

## *BERLIN PERSPECTIVES*

### **The Cinematic Representation of Berlin in German and Turkish Migration Films**

<b>Semester:</b>	Winter Semester 2020 / 2021
<b>Course instructor:</b>	Dr. Deniz Güneş Yardımcı / denizyardimci@web.de
<b>Subject area:</b>	Culture and Society
<b>Credits:</b>	5 ECTS
<b>Time:</b>	First Session (dies academicus, asynchronous session): Monday // 2.11.2020 // 12 – 14 c.t. (12:15-13:45) Following Sessions (bi-weekly, synchronous/asynchronous sessions): Mondays // 16.11.2020 – 22.2.2021 // 12 – 16 c.t. (12:15-15:45)
<b>Room:</b>	Zoom (Please note: This semester, all classes take place online. If however the general conditions allow it, the seminar room 0323-26 (3 <sup>rd</sup> floor) at Hausvogteiplatz 5-7 can be used by the courses.)

#### **Course description:**

The labour migration from Turkey to Germany, which started in the mid-1960s, had an important socio-economic and socio-cultural impact on both countries' societies and influenced their film culture. German filmmakers began to feature the first guestworkers' difficult lives in films such as Rainer Werner Fassbinder's *Katzelmacher* (1969) and *Angst Essen Seele Auf/ Fear Eats Soul* (1974). Later, German cinema began to cinematically capture the entire migrant family like in *Shirins Hochzeit/ Shirin's Wedding* (1975, Helma Sanders-Brahms) and *Yasemin* (1988, Hark Bohm). In the 1990s, second- and third – generation Turkish German directors such as Fatih Akin, Thomas Arslan, Ayşe Polat, Yüksel Yavuz, and Aysun Bademsoy marked the end of the so-called guestworkercinema (*Gastarbeiterkino*) of the 1970s and 1980s and started to create a transnational and diasporic cinema featuring a culturally hybrid Germany. Turkish cinema dealt with this migration phenomenon even in more than 60 films alone between 1960s and 1990s. Berlin (especially Kreuzberg) has always been one of the favourite settings in all of these migration movies. The transformation of Berlin's first Guestworker Ghetto to culturally hybrid urban districts over the course of 60 years is very well reflected in all of these cinema cultures.

This interdisciplinary course crosses and connects the academic fields of migration studies, film studies, and cultural studies. In the first part of the course, we will explore how the

socio-political and socio-cultural phenomenon of Turkish immigration into Germany, immigrants, and diasporas are represented in German and Turkish cinema from the 1960s until the present. The second part of the course then gets more specific and we approach the representation of Berlin in these migration movies.

In this course, students will gain knowledge about film analysis, writing a screenplay, German immigration history, and theoretical concepts dealing with migration, diaspora, stereotype, culture, and identity.

### **Learning objectives:**

In this interdisciplinary course, students will learn how the socio-political and socio-cultural phenomenon of Turkish immigration into Germany has influenced both countries' cinemas from the 1960s until the present. They will explore the narrative and aesthetic shift in the cinematic portrayal of immigrants, diasporas, culture and identity that occurred over the past 60 years. The focus will lie on the social and urban transformation of Berlin into a culturally hybrid capital and how this change is featured in German and Turkish migration film. In this course, students will gain knowledge about film analysis, writing a screenplay, the characteristics of national and transnational cinema, German labour immigration history and theoretical concepts dealing with migration, diaspora, stereotype, culture, and identity. Moreover, students will learn the interrelation between real societal circumstances such as migration and film.

By the end of the course, students will be able to:

#### Knowledge

- Understand Germany's labour immigration history and identify its societal and cinematic impact
- Understand and identify the social and cultural transformation of Berlin and how this is reflected in different film cultures
- Understand and apply textual and contextual analysis in film•
- Understand and identify key literature on transnational cinema and Turkish-German migration films

### Academic/Transferrable Skills

- Analyze and critically reflect on selected theories of migration, culture and transnationalism
- Select relevant theories and methods for analyzing migration films and transnational cinema•
- Communicate and discuss key concepts of migration cinema and transnational cinema

### Competencies

- Analyze and discuss films
- Analyze and present a research topic in a group•
- Write a screenplay for a short film

### **Assessment portfolio:**

- Film project on 'Migration and Diasporas in Berlin' (50% of final grade)
- Group presentation (30% of final grade)
- Film reflection papers in English, German or Turkish (20% of final grade)

### **Language requirements:**

This interdisciplinary English and German bilingual course is designed particularly for students from diverse cultural and linguistic backgrounds. The course targets non-native English and non-native German speaking students as well as native speakers. The aim is to foster a creative exchange of ideas and analytical perspectives across any linguistic 'barrier' to enable more fruitful discussions and research outcomes. The course discussions and group presentations will be in English and German. A short translation will be provided for those having problems in understanding the used language and difficulties in following the discussion. The reflection papers on films can be written in English, German or. However, the language in class will be mainly English and a good standard of academic English (B2-level) is recommended. The films will be in German with German or English subtitles and in Turkish with English or German subtitles. Some basic German (A2-level) is also recommended

## **Timetable:**

**Session 1:** 02.11.2020 // 12 – 14 c.t. (asynchronous session)

Watch until next session: *Katzelmacher* (1969, Rainer Werner Fassbinder)  
(Film will be provided before session)

### **Part 1 – Introduction to Topic, Methodology and Theory**

**Session 2:** 16.11.2020 // 12 – 16 c.t. (synchronous and asynchronous session)

TOPIC: Introduction to Course // History of Labour Migration in Germany

- Introduction to course and required assessments, forming the presentation groups
- Introduction to final film project
- Immigration history of Germany from the 1960 until the present

Assignment until next session:

- 1-page reflection paper on *Katzelmacher* (1969, Rainer Werner Fassbinder)

**Session 3:** 30.11.2020 // 12 – 16 c.t. (synchronous and asynchronous session)

TOPIC: First Phase of German Migration Cinema ('The Cinema of Duty' 1960-1990)

- Group Presentation 1: Defining 'Guestworker Cinema', 'Cinema of the Affected' and 'Cinema of Duty'
- Group presentation 2: 'Guestworker Cinema from 1960s - 1970s – Analysis of *Angst essen Seele auf/Fear Eats Soul* (1974, Rainer Werner Fassbinder)'

Assignment until next session:

- Watch *Angst essen Seele auf/Fear Eats Soul* (1974, Rainer Werner Fassbinder) and write a 1-page reflection paper
- Form a film crew and work on your film idea on 'Migration and Diasporas in Berlin'

**Session 4:** 14.12.2020 // 12 – 16 c.t.. (synchronous and asynchronous session)

TOPIC: Second Phase of German Migration Cinema ('Transnational Cinema' 1990-Present)

- Group Presentation 1: Defining 'Transnational Cinema', 'Diasporic Cinema' and 'Accented Cinema'
- Group presentation 2: 'Characteristics of Diasporic and Transnational Cinema – Analysis of *Auf der anderen Seite/ The Edge of Heaven* (2007, Fatih Akin)'
- Introduction to 'How to Write a Film Synopsis'

Assignment until next session:

- Watch *Auf der anderen Seite/ The Edge of Heaven* (2007, Fatih Akin) and write a 1-page reflection paper
- Write a 1-2 page film synopsis for your film on 'Migration and Diasporas in Berlin'

## **Part 2 – Berlin on-Screen: From Migrant Ghettos to Culturally Hybrid Urban Districts**

**Session 5:** 11.01.2021 // 12 – 16 c.t. (synchronous and asynchronous session)

TOPIC: Kreuzberg becomes Multicultural: Representing Early Guestworkers' Lives in Berlin

- Group Presentation 1: 'Cinematic Representation of Early Guestworkers in Berlin – Analysis of: *Almanya Acı Vatan/ Germany Bitter Homeland* (1979, Şerif Gören)-
- Group Presentation 2: 'Cinematic Representation of Early Guestworkers in Berlin – Analysis of: *Polizei/Police* (1988, Şerif Gören)
- Introduction to 'How to Write a Screenplay'

Assignment until next session:

- Write a screenplay for your film on 'Migration and Diasporas in Berlin'

**Session 6:** 25.01.2021 // 12 – 16 c.t. (synchronous and asynchronous session)

TOPIC: Berlin in Transnational Cinema 1: Culture Clash Comedies

- Group Presentation 1: 'Stereotypes in Cultural Hybridity in Comedies – Analysis of *Evet, ich will/Evet, I do* (2008, Sinan Akkuş)
- Group Presentation 2: 'Stereotypes in Cultural Hybridity in Comedies – Analysis of: *Türkisch für Anfänger/ Turkish for Beginners* (2012, Bora Dağtekin)

Assignment until next session:

- Watch *Evet, ich will/Evet, I do* (2008, Sinan Akkuş) **or** *Türkisch für Anfänger/ Turkish for Beginners* (2012, Bora Dağtekin) and write a 1-page reflection paper
- Work on your film on 'Migration and Diasporas in Berlin'

**Session 7:** 08.02.2021 // 12 – 16 c.t. (synchronous and asynchronous session)

TOPIC: Berlin in Transnational Cinema 2: Thomas Arslan's Berlin Trilogy

- Group Presentation 1: "Diasporic Cinema and Accented Cinema – Analysis of *Der Schöne Tag/A Fine Day* (2001, Thomas Arslan)"

Assignment until next session:

- Watch *Geschwister/Brothers and Sisters* (1996, Thomas Arslan) and write a 1-page reflection paper
- Finalize your film on 'Migration and Diasporas in Berlin'

**Session 8:** 22.02.2021 // 12 – 16 c.t. (synchronous and asynchronous session)

TOPIC: Presentation of Final Film Projects // Concluding Remarks

- Screening students' films
- Closing remarks
- Final discussion
- Feedback on course

### **Literature and Movies:**

*All literature and movies will be available via Moodle.* Relevant literature and films will be provided to students before session.

ALEXANDER, Claire (2010) 'Diaspora and Hybridity' in Hill Collins, Patricia and Solomos, John (eds.) *The SAGE Handbook of Race and Ethnic Studies*. London: Sage, pp. 487-507.

ALKIN, Ömer (2015) 'Der türkische Emigrationsfilm. Vor-Bilder des deutsch-türkischen Kinos?' in Abend, Sandra and Körner, Hans (eds.) *Vor-Bilder. Ikonen der Kulturgeschichte: Vom Faustkeil über Botticellis Venus bis John Wayne*. Munich: Morisel Verlag, pp. 211-230.

BADE, Klaus J. (2004) *Sozialhistorische Migrationsforschung (Studien zur Historischen Migrationsforschung)*. Göttingen: V&R unipress.

BERGHAWN, Daniela (2011b) "'Seeing Everything with Different Eyes": The Diasporic Optic in the Films of Fatih Akin' in Cooke, Paul and Homewood, Chris (eds.) *New Directions in German Cinema*. London: I. B. Tauris, pp. 235-252.

BERGHAWN, Daniela and Sternberg, Claudia (eds.) (2010c) 'Locating Migrant and Diasporic Cinema in Contemporary Europe' in *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe*. Basingstoke: Palgrave, pp. 12-49.

BHABHA, Homi K. (1994) *The Location of Culture*. London; New York: Routledge.

BLUMENTRATH, Henrik et al. (2007) *Transkulturalität. Türkisch-deutsche Konstellationen in Literatur und Film*. Münster: Aschendorff Verlag.

BRAUERHOCH, Annette (1995) 'Die Heimat des Geschlechts – oder mit der fremden Geschichte die eigene erzählen. Zu „Shirins Hochzeit“ von Helma Sanders-Brahms' in Karpf, Ernst, Kiesel, Doron, and Visarius, Karsten (eds.) „Getürkte Bilder“: Zur Inszenierung von Fremden im Film. Marburg: Schüren, pp. 109-115.

BULUT, Claudia (2000) 'Von der Gastarbeiterin zur Schutzpolizistin. Das konstruierte Bild der fremden Frau im deutschen Film und Fernsehen' in Schatz, Heribert, Holtz-Bacha, Christina und Nieland, Jörg-Uwe (eds.) Migranten und Medien. Neue Herausforderungen an die Integrationsfunktion von Presse und Rundfunk. Wiesbaden: Westdeutscher Verlag, pp. 253-264.

BURNS, Rob (2007) 'Towards a Cinema of Cultural Hybridity: Turkish-German Filmmakers and the Representation of Alterity' in *Debatte: Journal of Contemporary Central and Eastern Europe* 15(1), pp. 3-24.

BURNS, Rob (2012) 'From Two Worlds to a Third Space: Stereotypy and Hybridity in Turkish-German Cinema' in Karanfil, Gökçen and Şavk, Serkan (eds.) *Imaginarities Out of Place: Cinema, Transnationalism and Turkey*. Newcastle upon Tyne: Cambridge Scholars Publishing, pp. 56-88.

GÖKTÜRK, Deniz (1999) 'Turkish Delight – German Fright: Migrant Identities in Transnational Cinema' in Working Paper for the ESRC Transnational Communities Programme Working Paper Series 99(1), pp. 1-14.

GÖKTÜRK, Deniz (2000) 'Turkish Women on German Streets: Closure and Exposure in Transnational Cinema' in Konstantarakos, Myrto (ed.) *Spaces in European Cinema*. Exeter; Portland: Intellect, pp. 64-76.

HAKE, Sabine and Mennel, Barbara (eds.) (2012b) 'Introduction' in *Turkish German Cinema in the New Millennium: Sites, Sounds and Screens*. Oxford: New York: Berghahn Books, pp. 1-18.

HALL, Stuart (1990). 'Cultural Identity and Diaspora' in Rutherford, Jonathan (ed.) *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, pp. 222-237.

HIGBEE, Will and Lim, Song Hwee (2010) 'Concepts of Transnational Cinema: Towards a Critical Transnationalism in Film Studies' in *Transnational Cinemas* 1(1), pp. 7-21.

HIGSON, Andrew (1989) 'The Concept of National Cinema' in *Screen* 30(4), pp. 36-46.

KAYAOĞLU, Ersel (2012) 'Figurationen der Migration im türkischen Film' in Ozil, Şeyda, Hofmann, Michael and Dayıoğlu-Yücel, Yasemin (eds.) *Türkisch-deutsche Studien. Jahrbuch 2012. 51 Jahre türkische Gastarbeitermigration in Deutschland*. Göttingen: V&R unipress, pp. 81-104.

LEAL, Joanne and Rossade, Klaus-Dieter (2008) 'Negotiating Gender, Sexuality and Ethnicity in Fatih Akin's and Thomas Arslan's Urban Spaces' in *German as a Foreign Language* 3, pp. 59-87.

MENNEL, Barbara (2002): 'Bruce Lee in Kreuzberg and Scarface in Altona: Transnational Auteurism and Ghetto-centrism in Thomas Arslan's "Brothers and Sisters" and Fatih Akin's "Short Sharp Shock"' in *New German Critique Special Issue on Postwall Cinema* 87, pp. 133-156.

MENNEL, Barbara (2008) 'Globales Migrationskino, der Ghetto-Flâneur und Thomas Arslans »Geschwister«' in Kühnemund, Jan and Potts, Lydia (eds.) *Mann wird man. Geschlechtliche Identitäten im Spannungsfeld von Migration und Islam*. Bielefeld: Transcript, pp. 53-62.

NAFICY, Hamid (2006) 'Situating Accented Cinema' in Ezra, Elizabeth and Rowden, Terry (eds.) *Transnational Cinema: The Film Reader*. London; New York: Routledge, pp. 111-129.

REINECKE, Stefan (1995) 'Projektive Übermalungen. Zum Bild des Ausländers im deutschen Film' in Karpf, Ernst, Kiesel, Doron, and Visarius, Karsten (eds.) „Getürkte Bilder“: Zur Inszenierung von Fremden im Film. Marburg: Schüren, pp. 9-19.

SEESSLEN, Georg (2000) 'Das Kino der doppelten Kulturen/Le Cinéma du métissage/ The Cinema of Inbetween. Erster Streifzug durch ein unbekanntes Kino-Terrain' in *epd Film12*, pp. 22-29.

STEWART, Lizzie (2015) 'Turkish-German Comedy Goes Archival: Almanya - Willkommen in Deutschland (2011)' in Osborne, Dora (ed.) *Edinburgh German Yearbook 9: Archive and Memory in German Literature and Visual Culture*. Rochester; New York: Camden House, pp. 107-122.

TÖTEBERG, Michael (1995) 'Alle Türken heißen Ali. Sozialkritik und Melodrama: Zu „Angst essen Seele auf“ von R. W. Fassbinder' in Karpf, Ernst, Kiesel, Doron, and Visarius, Karsten (eds.) „Getürkte Bilder“: Zur Inszenierung von Fremden im Film. Marburg: Schüren, pp. 99-107.

VISARIUS, Karsten (1995) 'Ehrenrettung um jeden Preis. Zu „Yasemin“ von Hark Bohm' in Karpf, Ernst, Kiesel, Doron, and Visarius, Karsten (eds.) „Getürkte Bilder“: Zur Inszenierung von Fremden im Film. Marburg: Schüren, pp. 116-123

### **Remarks:**

- Attendance policy (HU rules: 80% attendance needed in order to pass; absences need to be excused)
- Plagiarism is not tolerated. Please provide correct citations when using another person's ideas.