

## COURSE OUTLINE

### (1) GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY		
ACADEMIC UNIT	Dept of PHILOLOGY & INSTITUTE FOR MEDITERRANEAN STUDIES-FORTH		
LEVEL OF STUDIES	Postgraduate		
COURSE CODE	MKNΦ017	SEMESTER	All
COURSE TITLE	<b>Childhood, migration, and the space between in world cinema</b>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
Seminar meetings		3	15
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialised general knowledge Skills Development		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	LANGUAGE OF INSTRUCTION: English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	<a href="https://eduportal.cict.uoc.gr">https://eduportal.cict.uoc.gr</a>		

### (2) LEARNING OUTCOMES

#### Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

- Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area
- Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B
- Guidelines for writing Learning Outcomes

The general objective of the seminar is to familiarize students with the idea of the child in world cinema, and to do so in the context of narratives of global migration in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries.

Specifically, after completing the seminar, the students will be able:

- To identify and discuss the concept of childhood in selected cinema traditions, including art cinema.
- To identify the stylistic techniques that are deployed in world cinema, to depict child protagonists.
- To recognize and debate the concerns of societies in relation to childhood, as

<p>explored on film.</p> <ul style="list-style-type: none"> <li>- To deploy contemporary histories of migration in writing and visual narrative.</li> <li>- To apply concepts of childhood and migrant ontologies to a specific film or a cluster of films.</li> <li>- To propose visual responses to the learning from specific film.</li> <li>- To organize their thoughts and arguments in a well-written essay.</li> <li>- To state their sources consistently and systematically.</li> <li>- To share their thoughts and conclusions effectively with their classmates during in-class discussions, workshops and oral presentations.</li> </ul>																			
<p><b>General Competences</b></p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i></p> <table> <tr> <td><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td><td><i>Project planning and management</i></td></tr> <tr> <td><i>Adapting to new situations</i></td><td><i>Respect for difference and multiculturalism</i></td></tr> <tr> <td><i>Decision-making</i></td><td><i>Respect for the natural environment</i></td></tr> <tr> <td><i>Working independently</i></td><td><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td></tr> <tr> <td><i>Team work</i></td><td><i>Criticism and self-criticism</i></td></tr> <tr> <td><i>Working in an international environment</i></td><td><i>Production of free, creative and inductive thinking</i></td></tr> <tr> <td><i>Working in an interdisciplinary environment</i></td><td>.....</td></tr> <tr> <td><i>Production of new research ideas</i></td><td><i>Others...</i></td></tr> <tr> <td></td><td>.....</td></tr> </table>		<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>	<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>	<i>Working in an interdisciplinary environment</i>	.....	<i>Production of new research ideas</i>	<i>Others...</i>		.....
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### (3) SYLLABUS

<p>The graduate seminar covers the following subjects:</p> <ul style="list-style-type: none"> <li>- The rise of migration as a theme in world cinema.</li> <li>- The idea of childhood as a narrative tool in world cinema.</li> <li>- Memory-making techniques in art cinema.</li> <li>- Construction of the ‘space between’ in Australian and European cinemas.</li> <li>- Other film traditions.</li> <li>- Guidelines for the oral presentations, visual essays (photographic) and the research essays</li> <li>- Students’ oral and visual presentations.</li> </ul>
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#### (4) TEACHING and LEARNING METHODS - EVALUATION

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	Blended	
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i>	<ul style="list-style-type: none"> <li>• PowerPoint presentations</li> <li>• Showings of Films and of Film Excerpts</li> <li>• Uploading teaching material and course announcements to the e-learn platform</li> <li>• E-mail communication with students</li> </ul>	
<b>TEACHING METHODS</b> <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>  <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<b>Activity</b>	<b>Semester workload</b>
	Seminar meetings	39
	Weekly reading assignments, autonomous study, short papers, preparation for oral presentation..	200
	Researching and writing the final essay	136
	Course total	<b>375</b>
<b>STUDENT PERFORMANCE EVALUATION</b> <i>Description of the evaluation procedure</i>  <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i>  <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Language of evaluation:  Methods and criteria of evaluation: Weekly reading assignments (preparation, apprehension, in-depth comprehension) Using visual language (photographic essays) to explore student understanding of film and still image in the films under discussion (clarity and development of ideas, organization, argumentation in exegesis, citation of sources) Final Research paper (completeness, development of ideas, organization, argumentation, bibliography, citation of sources) Class participation (systematic participation, relevance to the subjects) Capacity to debate across media sources (literature, film, video, still images)  The criteria and the percentage of each assignment for the total grade are known to the students through handouts in the beginning of the semester.	

#### (5) SUGGESTED BIBLIOGRAPHY

Rushdie, Salman (1992), *The Wizard of Oz: An Appreciation*, BFI Classics.  
Wilson, Emma (2003), *Cinema's Missing Children*, Columbia University Press.  
Lebeau, Vicky (2007), *Childhood and Cinema*, Reaktion Books.  
Donald, Stephanie Hemelryk (2018) *There's No Place Like Home: The Migrant Child in World Cinema*, London: Bloomsbury.  
Kouvaros, George (2024) *Patrimones, Essays on generational thinking*, Western

Australia: Upswell Books (Copies will be made available for students to share)  
 Excerpt\* available: George Kouvaros and John Conomos, 'The Keys to the House: John Konomos' *The Girl from the Sea*', *Sydney Review of Books*, 30 January 2021.  
 Wexler, Laura, "'The Bridge Connecting Them to Ourselves': Childhood, Photography and Memory in Contemporary China' *The Journal of the History of Childhood and Youth*, Volume 4, Number 1, Winter 2011, pp. 3-10.  
 Kuhn, Annette, (1995) *Family Secrets: Acts of Memory and Imagination*, London Verso. (first two chapters recommended)  
 Banerjee, Bidisha (2025) *Traces of the Real: The Absent presence of Photography in South Asian Literature*, Liverpool: Liverpool University of Press. (any chapter recommended)  
 Lynch, Paul (2023), *Prophet Song*, Ireland: One World Publications. (optional)  
 Rascaroli, Laura (2013) 'Becoming minor in a sustainable Europe: the contemporary European art film and Aki Kaurismäki's *Le Havre*', *Screen*, 54/3 (Autumn) pp.324-340.  
 Rascaroli, Laura and Paolo Saporito (2023) 'Lost and Beautiful or the (Environmental) Ethics of the Lyric Essay Film' *Film-Philosophy* 27.3 (2023): 464–487 DOI: 10.3366/film.2023.0242  
 MacLeod, Allison (2020) 'Inner Exiles: Migrant representation and Queer belongings in recent Irish films' in James S. Williams, *Queering the Migrant in Contemporary European Cinema*, London: Routledge, 159-170  
 Donald, Stephanie Hemelryk, 'The port-city, the migrant, and the (almost) inevitable dog; Morts vivants and authorial intervention in cinéma-monde' *Journal of Romance Studies*, Volume 23, Number 1 <https://doi.org/10.3828/jrs.2023>.  
 McLaughlin, Noel (2024) 'Scorched Palimpsests and Transnational Experiments: Denis Villeneuve's *Incendies*', *Canadian Journal of Film Studies / Revue canadienne d'études cinématographiques*, Volume 33, Number 2, Fall / automne 2024, pp. 1-22  
 Haenni, Sabine (2023) 'Porous Privacies: Gender, Migration, and Precarious Homes in Early Twenty-First Century Narrative Films from the French Mediterranean', *Alphaville: Journal of Film and Screen Media* no. 26, pp. 39–57  
 Flanagan, Victoria (2017) 'Citizenship in the Classroom: The Politicization of Child Subjects in Nicolas Philibert's *To Be and To Have*, and Lauren Cantet's *The Class*', in Stephanie Hemelryk Donald, Emma Wilson and Sarah Wright (eds), *Childhood and Nation in Contemporary World Cinema*, London/New York: Bloomsbury, 131-146.  
 Smith, Matthew (2024) 'Precarity, Liminality, mobility: childhood in the cinema of the Dardenne Brothers', *Studies in European Cinema*.  
 Dolgoplov, Greg (2017) 'Lost and Found: Children in Indigenous Australian Cinema' in Donald, Wilson and Wright eds. Pp 32-42.  
 Faulkner, Joanne (2023) 'The child as mediator of racial ambivalence in Australia: Egg Boy and the racist girl', *Cultural Studies*, 37:4, 669-694  
 Delecroix, Vincent (2023) *Small Boat (Naufrage)*, Small Axes Publishing.  
 Tse, Kelly Yin Nga (2023): 'Perilous Pacific: Thanatic Archive and Vietnamese Refugees', *Interventions*, DOI: 10.1080/1369801X.2023.2190911