

MEDIA OF MIGRATION – UGST4229

BA Program CPS | Elective | 2 Credits; 4 ECTS | AY 2024-2025 | Fall Term | Tue + Thu, 15:20-16:20

Instructor: Ulrich Meurer | meureru@ceu.edu

The instructor is available for individual questions after every class.

You can book additional OFFICE HOUR slots via email.

Access to all readings, web-resources and videos via MOODLE:

<https://ceulearning.ceu.edu/login/index.php>

Link for selecting a topic/date for your in-class IMPULSE (**UNTIL SEPT. 22, 2024** / see below: section 'assignments'):

<https://nuudel.digitalcourage.de/ZplJmZLZ4hkdq7RU>

COURSE DESCRIPTION:

As one of the most divisive challenges of our present, MIGRATION is closely tied to processes of MEDIATION: just as the movements of migrants and refugees are structured by mental and material images, maps and cell phone apps (as well as “low-tech” media like talismans to jam border surveillance or hot metal screws to cauterize fingerprints), nation states rely on forensic technologies, biometric or drone imaging and predictive algorithms for channeling the “alien.” As a result, issues of in/visibility and representation have become central to past and present debates about migration.

Beyond a mere technological or functional itemization, the course will focus on research projects and artistic interventions that explore the manifold relations between migration and media, their underlying notions of politics and human existence as well as their limits and inherent exclusions. Through numerous examples (photography, documentary film, virtual reality, video & installation art) and a wide array of theoretical approaches, we will address “media of migration” with regard to their historical development, cultural impact, political significance, and artistic force.

LEARNING OUTCOMES:

Students will be introduced to the ► MEDIALITY OF MIGRATION from the beginning of the 20th century to the present, with a special focus on photographic, cinematographic and digital technologies and ► their use in BOTH SOCIO-POLITICAL AND ARTISTIC contexts. They learn to ► establish connections between MEDIA REPRESENTATIONS AND POLITICAL DISCOURSES. They will broaden their views on the subject through ► PROJECT WORK. In-class discussions and activities will contribute to their ► ABILITY TO STRUCTURE, FORMULATE AND EVALUATE arguments. The participants will train their ► SKILLS OF COMMUNICATION through presentations and written papers. They will have the opportunity to ► APPLY PRACTICAL KNOWLEDGE in the creation of their own audiovisual works.

WEEKLY SCHEDULE + READINGS:

- ▶ Participants are expected to prepare mandatory readings and audiovisual resources (printed in black) prior to the respective class.
- ▷ Grey font indicates optional readings/material: it serves as additional basis for presentations, for a further exploration of the topic and as inspiration for the final papers ...

INTRO: Framing Migration

17.09 + 19.09 GENERAL DISCUSSION OF COURSE SUBJECT / SCHEDULE / ASSIGNMENTS ...

GUIDING QUESTIONS:

- What is "migration," and how is it experienced?
- What are its relations to "exile," "diaspora," "nomadism," "refugee"?
- What are dominant features in depictions of migration (from the "outside" and the "inside")?
- (How) Do political depictions differ from artistic ones?

▶ *Emigrants [i.e. immigrants] landing at Ellis Island* (Thomas A. Edison, 1903):

https://www.youtube.com/watch?v=PI9_7MOWHEY

▶ *haraga oran 2010(partie03)*:

<https://www.youtube.com/watch?v=qMw41qbyNLU>



▶ *Migrants singing mezmur on board a migrant boat on Mediterranean sea.*

<https://www.youtube.com/watch?v=911LRhV-LK4>

▷ T. J. Demos: "Charting a Course: Exile, Diaspora, Nomads, Refugees – A Genealogy of Art and Migration", in: *The Migrant Image: The Art and Politics of Documentary during Global Crisis*. Durham, London: Duke University Press 2013, pp. 1-20.

▷ M2LAB: Migration and Media:

<https://www.m2lab.net/>

I. Bodies Under Surveillance

24.09 + 26.09 REVERSING THE FRONTX-GAZE: RICHARD MOSSE'S *INCOMING*

GUIDING QUESTIONS:

- What is the technical, artistic, conceptual background of *INCOMING*?
- Can you describe the impact and effect of the installation? Is it "successful" regarding its intentions?
- What is the relation between humanizing and de-humanizing aspects of the installation?
- Can you relate the installation to Giorgio Agamben's critique of "human rights"?

▶ Public Delivery Magazine (June 5, 2019): "Richard Mosse's *Incoming*":

<https://publicdelivery.org/richard-mosse-incoming/>



▶ Richard Mosse: *Grid (Moria)*: video excerpt available on MOODLE

▶ Richard Mosse: *Artist's Statement* [13'39"]:

<https://www.youtube.com/watch?v=y1YSbBMBE-s>

▶ Richard Mosse: "Transmigration of Souls", in: *Incoming*. London: Mack 2017, n. p. [7 pages]
 ▶ Giorgio Agamben: "Biopolitics and the Rights of Man", in: *Homo Sacer: Sovereign Power and Bare Life*. Stanford: Stanford UP 1998, 75-79.

▷ Anthony Downey: "Scopic Reflections: Incoming and the Technology of Exceptionalism", in: *Richard Mosse (The Curve 27)*. London: Barbican 2017, 21-25.

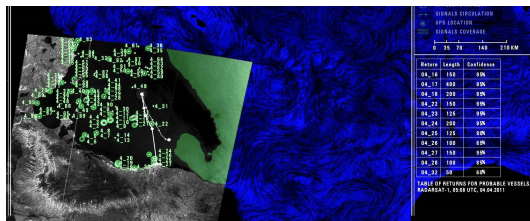
01.10
+
03.10

THE FORENSIC GAZE

GUIDING QUESTIONS:

- *What is the general aim of Forensic Architecture, and what are its tools?*
- *How do these aims and tools find expression in the aesthetic of "Liquid Traces"?*
- *Can you position F.A. between law, politics, art and activism?*
- *How does F.A. produce affects and narratives? Do you think these are appropriate methods?*

▶ *Liquid Traces* (Charles Heller & Lorenzo Pezzani, 2014):
<https://vimeo.com/128919244>



▶ Christine Hentschel, Susanne Krasmann: „In the Force Field of the Law: On Affect and Connectivity in the Casework of Forensic Architecture”, in: *German Law Journal* 18/2 (March 2017), 423-440.
 ▶ Fabrizio Gallanti: „Forensic Architecture”, in: Vanessa Agnew, Jonathan Lamb, Juliane Tomann (eds.): *The Routledge Handbook of Reenactment Studies*. London, New York: Routledge 2019, 79-83.

▷ *Forensic Architecture* website:
<https://forensic-architecture.org/>

▷ Eyal Weizman: "Introduction: Forensis," in: Eyal Weizman, Anselm Franke, *Forensic Architecture* (eds): *Forensis: The Architecture of Public Truth*. Berlin: Sternberg Press, 9-32.
 ▷ Nicole Horgan: *Between Resistance and Complicity: A Study of the Relationship Between Forensic Architecture and the Art World* (MA Thesis, Utrecht University, 2019):
<http://dspace.library.uu.nl/handle/1874/393509>

II. Subjects of Migration

08.10
+
10.10

THE MIGRANTS' MEDIA: CAMERAS AND COUNTER-TECHNOLOGIES


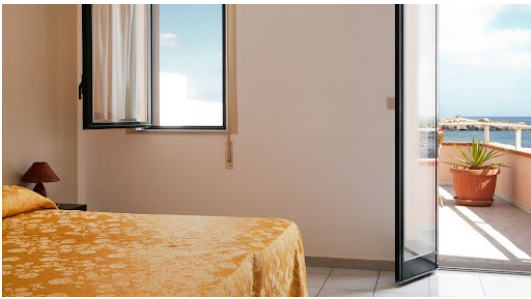
GUIDING QUESTIONS:

- *What technologies do migrants use to counter state surveillance and exclusion?*
- *How can alternative modes of image production create another (aesthetic) agency?*
- *Are participatory / essayistic documentaries suitable to reverse power structures and the gaze on migration?*
- *How are they connected to a different kind of community?*

▶ *Les Sauteurs / Those Who Jump* (Estephan Wagner & Moritz Siebert, 2016):
https://www.youtube.com/watch?v=BQ9tBic_oUs&t=598s





▶ *Qu'ils reposent en révolte (Des figures de guerre)* (Sylvain George, 2010):
<https://www.youtube.com/watch?v=K2uvlYA3tZl> [EXCERPTS; esp. 34:24-44:17]
 ▶ Christian Rossipal: "Poetics of Refraction: Mediterranean Migration and New Documentary Forms," in: *Film Quarterly* 74/3 (2021) 35-45.

	<p>▷ Brigitta Kuster: "Biometric Film Images: A New Mode of Audiovisual Records Affecting Reality?" <i>transversal texts</i>, March 2018 [3 pages]: https://transversal.at/transversal/0318/kuster/en</p> <p>▷ Sandra Ponzanesi, Koen Leurs: "Digital Migration Practices and the Everyday," in: <i>Communication, Culture and Critique</i> 15/2 (June 2022) 103-121.</p>
<p>15.10 + 17.10</p>	<p>EMBODYING MIGRATION</p> <p>GUIDING QUESTIONS:</p> <ul style="list-style-type: none"> ○ How do migration / post-colonialism / capitalism inscribe themselves into the body and skin? ○ What is the position of migrants or refugees in the art discourse and market? ○ How does tattooing change the skin as surface marker of "otherness" or the "self"? ○ With respect to S. Sierra, does art have a specifically "ethical" relation to migration, etc.? <p>▶ <i>The Man Who Sold His Skin</i> (Kaouther Ben Hania, 2020) [TRAILER – full movie accessible via Moodle]: https://youtu.be/cY4THtbakIE</p> <p>▶ <i>Línea de 250 cm tatuada sobre 6 personas remuneradas</i> (Santiago Sierra 1999): https://www.santiago-sierra.com/996_1024.php</p>  <p>▶ Erin E. Cory: "Written on the Body: Tattoo Art as Bridgework in the Post-migration Context", in: <i>Journal of Borderlands Studies</i> (Oct. 09, 2023), 1-19: https://www.tandfonline.com/doi/full/10.1080/08865655.2023.2261474</p> <p>▷ Eunsong Kim: "Neoliberal Aesthetics: 250 cm Line Tattooed on 6 Paid People", in: <i>Lateral: Journal of the Cultural Studies Association</i> 4 (2015): https://csalateral.org/articles/neoliberal-aesthetics-250-cm-line-tattooed-on-6/</p> <p>▷ Sara Ahmed: <i>Strange Encounters: Embodies Others in Post-Coloniality</i>. London, New York: Routledge 2000, 38-54.</p>
<p>22.10 + 24.10</p>	<p>MIGRATION WITHOUT MIGRANTS [+ BRIEF MID-TERM EVALUATION]</p> <p>GUIDING QUESTIONS:</p> <ul style="list-style-type: none"> ○ How is the migrants' "invisibility" visualized in the three works? ○ Do you perceive, in the works, traits of violence or exclusion? ○ What is the link between perceptual and political invisibility? ○ How do you react to migrants' demands to be in/visible? Does in/visibility affect the status of the subject? ○ (How) Could we reconcile the loss of subjectivity with the concept of civil or human rights? <p>▶ <i>Erase Them! The image as it is falling apart into looks</i> (video / Brigitta Kuster, 2013): https://vimeo.com/59932817</p> <p>▶ Brigitta Kuster, Vassilis S. Tsianos: "Erase Them! Eurodac and Digital Deportability", Website of <i>eipcp – European Institute for Progressive Cultural Politics</i> (February 2013): http://eipcp.net/transversal/0313/kuster-tsianos/en</p> <p>▶ Sven Johne: <i>Dream Hotels</i> (2012): http://www.svenjohne.de/projects/traumhotels-dream-hotels/</p> 

	<p>▶ Santiago Sierra: <i>3.000 huecos de 180 x 50 x 50 cm cada uno</i> (Cádiz, July 2002): https://www.santiago-sierra.com/200209_1024.php</p> <p>▷ Maria Oikonomou: "Framing the Invisible: On the Presence of the Absence of Migration," in: Melanie Ulz, Christoph Rass (eds): <i>Visuelle Produktion von Migration</i>, IMIS 2. Luxemburg, Berlin: Springer, 35-52.</p>
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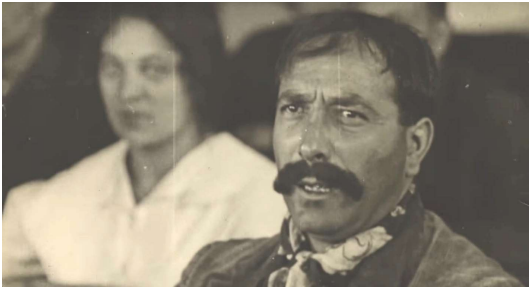

III. Objects of Migration

<p>05.11 + 07.11</p>	<p>RESIDUES AND SHAMANISM</p> <p>GUIDING QUESTIONS:</p> <ul style="list-style-type: none"> ○ <i>What kinds of material / practical / personal objects does migration produce and leave behind?</i> ○ <i>How are these objects positioned between trash and heritage; what is their relation to the landscape?</i> ○ <i>Can you think of (artistic) practices that re-install meaning in these left-overs?</i> ○ <i>How can one read such objects as linked to politics, personal histories, spirituality, survival and death?</i> <p>▶ Richard Misrach, Guillermo Galindo: <i>Border Cantos</i>. New York: Aperture 2016 [<i>excerpts from the photo series + 19 text pages</i>].</p>  <p>▶ <i>Sonic Border Performance and Q&A with Artist Guillermo Galindo</i> (Westmoreland Museum of American Art, May 29, 2021): https://www.youtube.com/watch?v=_ls--pOawzq&t=2196s</p> <p>▶ Gabriella Soto: "Object Afterlives and the Burden of History: Between 'Trash' and 'Heritage' in the Steps of Migrants," in: <i>American Anthropologist</i> 120/3 (2018), 460-473.</p> <p>▷ Brenda Brown: „Border Cantos: Richard Misrach, Guillermo Galindo," in: <i>Landscape Journal</i> 35/2 (Special Issue: Designing Living Landscapes) (2016), 307-310.</p>
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<p>12.11 + 14.11</p>	<p>BOATS AND LIFE JACKETS</p> <p>GUIDING QUESTIONS:</p> <ul style="list-style-type: none"> ○ <i>What do material "things" tell us about migration that we do not learn from humanist "concepts"?</i> ○ <i>Are there differences between "iconic" objects of migration (life jackets) and existential or "true" ones?</i> ○ <i>What do you think about the mass disposal of such objects (regarding memory, ecology, politics)?</i> ○ <i>How do the videos stage the objects and their disposal? What is their effect, e.g., as art in public space?</i> ○ <i>What is the role of nostalgia or melancholia, attached to objects of migration?</i> <p>▶ <i>Eighth Continent</i> (Yorgos Zois, 2011): https://yorgoszois.com/eighth-continent</p> <p>▶ <i>The Bureaucracy of Angels</i> (Adam Broomberg, Oliver Chanarin, 2016): http://www.broombergchanarin.com/the-bureaucracy-of-angels</p>  <p>▶ <i>Broomberg & Chanarin Discuss "The Bureaucracy of Angels"</i> (Art on the Underground, 2017): https://www.youtube.com/watch?v=-JHir4pQ88&t=58s</p>
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	<p>► Marian Aguiar: “Salvaging Hope: Representing the Objects of Mediterranean Migration,” in: <i>Emotion, Space and Society</i> 39 (2021), 1-7.</p> <p>▷ Andrea Lauser, Antonie Fuhse, Peter J. Bräunlein, Friedemann Yi-Neumann: “Introduction: From ‘Bare Life’ to ‘Moving Things’: On the Materiality of (Forced) Migration,” in: Friedemann Yi-Neumann et al. (eds): <i>Material Culture and (Forced) Migration</i>. London: UCL Press 2022, 1-20.</p>
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IV. Speaking and Behaving

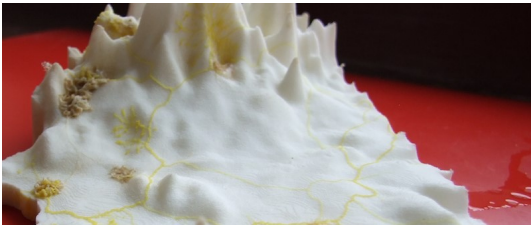
19.11 + 21.11	<p>TRAINING, DISCIPLINE, INTEGRATION: INSTRUCTIONAL FILMS</p> <p>GUIDING QUESTIONS:</p> <ul style="list-style-type: none"> ○ <i>What narratives do early immigrant films produce? To whom are these narratives directed?</i> ○ <i>Why is cinema seen as ideal educative medium for immigrants? Are there similar media today?</i> ○ <i>Can you describe the values and skills that are introduced as specifically “American”?</i> ○ <i>In what ways are these films (and the depicted education measures) disciplinary tools?</i>  <p>► <i>An American in the Making</i> (Carl L. Gregory / USA 1913): https://youtu.be/NnjWyOffOAs</p> <p>► <i>The Making of an American</i> (Guy Hedlund / USA 1920): https://youtu.be/-4GOn0hrej0</p> <p>► <i>48 Paddington Street</i> (aka: <i>How to Improve Immigrants’ English</i> / Mary Field / UK 1940-49): https://www.youtube.com/watch?v=zh7emDGb4cM</p> <p>► Marina Dahlquist: “Teaching Citizenship via Celluloid,” in: Richard Abel, Giorgio Bertellini, Rob King (eds): <i>Early Cinema and the “National”</i>. Bloomington: Indiana University Press 2016, 118-131.</p> <p>▷ Michel Foucault: <i>Discipline and Punish: The Birth of the Prison</i>. New York: Vintage 1995, pp. 135-139 [end of 2nd paragraph]; 170; 218-224.</p> <p>▷ Anne-Christel Zeiter: “Language for Integration, Language as Discipline? A Foucauldian Perspective on L3 Learning in the Context of Asylum”, in: <i>Diacritica</i> 31/3 (May 28, 2019) pp. 185-209.</p>
26.11 + 28.11	<p>DIALECT IDENTIFICATION SOFTWARE</p> <p>GUIDING QUESTIONS:</p> <ul style="list-style-type: none"> ○ <i>How is dialect identification software employed in processing asylum applications (in Germany)?</i> ○ <i>What ideas and ideologemes are inscribed in the software and its use?</i> ○ <i>What strategies do the sound installations use to uncover these ideologemes?</i> ○ <i>Can you describe the relation between information, noise, language, meaning, sound and speech?</i> <p>► Giorgos Kassiteridis: “Vox ex orientis. Identifying Migrants Through Dialect Software”, <i>Migrant Journal</i> 4 (2018), 82-91.</p>  <p>► Pedro Oliveira: “On the Apparently Meaningless Texture of Noise” (2019): http://meaninglesstexture.schloss-post.com https://oliveira.work/meaningless-texture/</p>

	<p>▶ Pedro Oliveira: "‘Das hätte nicht passieren dürfen.’ Re-Narrating Border Vocalities and Machine Listening Calibration" (2019) [contains German, English, French speech material]: https://spheres-journal.org/contribution/das-hatte-nicht-passieren-durfen-re-narrating-border-vocalities-and-machine-listening-calibration/</p> <p>▷ Pedro Oliveira: "‘Offensichtlich unbegründet’: A Work in Progress Meditation on Sonic Biometry, Migration and the Archive," in: Johannes Salim Ismaiel-Wendt, Andi Schoon (eds): <i>Postcolonial Repercussions: On Sound Ontologies and Decolonised Listening</i>. Bielefeld: Transcript 2022, 77-83.</p> <p>▷ Pedro Oliveira: "To Become Undone", in: <i>Ding Magazine</i> 4 (2021): https://dingdingding.org/issue-4/to-become-undone/</p>
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V. Empathy

03.12 + 05.12	<p>FEELING MIGRATION: VIRTUAL REALITIES</p> <p>GUIDING QUESTIONS:</p> <ul style="list-style-type: none"> ○ <i>How is the experience of migration conveyed in 360° and VR applications?</i> ○ <i>What are the aesthetic and political differences between "representation" and "immersion"?</i> ○ <i>(How) Does "empathy" reproduce existing power structures? Would "radical compassion" be a solution?</i> ○ <i>How do you see the increasing significance of affects in society and politics?</i> <p>▶ <i>Displaced</i> (Ben C. Solomon, Imraan Ismail, 2015): https://www.youtube.com/watch?v=ecavbpCuvkl&t=7s</p> <p>▶ <i>We Wait</i> (BBC Media Applications Technologies Ltd, 2016): https://www.aardman.com/interactive/bbc-connected-studios-we-wait/</p> <p>▶ <i>Mare Nostrum – Nightmare</i> (360° Video / Stefania Casini, 2019): https://www.youtube.com/watch?v=LrEX8kZAd90&t=29s</p>  <p>▶ Grant Bollmer: "Empathy Machines", in: <i>Media international Australia</i> (2017), 1-14.</p> <p>▶ Jamie Feltham: "VR and the Immigrant Crisis: How Storytellers Are Tackling One of the Planet's Biggest Issues," <i>Upload</i> (June 28, 2016): https://www.uploadvr.com/vr-immigrant-crisis/</p> <p>▷ Paul Moody: "An 'Amuse-Bouche at Best': 360° VR Storytelling in Full Perspective," <i>International Journal of E-Politics</i> 8/3 (July-September 2017), 42-50.</p>
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OUTRO: Macro-Vision

10.12 + 12.12	<p>MODELING MIGRATION WITH PHYSARUM POLYCEPHALUM / FINAL PROJECT DISCUSSION</p> <p>GUIDING QUESTIONS:</p> <ul style="list-style-type: none"> ○ <i>(How) Can one model migration with biological organisms? Is this a meaningful tool?</i> ○ <i>What relation between process, data, society does such a method assume?</i> ○ <i>Which aspects of migration does this strategy focus on, which are ignored?</i> <p>▶ <i>Slime mould mimics migration from Mexico to USA</i> (Andrew Adamatzky, 2013): https://www.youtube.com/watch?v=WxA_oKozN6I</p> 
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- ▶ *Imitation of Mexican migration to USA with Physarum polycephalum* (Andrew Adamatzky, 2013): <https://www.youtube.com/watch?v=093jQMnBuSE>
- ▶ Andrew Adamatzky, Genaro J. Martinez: "Bio-Imitation of Mexican Migration Routes to the USA with Slime Mould on 3D Terrains", in: *Journal of Bionic Engineering* 10/2 (April 2013), pp. 242-250.
- ▷ Andrew Adamatzky, Andrew Ilachinski: "The Wisdom of Slime," *New York Times*, May 12, 2012: <https://www.nytimes.com/2012/05/13/opinion/sunday/the-wisdom-of-slime.html>

ASSIGNMENTS :

Regular attendance and ACTIVE PARTICIPATION in discussions **10% of the final grade**

- ▷ Students are expected to ▶ TAKE PART in the discussions, comment on other students' impulses or presentations, react to the instructor's input and questions, reflect on the readings and audiovisual material ... ▶ Participation is ASSESSED with respect to the relative QUANTITY AND QUALITY of the comments (targeted engagement with the concepts and readings, conclusiveness of argumentation, wider contextualization).

In-class IMPULSE **25% of the final grade**

- ▷ Every participant will act as an "EXPERT" ON ONE OF THE WEEKLY CLASS TOPICS. They ▶ prepare the material (readings / audiovisual sources) and present its MOST IMPORTANT / MOST INTERESTING / MOST PROBLEMATIC ASPECTS IN A BRIEF IMPULSE (10-15 min. max!).
- ▷ The short impulse should ▶ engage with the topic in a CRITICAL WAY (*no mere summaries of the material*) and may give ADDITIONAL HISTORICAL OR THEORETICAL INPUT.
- ▷ The impulse should be accompanied by a ▶ NUMBER OF QUESTIONS OR LIST OF ISSUES that will guide our discussion. Ideally, the "experts" act as co-instructors for the selected session.
- ▷ Every participant ▶ selects a TOPIC/DATE from the syllabus for their impulse and enters their name in the respective poll **UNTIL SUNDAY, SEPTEMBER 22, 2024:**
<https://nuudel.digitalcourage.de/Zp1JmZLZ4hkdq7RU>
- ▷ Depending on the number of participants, every topic can be ▶ prepared BY 1 TO MAX. 3 STUDENTS (group impulse). **However, do not select a topic/date already assigned to another student as long as there are unallocated slots!**

1 concise IMPULSE HANDOUT **10% of the final grade**

- ▷ For their impulses, the participants are required to create a written 1-PAGE handout that shows ▶ the ORDER of the presented points, the MAIN ARGUMENTS, CONCLUSION, and further QUESTIONS.
- ▷ The handout ▶ should be structured in KEYWORDS, BULLET POINTS OR SHORT PASSAGES – no continuous text or long paragraphs; the goal is to make the structure and central ideas of the brief impulse VISIBLE AT FIRST GLANCE. It serves as ▶ previous INFO SHEET and afterwards as learning and memory aid for the other course participants.

- ▷ The ► handout is ASSESSED with respect to its STRUCTURE, ACCURACY, AND CLEARNESS (*visual material and critical statements can of course be included*).
- ▷ ATTENTION: The handout ► should be submitted NO LATER THAN 3 DAYS BEFORE the respective class (to give the other participants insight into the focus of the presentation). Please, send it as .doc/.docx/.pdf file to the instructor who will upload the document on MOODLE.

MIDTERM "MIGRATION MEDITATION" 20% of the final grade

- ▷ Participants write a brief ► 1-page ESSAY THAT LINKS THEIR OWN PERSONAL MIGRATING EXPERIENCE TO ONE OF THE INVOLVED MEDIA (mobile phone, passport photo, flight plan, suitcase, good luck charm, family souvenir, Vienna city map, registration software of the MA 35 ...). The paper should give a DESCRIPTION of the object(s), technology or incident and connect it to cultural and political discourses of migration. The example is chosen by the student.
- ▷ The paper should include references to (at least) one scholarly source, concept, article, idea from this or another course.
- ▷ The paper ► will be SUBMITTED DURING MIDTERM WEEK (OCT. 21-28): Please send a .doc or .pdf document to the instructor who will give written feedback.
- ▷ The paper ► may serve as BASIS FOR YOUR FINAL COURSE WORK.

Final PAPER or final AUDIOVISUAL WORK 35% of the final grade

- ▷ Participants can produce either a written FINAL PAPER or an AUDIO/VISUAL RESEARCH WORK.¹
- ▷ The ► SUBJECT OF THE FINAL PAPER OR AUDIOVISUAL WORK is chosen by the student. A discussion of the subject with the instructor is not obligatory but recommended. ► The final work can ADOPT A SUBJECT FROM THE COURSE SESSIONS; in this case, it should clearly EXPAND THE APPROACH AND SCOPE of the respective in-class discussions and presentation, e.g., by introducing new readings and additional material, focusing on specific aspects, widening the perspective. ► However, it is highly recommended, to CHOOSE A SUBJECT THAT HAS NOT BEEN PART OF THE SYLLABUS as long as it is connected to the overall theme of MIGRATION & MEDIA.
- ▷ The paper should ► treat its topic in an 'ACADEMIC' MANNER, i.e., refer to at least three titles of scholarly literature. ► In any case, students are required to DEVELOP AN EXPLICIT RESEARCH QUESTION that states their interest and goals.
- ▷ Searching for ► relevant BOOKS, ARTICLES, etc. is PART OF THE ASSIGNMENT. Students may consult the instructor, but are basically responsible for compiling their work material themselves.

¹ Please take note of CEU's PLAGIARISM POLICY: <https://documents.ceu.edu/documents/p-1405-1>. Generally, students are allowed to use generative AI (ChatGPT, Bard, Bing, etc.) for the composition of their written course work. However, the instructor advises against doing so. Students are liable to indicate any use that they have made of generative AI for the preparation of their written work, identifying the software and distinguishing whether it has served in the research, composition, or editing stage. The use of such tools will be treated as plagiarism unless it is fully specified in the paper. If generative AI was used at any moment for the composition of the text, students are obliged to submit, together with their written work, the prompt/s used as input for the AI and a digital copy (pdf) of the AI's answer or output. The document will be considered as an initial draft; the final version of the paper must show unmistakable evidence of revision, expansion and elaboration regarding its academic form, content, and intellectual engagement with the subject.

- ▷ Upon consultation, ► the final work CAN ALSO BE PRODUCED IN GROUPS OF TWO – in this case, you can opt for a SHARED OR INDIVIDUAL GRADE. For individual grading, you must clearly indicate who produced which part of the work.
 - ▷ The final paper ► should have a LENGTH OF ~1.500 TO 2.000 WORDS (*excl. cover sheet, table of contents, bibliography, etc.*). IMAGES should be inserted in the text (no separate section for illustrations). The STYLE FOR REFERENCING AND CITING can be freely chosen but should be consistent throughout the paper. Papers should be in .doc, .docx or .pdf format.
 - ▷ Papers are ► SUBMITTED VIA E-MAIL, the ► DEADLINE FOR SUBMISSION is FRIDAY, JANUARY 03, 2025.
 - ▷ Main CRITERIA FOR EVALUATION of the papers are:
 - Choice of topic (connection to course subject / adequate breadth [*you only have 1.500 words!*] / sufficient range of source material)
 - Originality of approach (subject, form of expression, combination of material and method that offer a 'new' perspective)
 - Clarity of structure (the order of your points, examples, arguments should be motivated and transparent / avoid redundancies and repetitions)
 - Conclusiveness of argumentation (no broad generalizations / illustrate your points with examples / verify them with scholarly sources)
 - Development of own thoughts/conclusions (ideally, your work not only assembles thoughts from your sources but adds at least one original aspect ...)
 - Clarity of style / verbal expression (does *not* mean 'empirical', 'dry', 'academic')
 - Formal correctness (compliance with the guidelines concerning word count / consistency of footnotes and bibliography)
 - ▷ Instead of a written paper, ► students may also prepare an AUDIO/VISUAL WORK (PHOTOGRAPHY, VIDEO, PAINTING, SCRAPBOOK, INSTALLATION, PODCAST, WEBSITE, ETC.): the work can be ► composed of SELF-PRODUCED MATERIAL AND/OR FOUND FOOTAGE. ► Formal and technical issues, extent or intended length should be coordinated with the instructor.
 - ▷ Final audio/visual works will ► not be graded according to technical criteria but based on the ORIGINALITY OF THE APPROACH AND THE POTENTIAL TO CONVEY THE MAIN ARGUMENT.
 - ▷ Audio/visual ► works MAY BE COMPLEMENTED BY A WRITTEN COMMENT to elucidate their conceptual or theoretical approach.
 - ▷ Deadlines are the SAME FOR WRITTEN AND AUDIO/VISUAL works.
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- ▷ Every written course work (handout / midterm migration meditation / final paper ...) must state the student's first and last names!