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
TURKSH 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 Course Details
Host Institution Campus Bologna.lab
Host Institution Faculty
Host Institution Degree
Host Institution Department Berlin Perspectives
Course Last Reviewed

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