



School of Humanities

‘Language Education for Refugees and Migrants’

MA Dissertation

Cultural Crossroads:

Depictions of Migrants and Refugees Negotiating Identity and Integration in Cinema

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Acknowledgements and Dedication

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Abstract

Migration and forced displacement are issues that concern the contemporary reality, not just because of the physical movement across borders, but mostly for the implications that this uprooting has to the refugees and migrants' psychology, especially regarding their sense of self. The process of negotiating their cultural identity has been thoroughly discussed through these populations' cinematic representations, yet few studies have further analyzed the association of migration studies with media representation and their educational value when utilized in a classroom setting. This study adopts an art-based method in order to examine how films portray the refugees and migrants' efforts to navigate their cultural adaptation in the new environment. Four films were carefully selected and analyzed thematically using a qualitative approach. Guided by a custom-designed methodological toolkit, seven themes emerged, including challenging factors that affect the refugee/migrant experience, as well as resilience strategies adopted by these people to balance cultural preservation with integration into host societies. These findings were then utilized in a classroom-based inquiry to actively engage students in the learning process and elicit their interpretations on the topic. In this way, the study aims to demonstrate the potential of cinema in facilitating a nuanced understanding of complex social issues, such as migration, displacement and cultural identity, as well as its educational value in supporting reflective discussions and fostering empathy and intercultural competence.

Keywords: refugee/migrant representation, film analysis, integration challenges, cultural identity negotiation, resilience, art-based methods, classroom-based inquiry.

Περίληψη

Η μετανάστευση και η αναγκαστική εκτόπιση αποτελούν ζητήματα που αφορούν τη σύγχρονη πραγματικότητα, όχι μόνο λόγω της φυσικής μετακίνησης πέρα από τα σύνορα, αλλά κυρίως λόγω των επιπτώσεων που έχει αυτός ο ξεριζωμός στην ψυχολογία των προσφύγων και μεταναστών, ειδικά σε ό,τι αφορά την αίσθηση του εαυτού τους. Η διαδικασία διαπραγμάτευσης της πολιτισμικής τους ταυτότητας έχει συζητηθεί εκτενώς μέσα από τις κινηματογραφικές αναπαραστάσεις αυτών των πληθυσμών, ωστόσο λίγες μελέτες έχουν αναλύσει περαιτέρω τη σύνδεση των σπουδών μετανάστευσης με την αναπαράσταση στα μέσα ενημέρωσης και την εκπαιδευτική τους αξία όταν αξιοποιούνται στο πλαίσιο της τάξης. Η παρούσα μελέτη υιοθετεί μια μεθοδολογία βασισμένη στην τέχνη προκειμένου να εξετάσει πώς οι ταινίες απεικονίζουν τις προσπάθειες των προσφύγων και μεταναστών να διαχειριστούν την πολιτισμική τους προσαρμογή στο νέο περιβάλλον. Επιλέχθηκαν και αναλύθηκαν θεματικά τέσσερις ταινίες με ποιοτική προσέγγιση, καθοδηγούμενες από ένα ειδικά σχεδιασμένο μεθοδολογικό εργαλείο. Αναδείχθηκαν επτά θεματικοί άξονες, οι οποίοι περιλαμβάνουν τόσο τους παράγοντες που δυσκολεύουν την εμπειρία των προσφύγων/μεταναστών όσο και τις στρατηγικές ανθεκτικότητας που υιοθετούν για να ισορροπήσουν μεταξύ της διατήρησης της πολιτισμικής τους κληρονομιάς και της ενσωμάτωσης στις κοινωνίες υποδοχής. Τα ευρήματα αυτά χρησιμοποιήθηκαν στη συνέχεια σε μια έρευνα στο πλαίσιο της τάξης, με στόχο την ενεργή συμμετοχή των μαθητών στη μαθησιακή διαδικασία και την ανάδειξη των δικών τους ερμηνειών πάνω στο θέμα. Με αυτόν τον τρόπο, η μελέτη αποσκοπεί στο να αναδείξει τη δυνατότητα του κινηματογράφου να διευκολύνει μια πολυδιάστατη κατανόηση σύνθετων κοινωνικών ζητημάτων, όπως η μετανάστευση, η εκτόπιση και η πολιτισμική ταυτότητα, καθώς και την εκπαιδευτική του αξία στην υποστήριξη στοχαστικών συζητήσεων και στην καλλιέργεια ενσυναίσθησης και διαπολιτισμικής ικανότητας.

Λέξεις-κλειδιά: αναπαράσταση προσφύγων/μεταναστών, ανάλυση ταινιών, προκλήσεις ενσωμάτωσης, διαπραγμάτευση πολιτισμικής ταυτότητας, ανθεκτικότητα, μεθοδολογίες βασισμένες στην τέχνη, έρευνα στο πλαίσιο της τάξης

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Chapter 1

Introduction

1.1. Migrant and refugee experience, its representation in cinema and its connection with education

The issues of forced displacement and migration have become a major part of contemporary reality, as many people are forced to leave their homes due to factors such as war conflicts, economic instability, natural disasters or political repression. This process does not simply refer to the physical movement across borders but entails its emotional and psychological implications, too. Refugees and migrants that flee their country are required to deal with feelings of loss, separation from their family, trauma and when moving to a new environment they may also encounter negative experiences of exclusion and marginalization. In these unknown and many times unfamiliar settings, they find it necessary to redevelop their sense of self and reconstruct their cultural identity. For this reason, refugees and migrants need to become active agents and develop resilience strategies that will enable them to cope with displacement, adapt and navigate their new realities, while at the same time preserve elements of their cultural heritage. All these processes are affected by the dominant discourses of the host society that can either offer these populations' opportunities for belonging or impose isolating constraints that lead to exclusion. In this context, migration and forced displacement constitute multidimensional phenomena with sociocultural, emotional, and political dimensions.

The aforementioned issues have been thoroughly discussed in various forms of media, especially in cinema. Films with refugee/migrant content have been in existence for many years now, but earlier narratives mostly contained simplistic representations of refugees and migrants being depicted as either victims or criminal elements. In recent years, more powerful

cinematic works have emerged, whose aim is to raise awareness on the complexities of the refugee/migrant experience, to criticize social injustices and to challenge existing stereotypical representations. Through visual storytelling, narrative techniques and character development, films can become a valuable asset in providing a more nuanced understanding of refugees and migrants and humanizing the way the public perceives them.

Cinematic portrayals of the refugee/migrant experience extend beyond their cultural significance. They have also been recognized as a powerful pedagogical tool that enhances learners' affective and cognitive engagement. Over recent decades, there has been a shift toward art-based education which foregrounds active learners' participation and the development of emotional intelligence and critical-thinking skills. In such educational settings, cinematic texts encourage learners to participate in discussions about complex social issues, to critically reflect on topics such as representation, power, and voice, as well as to comprehend concepts like the subjectivity and individuality of human experience. So far, there has been a growing body of studies that investigate cinematic representations of refugees and migrants, along with the utilization of art-based methods in education. These studies have served as a cornerstone for the present research but also indicate the need for further analysis of the intersection of migration studies, media representation and pedagogy.

1.2. The present study

This study adopted a qualitative approach that combines two complementary components: **art-based methods** (Blasco et al., 2015) and **classroom-based inquiry** (Kostoulas, 2026, in press). The art-based component focused on the use of cinematic works as both an object of analysis and meaning-making tool that enables the formation of interpretations about migration, displacement, and cultural identity. The study included the analysis of four films, namely *Persepolis*, *The Swimmers*, *The Old Oak*, and *Minari*, to shed light on their representations of refugee and migrant experiences, with particular attention to

themes of cultural identity negotiation, trauma and resilience. These films were selected after careful consideration of their biographical or autobiographical focus, their direction by non-western filmmakers as a means to challenge dominant ideologies, and their contemporary production, which would ensure their relevance to current events.

The classroom-based inquiry component added an empirical element on the current study, by situating it within an educational context of reflective dialogue and collaborative construction of knowledge. In this context, the film analysis was followed by a class viewing of selected excerpts and the students' engagement in various tasks that would elicit their interpretations on the themes that had emerged during the previous parts of the research. Through whole-class guided discussions, collaborative and individual reflective writings and inquiry-based activities, students became active participants and were emotionally and cognitively engaged in the learning process. Their interpretations and critical reflection on the refugee/migrant experience contributed to the research data and enabled the exploration of the educational value of the films in fostering intercultural competence. As such, by combining art-based methods with a classroom-based inquiry, the current study aimed to achieve two interconnected objectives: the development of a thorough qualitative analysis regarding the ways refugees and migrants are represented in contemporary cinema, as well as the value these representations can have when utilized in educational contexts. In this respect, the aforementioned aims were achieved to a great extent, as the study generated profound insights concerning the dynamic nature of cultural identity in cinematic narratives and illustrated the importance of utilizing films in classroom settings to promote critical media literacy and inclusive learning environments.

1.3. Overview of the dissertation

This study that is presented in the current dissertation spans six consecutive chapters, each of which contributes to the progressive exploration of the topic and its pedagogical importance.

Chapter 1 has introduced the topic of the refugee/migrant experience and its sociocultural context, as well as its association with cinematic representations in order to raise awareness on the issue and its use in broader discussions of art-based education. In addition, it has showcased the aims and contributions of the research, functioning as a basis for the chapters that follow.

Chapter 2 includes a critical review of literature relevant to the topic. At first, it attempts to facilitate the understanding of basic complex concepts, such as culture and identity. Then it connects these concepts with the refugees and migrants' efforts to culturally integrate in the host society and reconstruct their identity in this new environment. The chapter also refers to scholarship on the ideas of trauma and resilience in shaping the adaptation process and the impact of mass media on refugee/migrant representations. Finally, it reviews research on the use of films in educational contexts and highlights its pedagogical value. In this way, it presents this study as a bridge that links migration studies, film studies and education.

Chapter 3 outlines the methodological process followed throughout the study. It provides information about the study's aims and the research questions, in addition to the methodological choices that were adopted in order to explore cinematic texts. Afterwards, it presents the films that were utilized in the study, the criteria for selecting them, as well as the analytical procedures and ethical considerations relevant to the research. Finally, the chapter suggests a practical example of how his study can be utilized in a classroom setting and the impact that the researcher's reflexivity can have during this process.

Chapter 4 presents a detailed analysis of the selected films and the main findings that emerged from it. The chapter is organized thematically, and the findings are articulated through the construction of an ecological framework. The themes are presented as interconnected systems that reflect the interplay between individual action, close relationships, and broader sociocultural contexts. This organization enables the exploration of how the processes of being and acting converge under the process of becoming, thereby enhancing the conceptualization of the key themes identified in the data.

Chapter 5 adds an empirical element to the study, by situating the findings in a classroom setting and examining the pedagogical value of film-based methods through the students' interpretations of the films. It explores the learners' engagement with cinematic texts, their perceptions regarding the negotiation of cultural identity, and their critical reflections of the refugee/migrant experience. As such, the chapter emphasizes the educational potential of films in fostering intercultural competence through the development of empathic and critical-thinking skills.

Chapter 6 synthesizes the main findings of the study in relation to the three research questions. The chapter also discusses the broader contribution of the study and the implications of its findings for various stakeholders. It concludes by acknowledging the limitations of the study and by outlining various suggestions for future research.

Chapter 2 Literature Review

This chapter consists of the theoretical foundation upon which the present study was structured. It reviews important concepts and scholarly debates relevant to the refugee/migrant representation in films, focusing on four interconnected subjects: culture, identity, trauma and resilience and media representation. Section 2.1 provides a conceptualization of culture through various definitions and conflicting viewpoints, such as the debate between essentialist and constructivist approaches and the distinction between large and small culture. It also stresses the role of the individual in shaping cultural meaning. Section 2.2 explores the dynamic nature of identity and the effect of personal agency and systemic aspects in the minoritized populations' efforts to negotiate their identity in new environments. This is exemplified through the ideas of models of acculturation, cultural capital and investment theory. Section 2.3 investigates the psychological and emotional dimensions of adaptation by discussing the role of trauma in the process and the use of resilience as a coping mechanism to overcome adversities. Section 2.4 considers the impact of mass media and cinema on the representation of the refugee/migrant experience and on the construction of broader public views on the topic. It also highlights the value of filmography in research and in education. All the aforementioned perspectives develop the conceptual framework used to analyze the selected films in this dissertation.

2.1. Culture

To critically examine the portrayal of minoritized populations and their experiences in films, it is first necessary to define the concept of culture, as it is fundamentally linked to discussions on these topics. However, culture as a concept is problematic in nature, due to its vagueness and the range of interpretations it carries. In this section, an attempt to delve into this multifaceted concept and its impact on shaping the experiences of minoritized populations will be offered through various definitions and relevant theoretical frameworks.

2.1.1 Definitions of Culture

One aspect regarding the meaning of this concept has been given by Tylor, a founding figure of cultural anthropology. According to Tylor (1871, p. 1), culture is defined as “the complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities acquired by man as a member of society”. In this way, culture is perceived as a set of both tangible and intangible elements that are socially acquired. Another major contribution to the topic is Cahoone’s definition of culture as a “single *horizon* of shared practices, artifacts, and narratives” (2005, p. 56, emphasis on the original). In this definition, although there is an effort to acknowledge culture as a unified horizon, Cahoone highlights the existence of blurred boundaries and internal conflicts among people who occupy the same area. While self-identification is essential for cultural affiliation, culture should be seen as an ongoing discussion that is shaped by shared social norms and expectations, but does not restrict persons to uniformity and exclusivity (Cahoone, 2005). Based on these perspectives, culture is understood as a system of elements that can be acquired and shared through social interactions, building a commonly accepted framework of meanings, but is also dynamic in nature. In other words, depending on the context, this system can be processed, altered and reshaped, allowing for diversity and individual agency. This aspect is particularly relevant in polycultural contexts where refugees and migrants attempt to navigate their cultural schemata, since it offers a sense of belonging but, at the same time, leaves room for negotiation.

The view of culture as something that can be negotiated is used as the conceptual foundation for the subsequent topics of discussion in this chapter. These topics include the dispute between **essentialist approaches**, which tend to conceptualize culture as an inherent, fixed trait, **and constructivist approaches**, where culture is seen as a process that can change and evolve. The conceptualization of culture is further discussed through the move from **large culture** and ethnic/national structures towards **small culture** and more

localized considerations that focus on daily interactions. Finally, the **role of the individual in culture** stresses the importance of individual, active agency. Taking into account these features when analyzing films about refugees and migrants is fundamental in better understanding the representation of these populations' negotiation of cultural identity and their attempts to adapt and feel a sense of belonging in the new environment.

2.1.2 Essentialism vs Constructivism

Prevailing in the debate of how culture is conceptualized and its impact on the representation of refugees and migrants is also the dichotomy between traditional essentialist views and more contemporary constructivist views. Essentialism views culture as a distinct set of characteristics naturally shared by members of one group, that not only defines them but also differentiates them from other groups (Busbridge, 2008). In this sense, culture is homogeneous, spatialized and associated with a particular population, which as Said (1994) asserts, often leads to its affiliation with social organizations, such as the nation or the state. For example, a person born in a specific nation is believed to inherently carry a set of fixed beliefs and practices that are geographically tied to this nation and represent its culture. From this perspective, refugees and migrants are perceived as the "Other", outsiders that arrive in the host country carrying with them fixed values and beliefs that do not align with the dominant culture (Caglar, 1997). In contrast, constructivism provides a more nuanced understanding of culture as a dynamic, negotiated and socially constructed concept. As Tri (2024) stresses, culture is not something inherent but rather it emerges through social interactions and shared experiences as a result of sociopolitical and historical changes. As such, it is constantly evolving and reshaping. A constructivist perspective also suggests that individuals are typically involved in multiple cultures at once, a fact that reinforces the idea that cultural affiliations are intersecting, personalized and context-specific (Barett et al., 2014). In today's globalized world, especially with regard to migration contexts, this

perspective challenges cultural boundaries and enhances the blending of cultures, leading to the creation of new, hybrid forms of cultural expression (Caglar, 1997).

2.1.3 Large Culture vs Small Culture

Another pair of terms that can deepen one's understanding in relation to culture is the dichotomy between large culture and small culture. According to Raigón-Rodríguez (2018), large culture includes cultural products and achievements about elements such as literature, arts, and history. This idea of culture is considered essentialist, as it focuses on ethnic and national differences, thus creating an image of group behavior based on fixed and defining characteristics (Holliday, 1999). On the other hand, small culture refers to “learned and shared patterns of beliefs, behaviors, and values of groups of interacting people” (Bennett, 1998, p. 2). Instead of focusing on ethnic and national aspects, this idea of culture encompasses behavior that can be found in all types of social groupings (Holliday, 1999). These informal, everyday encounters and interactions with other people are especially significant in the case of refugees and migrants, as they affect the shaping of notions like identity, integration and sense of belonging.

2.1.4 Role of Individual in Culture

From the above it is evident that culture, shaped by societal expectations and shared beliefs, operates at a collective level in order to provide a framework of belonging. However, the role of individuals as active agents in constructing, negotiating or even resisting this framework should also be taken into account. This emphasis on active agency also functions as protection against essentialist approaches, in which individuals can be entrapped into fixed, predetermined cultural roles (Hall, 1996), underestimating the significance of the diverse lived experiences that a person embodies. As Yuval-Davis (2006) argues, each person navigates cultural belonging differently, depending on their personal narratives, their choices and their desire for emotional attachments. The role of the individual is pertinent in the case

of refugees and migrants, as those populations have to navigate multiple cultural spaces. Although the terms refugee and migrant are used in order to assist the distinction between different conditions of mobility, even they cannot fully account for the individuality of lived experiences (Crawley and Skleparis, 2017). As such, even people who are labeled under one of these categories may perceive concepts like culture in completely different ways.

2.2. Identity

In migration contexts, upon arrival in a new setting, individuals face the challenge of navigating between their culture of origin and the new sociocultural environment they must adapt to. This process known as acculturation is classically defined by Redfield et al. (1936, p. 149) as the process that “comprehends those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original culture patterns of either or both groups”. Acculturation is a rather complex process, as it involves far more than acquiring a new language and different behaviors; it is also related to psychological and emotional changes that have an impact on their cultural identity (Maehler and Daikeler, 2024). These changes indicate a constant negotiation between maintaining a connection with the heritage culture and adapting to new social norms and values. As Berry & Sabatier (2011) state, the reconstruction of one’s identity is a gradual process shaped through their personal experiences and their emotional attachment to both cultures. In this context, it is important to understand the diversity of each person’s lived experiences and the impact it has in the aforementioned process. This section will investigate the impact of individual agency and structural conditions in shaping the minoritized populations’ efforts to negotiate their identity in the new environment.

2.1.2 Models of Acculturation

Berry’s (1997) model of acculturation provides a conceptual framework to facilitate the understanding of how migrants and refugees navigate their multiple cultural affiliations. It is

constructed along two dimensions: the degree to which individuals preserve or abandon their native culture and the extent to which they adopt or reject the culture of the host country. Based on these dimensions, Berry identifies four acculturation strategies: assimilation, which occurs when individuals adopt the culture of the host country at the expense of that of origin; separation, which occurs when individuals preserve their ties with the culture of origin and reject the host culture; integration, which occurs when individuals manage to adopt the host culture while at the same time maintaining their native culture; and finally marginalization, which occurs when individuals reject the new culture but also abandon their culture of origin. Although the aforementioned strategies for adapting to the new environment seem like individual choices, it should be clarified that they are not made in isolation. The societal environment plays a crucial role in the decision-making process. As Padilla & Perez (2003) also state, the attitudes of the host society towards the newcomers may affect the latter's ability to pursue the strategy they intended to. For instance, in societies where newcomers face discrimination and xenophobia, it is most likely that they will become isolated, feeling that their culture and their identity are being devalued. In contrast, if the society is more accepting of cultural diversity, smoother integration of the newcomers can be facilitated.

2.2.2 Cultural Capital and Investment Theory

In this context, the concept of cultural capital can also shed light on the process of identity formation. Cultural capital is defined as the cultural knowledge individuals possess and the experiences they gain through their engagement in cultural practices (L. Zhang & Sternberg, 2010). Bourdieu (1986), who was the first to introduce the term, mentions three states of cultural capital. Embodied cultural capital refers to cultural knowledge and perceptions embodied in individuals, such as linguistic skills, accents and manners. For migrants and refugees this form can be seen as a sign of social integration in the new environment, but it can also differentiate or alienate newcomers if perceived as a sign of inferiority by the host society. Objectified cultural capital involves cultural items that an

individual possesses, such as books, clothing or pieces of art. However, in order to be part of one's cultural capital, the cultural value of the item has to be deciphered and appreciated. In the migration context, negative attitudes expressed by the host society may lead to the devaluation of one's objectified cultural capital, due to its misinterpretation or total dismissal of its meaning. Institutionalized cultural capital comprises educational and professional qualifications. An important aspect of cultural capital mentioned by Pret et al. (2015) is the fact that it can be converted into economic capital, as it enhances the newcomers' opportunities for smoother economic integration, for example enabling them to enter the labor market and demand a high salary. Unfortunately, in many cases, such achievements obtained prior to the transition in the new environment often lose their legitimacy upon arrival, forcing refugees and migrants to accept lower-level jobs or even worse to engage in illegal activities.

From the above it is evident that when refugees and migrants face the challenge of cultural capital devaluation from the host society, they experience a shift in cultural hierarchies that compels them to acquire new forms of cultural capital in order to navigate their social inclusion, sense of belonging and recognition in the new environment. This cultural adaptation activates an ongoing identity negotiation process, where individuals have to balance between what to keep and what to change. Drawing from Norton's foundational work on identity and investment, further insight can be offered regarding the choices individuals make about which cultural identities to invest in. According to Norton (2013), individuals choose the extent to which they will invest in learning a new language depending on the consequent benefits they think they will gain, such as economic opportunities or access to social power. As language is a symbol of cultural identity, the idea of investment can be extended to the degree in which newcomers engage in the host country's cultural practices. Their choices are deeply connected to their perception of whether their investment on those practices will facilitate their inclusion and bring them social rewards. In this sense,

their decisions are not only based on personal preferences but also affected by societal forces and power relationships (Darvin & Norton, 2015).

2.3. Trauma and Resilience

While the aforementioned theoretical frameworks provide the sociocultural context of the identity negotiation process of refugees and migrants, there is also a need to acknowledge and account for the emotional and psychological impact of the transition to the new environment. Whether forced or deliberate, migration is not a mere movement across geographical borders, but also a reconstruction of oneself that can be complicated for the people involved. As Bhugra & Becker (2005) state, the experience of displacement, the negative attitudes of the host society, the loss of familiar cultural norms, religious customs, and social support networks can create a sense of rupture that extends beyond the practical difficulties of integration. In such contexts, identity formation can have an adverse effect on the migrants and refugees' wellbeing and become a traumatic experience. Yet, amid these challenges, individuals activate diverse forms of resilience, utilizing personal, relational, and cultural resources to restore a sense of continuity and agency (Motti-Stefanidi & Masten, 2017). This section will explore trauma as a dimension of adaptation, as well as resilience as a dynamic response to adversities, offering a holistic understanding of the migrant experience and the ongoing negotiation of identity.

2.3.1 The Role of Trauma in the Adaptation Process

Transition to a new environment is rarely linear or smooth for refugees and migrants; rather, it can be quite a challenging and complex process, shaped by the traumatic uprooting and the continuous negotiation of identity. Under these circumstances, trauma is not limited to the time of the actual migration. It is often preceded by a period of prolonged violence, political oppression or social and economic instability and extends into feelings of psychological and existential disorientation that emerge while adapting in the new

environment. As Walsh (2006) mentions, the trauma of displacement emerges through three distinct phases: the distress preceding migration, the violence of physical uprooting and cultural dislocation, and the unsettling task of adjusting to an unfamiliar host society. This accumulation of emotional and psychological trauma plays an important role in the adaptation process, as it evokes feelings of uncertainty toward belief systems and identity structures that had previously been considered indisputable. According to Bhugra (2004), when adapting to a new culture, individuals are often required to adopt new behaviors, values, and perspectives that may clash with their previous beliefs and practices. As such, traumatic experiences endured across the migration journey trigger psychological and sociocultural conflicts that fracture one's sense of self and complicate efforts to navigate multiple cultural identities. This internal struggle involves processing complex emotions related to separation, belonging, and cultural tension, as individuals attempt to balance the preservation of meaningful aspects of the past with the demands of adapting to a new sociocultural reality (Tummala-Narra, 2014).

2.3.2 Resilience

Nonetheless, trauma does not only exert a detrimental impact on the adaptation process. It can also foster growth, healing and redefinition through the cultivation of resilience. The concept of resilience has extensively been studied over the years, yet still lacks a unified definition and coherent conceptualization. In a more conventional form, resilience was viewed as an inherent psychological trait, one's innate ability "to bounce back or overcome some form of adversity and thus experience positive outcomes despite an aversive event or situation" (Vella & Pai, 2019, p. 233). Although the concepts of adversity and positive adaptation are evident in most definitions about resilience, the aforementioned perspective has been increasingly critiqued by scholars for neglecting the broader sociocultural factors that shape people's capacity to respond to trauma and disruption. In fact, studies which

dispute this notion of resilience as being static, advocate a more dynamic, relational and context-dependent understanding of the concept (Mahoney & Bergman, 2002; Ungar, 2008).

Especially in the field of migration studies, resilience is considered to be an essential asset for successful integration in the host country and displaced individuals employ various strategies to foster it. For instance, maintaining support networks and community participation are two main pillars in the process. As Lindert et al. (2023) point out, relying on collective experiences and shared struggles allows migrants to find comfort and hope, which enhances their emotional well-being. Moreover, engaging in activities that strengthen their connection with the community reinforces social cohesion and reduces social rejection, facilitating their integration (Estrada-Moreno et al., 2025). Another strategy that refugees and migrants may utilize is the engagement in volunteering, activism, or finding ways to share their stories and reclaim agency through self-representation. According to Walther et al. (2021), the exercise of agency gives them purpose and allows them to express their voice and pursue their goals. Exercising agency can also be achieved through the development of an inner dialogue, which allows individuals to navigate complex, social situations such as migration.

Applying Archer's (2007) theory of reflexivity in the migration context, introspection enables individuals to critically evaluate their situation and formulate a strategic plan for action. Overall, resilience for migrant populations involves proactive strategies that enhance these people's efforts to preserve their sense of self and agency in the face of adversity, while seeking a sense of belonging, engaging in the community and feeling satisfied with the quality of their lives. As such, resilience strategies are inextricably linked with the ongoing negotiation of identity. However, as Berding-Barwick and McAreavey (2023) mention, contexts which contain disruptions of identities, cultural dislocation, or lack of social recognition can have a negative impact on the effectiveness of these strategies. Structural constraints, such as social isolation, and discrimination, further undermine resilience and hinder effective adaptation.

The aforementioned strategies illustrate how internal resources combined with external conditions are fundamental in promoting successful integration of refugees in their new environment. In this context, resilience is not viewed merely as an individual trait, which would implicitly shift the responsibility onto migrants and refugees themselves. Instead, it is framed as a socially mediated process which emphasizes the systemic barriers that may affect these people's capacity to adapt and on the responsibility of host societies to create conditions that support migrant adaptation and well-being (Lindert et al., 2023; Pulvirenti & Mason, 2011).

2.4. Media Representation

So far, the various cultural, identity-related and psychological dimensions of the refugee and migrant experience have been discussed. However, it is also essential to examine the way in which this complex experience is mediated to the public. Mass media, for example, actively participate in shaping public perceptions on displaced populations. The media depictions formed through selective representation, visual imagery and narrative framing do not reflect an objective reality but rather construct societal attitudes that are aligned with ulterior motives. Within this frame of reference, the film emerges as an influential tool employed not only for research but also for educational purposes. This section will evaluate the impact of mass media and particularly films on the representation of refugees and migrants, and it will provide examples of research that have incorporated films into scholarly and pedagogical practice.

2.4.1 The Impact of Mass Media on Refugee and Migrant Representation

Scholars such as Hall (1997) and van Dijk (1991) argue that media representations are central to the shaping of ideologies. Inspired by Gerring's position on the relevance of ideology with the "world at-large" (1997, p. 968), the term 'ideologies' is understood here as structured sets of ideas and beliefs that are socially shared and can determine people's interpretations

and actions in social and political contexts. In media, refugees and migrants are often framed through binary discourses that position them either as passive victims who deserve humanitarian aid or as threats to national security and cultural unity. These portrayals are not arbitrary; they reflect political agendas, institutional goals, and audience expectations. Furthermore, the media often speaks about refugees and migrants through the voices of representatives instead of allowing them to speak for themselves. As a result, the lived experiences of displacement, trauma, and resilience are frequently rendered insignificant in comparison to narratives that serve national or humanitarian interests (Chouliaraki & Zaborowski, 2017). Selecting the featured stories based on their alignment with existing stereotypes limits opportunities for deeper or more critical understanding and, as such, prevents these populations' smooth integration in the community.

2.4.2 Filmography and the Construction of Identity

The medium of films, in particular, serves as a powerful tool for identity construction and negotiation. As far as the field of migration is concerned, through visual storytelling, character development, and cinematic techniques, films can offer detailed portrayals of displacement, cultural negotiation, and the search for belonging, allowing viewers to emotionally connect with the characters' identity struggles (Drüeke et al., 2019). However, the majority of films associated with this topic are typically framed through a Western lens, which can limit the authenticity and diversity of representation. These films, whose narratives represent Western ideals, tend to overlook or simplify the complex realities and cultural perspectives of refugee and migrant experiences (Dudley, 2022; Fritz & Mäder, 2022). As a result, while filmography can illustrate issues of identity, it also risks reinforcing stereotypes or marginalizing alternative voices when shaped predominantly by Western cultural and political frameworks.

2.4.3 Filmography as a Research Tool

In general, filmography can offer valuable knowledge across various disciplines. As a research tool, it can be used both as a method of inquiry and as an object of critical analysis. In terms of method, film-based research involves not only constructing but also disseminating knowledge to the public. Especially through participatory and collaborative filmmaking, the members of a community, such as refugees and migrants, have the opportunity to become active participants in the process rather than passive subjects, offering authentic representations of their stories (McCreary & Murnaghan, 2020). Projects like Sandercock and Attili's (2014) therapeutic films and the Kijig Collective's *Indian Givers* (2012) stress the way films can lead to empowerment, healing, and social activism by centering marginalized voices and fostering community engagement and resilience through active participation and storytelling. Closely related to the above is the approach of ethnographic filmmaking, which, as Pink (2001) states, focuses on reflexivity and ethical representation to produce knowledge that is both academically valuable and respectful to the communities portrayed. In refugee and migration studies, such participatory and dialogic filmmaking methods exhibit respect and appreciation of the displaced individuals' lived experiences while challenging dominant narratives.

On the other hand, films can also be analyzed as cultural texts. From this point of view films reflect and interact with the sociocultural and historical contexts in which they are found and can shape the perceptions and attitudes of the film audiences. According to Gregolin (2008, as cited in Isboli et al., 2017), by examining films as multimodal texts, film discourse analysis seeks to uncover how meaning is constructed and communicated through a combination of language, visual symbolism and cinematic techniques. This approach demonstrates how a film can influence the way viewers interpret its content, ultimately shaping their perception of reality and social subjectivities. An example of this approach is discussed by Lynn (2023) and the film "The Sound of Freedom". In her study, Lynn shows how

a film, through the employment of emotional storytelling to highlight social issues, such as human trafficking, fosters understanding and inspires collective action to address the issue in question.

While these approaches are primarily qualitative, film can also complement quantitative research through content analysis, in order to identify recurring themes. For instance, research by Chouliaraki and Zaborowski (2017) quantitatively analyzed European news media and film portrayals of refugees to track repetitive patterns. Altogether, films can assist researchers by providing them with a methodological and analytical framework for understanding the complexities of forced migration.

2.4.4 Filmography in Education

Beyond research, films can also be integrated into education to foster students' emotional engagement, identity development and critical reflection. The effectiveness of films as an educational tool lies on the fact that they can create a familiar, non-threatening environment for the students' thoughts and feelings to become activated. Their pedagogical value is emphasized in various studies that support the idea that emotional memory is more easily recalled when students face an emotional experience, such as watching a film (Cuff & Vanselow, 2004; Knight & Mather, 2009; Shigemune et al., 2010). In addition, the cultural dimension of film education promotes awareness regarding a film's broader historical and institutional contexts (Reisz, 2024). This can help raise students' social consciousness, fostering solidarity and an enhanced sense of shared humanity.

An important aspect to take into consideration when films are used in the educational context is that they should not just be passively received; they should rather be discussed and further explored, so as to enable students to reflect and critically analyze underlying messages. To support this argument, a study by Blasco et al. (2015) depicts that, after watching the final scene of the film, one of the students initiated a discussion using the film as a metaphor for his own struggles. This led to an engaging whole-class dialogue, illustrating

how post-film reflection can spark critical thinking and meaningful personal connection. This connection is particularly relevant in the framework of critical pedagogy, which, as Lamsal (2024) points out, uses the world experience of learners in order to develop their capacity to question dominant ideologies, recognize social injustices, and reflect on their own roles within power structures. Thus, whether used in research settings or in educational contexts, films can provide individuals with a more nuanced understanding of the multifaceted realities of migration, leading towards a more empathetic and informed view on issues like displacement and identity negotiation.

Chapter 3

Methodology

This chapter presents the methodology used in the current study. It starts by introducing the research aims and questions. After that, it offers a detailed description of the procedures followed regarding the generation and analysis of data, as well as an empirical suggestion on how this study could be utilized in an educational setting. Finally, it provides information about the researcher's reflexivity and its impact on the study.

3.1. Research Aim and Objectives

This study aims to make both a conceptual and a methodological contribution in scholarship about refugees and migrants. The conceptual aim of this research is to examine contemporary cinematic representations of refugees and migrants. More specifically, it seeks to explore the portrayals of the cultural negotiation processes undertaken by refugees and migrants as they adapt to the challenges of life in a new environment. The study investigates how these individuals are depicted as attempting to balance between the preservation of their cultural heritage and the pursuit of acceptance, belonging, and opportunities for socio-economic integration within their host societies. The aforementioned aim is pursued through the analysis of selected films that follow the journeys and experiences of refugees and migrants.

Objectives:

- To examine the cinematic representation of cultural identity, transformation, and negotiation in the context of migration.
- To identify how the films portray the balance between cultural preservation and socio-economic integration within host countries.

- To analyze narrative and visual strategies used to depict migrant and refugee adaptation processes.
- To evaluate how such representations contribute to broader public understandings or misconceptions about migration and cultural identity.

Apart from the above aims, the study further aspires to contribute methodologically to the field of migration by offering a structured approach to the analysis of films. First, it proposes a set of criteria for systematically selecting and analyzing contemporary cinematic works, which are further defined in Section 3.3.1. The rationale behind the selection of the films included aspects such as their relevance to the topic discussed, but the main focus was on the depiction of biographical or autobiographical experiences of displacement, so that the films could offer a wide range of perspectives, something that is often overlooked in existing research. Secondly, it outlines a clear set of procedures for conducting qualitative film analysis, guided by a custom-designed methodological toolkit. This toolkit is a key methodological contribution of the research, as it provides a structured framework for engaging with cinematic texts at multiple levels. It consists of two main components: **holistic film viewing** and **scene-by-scene analysis**, both of which are supported by specifically developed **content analysis instruments**. These tools guide the examination of narrative structure, thematic elements, and cinematographic techniques in relation to the research questions of the study (see Section 3.2). A detailed description of the procedures followed and the instruments used is provided in Section 3.3.3.

3.2. Research Questions

The aforementioned research aims are operationalized in the following set of research questions:

- 1) How do films about refugees and migrants depict the struggles of negotiating cultural identity in a new environment?
- 2) What strategies are shown in films to be adopted by refugees and migrants in their effort to navigate the complex process of blending their cultural heritage with new societal influences, balancing preservation and integration?
- 3) How can such films be used in education?

3.3. Research Design

The study employs a qualitative research design, which seeks to understand meaning-making in cultural texts by exploring the subjective experiences and perspectives of individuals. This approach is particularly suited for addressing complex social phenomena, such as displacement and identity negotiation, as it captures the interplay of beliefs, perceptions, actions, and interactions, offering rich, contextualized insights that reflect the depth and complexity of lived realities (Lim, 2024). In the following section, the criteria for the selection of films are thoroughly defined, along with a synopsis of the films and the reasons that led to their selection. Next, a detailed description of the procedures that were followed to conduct film analysis, as well as the instruments used in the process, are provided. Finally, an empirical example for the utilization of the films in an educational setting is suggested, with gathering and analyzing data through the help of a focus group.

3.3.1 Selecting the films

The criteria for the selection of films to be studied were chosen through engagement with the literature and similar studies in the past (Issari & Apostolopoulou, 2019; Tzouri, 2024). Specifically, the criteria were the following:

- a. Content of film: films with a biographical or autobiographical focus were selected because they tend to provide a more authentic depiction of the migration experience. Since these narratives stem from real experiences, they can offer deeper insights into the psychological and emotional dimensions of the topic discussed. In addition, the main characters depicted in the film had to be members of minorities or minoritized populations.
- b. Origin of director: films with directors from non-western settings were selected in an effort to challenge the dominant Western viewpoints that have shaped the migration discourse in filmography. By prioritizing non-Western filmmakers, the analysis can contribute to decolonizing cinematic narratives and giving voice to those directly affected by migration.
- c. Year of creation: contemporary films were selected to ensure that the analysis reflects current challenges and experiences of refugees and migrants.

These criteria reflect the researcher's commitment to authenticity, inclusivity and decolonization of cinematic migration narratives. While efforts were made to ensure transparency, it is acknowledged that these aspects inevitably influenced the research process. A more detailed discussion of the researcher's reflexive stance is provided in Section 3.3.5.

3.3.2 Summarizing the selected films

By applying the aforementioned criteria on contemporary filmography that was relevant to the research aims of this study, a short list of eight films was created. From these, four films were eventually analyzed, as at that point theoretical saturation (Strauss & Corbin, 1998) was attained. The films studied are presented in Table 1 and described in more detail below.

Table 1
Selected films

| <i>Original title</i> | <i>English translation</i> | <i>Year of production</i> | <i>Director</i> | <i>Country of production</i> |
|-------------------------|----------------------------|---------------------------|-------------------------------------|------------------------------|
| Persepolis | Persepolis | 2007 | Marjane Satrapi & Vincent Paronnaud | France |
| السباحان (Al-Subāḥatān) | The Swimmers | 2022 | Sally El Hosaini | United Kingdom |
| The Old Oak | The Old Oak | 2023 | Ken Loach | United Kingdom |
| 미나리 (Minari) | Minari | 2020 | Lee Isaac Chung | United States |

3.3.2.1 *Persepolis (2007)*

Synopsis

A girl's journey from Iran to Europe. Growing up during the Iranian Revolution, she struggles with identity, balancing her Iranian roots with Western influences. In Austria, she faces racism, alienation, and cultural dissonance, feeling neither fully Iranian nor European. Her return to Iran brings further conflict, as she resists oppressive norms while longing for belonging.

Reason for selection

The story highlights the challenges migrants face in adapting to new environments while preserving their heritage. Through the protagonist's resilience and self-discovery, *Persepolis* illustrates the complexities of cultural identity and the struggle for freedom.

3.3.2.2 *The Swimmers (2022)*

Synopsis

Two sisters' journey from Syria to Germany and their struggle between preserving their cultural heritage and embracing Western norms. They face discrimination, bureaucratic hurdles, and societal expectations. Their resilience challenges the perception of refugees as

passive victims. One sister finds comfort in sports, the other in activism. Their choices reflect the complexity of identity negotiation.

Reason for selection

The depiction of the contrasting paths the two sisters choose to follow illustrates the varying ways in which refugees and migrants respond to displacement. The film challenges simplistic narratives by showing that even within the same family, the migration experience is deeply personal and shaped by individual values and aspirations.

3.3.2.3 The Old Oak (2023)

Synopsis

The owner of the last-standing pub of a village in northeastern England forms an unexpected bond with a Syrian refugee. The story takes place in a once-thriving mining community that is currently experiencing economic decline, job loss and isolation. The owner of the *Old Oak* struggles to sustain his rundown business, one of the few remaining public spaces in town where people can meet. Tensions rise when Syrian refugees are placed in the town. The local population must confront their fears and prejudices, while the refugees must navigate through the hardships of their new environment.

Reason for selection

As tensions between the refugees and locals rise, the film explores themes of community, immigration, and the complexities of integration, ultimately highlighting the potential for solidarity and connection in the face of adversity. ***The Old Oak*** is a powerful representation of the transformative power of empathy and shared experience. The shifting relationships between the refugees and the local population reflect on how an individual's identity is shaped by social context.

3.3.2.4 *Minari* (2020)

Synopsis

The film is about a Korean family who moves to rural Arkansas in pursuit of the American Dream. The father wants to start his own farm, the mother is reluctant about their choice to move in a trailer in the middle of nowhere, especially since their youngest child suffers from a heart defect. While they struggle to maintain their family balances and adapt to a new life in an unfamiliar environment, the grandmother comes from Korea to move with them and help them with the children. The grandmother brings with her *Minari*, a Korean herb that symbolizes resilience, adaptability, and the ability to thrive in harsh conditions. All these are issues the family needs to confront, as they face both internal and external obstacles.

Reason for selection

In *Minari*, the family is in a constant battle regarding different cultural expectations and aspirations. The film shows how identity is not a fixed concept but something that is constantly shaped through experiences, relationships, and challenges, particularly for immigrant families striving to maintain a sense of belonging in a society that might not fully accept them.

3.3.3 *Eliciting information from the films*

As far as the data generation and analysis are concerned, the process took place in three steps. In the first step, the films were viewed holistically, to document salient themes connected to Research Questions 1 and 2. While viewing the films, information was recorded in a special form that was created for the purpose of this study (Appendix A). The form recorded information about essential film data (title, director, year of release, genre, country of origin, and duration), a concise plot summary of the films, the identification of key themes, a critical interpretation of each film's representational strategies, and a preliminary list of notable scenes for closer investigation. In this way, the form functioned as a structured

observational tool that ensured consistency in data collection across all films and established a coherent foundation for the next step.

This broad-level analysis was then followed by an in-depth, scene-by-scene analysis, in which selected scenes from each film were subjected to qualitative content analysis (Hsieh & Shannon, 2005; Y. Zhang & Wildemuth, 2017). This step assisted the identification and analysis of recurring themes—such as cultural conflict, hybridity, and liminality—in the depiction of migrant experiences. This detailed inspection of specific sequences allowed for a closer examination of Research Questions 1 and 2. It focused on examining the internal and external **factors that shape the refugee experience** as portrayed in the films. Special attention was also given to the use of **cinematographic techniques** and their role in depicting the emotional, psychological, and socio-political dimensions of the displaced populations' struggles. The analysis also assessed the **adaptation strategies depicted**, their **cultural significance**, and the **effectiveness** of their cinematic portrayal. To achieve all this, a data capturing instrument was designed for the purpose of this study (Appendix B). The instrument included notes that were taken down after repeated viewings of the most notable scenes already recorded in the previously mentioned special form. These notes were initially coded based on their relevance to Research Questions 1 and 2. The identified patterns were then grouped into broader categories, which facilitated the inductive emergence of recurring themes. In this way, the analysis focused on the examination of specific segments regarding the representation of the refugee/migrant experience and their systematic comparison to reveal the cinematic depictions of identity negotiation and adaptation. The findings from this analysis are presented in Chapter 4.

3.3.4 Utilizing the films in class

After the data generation and analysis, the selected scenes were shared with a focus group of students, and their reactions were recorded and analyzed thematically to gain insights on how the audiences interpret and understand the portrayal of refugees and

migrants in films and whether such portrayals influence attitudes toward these groups. This procedure aimed to assist the investigation of Research Question 3. The choice of a focus group for this empirical part of the research was based on the belief that this method enables the exploration of perceptions, attitudes and reactions in ways that cannot be attained through other methods. As Gibbs (2012) asserts, the formation of the interactive group setting for the focus group encourages participants to exchange ideas and allows the emergence of multiple views, feelings, and beliefs. The participants for this research were recruited through the researcher's professional environments. First, they were asked to participate in several pre-watching activities that aimed to elicit their existing perceptions regarding the refugee/migrant experience. Then, they watched excerpts of the films and at the end of each excerpt they engaged in whole-class discussions answering questions that were relevant to the emerging themes of the research findings. After that, the students were divided into groups and were assigned a collaborative writing task to further express their opinions on the excerpts and the way refugees/migrants were represented. Finally, they were assigned an individual writing task as homework, in order to reflect on what they saw and the emotions/thoughts that the excerpts activated in them.

The organization of the screenings required careful ethical consideration. According to Sim & Waterfield (2019), the sensitive nature of the topic and the possible influence of pre-existing relationships with the researcher calls for assurance that the participants are aware of the purpose and the uses of their contributions, as well as the sensitivity of the topic and the confidentiality of the data. As such, informed consent was obtained from all participants to ensure clarity about the study's aims, procedures, and their right to withdraw at any time (Appendix C). Anonymity and confidentiality were maintained, and the discussions were conducted in a respectful, non-judgmental environment to encourage open and honest expression. The findings from this pedagogical procedure are presented in Chapter 5.

3.4. Reflexivity and positioning

In addition to ethical considerations, it is also essential to critically reflect on the role of the researcher in the study, acknowledging the fact that personal background, assumptions and choices about how data are interpreted can affect the research process and its outcomes.

As it is common in research, this study is impacted by the researcher's subjectivity. However, this subjectivity, as Creswell (2014) states, is not a threat to validity but an integral and expected component of qualitative inquiry. What is important in such cases, according to Maxwell (2013), is to explicitly acknowledge and critically examine the researcher's potential biases, a fact that ultimately heightens the need for reflexive engagement throughout the project.

In this study, my reflexive thinking is guided by the framework proposed by Edge (2011). This consists of the two guided questions below:

- 1) What difference does it make to this research project that it is I (rather than any other researcher) conducting it?
- 2) What difference does it make to me that I am conducting this research, rather than anything else?

To answer the first question, from a prospective point of view, my personal background, experiences, and cultural positioning inevitably shaped the study, affecting the selection of films, the formation of the research questions, and the interpretation of the findings. My Greek nationality helped me develop a deeper understanding of displacement and its consequences, as Greece is a country with a long and profound history of both emigration and receiving displaced populations. This awareness started developing when I was a child, through my engagement with books about migration, which cultivated empathy toward displaced communities. It was later reinforced through personal and academic experiences,

which exposed me to lived migration circumstances. These experiences included social interactions with minoritized individuals, participation in an Erasmus programme in Genoa, a city-port of refugee arrivals, where I interviewed some of the newcomers and made a documentary sharing their personal stories, as well as volunteer work in a relevant non-profit organization as part of my Master's practicum. The result of these experiences was the fostering of social responsibility toward displaced populations and the development of critical thinking concerning their representation in public discourse.

As for the second question, looking at it retrospectively, this topic of research is particularly compelling to me, due to my combined interests in migration, education and cinema. For me, film is a powerful medium to be used for the exploration of complex social issues such as identity construction and adaptation. In this context, my long-term enthusiasm for cinema and the observational skills that I had developed through watching films eased the analysis of cinematic representational strategies and consequently the accommodation of the whole research. In addition, my long working experience as an educator enhanced the recognition of the film's pedagogical potential to stimulate meaningful classroom discussions that foster a sense of community and shared respect and acceptance among the students. As such, the choice to examine representations of refugees and migrants in films allowed me to connect my personal engagement with inclusion and social justice to my academic and professional development, making the research both personally and socially beneficial.

With the methodological and reflexive framework now established, the study continues with a more detailed analysis of the findings. The following chapter applies an ecological model to further investigate the cinematic representations of refugees and migrants in accordance with the key themes that have emerged during the content analysis.

Chapter 4

Findings

The refugee/migrant experience can be understood as unfolding along two dimensions: being and acting. *Being* involves the multiplicity of identities that individuals carry, affected by past memories, present surroundings and future aspirations. *Acting* refers to the choices individuals make and the strategies they employ in their effort to navigate everyday life, responding to constraints or opportunities encountered in their environments. These two dimensions converge under the umbrella term *becoming*, a hybrid concept which fuses who one is with what one does, in order to elucidate the process of who one seeks to become.

Inspired by Bronfenbrenner's ecological model of human development (1994), the process of becoming can be better conceptualized as a nested phenomenon situated across different interconnected systems of relationships, represented as concentric circles. At the core lies the individual (micro) level, where personal development, self-reflection and agency shape the process of *becoming*. Next, the inner circle (meso) level captures the ways in which close relationships and intergenerational ties influence individuals' adaptation to their new environment. Then, the community and host society (exo) level represents the interplay of broader societal contexts, norms, and opportunities with individual and close-contact shared experiences. Finally, the global (macro) level encompasses universal human dimensions that frame the wider context in which identity is negotiated.

As such, it can be concluded that the identity and the actions of individuals are defined and continuously shaped by influences that come from all the aforementioned levels, as the systems simultaneously constrain and provide opportunities for adaptation. It should be noted that these influences are not unidirectional. Actions can exert a reciprocal effect on the systems, contributing to shifts in cultural practices, as well as in institutional and societal

responses. Thus, *becoming* emerges as a dynamic process rooted in *being* and developed through *acting* across systems that both shape and are reshaped by the refugee/migrant experience.

Building on this framework, the following section presents the main themes that emerged through the analysis of the selected films to provide insight into how films portray the process of identity development that occurs during the refugee/migrant experience.

4.1. Presentation of main themes

In an effort to mirror the reconstruction of identity with greater accuracy, the themes are not presented in a strictly linear ecological order. The analysis starts with the micro level and the theme of **identity as a dynamic and evolving process**, focusing on the internal dimension of *being*. The ecological progression continues, as the analysis extends towards the meso level. In this level, the themes of **the role of family in cultural continuity and identity construction** and **marginalization and the search for human connection** indicate the effect that close relationships and the need for belonging can have in the adaptation process. At this point, the analysis starts signaling a move from *being* to *acting*, which is further highlighted in the next level. The exo level includes **the individuality of coping strategies regarding the migrant/refugee experience** and **the role of host societies in shaping the refugee experience**. These themes illustrate the conditions through which action is shaped and the ways in which societal contexts can either constrain or facilitate agency. However, in order for the internal and external experiences to merge into the idea of *becoming*, individuals need to go through a reflective stage, where they reclaim the power to define their own narratives, consciously challenging imposed identities and external categorizations. For this reason, the analysis turns back to the micro level and the theme of **the importance of introspection and self-representation for empowerment**. Finally, the analysis also addresses the macro level through the theme of **universality and cultural**

reconciliation via personal reinvention and shared experiences, which emphasizes the existence of shared human values that transcend cultural boundaries. By following this order, the themes form an interconnected framework that conceptualizes identity development as a dynamic process that unfolds across multiple ecological systems which can shape and at the same time can be reshaped by the refugee/migrant experience. The following section consists of the analytical framing of each of the themes along with examples taken from the selected films that support the thematic emergence.

4.1.1 Identity as a dynamic and evolving process (micro level)

The analysis begins with the idea of the dynamic nature of identity. This theme lies at the core of the *being* dimension, but it naturally extends towards *becoming* as the characters of the films are constantly shaping and reconstructing their sense of self during their transition across different cultures and contexts. In *Minari*, the theme of identity is presented through the fields of work, family and faith. The couple's contrasting desires for personal success, social acceptance and economic security and their reevaluation after losing everything structures the idea of identity as a fluid, evolving construction (Scenes D1 and D6). In *Persepolis*, Marjane's identity shifts based on the contexts the character finds herself in. From being a rebellious teenager in Tehran, Marjane transforms into a disoriented exile in Vienna, struggling with cultural alienation, but ultimately reaches a state of hybrid identity in which she becomes more self-aware and independent through self-representation (B1 and B2). In *the Old Oak*, community identity is redefined for both locals and refugees amid social decline and new migration. Initial distrust and hostility are replaced by deeper connection through daily interactions and shared struggles (C1 in comparison with C2, C5 and C6). *The Swimmers* conveys the idea of fluidity and evolution through the continuous shift between the sisters' identity as swimmers and as refugees, in addition to the shift between their personal ambitions and the collective aspect of the refugee experience (A1).

4.1.2 *The role of family in cultural continuity and identity construction (meso level)*

Another central theme in all four films is the role of family. The references to the familial bonds operate as a reminder of the characters' cultural heritage and participate in their identity transformation. The family is portrayed as a great influence in forming the core of the individual's *being*, but also as a tool of developing strategies of *acting*. In *Minari*, grandma's arrival embodies cultural transmission to the next generations (D2). The intergenerational tie created between grandma and her youngest grandchild, David culminates through the symbolic planting of minari, which signifies the family's Korean roots adapting to the American soil. In this way, grandma's presence assists the heritage traditions to stay alive in the new environment (D4). In *Persepolis*, although Marjane's family is physically away, it still provides her with emotional and ideological grounding. For example, when Marjane moves to France, during her efforts to become socially accepted she renounces her origin. Almost immediately she sinks into an identity crisis which gets resolved with the appearance of her grandma's shadow. The shadow represents the memories of the values that have been passed on Marjane through her family. These memories act as an emotional and cultural anchor which enable her to accept her true self and become who she really wants (B2). In *the Old Oak*, depictions of Yara's family handling grief and loss give insight into the ways in which refugee families cling to their culture in order to manage through difficult situations (C6). In *the Swimmers*, the sisters find the motivation to tolerate the difficulties and make shared sacrifices during their perilous journey due to their connection with family and the strong bond that exists among its members (A3 and A5).

4.1.3 Marginalization and the search for human connection (meso level)

Despite the family connections the characters attempt to keep, they all have to deal with marginalization to some extent. While marginalization isolates the characters, they manage to cope with it and reassert their dignity and sense of belonging through the search for human connection. In *Minari*, images of the family's rural life depict their social and geographic isolation. The family attempts to overcome it by using institutions like the church as a means of creating social connections and integrating in the new environment (D3). In *Persepolis*, Marjane's exile in Europe, living in a conservative catholic boarding school, and her refusal to conform leave her alienated. Her need for human connection is depicted through her efforts to form bonds with other outsiders, reflecting her inability to fit into the mainstream (B1). In *the Old Oak*, exclusion is both social and economic. On the one hand, the refugees' reception is filled with initial distrust and social exclusion. On the other hand, the economic decline caused by the deindustrialization makes locals feel abandoned by the state (C1). Both groups' marginalization underscores how isolation can perpetuate hostility until daily interactions open a path to connection. In *the Swimmers*, displacement pushes the sisters into refugee camps and bureaucratic systems where they feel invisible. Their shared resilience with fellow refugees, however, creates moments of solidarity that alleviate isolation (A4). Also, the bond that Yusra creates with her coach enhances her attempt to feel connected to the new environment (A6). In this way, the films demonstrate that the negative impact of forces like marginalization on an individual's *being* can be mitigated through *acting* and their attempts to find human connection.

4.1.4 Individuality of coping strategies regarding the migrant/refugee experience (exo level)

Another theme that underscores the importance of acting is the depiction of the various methods the characters use to adapt to the host society. Even though the characters in all the films experience relocation and the need for resettlement, they do not use the same coping mechanisms to navigate their efforts to integrate into the new environment. Through this diversity of strategies depicted, the films highlight the heterogeneity of the migrant/refugee experience. In *Minari*, each member of the Yi family copes in a different way: Jacob through relentless work on the farm, Monica through her focus on security and family unity (D1), Soonja by preserving cultural traditions (D2 and D4), and David by adapting in the new environment through friendship (D5). In *Persepolis*, Marjane depicts coping as a constant fight to balance rebellion and retreat. From her resistance to conform to political repression to her moments of introspection a continuum of self-preservation is formed, in which Marjane uses self-expression to process trauma and claim agency (B5). *The Old Oak* also presents each character responding differently to community upheaval. Yara tries to help other people and find connections with them (C2), other refugees endure hostility quietly (C1), TJ mediates tensions (C4), whereas locals navigate fear of cultural loss through cautious engagement (C2) or initial distrust (C1). In *the Swimmers*, even the two sisters cope with displacement differently. Yusra's pursuit of personal aspirations (A6) contrasts with Sara's courage to risk her life for fellow refugees (A8), showing how coping can function both through self-assertion and self-sacrifice. These individualized forms of *acting* manifest the importance of agency and illustrate how different choices can determine each person's path of *becoming*.

4.1.5 *The role of host societies in shaping the refugee experience (exo level)*

The attitudes of the host societies towards the newcomers also play a decisive role in shaping the characters' lives and their possibilities for action. In *Minari*, the characters encounter mixed attitudes from the host society. The institutional contexts fail to facilitate the characters' identity negotiation processes, as the family's effort to integrate by joining the church community is met with subtle discrimination and a sense of otherness (D2). However, social acceptance comes to the Yi family through their daily interactions with individuals from the rural community, such as the relationship built between David and his classmate (D5). *Persepolis* also presents ambivalence in the society's tolerance towards refugees/migrants. Although Marjane experiences liberation in Europe, she also faces stereotyping and xenophobia, which creates fear of isolation and social rejection. The need to conform leads her to adopt Western habits and suppress her identity (B2). However, this tension will gradually help her to reclaim her agency. In the *Old Oak*, the host society is presented as collapsing and self-questioning. The institutional failures of integration programs to prepare the community create feelings of mistrust for both sides (C1). Individual hospitality manifestations and acts of kindness manage to transform prejudice into acceptance, underscoring that inclusion is grounded more in collective efforts than in state policy. In *the Swimmers*, the systemic obstacles, bureaucracy (A7) and subtle hostility (A3) that the sisters experience throughout their perilous journey expose the limits of integration and stress how host society' attitudes force refugees to constantly negotiate their identities under pressure. These depictions stress the effect of systemic contexts on constraining or enabling *acting* and reveal the reciprocal relationship formed when a host society encounters the displaced, which can lead the society to transform itself.

4.1.6 Importance of introspection, and self-representation for empowerment (micro level)

In all films, self-reflection and self-representation function as sources of empowerment that enable displaced populations to reclaim their voice and reconstruct their identity. In *Minari*, the turning point comes after the fire scene, which compels the family to reflect on their struggles, leading to reconciliation and a redefinition of what truly matters. Through this painful introspection, they achieve a form of rebirth, reclaiming agency by choosing family unity over material success (D6). *Persepolis* is explicitly reflexive, as Marjane narrates her own story through her drawings and storytelling (all scenes but mainly B4). In this case, the event that represents the shift from trauma to empowerment is the scene where Marjane, after feeling guilty for renouncing her Iranian background, decides to confront her fear of discrimination and reclaim her identity by rejecting passive assimilation (B2). Similarly, in *the Old Oak*, Yara uses photography to narrate her own experiences, transforming personal expression into a tool for empowerment (C5). Through this medium, she asserts control over how refugees are perceived, reclaiming agency and resisting passive or imposed identities. In *the Swimmers*, the sisters' journey transforms them from individuals into leaders, who take responsibility for others while asserting agency over their survival. Their confrontation with exhaustion, loss, and the perilous experiences of fellow refugees forces reflection and emotional processing, fosters their resilience (A1, A2 and A3). Most importantly, Yusra's presence in an international competition reshapes the way she is perceived by the public and recasts her story from victimhood to achievement. As such, across all films, self-representation operates as the connecting element between *being* and *becoming*.

4.1.7 Universality and cultural reconciliation through personal reinvention and shared experiences (macro level)

Ultimately, the four films converge on ideas that cross cultural boundaries and contribute to broader pathways of reconciliation and commonality. *Minari* achieves this convergence through the depiction of everyday activities like the portrayal of work or the daily interactions among the members of the Yi family (D1), but also through the planting of minari. Minari functions as a bridge that fosters generational continuity, as it symbolizes how heritage can thrive in unfamiliar environments (D4). In *Persepolis*, Marjane's story becomes a universal narrative of personal growth and resilience. The liberation that emanates from the breakdown of values that used to have significance in her life enable the reinvention of herself (B6). Moreover, the universality of her practical struggles with adolescence, love, and self-discovery bridges East and West, transcending its geopolitical context (B1). In *the Old Oak*, TJ's pub is transformed from a site of social decay to a place of renewal, as refugees and locals share meals and stories, with food acting as a means of cultural reconciliation. The connections formed are further deepened through emotional solidarity, for example when locals comfort Yara after her father's death (C6), and when Yara and her mother support TJ in his grief about his dog (C3). Sharing strong emotions like pain and loss helps people to emotionally connect and recognize their shared humanity without considering cultural boundaries. In *the Swimmers*, the sisters' achievements both in swimming and in activism serve as universal forms of expression that transcend cultural and national boundaries (A6 and A8). Through sport and advocacy, the sisters connect with others, raise awareness of refugee experiences, and foster understanding, showing how shared action and collective engagement can bridge divides and support integration in a new environment. In all four films, the stories synthesize a journey of *being* and *acting*, through which individuals explore their paths towards *becoming*.

These seven interconnected themes identified and presented in this chapter, also constitute the foundation upon which the empirical study of the following chapter was built.

Chapter 5

Exploring the pedagogical potential of film-based language education

In order to investigate the pedagogical affordances of film-based education, a small-scale classroom-based inquiry was conducted in parallel with the empirical analysis of the films. The inquiry, which involved seven language learners enrolled in a C1 English language course, spanned three teaching sessions, and built on the emerging findings of the film analysis. This chapter, which functions as a self-contained description of the classroom-based inquiry, begins with some methodological remarks (Section 5.1). Following that, the most salient findings are presented in Section 5.2. The chapter concludes with reflexive commentary (Section 5.3), where I critically interrogate my dual roles as a teacher-researcher.

5.1. Designing and implementing a classroom-based inquiry

This section outlines the process of designing and implementing the classroom-based inquiry that constitutes the practical component of this study. First, it introduces the concept of classroom-based inquiry and its importance for teachers. Then, it illustrates the aims of the inquiry, the place of implementation and the participants' demographic characteristics. After that, the section further analyses the design of pedagogical activities developed for the purposes of the research. Finally, it addresses the ethical considerations that guided the inquiry process.

5.1.1 Classroom-based inquiry and its importance for teachers

The empirical part of this study is informed by the principles of classroom-based inquiry, which is a broad family of teacher-led knowledge generation activities that produce situated understandings of practice (Kostoulas, 2026, in press). Examples of classroom-based inquiry include Action Research (Burns, 2010), Exploratory Practice (Hanks, 2017), Lesson Study

(Lewis et al., 2009), practitioner research (Cochran-Smith & Lytle, 2015), as well as other forms of systematic, reflective inquiry carried out by teachers in and through their everyday work. While each of these approaches is associated with distinctive outlooks, methodological proclivities and anticipated outcomes, a methodologically eclectic approach (akin to the principled eclecticism that typifies post-method pedagogy; e.g., Kumaravadivelu, 1994) can fruitfully inform the generation of relevant professional knowledge. Adopting a methodologically flexible, yet robust approach to bottom-up knowledge generation stance allows classroom-based inquiry to usefully supplement the more common, but fundamentally asymmetrical, flows of information from the academic world towards the profession (Burns, 2009; Gao, 2019). In doing so, classroom-based inquiry does not seek to produce generalisable information that purportedly holds true for broad contexts; rather, it aims to inform local practice with empirical evidence and increase professionalism (Blume et al., 2025).

5.1.2 Aims of inquiry

This classroom-based inquiry was designed with the aim of gaining insights into the contribution of films within an educational context. To be more specific, the inquiry aimed to investigate how the learners interpret visual representations of refugees/migrants' experiences, whether these interpretations encouraged reflection on issues of displacement, integration and identity construction, as well as the extent to which they supported classroom engagement and critical discussion. Doing so was expected to empirically showcase the pedagogical potential of film-based activities for fostering empathy and critical thinking about migration issues. At the same time, the inquiry aimed to deepen my own understanding of how visual narratives function as catalysts for meaningful dialogue and inform future pedagogical decisions about integrating authentic materials that address contemporary social issues within my teaching practice.

5.1.3 Place of implementation and participants' demographics

Classroom-based inquiry is embedded in actual practice (Kostoulas, 2026, in press) – in this particular case, the context of a private language school [name withheld to protect the participants' anonymity], which is the researcher's current workplace. The setting provided direct access to a classroom and the opportunity to engage students in an authentic learning environment. In this context, the researcher's ability to observe the students and guide whole-class discussions further enhanced the credibility (or 'truth value') of the findings (Lincoln & Guba, 1985). The class comprised seven young learners between the ages of 14 and 16. Regarding their socio-cultural background, the class presented a relevant homogeneity, as all participants were students of Greek origin. Although this may have led to limited linguistic and cultural diversity, the students' shared background offered a stable framework for examining their interpretations and critical engagement.

The class was purposefully selected based on two main reasons. One reason was the participants' advanced proficiency in the target language, English (C1 according to the Common European Framework of Reference for Languages; Council of Europe, 2001). This enabled them to participate in critical discussions and express themselves sufficiently on the complex topics discussed without significant linguistic constraints. In addition to their linguistic competence, the learners' age offered them a degree of emotional and cognitive maturity, necessary for their engagement with such sensitive topics such as migration/displacement and identity construction. An aspect that facilitated the whole process is the fact that students had already been accustomed to reflective discussions on social issues and empathetic perspectives through prior classroom practice on similar multifaceted topics.

5.1.4 Design of research exploitable pedagogical activities

The implementation of the inquiry through interconnected consequent activities was designed to mirror an integrated skills lesson based on video input, with distinct pre-, during- and post-viewing phases (Goldstein & Driver, 2014). This aligns with the principles of classroom-based research that treat knowledge generation as an outcome of ‘normal’ day-to-day teaching (Alwright, 2003). These ‘research exploitable pedagogical activities’ (a term adapted from what Hanks, 2017, designates ‘potentially exploitable pedagogical activities’, or PEPAs) are presented in more detail in the paragraphs that follow, and the output of the tasks formed the ‘data’ that fed into the systematic inquiry (see Section 5.2).

Pre-watching activities: Before watching the films, the students participated in three pre-watching tasks that aimed to activate their prior knowledge and identify pre-existing perspectives, as well as to prepare them for the upcoming critical discussion. First, the students took part in a Mentimeter (www.mentimeter.com) word-cloud activity (Appendix D). This anonymous sharing of words that are mentally associated with the topic allowed for the ready identification of possible stereotypical assumptions in the students’ pre-existing schematic knowledge. The idea of media representation was introduced next through various agree/disagree statements designed to elicit reflections on prevailing narratives. After that, students were shown a selection of contrasting images that focused on representing the refugees/migrants either as victims or as criminals. The images were followed by questions that foregrounded the media’s limitations in representing these populations adequately and the necessity of voicing and self-representation. As such, this activity functioned as a mediating step towards the introduction of films that challenge dominant discourses and prepared students for the subsequent film-viewing.

Film-viewing and discussions: For the purposes of the study and its thematic analysis, specific excerpts from the films had been previously selected for viewing. After viewing each excerpt, a whole-class discussion was conducted around questions that focused on the

students' impressions and the emotional responses evoked. This activity was designed to elicit multiple interpretations. The discussion was followed by a collaborative task, where students were divided into groups and were asked to answer some reflective questions relevant to the excerpts and the themes that emerged through the film analysis of the study, such as the role of family and host societies in the characters' identity construction, and the coping strategies the characters adopt to foster resilience.

Post-viewing reflection: Finally, the students were assigned to write a brief reflective text as part of their homework, where they were prompted to express their thoughts and opinions on the film excerpts and the way they affected their shaping of understanding the refugee/migrant experience. Through this task the students had the time to process the information they had received and reflect on their implications in connection to their pre-existing viewpoints.

5.1.5 Ethical considerations

Although classroom-based inquiry is methodologically informal, by design, this did not entail reduced ethical safeguards. The students were informed about the purpose of the inquiry and the ways in which their responses would be utilized. They were also assured anonymity, with the researcher removing all personal information and identifying remarks from the written data. Moreover, attention was given to creating a supportive classroom environment for students to express themselves. The participants got reassured about their voluntary participation and the liberty to share with the rest of the class only what they wanted to.

5.2. The students' response to representations of refugees and migrants in filmography

This section presents the findings of the classroom-based inquiry, focusing on the students' responses to the representations of refugees and migrants in contemporary filmography. Drawing on data from the pre-watching activities, the whole-class discussions, the collaborative writing task and the individual reflection, the analysis illustrates the students' engagement with the tasks and discusses how this engagement contributed to their reflective learning and critical thinking skills.

5.2.1 Pre-watching activities

The Mentimeter activity aimed to provide insights into the students' pre-existing schematic beliefs about the refugees and migrants' experiences. The word-cloud which students were asked to collaboratively produce involved a range of responses, including words such as "change", "new life", "hope", "chance", but also more challenging terms such as "war", "displacement", "racism", "poorness". This combination in the results of the activity demonstrated that students associated refugees and migrants' experiences with both hardships and possibilities. It also revealed that beliefs about refugees are likely to be nuanced rather than uniformly negative or simplistic (Esses et al., 2017; for similar findings among teachers, see Taylor & Sidhu, 2012). At the same time, the prominence of abstract and generalised terms is a reminder that, for this group of students at least, conceptual schemata are more likely to be produced by mediated narratives and broad social discourses than by detailed, experiential knowledge. Even so, such schematic knowledge likely provides a promising starting point for pedagogical work that aims to deepen empathy.

The agree/disagree statements, which followed, further examined the students' responses, linking them to the main research questions raised through this study. According to responses generated from this activity, the students shared the belief that films may offer

shallow representations of refugees and migrants. They also believed that these populations may hesitate to share their stories, mainly due to fear of judgement or difficulty in reliving the hurtful moments of their lives. In addition, students found it easier to recognize more visible aspects of hardships that refugees/migrants endure, such as the language barrier, whereas they seemed to struggle with more complex issues such as the identity construction negotiation processes. Another aspect that students acknowledged was the impact of family and the host society in either reinforcing or hindering the adjustment process. At the same time, they demonstrated awareness of the difference between the first impressions and later reactions during cross-cultural interactions. Pedagogically, these observations hint at the need for instructional designs that move beyond surface-level representations of the refugee and migrant experience, such as identity negotiation and longitudinal adjustment (Block, 2007; Norton, 2013). From a research perspective, they suggest the value of combining elicitation tasks that capture immediate, salient perceptions with approaches that enable students to articulate more tacit or evolving understandings.

The results from both activities acted like baselines in comprehending the students' initial thoughts on the topic and necessitated the fostering of empathy, critical thinking and a deeper understanding of the refugee/migrant experience.

5.2.2 Classroom discussion and collaborative task

The classroom discussion and collaborative writing task that followed the viewing of each excerpt did not indicate much variation in the students' pre-existing perspectives. For example, even though when they were shown an excerpt on the bureaucratic hurdles faced by refugees and migrants, they could not grasp the long-term impact that this may have on these people's psyche. The participants' comments remained largely descriptive of the refugee/migrant experiences, without much critical reflection. They seemed capable of identifying easily visible, external hardships but not able to acknowledge deeper internal and psychological struggles related to self-doubt and reconstruction of identity. The persistence

of largely descriptive responses serves as a reminder that change in belief systems is usually gradual and uneven. This connects to common observation about nested systems, namely that higher order states, such as beliefs, change at slower rates than more volatile lower order processes, such as perceptions (Stelma & Kostoulas, 2021). Seen in this light, classroom tasks are important as triggers of incremental sense-making, but continued follow-up and intentional action (Stelma & Kostoulas, 2024) is necessary for destabilising entrenched belief systems.

Nevertheless, the participants observed the refugees/migrants' efforts to adopt the sociocultural norms of the new environment as a way to achieve a sense of belonging rather than genuine integration. As one group noted, *"by mimicking other people's looks, interests and behaviors, they long for their acceptance, but at the end of the day the feeling of loneliness and isolation does not go away"*.

Another observation was the stereotypical attitudes towards newcomers and how they shape cross-cultural social interactions. The students discussed that in many cases people acted based on preconstructed assumptions, without even realizing the harm that their actions might cause. One student mentioned that *"when the girl in the excerpt first met the migrant family, she followed stereotypes without thinking what impact this may actually have, but when she got to know them better, she realized they were humans just like her"*. These ideas indicate the participants' gradual awareness for the need for individualized reactions and fostering empathy when interacting with refugees/migrants. However subtle, these shifts from stereotype-driven reactions to recognition of shared humanity, underscore the value of pedagogical approaches that create opportunities for perspective-taking, sustained contact, and narrative engagement, as ways to support the development of ethical awareness in cross-cultural encounters. They also echo remarks made earlier about the importance of examining learning as a process of gradual reorientation rather than immediate attitude change.

5.2.3 Learners' personal reflections

The individual responses of this activity did not reveal great changes in the way the students expressed their thoughts. The participants continued to engage in descriptive comments, recalling events from the excerpts rather than critically reflecting on the conceptual ideas these excerpts presented. For instance, some of the reflective texts included earlier observations, such as “*feeling alienated and missing their family*” or “*being judged at first impression*” without further analysis of the reasons that led to these situations, or the deeper implications connected to them. These findings extend, and partly qualify, the patterns identified in the earlier activities.

It should be noted that, in this part of the dataset, the range of data was relatively limited since several participants did not complete the written task that had been assigned to them. This restricted range of responses calls for exercising caution in interpreting the absence of documented conceptual reflection as a definitive lack of understanding. Such partial data raises questions about whose voices are represented and whose are missing and reinforce the importance of triangulating written reflections with other data sources, such as classroom interaction or collaborative work.

5.2.4 Synthesis

Overall, this classroom-based inquiry suggests the support that refugee and migrant filmography can offer when utilized in educational contexts. Films can reinforce students' development of awareness, empathy and critical engagement with the topics discussed. In this case, through all stages of structured activities students expressed a sensitivity in fabricated stereotypical attitudes and behaviors towards refugee and migrant populations. In addition, they acknowledged the importance of the need to belong as a factor that affects the refugees/migrants' integration into the new environment, as well as the role of social interactions in the process.

However, the classroom-based inquiry also indicated limitations in the use of filmography in education. Students struggled to engage deeper with more internal, less visible aspects of the refugee/migrant experience, such as identity reconstruction, or the psychological impact that bureaucratic constraints can have on these populations. Apart from that, the comments from classroom discussions and the written collaborative task remained largely descriptive, with students being unable to critically reflect on the complexities associated with the refugee/migrant experience without explicit structural support from the teacher. Their inconsistency to deliver the final individual reflection assignment further hindered the process.

These results reveal that the students' acquaintance with the use of films as an affective medium, although influential, does not necessarily equal with the ability to engage in critical reflection. In order for the implementation to be effective and lead to the desired outcomes, a carefully structured design of the activities is required to assist the scaffolding of the students' understanding and encourage them to become more critical.

5.3. Reflexive commentary

This section presents a critical reflection of the inquiry process, examining the gains it offered to the students and as the researcher herself, along with the practical challenges that appeared during implementation.

5.3.1 Benefits of the inquiry for the students

The classroom-based inquiry provided the students with a structural approach to the topic through the visual representations of refugees and migrants' lived experiences. With the help of the films and the designed activities, students were able to deepen their understanding of abstract concepts and move towards a more personalized visualization of the refugee/migrant experience. In this way, the inquiry raised the participants' awareness on

complex issues such as displacement, sense of belonging and reconstruction of identity and fostered empathy towards the refugee and migrant populations.

Although students may have encountered difficulties regarding their engagement with critical reflection, the role of filmography in the educational process should not be undermined. The participants' language productions may have remained mainly at a descriptive level, but the students demonstrated the effort to move towards a deeper understanding of the refugee/migrant experience. This aligns with literature on the pedagogical value of media literacy, which stresses the importance of narratives and reflective dialogue in fostering social consciousness and solidarity (Reisz, 2024). The participants' growing awareness of how first impressions and stereotypical assumptions can influence the attitude towards others and the realization of how important it is getting to know an individual better before shaping an opinion about them further reflects scholarship on intercultural education. By making the aforementioned realizations, students moved towards the development of ethical consideration and collective responsibility, which according to Lamsal (2024), can reinforce the deconstruction of stereotypes and the challenging of dominant ideologies.

Last but not least, the inquiry created a welcoming, supportive environment for the students to express themselves and engage in conversation without worrying that they will be judged for their thoughts and ideas. This implication can be used as the ground for further discussions and the support of learning through the students' active engagement in the educational process.

5.3.2 Benefits of the inquiry for me

The inquiry was also beneficial for me as a researcher, as it enabled me to observe the participants' reactions and how they responded to the whole experience. The students' interpretations of the film excerpts indicated a gap between the analytical framework applied in film studies and the extent of analysis in which students can engage with when dealing with

abstract, multifaceted concepts. Furthermore, the inquiry led me to the realization that although the students were emotionally affected by the excerpts, they couldn't engage in deeper critical reflection by themselves, and they required explicit guidance and continuous support. As such, I spent the whole process attempting to balance the educational purposes with the students' capabilities. This realization prompted my development in reflexivity regarding aspects such as expectations, responsibility and positioning.

5.3.3 Challenges met during implementation

From the aforementioned information, it can be inferred that during the implementation of the classroom-based inquiry, several challenges emerged. One key challenge was managing the need for continuous scaffolding in order to facilitate students' critical engagement with abstract and less visible aspects of the refugee/migrant experience. Some of the students remained unable to progress towards more critical points and rather focused on mentioning easily recognizable moments and emotions, stressing the limitations of short-term interventions and immediate responses. This highlights the central role of pedagogical scaffolding in supporting learners' engagement with complex and less immediately visible dimensions of social experience. Scaffolding, a well-established element of language pedagogy (Kayi-Aydar, 2013; Walqi, 2006) is most often deployed to facilitate the attainment of linguistic goals, such as accuracy and fluency, but the principle can be extended to aspects of language education relevant to beliefs and attitudes.

Apart from that, there was also the practical challenge of collecting ample reflective data due to time constraints during class implementation, as well as the students' uneven participation in the process. Especially some students' indifference in completing the individual reflective task limited the range of available data and required adaptability and flexibility from the researcher's part, so that the research could maintain its integrity. This raises important methodological implications for classroom-based inquiry. Time constraints

and uneven participation are not merely logistical obstacles but shape the kinds of knowledge that can be generated, privileging more engaged or confident voices while marginalising others.

These challenges further revealed the difficulty in balancing the dual responsibilities of my roles as a teacher and as a researcher. Throughout the process, I had to constantly think about preserving a supportive environment with ethical boundaries, while also balancing the group dynamics and the power relations in the classroom. At the same time, all the decisions regarding the design of the activities, the questions that would elicit more critical responses and the ways the discussion could become more reflective needed to be shaped by both the learning aims and the generation of meaningful research data. In this context, my dual roles prompted continuous reflexivity, which I found hard to handle due to my inexperience in undertaking this dual positioning. Nevertheless, dealing with all these tensions should be considered an important part of the process, as it allows for a more comprehensive understanding of the pedagogical and methodological value of classroom-based inquiry.

Chapter 6

Conclusions and Discussion

This study aimed to examine how contemporary cinematography depicts refugees and migrants, and to document their experiences during the adaptation period in their host environment, with particular attention to the aspects of negotiation of cultural identity and the coping strategies adopted in the process. The qualitative analysis of selected films was further combined with the empirical component of classroom viewing and observing the students' perceptions of refugee/migrant experiences as mediated through films. In this way, the study also explored the potential of such films to be utilized as an educational tool.

To assist the study and the fulfillment of its aims, the films that were analyzed in this context were selected according to three main parameters. First, the aim was for the films to be contemporary works which focus on current experiences of minoritized populations. Authenticity also played a key role in the selection, as films that draw upon biographical or autobiographical narratives were preferred to be included in the study. Finally, the choice of films was made with consideration to the directors' origin, to ensure that the films involve perspectives that challenge dominant Western framings of migration and facilitate the voicing of the people directly affected by it. These characteristics were considered constructive not only for the exploration of identity negotiation, but also for students' engagement and initiation of discussion in educational settings.

In this chapter, the main findings of the study are revisited (Section 6.1), in relation to the three research questions originally outlined in Section 3.2. The discussion in this chapter continues by addressing the conceptual and methodological contribution of the study (Section 6.2) as well as the implications of the findings for the various stakeholders (Section

6.3). The chapter concludes, in Section 6.4, by outlining the study's limitations and offering suggestions for future research.

6.1. Main conclusions

The structure of this section mirrors the three research questions that the study aspired to answer. The discussion integrates insights from both the qualitative analysis of the films and the empirical classroom study, emphasizing the students' interpretations of the cinematic representations of refugees and migrants, and situates these findings within relevant theoretical literature.

6.1.1 RQ1: How do films about refugees and migrants depict the struggles of negotiating cultural identity in a new environment?

This section explores the film portrayals of the circumstances under which the negotiation processes of identity construction take place, the difficulties refugees/migrants experience in the meantime, as well as the ways in which student participants in the empirical study interpret these representations.

The analysis of the films indicated that cultural identity is often portrayed as a **dynamic process** rather than a stable characteristic. Across narratives, migrants and refugees are depicted not as simply transferring their identity from their homeland to the host country, but as constantly negotiating their sense of self, influenced by displacement, their past memories and their sociocultural interactions in the new environment. This representation aligns with constructivist perspectives, such as Norton's (2013) view of identity as socially situated and affected by relations of power.

One recurrent theme throughout the films that plays a major role in the depiction of refugee/migrant struggles during the negotiation process of identity construction is the experiences of **marginalization and conditional belonging**. The films present the transition

period into the new environment as a time filled with experiences of exclusion, discrimination and social invisibility. These conditions often lead the characters in a struggling state of self-questioning and complicate their sense of belonging. In this context, familial and community bonds, as well as interactions with the host society are shown to function as forces that influence how the characters position themselves in relation to both their cultural heritage and their new environment. This idea connects the film representation to the theoretical view of Berry's (1997) model of acculturation which conceptualizes the negotiation of identity as a process unraveling through the changing dynamics of one's engagement with their cultural heritage and the sociocultural norms of the host society, affected by their everyday interactions, social positioning and shifting power relationships.

Although the empirical study reflected a **partial understanding** of the refugees/migrants' identity struggles, the students seemed unable to fully comprehend the complexities of identity negotiation. For instance, they found it easy to perceive visible hardships, such as communication issues, language barriers and bureaucratic hurdles, but they were less likely capable of enunciating deeper dimensions of identity collision, such as the liminal state or the fragmented sense of belonging. In any case, participants acknowledged the impact of familial ties and host-society expectations in shaping the refugee/migrant experiences and recognized the ways in which these external conditions may either facilitate or hinder the people's adjustment in the new environment. The implications of this are further discussed in relation to Research Question 3.

6.1.2 RQ2: What strategies are shown in films to be adopted by refugees and migrants in their effort to navigate the complex process of blending cultural heritage with new societal influences?

Building on the discussion of the previous section, the focus here shifts from identity struggles during negotiation processes to the ways in which refugees and migrants respond to them. As such, the section examines the strategies the characters adopt in their attempt to

balance cultural continuity while coping with the sociocultural reality of the new environment and the relevant interpretations of the participants in the empirical study.

One powerful strategy depicted across all films is the characters' **engagement with reflective practices**. Introspection after experiencing difficult moments, or revisiting memories are utilized as coping mechanisms to assist the individuals with the reconstruction of their identity. Through this process of self-examination, the characters aim to navigate their emotions emerging after displacement and loss and to gradually rebuild their sense of self. This strategy aligns with theoretical perspectives that connect the necessity of self-reflection with identity construction, especially in contexts of disruption (Archer, 2007).

A second strategy that is adopted by the characters in the films is the use of **creativity and self-representation** for empowerment. Finding ways to express themselves and share their personal stories of achievement enables them to reclaim control over how their experiences are represented. This resonates with literature about the positive impact of situating the refugees/migrants as authors of their own stories and transforming them into agents, who take action to withstand hardships and challenge dominant narratives (Walther et al., 2021).

Another prominent strategy involves the **pursuit of human connection**. On the one hand, the films emphasize on the sustenance of social networks that support refugees and migrants to remain connected with their cultural heritage, while adapting to the new sociocultural environment. The characters' nurturing relationship with their family is shown to keep them emotionally stable in difficult times, which is in accordance with relevant literature on factors that enhance the refugees/migrants' well-being (Lindert et al., 2023). In addition, intergenerational ties help characters to preserve heritage traditions through actions such as using their first language when talking to one another, cooking traditional food together or using commodities brought to them from homeland.

On the other hand, the films also highlight the notion of **cross-cultural encounters during** the refugees/migrants' **search for belonging**. For instance, the characters attempt to integrate through social institutions, shared activities and daily interactions with people from the host community. In many cases throughout the films, these intercultural exchanges aim to demonstrate the existence of universal experiences that, when shared between groups, can bridge the gap and offer cultural reconciliation. Scholarly discussions also support the idea that collective experiences can create a sense of belonging that can lead to social harmony and smoother integration (Estrada-Moreno et al., 2025).

All the aforementioned strategies are adopted by refugees/migrants to help them foster **resilience**, a concept that is considered highly beneficial for balancing cultural continuity and successful integration. Resilience, as adaptation to adversity has been extensively discussed in the literature (Mahoney & Bergman, 2002; Ungar, 2008; Vella & Pai, 2019), including scholarship in language education (Kostoulas & Lämmerer, 2018, 2020) and on the inclusion of refugees and migrants (Lindert et al., 2023; Pulvirenti & Mason, 2011). In the context of the films studied, resilience is displayed as a process of social adaptation. For example, in *Swimmers*, the main character's identity as a swimmer is disrupted by the immigration experience, and what helps her reestablish it is the mediation of significant other people, like her coach. Such portrayals are consistent with conceptualizations of resilience as a socially mediated process, rather than a stable individual trait (Kostoulas & Lämmerer, 2018; Mahoney & Bergman, 2002; Ungar, 2008).

The empirical classroom discussions revealed that students recognized the refugees/migrants' adaptive efforts to cope with their new sociocultural reality by forming friendships and getting connected with the people of the host country. Some of the participants even noticed that the desire for acceptance and belonging affected the characters' choices and behaviors, identifying their efforts to conceal their cultural background and assimilate so that they manage to achieve social inclusion. The students also

noted the characters' strategic decision to find strength and remain emotionally stable by maintaining bonds with their cultural heritage, particularly through the support of their family during difficult times. Participants did not manage to acknowledge more internal or abstract strategies, such as introspection and self-representation. Nevertheless, they demonstrated awareness of the need for human connection and the idea that daily interactions and shared experiences can be utilized in order for stereotypical depictions of refugees/migrants to be challenged, and commonalities that reinforce social unity to be found.

6.1.3 RQ3: How can films about refugees and migrants be used in education?

This section revisits the main findings of the study regarding the educational use of films about refugees and migrants, drawing on insights from the classroom-based inquiry. Through the analysis of the students' responses in selected film excerpts, this section aims to evaluate the effectiveness of using films as a meaningful pedagogical tool, and at the same time point out the benefits for language learning and intercultural education, as well as the challenges that may be raised during classroom use.

Altogether, the findings suggest that the film-based activities can successfully provide an **initial stimulus** for the learners to engage in reflective dialogue and attempt to better understand complex social issues, like the experiences of refugees and migrants. However, the designed tasks also reveal the limitations of this attempt, especially in terms of generating in-depth interpretations, indicating the need for detailed organization of the activities and continuous structural support from the part of the teacher.

On the one hand, this approach involves several **benefits for language learners**, particularly when utilized in the field of LRM education. The use of refugee and migrant films offers multimodal input that reinforces the learners' language production and nuanced understanding. At the same time, the authenticity of the refugee/migrant lived experiences

presented in the films and the diversity of the characters' experiences further encourage students' engagement, fostering empathy and ethical consideration. As such, films can be considered as a powerful culturally responsive tool. The choice of films with biographical or autobiographical focus, as well as directors who adopt non-dominant Western viewpoints, supports the validation of marginalized voices and the critical reflection on issues of power relations, refugee/migrant representation, and belonging.

On the other hand, following this approach also poses various **challenges**. The findings illustrated the students' difficulty to delve into less visible aspects of the refugee/migrant experiences and critically engage without structured guidance. As a result, the discussions remained mostly at a descriptive level, observing behaviors instead of their underlying implications. From the above it can be inferred that, addressing these challenges requires careful preparation of the tasks involved, as well as of the instructional support that will be needed throughout the process. Such scaffolding can help learners move beyond surface-level interpretation and develop a more nuanced and critical understanding of migration narratives.

6.2. Discussion

This study, which combined an arts-based component with classroom-based research (Kostoulas, 2026, in press), makes three contributions to scholarship about language education. On a conceptual level, the analysis of the films clarifies our understanding of how cinematic representations can shape public perceptions. Methodologically, it introduces a set of research tools by developing a flexible, yet robust toolkit for analyzing films that can be used in class, as well as a set of procedures for the use of cinema content in language classrooms. Lastly, as an example of classroom-based inquiry, it generates locally relevant understandings that can inform my pedagogical decision-making and contribute to the ongoing development of my teaching practice.

6.2.1 Conceptual contribution

This study demonstrates how cinematic representations of refugees and migrants can function as an interdisciplinary bridge that connects film studies, migration studies, and educational practice. By examining these people's journeys through films, the study provided insights into their struggles and adaptation strategies regarding cultural identity negotiation in the transition period, as well as the ways in which cinematic representations of these complexities can shape public perceptions, challenge stereotypes, and promote empathy.

The portrayal of cultural identity negotiation as a dynamic process makes a shift from essentialist, westernized views of culture and identity, that used to characterize media representations, to non-essentialist, decolonial perspectives which aim to challenge these homogenizing narratives of the refugee/migrant experience. The films selected in this study emphasized the individuality of the human experience, the importance of agency and the impact of family, host society and personal aspirations during the continuous process of one's negotiation of identity.

The conceptual contribution of the study is also extended to the field of education. The implementation of the classroom-based inquiry and the findings of the film analysis and the participants' interpretations demonstrate the pedagogical value of the study in classroom settings. By developing empathy, critical reflection and cultural awareness, students are encouraged to get involved with complex social issues, challenge dominant ideologies and engage in active learning. In this way, the study contributes to utilizing films not only for theoretical analysis but also for transformative learning.

6.2.2 Methodological contribution

This study has not only offered a conceptual contribution, but also methodological insights, as it provides a structured and easily transferable approach to the qualitative analysis of refugee/migrant representation in films. The study builds on earlier research that

has employed film analysis, such as work by Issari and Apostolopoulou (2019) and Tzouri (2024). While these studies provided highly useful examples of how to achieve in-depth analysis of individual films, they did not extend their work to integrating insights from multiple cinematographic sources. In this respect, the current study shifts the methodological focus from the single-case approach to multiple-film analysis. In doing so, it facilitates the identification of recurrent representational patterns, common narrative techniques and variations. This comparative factor can broaden the range of the generated data and ease the transferability of the findings in the field of qualitative research.

Apart from the comparative element, this study methodologically contributes to discussions regarding refugee/migrant representation through the design and application of a data capturing instrument for the content analysis of cinematic texts. Although previous work, such as Tzouri's (2024), has offered powerful insights on the topic, the present study advances methodological practice by offering a set of analytical tools that are more explicitly articulated and easier to replicate. This methodological design increases transparency in the analytical process and functions as a systematic framework that can be easily adapted by future researchers who work with thematic exploration across films.

6.2.3 Practical contribution

At a practical level, the contribution of the present study lies in the implementation of film-based pedagogy into language education. Instead of suggesting prescribed procedures, this study provides a practical example of integrating authentic cinematic materials that involve contemporary social issues into everyday classroom settings. In this way, whole-class discussions, collaborative tasks and reflective practices enable students not only to engage actively and ethically with these complex issues, but at the same time to develop their linguistic skills.

The practical implications of the study extend beyond the aforementioned considerations. The locally situated findings generated in this study can also inform

pedagogical decision-making and professional reflexivity. In terms of responsive teaching, teachers do not require a predetermined set of activities that they can simply re-create. They require the capacity to tailor their instructional approach based on their class dynamics and their students' specific needs. The classroom-based inquiry aligns with these requirements, as it supports constant reflection of both the design and the actual implementation of the activities on the part of the teacher. As such, the study emphasizes the importance of fostering educators who will be able to evaluate what is more effective for their classroom and to critically reflect on their teaching practices in order to provide students with a meaningful learning opportunities.

6.3. Implications

The contributions outlined above highlight the broader implications that the findings of this study can have for a range of stakeholders involved with refugee/migrant representation and education. In this context, the issues of cultural identity negotiation, resilience and belonging discussed in the study and the ways they are depicted in films, acquire practical value. In the following section, discussion of the implications of the findings for **language teachers, refugee/migrant educators, teaching material developers, and researchers** indicates how insights from film can influence educational practices and future academic research.

6.3.1 Implications for language teachers

This study illustrates the pedagogical value of films in language education, by indicating the incorporation of film-based activities in the language classroom through methodologically flexible approaches. In this way, films that address complex social issues give learners the opportunity to engage with language in meaningful, socially situated contexts, and encourages their active involvement and emotional connection. With the use of films as a mediating resource, students engage in reflective dialogue and develop relevant conceptual

frameworks. This process reinforces their language development and their ability to articulate understandings of complex social issues that emerge through the film interpretations.

6.3.2 Implications for refugee and migrant education

The pedagogical potential of culturally diverse films is further illustrated when such films are utilized in the field of refugee and migrant education. Film representations that foreground individual perspectives offer a nuanced understanding of the refugee and migrant experience, allowing the move from a generalized depiction of displacement and migration to a more ethically grounded and human-centered approach. When incorporated into classroom contexts, this approach can support the learners' critical engagement with media literacy and the gradual development of intercultural competence through challenging stereotypical narratives and fostering empathy and social consciousness.

6.3.3 Implications for materials development

From the perspective of materials developers, the study highlights the importance of designing film-based resources that enhance meaning making through guided discussions and reflective prompts. The effectiveness of these resources lies on the provision of structured scaffolding and clearly sequenced activities that enable students to work progressively towards a deeper understanding of the cinematic content and its underlying social and cultural implications. As such, well-designed materials can situate films as a central part of the pedagogical practice, rather than a supplementary tool.

6.3.4 Implications for researchers

In relation to research, this study provides a structured analytical framework that can be easily adopted for future research on media representations. Researchers may utilize this framework for thematic analysis and comparative insights in their qualitative studies. The study underscores the ease of transferability, as researchers may adapt it according to

their needs and apply it to different media forms or educational contexts. In addition, by bridging migration studies, film studies and pedagogical practice, the study stresses the importance of an interdisciplinary approach when exploring complex sociocultural issues like displacement and migration. The intersection of cinematic analysis with classroom-based inquiry illustrates how films can offer powerful insights on research about refugee/migrant representation.

6.4. Concluding remarks

6.4.1 Limitations and future suggestions

The present study was a qualitative description strongly informed by content analysis. As such, the findings were strongly focused on what could be inferred from the interaction between the films and the researcher. The development of generalizable insights was not a primary goal of this study, and therefore the findings should not be interpreted in such a way. That said, the conclusions that were reached provide a solid foundation for future empirical work with a quantitative orientation, which may result in the generation of more broadly relevant outcomes.

This study was situated, by design, in a specific temporal, geographic and institutional context. For this reason, caution is advised against the uncritical transfer of findings in different settings. Consistent with the principles of trustworthiness in qualitative analysis (Lincoln & Guba, 1985), this study foregrounded reflexivity and rich contextual description in order to help readers connect the findings to the processes through which they were generated. Such a critical awareness is requisite for transferring insights that are relevant to their own realities. In this case again, the situated findings in this study can be usefully complemented by additional case studies in other contexts, cross-case comparisons or quantitative research.

A further limitation of this study, which was imposed by institutional requirements for MA research, was that it had to be temporally limited to a period of few weeks. This resulted in a research design that foregrounded the immediate emotional responses of the researcher and participating learners. As a consequence, the long-term development of affective states and attitudes towards refugees and migrants could not be captured. Future work, with a longitudinal perspective is likely to supplement the initial findings recorded here with insights into the dynamic changes of affect and attitudes.

6.4.2 Reflexive comments on the impact of the study

My engagement with this study resulted in critical reflection about my own assumptions, the analytical processes I follow and the decisions I make regarding my teaching approach. One of the key realizations I made through the systematic analysis of the films during the classroom-based inquiry was the powerful impact they can have in the teaching practice. This strengthened my interest in incorporating cinematic texts more consistently into my lessons. Another insight from the study was the importance of carefully selecting films, as the choices that are made affect the students' emotional and physical engagement and the depth of their interpretations. At the same time, the study stressed the difficulty in balancing the dual role of being both a teacher and a researcher. The effectiveness of the process requires systematic reflection on the design of the activities as well as conscious awareness of the instructional choices and their effect on students' interpretations and their overall participation. Finally, the students' inability to move beyond descriptive responses underscores the necessity for proper guidance and explicit scaffolding on the part of the teacher. This can assist the students to develop the required analytical tools in order to reach a deeper level of film analysis. All in all, the study impacted my understanding of refugee and migrant representation and my development as a researcher but also influenced my future pedagogical practice, highlighting the value of a practitioner's systematic reflexivity and self-evaluation.

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Appendices

Appendix A

Film Analysis Methodological Tool

➤ Holistic Analysis

Table 1 – General Overview

| A. | |
|-------------------|--|
| Film Title | |
| Director | |
| Year Released | |
| Genre | |
| Country of Origin | |
| Duration | |

Plot Summary:

Key Themes:

Critical Analysis:

List of notable scenes:

Appendix B

➤ Scene-by-scene analysis

Table 1 – Identifying information

| Name of scene | Identifying information |
|---------------|-------------------------|
| | |

Table 2 – Factors affecting the refugee experience

| External factors affecting the refugee experience | Individual characteristics of persons involved | Connection to negotiation process | identity |
|---|--|-----------------------------------|----------|
| | | | |
| | | | |
| | | | |
| | | | |

Table 3 – Cinematography

| Technique used | Its use in the scene | How it affects the depiction of the refugee struggles |
|----------------|----------------------|---|
| | | |
| | | |
| | | |
| | | |

Table 4 – Adaptation strategies regarding cultural negotiation processes

| Adaptation strategy | Cultural Significance | Evaluation of effectiveness |
|---------------------|-----------------------|-----------------------------|
| | | |
| | | |
| | | |
| | | |

Appendix C

Participant consent form



Ημερομηνία: 12/12/2025

Εκπαιδευτικό Ίδρυμα: Ελληνικό Ανοικτό Πανεπιστήμιο

Μεταπτυχιακό Πρόγραμμα: Γλωσσική Εκπαίδευση για Πρόσφυγες και Μετανάστες / Language Education for Refugees and Migrants (LRM)

Τίτλος Έρευνας: «Στα Σταυροδρόμια του Πολιτισμού: Αναπαραστάσεις Μεταναστών και Προσφύγων στη Διαπραγμάτευση Ταυτότητας και Ενσωμάτωσης στον Κινηματογράφο»

Με το παρόν έγγραφο επιθυμώ να γνωστοποιήσω ότι έχω λάβει πλήρη γνώση σχετικά με τον στόχο της συγκεκριμένης έρευνας.

Επιπροσθέτως, γνωρίζω ότι η συμμετοχή μου στη μελέτη είναι εθελοντική και μπορώ να αποχωρήσω ανά πάσα στιγμή χωρίς να υπάρχουν συγκεκριμένες αιτιολογίες ή συνέπειες.

Ακόμη, κατανοώ πως τα δεδομένα που θα συλλεχθούν από τον ερευνητή θα παραμείνουν εμπιστευτικά και θα χρησιμοποιηθούν αποκλειστικά για την ολοκλήρωση της παρούσας εργασίας, τα οποία μπορώ να αποσύρω ανά πάσα στιγμή και ώρα.

Συμπερασματικά, συναινώ να συμμετέχω στην παραπάνω ερευνητική μελέτη της Παππά Ναταλίας, η οποία πραγματοποιείται στα πλαίσια του Μεταπτυχιακού της προγράμματος.

Ο/Η συμμετέχων/-ουσα (Ονοματεπώνυμο)

Υπογραφή

Appendix D

Mentimeter activity

Write three words associated with refugees and migrants

