Turkish German Cinema

GEW6901 section 091G

Eng 6138 section 1266

Meeting Times:
W 9-11 (4:05-7:05 pm) CBD 0216
R E1-E3 (7:20-10:10 pm) ROL 0115

Prof. Esther Romeyn
Office Hours: Thursdays 2:00-4:00 pm and by appointment
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Course Description:
The course introduces students to contemporary Turkish German cinema in the context of Turkish labor migration to West Germany, as well as discussion about citizenship, ethnicity, race and gender, cinema and urban space, and genre. We will begin with a brief survey of Turkish cinema and incorporate discussion about the depiction of so-called guest workers in 1970s West German cinema. The main focus of the course lies with Turkish German cinema of the generation of the children of labor migrants. We will address questions about the tension between national cinema and transnational film movements, European minority cinema, and global art cinema.

You need to watch all the movies assigned to be screened. If you miss a screening, you need to either watch the movie on your own. Be aware that many of the movies are in PAL format so an ordinary DVD player won't work. Copies of the movies will be on reserve for 2 hour check out at the FMR, 2301 Turlington 352-392-0313
fmr@english.ufl.edu
http://www.film.ufl.edu/resources.html
Spring/Fall Semester Hours of Operation:
Monday-Thursday 10-5
Friday 10-2 (Brothers and Sisters will be on reserve at Library West)

This is a reading- and writing intensive seminar. Oral presentations and participation are essential to the success of the class. Writing assignments include reading notes, to be handed in at the beginning of class, an abstract (also called proposal or prospectus), commentary on a draft research paper of one of your fellow students, a draft research paper, and the revision process for a final research paper. In order for exchanges of work to function, all deadlines are absolutely final.
Late submission will result in downgrading of assignments that receive letter grades and those that do not.

**Grading:**

- Reading notes, written comments on draft: 10%
- Oral presentations: 30%
- Abstract for Final Paper: 10% (Wednesday Nov. 5)
- Draft of Final Paper (No letter grade): 10% (Wednesday Dec. 3)
- Final Paper: 40% (Wednesday Dec. 14)

**Reading Notes:**
At the beginning of each class you will hand in your notes on the readings. 3 lines per reading should be sufficient. You may want to keep a copy for yourself.

**Oral Presentations:**
You will team up with one other student 3 times during the semester, and based on your interest take charge of leading the seminar by introducing the assigned readings, and where possible providing illustrative clips from the movie assigned for that week. You will also present your paper in front of your class mates.

**Proposal/abstract:**
I require that you submit a proposal/abstract for your final paper, which should be about 250 words single-spaced with a bibliography (min. four titles). The proposal/abstract has to include the following:

1) Tentative title of your final paper
2) A brief description of your topic with research question(s), methodology, and the titles of the film(s) that you will discuss
3) A short and representative bibliography

You will hand in the proposal (abstract) to me and your fellow students. You will receive feedback from me in written form and from your fellow students in a small-group discussion. Please keep in mind that good questions are often very helpful in clarifying research projects.

**Draft of Final Paper:**
You will hand in a draft of your final paper to me and one other student in class and you will receive written comments from both of us. This feedback will help you revise your research paper for final submission. My comments on your draft will be in the form of track changes or hand-written comments on paper. The feedback from your fellow-student will be in form of a written response modeled on the anonymous review process of scholarly journals.

**Final Paper:**
The final paper of 12-16 pages represents research on a topic related to the course.

**Plagiarism and Cheating:**
Plagiarism is the intentional or unintentional use of the intellectual works of others, including websources, friends’ papers, published and unpublished work. The minimum punishment for plagiarism is that you will fail this class.

Classroom behavior and cell phone, ipad, and laptop use:
I expect that graduate students attend all meetings on time, except for reasons of extenuating circumstances and sickness. In those cases, you should try to reach me before class meeting. I also expect that graduate students are prepared in regard to assigned readings and viewings and participate actively, regularly, and voluntarily in discussion.

Course Outline:

WEEK ONE:
August 24:
Viewing In class

Screening August 25:
Yılmaz Guney: Baba (Guney, 1971) (VHS 8446) (1971)

WEEK TWO:
August 31:
Readings:
Context:
Rita Chin, The Guest Worker Question in Postwar Germany (Cambridge: Cambridge University Press, 2007), Introduction: Conceptualizing the "Quest Worker Question," pp. 1-85


Background:
Gokturk, "Chronology"


Film:
Gonul Donmez-Colin, Turkish Cinema: Identity, Distance and belonging (London: Reaktion Books, 2008), Chapter One In Search of Identity 22-56; Chapter 4, Yılmaz Guney, pp. 116-141

*Optional:*  

**Screening September 1:**  
40 square meters of Germany (Tevik Baser 1986) (Streaming)

**WEEK THREE**  
**Wednesday September 7:**  
Viewing in Class  
Tunc Okan Otobus-The Bus 1974  
Tevik Baser: Farewell to a False Paradise (1988) (neo-nazi attacks)  
Shirin’s Hochzeit (Sanders and Oren, 1975)  
(Streaming)

**Readings:**  
*Context:*  
Rita Chin, *The Guest Worker Question, in Postwar Germany* (Cambridge: Cambridge University Press, 2007), Ch 2, "Minor(ity) Literature and the Discourse of Integration; Ch. 3, "Gender and Incommensurable Cultural Difference", Chapter 4, pp. 86-190

*or:*  
Katherine Pratt Ewing, *Stolen Honor; Stigmatizing Muslim Men in Berlin* (Stanford: Stanford University Press, 2008), Chapter 1, "Imagining Tradition: The Turkish Villager" (27-51);

*Film:*  
Katherine Pratt Ewing, *Stolen Honor*, Chapter Two, Between Cinema and Social Work: Rescuing the Muslim Woman from the Muslim Man," 52-93


**Background:**

**Optional:**
Mandel, "Turkish Headscarves and the "Foreigner Problem": Constructing Difference through emblems of identity", *New German Critique* 46 (1989), pp. 27-46

**Screening Thursday September 9:** Screening "Berlin in Berlin" (Sinan Çetin, 1993 streaming)

**Week Four:  
Wednesday September 15**
Excerpt: Farewell, Stranger (Baser, 1991)  
Excerpt, Hussi Kutlucan, Ich Schef, Du Turnschuh

**Readings:**
**Context:**
Chin, Chapter 4, Toward a German Multiculturalism; Conclusion: Situating German Diversity in the New Europe, pp. 191-273

**Film:**
Sabine Hake and Barbara Mennel. "Introduction." *Turkish German Cinema in the New Millennium*, pp. 1-16.


Deniz Gokturk, "Turkish Women on German Streets: Closure and Exposure in transnational cinema" In: M. Konstantakakaros (ed), *Spaces in European Cinema*, (Portland: Intellect, 2000), pp. 64-76

Deniz Gokturk (2002) :"Beyond paternalism: Turkish German traffic in Cinema"

Leslie Edelson, "Against In-Between: A Manifesto," In: Unpacking Europe, eds. Salah Hassan and Iftikhar Dadi (Rotterdam: NAi Publishers, 2001, 244-55

Optional:

Burns, R., “Turkish German Cinema”, in D. Clark (ed) German Cinema since unification (London: Continuum, 2006), pp. 127-50


Screening Thursday September 16:
I am my Mother's Daughter (Seyhan Derin 1996)

Week Five:
Wednesday September 22
Viewing in class excerpts Yasemin (1988); Melek Leaves—Die Kuemmelturkin Geht Janine Meerapfel 1985; Toechter Zweier Welten (Serap Berrakkasaru 1990)

Readings:
Context:
Introduction, pp. 1-35, Feminism and Documentary, Ed. Diane Waldman and Janet Walker (Minneapolis, University of Minnesota Press, 1999)

Sylvia Kratzer-Juilfs Chapter 8, "Return, Transference, and the Constructedness of Experience in German/Turkish documentary Film," pp. 187-201; Julia Lesage, Chapter 14: "Women's Fragmented Consciousness in Feminist Experimental Autobiographical Video," pp. 309-337; In: Feminism and Documentary Ed. Diane Waldman and Janet Walker (Minneapolis, University of Minnesota Press, 1999)

Yasemin Yildiz, Beyond the Mother Tongue: The Postmonolingual Condition (New York: Fordham University Press, 2012), Introduction, 1-29 ; Chapter Four, Surviving the Mother Tongue, 143-168.

Film:
Optional:
Nora Alter, "Triangulating Performances: Looking after Genre, After Feature" In *Triangulated Vision*, pp. 11-27
Chapter 10, Laura Marks, "Fetishes and Fossils: Notes on Documentary and Materiality," pp. 224-243;

**Screening Thursday September 23**
Screening: Film: Brothers and Sisters, Thomas Arslan (1997)

**Week Six: Urban Spaces**
**Wednesday September 29:**

**Readings:**
Context:

Yasemin Yildiz, Chapter 5, Inventing a Motherless Tongue: Mixed Language and Masculinity in Feridan Zaimoglu," in *Beyond the Mother Tongue*, pp. 169-201

Film:

Angelica Fenner, Roots and Routes of the Diasporic Documentarian: A Psychogeography of Fatih Akin’s We Forgot to Go Back, in *Turkish German Cinema in the New Millennium*, pp. 59-71

Marco Abel, The Minor Cinema of Thomas Arslan, in *Turkish German Cinema*, pp. 44-55


Background:
Interview with H. U. Wehler, Muslims Cannot be Intergrated (GiT)
Optional:
Thomas Mical, Berlin’s Cinematic Spaces, Spectator vol 21 Fall 2001, pp. 91-105
El Tayeb, Blood is a Very Special Juice, *International Journal of Social History* 44 (1999), 149-169
Michelle Matthon, refugees in Germany: Invasion or Invention.
Zafer Senocak, Dialogue about the Third Language: Germans, Turks and their future, in *Atlas of a tropical Germany*


**Screening Thursday September 30:**
Ayse Polat The Foreign Tour (1999)

**Week Seven:**
**Wednesday October 5**
Viewing in Class: Ayse Polat (1994): Ein Fest für Beyhan

**Readings:**
Context:
Rahul K. Gairola, "Capitalist houses, queer homes: National belonging and transgressive erotics in My Beautiful Laundrette", *South Asian Popular Culture*, 37-54
James Williams, Queering the Diaspora in Berghahn and Steinberg, *European Cinema in Motion*, pp. 196-214

Film:
Baris Kilicbay, “Impossible Crossings: Gender melancholy in Lola and Bilidikid and Auslandstournee", in *New Cinemas: Journal of Contemporary Film* 4 (2) 2006, 105-115
C Clark, Transcultural Transe Sexuality and Turkish Germany, In *German Life and Letters* 59 (4): 555-572

Optional:
Rings, Guido, “Blurring or shifting the boundaries in Turkish-German migrant cinema,” in: *Cinema and Migration since unification*, ed, Joanna Leal and Klaus Dieter Rossade [http://www.gfl-journal.de/1-2008/rings.pdf](http://www.gfl-journal.de/1-2008/rings.pdf)
Caryl Flinn, "Somebody’s Garbage: Depictions of Turkish Residents in 1990s German Film," in: Stephan Schindler and Lutz Koenick, eds The Cosmopolitan Screen: German Cinema and the Global Imaginary, pp. 140-158

Screening Thursday October 8:
Film: Lola and Billy the Kid (Lola und Bilidikid) (Ataman 1999) or A Little Bit of Freedom (2003)

Week Eight: Queering the diaspora/ Nation?
Wednesday October 14

Readings:
Context:

Film:
Alice Kuzniar. "Diasporic Queers: Reading for the Intersections of Alterities in Recent German Cinema." In: Cinema and Social Change in Germany and Austria. Eds. Gabriele Müller and James M. Skidmore (Waterloo, Ont.Wilfrid Laurier University Press, 2012), 245-266.


Cristina Kraenzle, At Home in the New Germany? Local stories and Global Concerns in Yuksel Yavuz’s Aprilkinder and Kleine Freiheit, pp. 90-108, The German Quarterly 82 (1) 2009

Screening Thursday October 15:
Film Der Letzter Mentsch (Salfati, 2014)

Week Nine: Moving Into History:
Wednesday October 21
Readings:
Context:
Zafer Senoczek, "May One Compare Turks and Jews, Mr. Senocak," in Atlas of Tropical Germany, pp. 53-57


Andreas Huyssen, "Diaspora and Nation- Migrants into Other Past", New German Critique 88, pp. -174-166

Elke. Segelcke, "National History and the Politics of memory in Turkish German Literature", Colloquia Germanica 44 (4) 2011, pp. 396-407

Optional:
Gokturk, "Postcolonial Amnesia? Taboo memories and Kanaks with Cameras" in German colonialism, Visual Culture and Modern Memory, ed Volker Langbehn, pp. 278-300

Screening Thursday October 22: Film: Head on, Gegen die Wand (Fatih Akin 2004)

Week Ten:
Viewing in class: excerpt of "When We Leave" (Die Fremde, Feo Aladag, 2010)

Readings:
Context:
Kevin Robbin, Transnational Cultural Policy and European Cosmopolitanism," in Cultural Politics 3 (2) 147-174 (2007)

Film:

Nezih Erdogan, “Star Director as symptom: reflections on the reception of Fatih Akin in the Turkish Media , pp. 27-38, in New Cinemas vol 7 (1) (2009)


Randall Halle. "Offering Tales They Want to Hear: Transnational European Film Funding as Neo-Orientalism." *Global Art Cinemas*: 303-319.


Background:
The Turkish Federation of Berlin. "Ten-Point Plan of the Turkish Federation of Berlin for Combating Intolerance toward Women." *GiT*: 381. [R]

Optional:

**Screening Thursday October 23**: In July (Fatih Akin 2000)

**Week Eleven: Bordering and transnationalism**

**Wednesday October 28:**

**Readings:**
Context:

Film:

Tim Bergfelder, Love Beyond the Nation: Cosmopolitanism and trasnational desire in Cinema, pp. 61-83 in Passerini, Labanyi and Diehl, Europe and Love in Cinema

Rosalind Galt, "European Space as Amnesia: Backtracking Germany," ch 5 in: *The New European Cinema: Redrawing the Map*

Rob Burns. "On the Streets and on the Road; Identity in Transit in Turkish-German

R. Hillman and Vivien Silvey, "Remixing Hamburg: Transnationalism in Fatih Akin's Soul Kitchen," in *Turkish German Cinema in the New Millennium*, pp. 186-197

Dimitris Elefthioritis, Chapter 5, Intercepted trajectories, pp. 122-141; Chapter 5, Movement Beyond the Axis, 142-160 in *Cinematic Journeys: Film and Movement* (Edinburgh: Edinburgh University Press, 2010)

Background:
changes of citizenship law (GiT)

Optional:
Etienne Balibar, "The Borders of Europe" in: *Cosmopolitics: Thinking and feeling Beyond the Nation*, Pheng Cheah, Bruce Robbins, eds, pp, 216-229
Hito Steyerl: Gaps and Potentials: the Exhibition Heimat Kunst: Migrant Culture as an Allegory of the Global Market (NGC)
Elizabeth Ponzanesi "Europe in Motion: Migrant Cinema and the Politics of Encounter" *Social Identities* Vol. 17, No. 1, January 2011, pp. 73-92
Sebastian Cobarrubias and John Pickles, “Spacing Movements: The turn to cartographies and mapping practices in contemporary social movements,” In Barney Warf and Santa Arias, *The Spatial Turn*, 36-58

**Screening Thursday October 29: The Edge of Heaven (Akin, 2007)**

**Week Twelve:**
**Wednesday November 5:**

**Readings:**


**Screening Thursday November 6:**

**Week Thirteen Eight:** Independent/Experimental/Art house

**Wednesday November 12:**
In class Viewing:
Seyhan Derin;
Bademsoy:
Excerpts of Ataman, *Kuba*

**Readings:**
Film:
Randall Halle, Chapter One; 109-113; "Interzone Xperimental: Migration and Moving Images", in *The Europeanization of Cinema: Interzones and Imaginated Communities* (Urbana: University of Illinois Press, 2014), 151-182


Nilgün Bayraktar. "Location and Mobility in Kutluğ Ataman’s Site-specific Video Installation Küba." *Turkish German Cinema in the New Millennium*, 84-95.

**Kuba,** by Kutlug Ataman -- Page 18
What is **Kuba?**, by Kutlug Ataman -- Page 20
Life as a metaphor, by Daniela Zyman, by Kutlug Ataman -- Page 26

**Screening Thursday November 13:**
Film: *Evet, I Do (Evet, Ich Will)* (Sinan Akkus 2009)

**Wednesday November 19:**

**Readings:**

Zafer Senocak, War and Peace in Modernity, in *Tropical Germany*, 83-98

**Additional readings to be announced**

Possible excerpts in class:
Süperseks
Meine verrückte türkische Hochzeit (2006)
Kaya Yanar, Was guckst du?
Detlev Buck, Knallhart (2006)

**Screening Thursday November 20: Ayse Polat TBA**

**Week Fourteen:**
*Wednesday November 26: Thanksgiving Holiday*
*Thursday November 27: Thanksgiving Holiday*

**Week Fifteen:**
*Wednesday November 30:*
*Student Presentations*

**Week Sixteen:**
*Wednesday December 7*
*Student Presentations*