



Berlin in Migration Cinema: From Migrant Ghettos to Culturally Hybrid Urban Districts

Summer Semester 2024: 15 April– 19 July 2024

CATEGORY

Music and Film

COURSE STRUCTURE

Bi-weekly: 4 contact hours à 45 min

BI-WEEKLY SCHEDULE

Time

Day: Friday, 10:00-14:00 c.t. (10:15am–1:45pm)

There will be **seven four-hour sessions**:

26 April, 10 May, 24 May, 7 June, 21 June, 5 July, 19 July 2024

Place

Room: 0323-26, Hausvogteiplatz 5-7

COURSE LANGUAGE

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

Language requirements (Common European Framework of Reference for Languages)

English B1

German A2

TARGET GROUP

International exchange students of all subjects with a strong interest in the course topic.

Berlin Perspectives courses are designed for undergraduate students. Master students may participate if their home university agrees. Regular degree-seeking students can select the course within the elective part of their study program (überfachlicher Wahlpflichtbereich üWP). Prior knowledge in migration studies and film studies is not required. However, an interest in migration related issues and media representation is of advantage. This course targets especially students from social sciences and humanities, but is also open to students from other disciplines interested in the topic. The course is suitable for students from 2nd year of studies upwards.

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CREDITS = 5 ECTS

The Berlin Perspectives courses are offered by the Career Center as part of the elective program üWP. Registration takes place via Agnes.

All courses are accredited according to the European Credit Transfer System (ECTS).

COURSE DESCRIPTION

The labour migration from Southern European countries to Germany, which started in the mid-1950s, had an important socio-economic and socio-cultural impact on the 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). In the 1990s, second- and third-generation Turkish-German directors such as Fatih Akin and Thomas Arslan marked the end of the so-called 'guestworker cinema' and started to create a transnational and diasporic cinema featuring a culturally hybrid Germany. Berlin (especially Kreuzberg) has always been one of the favorite settings in all of these migration movies. The transformation of Berlin's first Guestworker Ghettos 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 migration, immigrants, and diasporas are represented in cinema. The second part of the course then gets more specific and we approach the representation of Berlin in these migration movies.

COURSE OBJECTIVES AND LEARNING OUTCOMES

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

READINGS

Please see weekly sessions for required readings.

ASSIGNMENT INFO

Workload and assignments

In order to be granted 5 ECTS, participants will be asked to

- actively attend all sessions (a minimum of 75% attendance is required for classroom and online sessions)
- prepare and revise the classroom/online sessions
- hand in the following **assignments**:

The final grade will be composed of

- participation in class and reflection papers (25% of final grade)
- presentation (25% of final grade)
- final project (50% of final grade)

Failure to fulfil one of the mentioned components results in failure of the class.

Assessment Components

The final grade will be composed of the above-mentioned assignments.

YOUR INSTRUCTOR

Dr. Deniz Güneş Yardımcı is DAAD-lecturer at the European Institute of Istanbul Bilgi University. Since 2019, Yardımcı is teaching for the Berlin Perspectives module at Berlin Humboldt University. She is a sociologist, media- and film scholar specialized in Turkish-German relations with a focus on Turkish-German migration history, cultural identity, and the cinematic representation of migration and diasporas. Yardımcı has a PhD in Media Arts/Film Studies from Royal Holloway, University of London. She further holds a BA and MA in Sociology and a BA and MA in Media and Communication Studies/Film Studies from the Johannes Gutenberg University-Mainz, Germany. Currently she is working on her book about 'Culture and Identity in Turkish-German Cinema'.

COURSE SCHEDULE

4 hours à 45 min bi-weekly

Session 1 // 26.4.2023

Introduction to Course

- Introduction to course and required assessments, forming the presentation groups
- Introduction to final film project
- Introduction to the topic: 'Characteristics of Migration and Diasporic Cinema'

Session 2 // 10.5.2024

Migration Movements in Germany

- Immigration history of Germany from the 1960 until the present
- Group Presentation 1: The history of labour migration in Germany from the 1960 until the present
- Group Presentation 2: Contemporary migration to Germany
- Introduction to 'How to Write a Film Synopsis'

Assignment until next session:

- Watch *Katzelmacher* (1969, Rainer Werner Fassbinder)
- 1-2-page reflection paper on *Katzelmacher* (1969, Rainer Werner Fassbinder)
- Form a film crew and work on your film idea on 'Migration and Diasporas in Berlin'
- Write a 1-2 page film synopsis for your film on 'Migration and Diasporas in Berlin'

Session 3: 24.5.2024

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)'
- Required reading 1: 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.
- Required reading 2: 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.

Assignment until next session:

- Watch *Angst essen Seele auf/Fear Eats Soul* (1974, Rainer Werner Fassbinder) and write a 1-2 page reflection paper
- Work on your film on 'Migration and Diasporas in Berlin'

Session 4 // 7.6.2024

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 *Gegen die Wand/ Head On* (2004, Fatih Akin)'
- Required reading 1: 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.
- Required reading 2: HIGSON, Andrew (1989) 'The Concept of National Cinema' in *Screen* 30(4), pp. 36-46.

Excursion to Film Museum Berlin

Assignment until next session:

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

Session 5 // 21.6.2024

Kreuzberg becomes Multicultural: Representing Early Guestworkers' Lives in Berlin

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

Assignment until next session:

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

Session 6 // 5.7.2024

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)
- Required reading: 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.

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

- Group Presentation 1: "Diasporic Cinema and Accented Cinema – Analysis of *Geschwister/Brothers and Sisters* (1996, Thomas Arslan)
- Group Presentation 2: "Diasporic Cinema and Accented Cinema – Analysis of *Der Schöne Tag/A Fine Day* (2001, Thomas Arslan)'
- Required reading: 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.

Assignment until next session:

- 1-2 page reflection paper on: 'The Relationship between cinema, society and politics'
- Finalize your film on 'Migration and Diasporas in Berlin'

Week 7 // 19.7.2024

Reflection on the Topic 'Migration and Cinema', Screening of Final Film Projects and Concluding Remarks

- What is the importance in researching the relationship between migration and cinema?
- Screening students' films
- Closing remarks, final discussion, feedback on course

TECHNICAL REQUIREMENTS

- Registration on Moodle (HU's e-learning platform)

in case of online sessions

- Fully functional device (laptop, tablet, PC)
- Stable internet connection
- Software: Zoom (video/audio)
- *Recommended* hardware: external headset for better sound quality

EXPECTATIONS & POLICIES

Preparation for lively discussions: be on time, have at least the required readings completed, and points in mind for discussion or clarification.

Assignments: complete all assignments according to the specified requirements on the schedule including handing them over to the lecturer.

Commitment: pay particular attention to the lecturer and respect differences of opinions in this international classroom.

Academic guidelines: Comply with academic integrity policies. Plagiarism in even a small assignment will result in failing the entire course.

Attendance policy: Students must contact their class teachers to catch up on missed work – to excuse absence please contact the lecturer.

The course and its syllabus are subject to change. Last update: 22 January 2024