SPACES OF EDUCATION
FILM FESTIVALETTE
CIES 2017:
PROBLEMATIZING (IN)EQUALITY

MARCH 5TH-9TH, 2017
ATLANTA, GEORGIA

THROUGH FILM, WE EDUCATE,
INSPIRE, AND MAKE CHANGE
THE CIES 2017 EDUCATION FILM FESTIVALETTE

offers a selection of films that are more about education outcasts than education outcomes. The 2017 program also includes a panel discussion Rediscovering reality in representation: images of education in international film, which examine the intersections between cultural theory, social aesthetics, film studies and comparative international education through a set of ‘cases’ featuring international films and film makers; and two pre-conference workshops under the rubric Images of education in international film: work or play? that focus on using narrative and documentary film to teach comparative and international education. In the first workshop presenters from the Rediscovering Reality in Representation Panel discuss images of education in Chinese-Language, Iranian, Korean and David MacDougall’s films about schools in India. In the second workshop participants will talk about and demonstrate how they use film in their teaching.

The festivalette films reveal how the casual violence of everyday exclusion destroys lives, damages societies and makes the world less equal. We don’t always need a war to achieve this. The program includes eight documentaries and three narrative films. Zhu Shengze, Mark Cousins and Bahman Ghobadi democratize documentaries by giving cameras to children. Their young apprentices gather secret and knowing images of inner-migration in China in Out of Focus (2013); of a Kurdish village fixed on the memory of its bombardment in The First Movie (2009); in Life on the Border (2015), of camps for refugees on the Syria-Iraq border whose futures consist only of memories.

In If I exist, I am not another | Si j’existe, je ne suis pas un autre (2014) Marie-Violaine Brincard and Olivier Dury immerse themselves in a re-orientation class for young migrants in their Paris neighborhood of Saint Denis for six months before they bring out a camera. When they finally start to film, the result is pure pedagogical voyeurism shot in still frames with no voice over. We become part of the class.

Four films are more about trash than education. Hannah Polak doggedly visits a monstrous landfill site outside Moscow for fourteen years to film Something Better to Come (2014); she follows a family and a girl who grows up on camera and lives there all that time. Yasser Kareem crafts his landfill-site story in Iraq with the children who scavenge there. Kingdom of Garbage (2014) is a short film about a girl on a garbage dump who longs to go to school. Cheik Oumar Sossoko’s The Garbage Boys (1986) is a fictional story about a young boy in Mali who is not allowed into school because he is too poor to bring a desk with him; he decides to collect garbage to earn the money. Mai Iskander’s documentary Garbage Dreams (2009) follows three teenage boys growing up in Cairo’s garbage village as they learn about life and think about the future.

The only feature-length narrative, *Correction Class | Класс коррекции (2014)* is not viewing for the faint hearted but it is unmissable. Ivan Tverdovskii manages to say something true and terrible, if fragilely hopeful, about modern Russia and a segregated class for young people whose pain is their alienation rather the afflictions that occasion it.

*All screenings will take place at the Sheraton Atlanta, 2, Athens Room, South Tower Sheraton Atlanta Hotel, 165 Courtland St NE, Atlanta, GA 30303*

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**PRE-CONFERENCE WORKSHOPS**

**SHERATON ATLANTA, 2, ATHENS, SOUTH TOWER**

**SUNDAY, MARCH 5TH, 11:45AM-6:00PM**

**IMAGES OF EDUCATION IN INTERNATIONAL FILM: WORK OR PLAY?**

The two back-to-back workshops explore the use of film, particularly narrative films, in teaching, researching and thinking about comparative and international education.

**WORKSHOP ONE**

11:45am to 2:45pm

*Presenters from the Discovering Reality in Representation Panel discuss images of education in Chinese-Language, Iranian, Korean and David MacDougall’s films.*

This workshop features what the rich store of material in Sino language, Iranian, Korean film, as well as David MacDougall’s films schools in India have to offer scholars and teachers of international comparative international education. Hugh McLean and Mark Keitges will facilitate a series of group discussions on inputs from participants on the panel: “Rediscovering reality in representation: images of education in international film”. Xuelin Zhou presents films about schooling and education that feature in his recent book “Youth Culture in Chinese Language Film” (Routledge, 2016). Mark Westmoreland will talk about MacDougall’s project, which covers a variety of schools in India – elite, poor, and experimental. Alexis Gibbs will discuss representations of children and education in Iranian films. Kyung-hwa Jung will illustrate a selection of films and about Korean education, youth and society.

**WORKSHOP TWO**

3:00pm to 6:00pm

*Participants talk about how they use films about education in their teaching.*

Facilitated by Monisha Bajaj and Cathryn Magno, this workshop aims to attract participants who use films about education in their teaching to come and share their ideas.
SCREENINGS & PANEL PRESENTATIONS
SHERATON ATLANTA, 2, ATHENS, SOUTH TOWER

SUNDAY, MARCH 5TH, 7:30-9:30PM
SCREENING ONE: DEMOCRATIZING DOCUMENTARY 1

1. The First Movie (2009) Documentary, Iraq/UK, Kurdish, Mark Cousins [76 minutes]

The title references Dennis Hopper’s The Last Movie (1971), which is also about reality and fiction and the space in between. Mark Cousins, director and writer about film and children in film, travels to a small Kurdish village in Iraq and gives hand-held cameras to the children so that they can document their daily lives. He asks: “What’s it like to be a child in war – not when the conflict is raging, but when the war tide is out, when kids are telling stories or playing games?”

2. Life on the Border (2015) Documentary, Iraq/Syria, Kurdish, Bahman Ghobadi [15 minutes: one of the eight mini documentaries]

“What I want from you is to come and see my life.” Eight documentaries, each by children from Kobani and Shengal, refugee camps on the border of Syria and Iraq; in each the children record their own life experiences and stories in the wake of brutal attacks by ISIS. Bahman Ghobadi says that getting the traumatized children to appear on camera was "like taking one’s skin off." Despite their flayed memories, the children find and give hope in this film.

MONDAY, MARCH 6TH, 5:00-6:30PM
SCREENING TWO: DEMOCRATIZING DOCUMENTARY 2


Zhu Shengze worked with children of migrant workers in Lingzhi Primary School, in Wuhan in 2012. Impressed by their maturity, she teaches them to use cameras and learns the city through their eyes. At the same time she films, focusing on one of the girls, Qin, diving into the space between her bleak and crowded living conditions and her smothered dreams. For Zhu, children’s perceptions of the world they encounter are no different from adults’; both are shaped by place, circumstance and education.
Panelists will show how these films animate a discussion about quality in education that is unrestrained by metrics and the rigors and distortions of contemporary policy debates and how it is inextricably linked to some of the central questions facing individuals and societies.

1. Spinning silkworms and tearing candles: genre, ideology and school teachers in Chinese cinema. (Xuelin Zhou, Media and Communication, University of Auckland, New Zealand)

2. Filming education in India: on the sights and sounds of David MacDougall's childhood and modernity project. (Mark Westmoreland Leiden University, The Netherlands)

3. Moral perception and education: revisiting Chang-dong Lee's film, Poetry (Kyun Hwa Jung)

4. Iranian cinema's re-education in childhood (Alexis Gibbs: University of Winchester)

The irony about Educating Igor is that it’s the viewer and Europe and Slovakia that need educating. This understated but powerful documentary reveal how prejudice and inequality persist for centuries. A Roma from Slovakia, Igor dropped out at 14 to help support his family. He then spent years using drugs. At the age of 26, he returns to the classroom having learned that education provides hope for changing the future, his and that of his community.
5. Scripting Change: Education reform in Timor-Leste (2016) Documentary, Laura Ogden, Timor-Leste [40 minutes]

This film is part of larger study by Laura Ogden, Looking inward, reaching out: Divergent visions of education reform in Timor-Leste. Laura will be at the screening to talk about making documentaries, representation and authenticity and curriculum reform in Timor-Leste. The film show how different working environments and different information affects perceptions of education reform and how various actors enact, appropriate or resist reform.

TUESDAY, MARCH 7TH, 8:00-10:00PM
SCREENING FOUR: HARD FICTION

6. Corrections Class, Класс коррекции | Klass korektsi (2014) Narrative, Russia, Ivan Tverdovskii [98 minutes]

You may find it hard to talk after seeing this film: it is intellectually and emotionally overwhelming. The story is a simple one: a paraplegic girl goes to school for the first time and spends a year in a segregated class for children with special needs. What actually happens is more complicated. The camera roves, always in motion it pulls us into the tight group, dialogues overlap and interrupt. We're too close to their stolen intimacies, their conflicts, their outrageous joy and their wells of darkness.

WEDNESDAY, MARCH 8TH, 4:30-6:00PM
SCREENING FIVE: PEDAGOGICAL VOYEURISM

7. If I Exist, I Am Not Another | Si j’existe, je ne suis pas un autre (2014) Documentary, France, Marie-Violaine Brincard, Olivier Dury [90 minutes]

This film places the viewer in the middle of a class of migrant high-schoolers who have been marginalized by the education system. They are between 16 and 22 years old and either dropped out or are excluded from school. The film follows their year in a re-orientation class in a school in Seine-Saint-Denis that is meant to prepare them for reintegration into regular classes. They refer to themselves as “cassos”, they are young people already marked by life; you will get to know them.
THURSDAY, MARCH 9TH, 5:00-6:30PM
SCREENING SIX: TRASH
This screening features selections from films about children working and living on garbage dumps and the directors dedicated to telling their stories.

8. Kingdom of Garbage (2014) Short Film, Iraq/UK, Arabic, Yasser Kareem [9 minutes]
Zahraa dreams of going to school. Instead she and her brother, Hassan, must scour a landfill site for valuable materials to provide for their poor family, competing against the other scavengers.

Ten-year-old Yula dreams to lead just a normal life. For 14 years, Hanna Polak follows Yula as she grows up in the forbidden territory of Svalka; the garbage dump located 13 miles from the Kremlin in Putin’s Russia.

Kalifa is not allowed into school on the first day of classes because he is too poor to buy a desk. The young, tough eight-year-old watches the other kids pushing and pulling their desks to school and decides to raise his own money to get his own desk. He joins the garbage boys.

A feature length documentary filmed over the course of four years, Garbage Dreams follows three teenage boys growing up in Egypt’s garbage village. This is a moving story of young men facing tough choices and searching for a ways to eke out a living for their families.

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THE 2017 FESTIVALETTE FEATURES THE FOLLOWING FILMS FROM AROUND THE GLOBE:

- The First Movie  
  IRAQ/UK
- Life on the Border  
  IRAQ/SYRIA
- Out of Focus  
  CHINA
- Educating Igor  
  SLOVAKIA
- Scripting Change  
  TIMOR-LESTE
- Corrections Class  
  RUSSIA
- If I Exist, I Am Not Another  
  FRANCE
- Kingdom of Garbage  
  IRAQ/UK
- Something Better to Come  
  RUSSIA
- The Garbage Boys  
  MALI
- Garbage Dreams  
  EGYPT

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