

## COURSE DETAIL

### THE CINEMATIC REPRESENTATION OF BERLIN IN GERMAN AND TURKISH MIGRATION FILMS

**Country**

Germany

**Host Institution**

Humboldt University Berlin

**Program(s)**

Humboldt University Berlin

**UCEAP Course Level**

Upper Division

**UCEAP Subject Area(s)**

German Film & Media Studies

**UCEAP Course Number**

118

**UCEAP Course Suffix**

A

**UCEAP Official Title**

THE CINEMATIC REPRESENTATION OF BERLIN IN GERMAN AND TURKISH MIGRATION FILMS

**UCEAP Transcript Title**

TURKISH MIGRANT FILM

**UCEAP Quarter Units**

4.50

## **UCEAP Semester Units**

3.00

### **Course Description**

This interdisciplinary course crosses and connects the academic fields of migration studies, film studies, and cultural studies. The first part of the course explores 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 approaches the representation of Berlin in these migration movies. In this course, students gain knowledge about film analysis, German immigration history, and theoretical concepts dealing with migration, diaspora, stereotype, culture, and identity. The labor 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 guest workers' 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, Ayse Polat, Yüksel Yavuz, and Aysun Bademsoy marked the end of the so-called guest worker cinema (*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 favorite settings in all of these migration movies. The transformation of Berlin's first guest worker ghettos to culturally hybrid urban districts over the course of 60 years is very well reflected in all of these cinema cultures.

### **Language(s) of Instruction**

### **Host Institution Course Number**

2181314

**Host Institution Course Title**

THE CINEMATIC REPRESENTATION OF BERLIN IN GERMAN AND TURKISH  
MIGRATION FILMS

**Host Institution Campus**

Bologna.lab

**Host Institution Faculty****Host Institution Degree****Host Institution Department**

Berlin Perspectives

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