hope, arriving to their final destination in Calais, they found themselves in complete disarray. In order to follow Freire's pedagogical model of hope, it is important to

understand how the refugees lost their hope during their journey to freedom. With this we can understand the path of depression and help people deal with their loss.

Additionally, we have found that people displace themselves with art, music, filmmaking and poetry as a form of expression. It is easier to fight one's own tragedy through symbols rather than directly exposing their pain. For this reason we would like to expand the project not only from camp to camp, but also from one art form to another.

Accordingly, literacies represented through diverse art forms could be utilized and further researched in refugee camp settings. Our study has examined how new literacies in the form of filmmaking and poetry has engaged refugees in pro-social literacies by way of creating poetic and metaphorical expressions within their own community, which in turn helped them to reinvent self-identities through performativity and interpersonal interactions. Some of our participants gained insights into their own perceptions of life as well as the opened the doors to other possibilities in society. This project could be useful in other contexts to explore informal literacy modes and how these tools could be useful discovering the needs of migrants and refugees.

In brief, by embracing refugee cultures and promoting their expressions through art and filmmaking, we hope to expose racist stereotypes that are so common in today's refugee crisis. By decreasing prejudice from the minds of the general public and political arena we are creating new hope for the future, and we can continue toward peace. It is necessary to continue to discover new ways to communicate the values of humanitarian ideals and to heal peoples whom have suffered dehumanization, and most importantly educate those whom support prejudice.

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