

Turkish German Cinema
ENG 4135 (1362) and GET 4930 (12A2)
Spring Semester 2015

Associate Professor Barbara Mennel
Office Hours: Tuesdays 2:00-4:00pm and Thursdays 8:30-10:30am
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Meeting times: Class meeting: T 5-6 and R 6 in TUR 2322
Screening: M 9-11 in Rolfs 115

Course Description:

The course introduces students to contemporary Turkish German cinema in the context of Turkish labor migration to West Germany. We will begin with a brief survey of Turkish cinema and incorporate discussion about the depiction of so-called guestworkers 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. We will also discuss questions of gender and sexuality, sounds, and genre, including documentaries. We will conclude with an auteurist case study of director Fatih Akin and films about remigration.

Course Goals and Objectives:

Students will learn about the background of Turkish migration to West Germany. They will become familiar with the debates around minority and minor cinemas in the European context. In addition, they will enhance their academic reading, research, and writing skills in film studies.

Required Reading:

Course pack: Available at Xerographic Copy Center, 927 NW 13th Street

Book available at University Bookstore, Reitz Union:

Turkish German Cinema in the New Millennium: Sites, Sounds, and Screens. Eds. Sabine Hake and Barbara Mennel. New York: Berghahn, 2012.

All readings are also scheduled to be on reserve.

Important note about DVDs (and one VHS) on reserve and the screenings:

For this course, not all DVDs are available from mainstream distributors, at streaming sites, on the web, or for purchase at all. Thus, some of the films are only available in one copy at UF (often a copy that I have bought directly from the director.) As attendance at the screenings is required, it is your responsibility to view the film at the dedicated screening time. Should you be unable to do so, for legitimate reasons (see next page), please note that those DVDs will not be on reserve from the Thursday of the week prior to the screening after class until after class on Tuesday and from about 10am on Thursday until after class. Because of the lack of multiple copies of some of the films, I only allow 2-hour check-out time and ask you to refrain from taking those DVDs out on Thursday morning. All DVDs will be on reserve after we have concluded class discussion for your

work on your research papers. Please treat my DVDs with care. If you know that you will not be able to attend a particular screening, you should watch any of those DVDs before Thursday of the week prior to our discussion or after class on Tuesday and before 10 am on Thursday of the week of the film.

Grading:

Attendance (points)	5%
Participation (grade)	5%
Reading and Viewing Quizzes (points)	10%
Midterm Paper (grade)	20%
Proposal for Final Paper (grade)	10%
Annotated Bibliography (grade)	10%
Final Paper (grade)	40%

Grading Scale:

A	95-100	950-1000
A-	90-94	900-949
B+	87-89	870-899
B	83-86	830-869
B-	80-82	800-829
C+	77-79	770-799
C	73-76	730-769
C-	70-72	700-729
D+	67-69	670-699
D	63-66	630-669
D-	60-62	600-629
F	0-59	000-599

Due Dates:

Midterm Paper	Week 8, Tuesday, February 24, 2015
Proposal for final paper	Week 12, Thursday, March 26, 2015
Annotated Bibliography	Week 14, Tuesday, April 7, 2015
Paper 2	Week 17, Monday, April 27, 2015

Attendance:

Attendance in class and at the screenings is mandatory. I take attendance in class meetings. After drop/add, every class meeting counts for 2 points and any unexcused absence from class receives 0 points. Any late attendance or early departure without excuse receives 1 point. It is your responsibility to let me know, if you have arrived late to class, to contact me if you have to miss class with an acceptable excuse, and to show me documentation for excused absences as soon as possible after your return to class. You have to make up the material covered in class, which includes viewing the films you have missed and getting notes from class discussion. Absences will be excused in accordance with UF policy. Acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field

trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate, court-imposed legal obligations (e.g., jury duty or subpoena), and the twelve-day rule:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Absence for religious reason do not require written documentation, but you have to let me know that you will miss or have missed class so that you will receive 2 points.

Participation:

Academic conversation is one of the skills that you should acquire in college and thus need to practice. Your oral participation grade reflects the quality, quantity, and consistency of your contributions, including the precision of your analysis, the level of attention to details, the complexity of questions that drive your academic inquiry, the application of the vocabulary that pertains to film studies, the level of preparedness, and engagement with the course materials, including viewings, readings, and your classmates.

Reading Quizzes:

Reading carefully, consistently, and thoroughly is as important as viewing the films. Completing assigned readings is the basis for an informed and engaged discussion. Hence, there will be regular quizzes of 4 points each at the beginning of class throughout the semester that pose straightforward content questions about the readings and the films. These will begin on Thursday of week two. No make-up quizzes are given. If you have a valid excuse (see above), you will receive full points. If you miss a quiz because you are late or absent without an acceptable excuse, you receive zero points for the missing quiz.

Assignments:

Assignments are due at the beginning of class on the due dates. No late assignments will be accepted, except for an acceptable excuse according to UF guidelines (see above). Should you have to miss an assignment, communicate with me prior to the deadline. This applies to all assignments, but is particularly important for the final paper. Should you experience extenuating circumstances beyond your control that prevent you from handing in your final paper on time, you need to contact me before the deadline with official documentation and negotiate an appropriate and realistic date for submission. If you are unable to complete the course in time for me to grade your final paper and calculate your final grade before final grades are due, we need to sign a contract for an incomplete, which includes documentation of your extenuating circumstances (most likely a doctor's note). These are university regulations. I am unable to give an incomplete without completing this paperwork, which requires your signature and thus your presence.

Important: If you submit a copy of your assignment electronically, please submit it as word document. Consider your assignment as submitted, once you have received an email from me that confirms that I have been able to open your attachment. If you do not receive this email, consider your assignment as not submitted.

Midterm paper:

The midterm paper focuses on a topic that emerges from class so far, includes formal close readings, advances a coherent argument, and addresses the theoretical issues that

we have covered in class. Length: 5-7 pages, double-spaced in 12pt font and 1 inch margins. The paper needs to include your name, a title, and page numbers. No outside research is necessary.

Due: Week 8, Tuesday, February 24, 2015 at the beginning of class.

Proposal:

Students need to submit a proposal for the final paper, which consists of a tentative title, an abstract, and a bibliography of at least three scholarly sources not on the syllabus.

It includes:

1. Tentative title of your final paper
2. One-two paragraph description of your topic, including your research questions
3. A list of titles of the films that you will discuss
4. A bibliography, including three scholarly text not covered in class

Scholarly texts can only be taken from the web, if they were included in a web-based scholarly journal. Essays from blogs or personal websites are not appropriate scholarship. The proposal has to be typed in 12pt font, double-spaced with 1 inch margins and include your name.

Due: Week 12, Thursday, March 26, 2015 at the beginning of class.

Annotated Bibliography:

The annotated bibliography includes three bibliographic entries (most likely from your topic proposal), each with a short summary, evaluation, and assessment for your research paper. Approximately 750 words (250 words per entry, total ca 1-2 pages)

Minimum: 500 words (1-2 pages)

The proposal has to be typed in 12pt font with 1 inch margins and include your name and page numbers.

Annotated bibliographies are single-spaced, typed in 12 pt font with 1 inch margins and include your name.

Due: Week 14, Tuesday, April 7, 2015 at the beginning of class.

Final paper:

The final paper is 10-12 pages long on a research topic related to the course. You should develop the topic in the second half of the semester, and your argument should go beyond class discussion. Your paper can discuss films that we have seen in class or films that we have not seen in class. The final paper has to integrate at least three outside sources of scholarly texts that we did not read in class. You may integrate the material from the midterm paper for a paper of 15-19 pages as a writing sample for application to graduate school in English, Film Studies, or German Studies. Please keep in mind that the complete paper needs to be coherent, which might imply that you have to rewrite sections from the midterm paper, for example, the introduction and/or conclusion. If you are interested in that option, you might want to discuss it with me prior to deciding on the topic of your midterm paper. The final paper has to be typed in 12pt font, double-spaced with 1 inch margins, include your name and page numbers.

Due: Week 17, Monday 27, 2015 by 5:00pm

Plagiarism and Cheating:

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dsoufl.edu/sccr/honorcodes/honorcode.php>.

Plagiarism is the intentional or unintentional unacknowledged use of the intellectual works of others, including published and unpublished material from the web or friends. I prosecute plagiarism and cheating to the fullest extent possible at UF, the minimum of which is that you will fail this class and receive the letter grade F for this course. Per University policy, I report academic misconduct to the Student Conduct and Conflict Resolution (SCCR) in the Dean of Students Office.

Graded and Submitted Materials:

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned work until they have received their final grades on ISIS. Should the need for a review of the grade arise, it is the student's responsibility to have and make available all returned assignments and quizzes, as well as documentation for acceptable absences.

Special Dispensations:

If you have a learning disability, hardship, or other dispensation approved by the Office of Student Affairs, please meet with me to discuss your requirements as early in the term as possible. The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodation for students with disabilities in the classroom. For more information, see: <http://www.dso.ufl.edu/drc/>

Technology Use in Class:

All cell phones and hand-held devices must be silenced and invisible during class time (off the desk and not in your pockets). Since some students read on their laptops and ipads, I allow the use of laptops and ipads in the classroom. Should I see that you use your electronic device at any point during class time for any activity not related to the course materials or note-taking on this course, your use of individual electronic media will be banned for the rest of the semester.

Statement on Harassment:

UF provides an educational and working environment for its students, faculty, and staff that is free from sexual, racial, ethnic, gender, and religious discrimination and sexual harassment. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/studentguie/studentconductcodephp#s4041>

A Note on Religious Holidays:

Student who belong to a religious community are not required to attend classes on their religious holidays. Please let me know, so that I can give you credit for that missed day.

Film and Media Studies Events in SS 2015:

I strongly encourage you to attend any or all or portions of several events related to film and media studies in spring semester 2015. Instead of extra credit, I offer 2 points for

attendance of a talk to make up for a missed or late attendance of class (up to maximum of 6 points) and 2 points for any written brief summary of a talk submitted in hard-copy or electronically (up to maximum 12 points) to make up for missed points on quizzes. Please make sure that we keep email track records of these make-up points.

These film and media studies events in SS 2015 include:

- 1) The conference of the Graduate Film Group on February 26-28 with keynote speakers Lucy Fischer and Francesco Casetti.
- 2) A one-day workshop on New Media and the European City with Ginette Verstraete, Aniko Imre, and Maria Stehle on Saturday, April 4, 2015
- 3) Talk by Karl Schoonover (University of Warwick) and Rosalind Galt (King's College London) "Queer Cinema and the Spaces of Europe" on Thursday, April 9, 2015, 5:00-7:00pm, Smathers Library East 100
- 4) Visions5, Undergraduate Film Festival and Film Studies Conference at UNCW, April 16-18, 2015 in Wilmington, North Carolina

COURSE OUTLINE:

Section I: Cinema of Migration: "Guest Workers"

Week 1

Tuesday, January 6

Introduction and in-class screening of *The Father* (*Baba*, Yılmaz Güney, 1971, 96 min.)

Thursday, January 8

Gönül Dönmez-Colin. "Yılmaz Güney." *Turkish Cinema: Identity, Distance and Belonging*. London: Reaction Books, 2008: 116-142. [R]

Week 2

Monday, January 12

Journey of Hope (*Reise der Hoffnung*, Xavier Koller, 1990)

Tuesday, January 13

Rita Chin. "Introduction: Conceptualizing the 'Guest Worker' Question." *The Guest Worker Question in Postwar Germany*. Cambridge: Cambridge University Press, 2007: 1-30. [R]

Thursday, January 15

Confederation of German Employers' Associations. "The Turks are Coming." *Germany in Transit: Nation and Migration, 1995-2005*. Berkeley: University of California Press, 2007: 30-31 [GiT]; Turkish Labor Placement Office. "How the Turkish Worker Should Behave and Defend his Character in a Foreign Country." *GiT*: 34-

36; Turkish Labor Placement Office. "Invitation for Labor Placement." *GiT*: 41-42; Friedrich K. Kurylo. "The Turks Rehearsed the Uprising." *GiT*: 42-44. [R]

Section II: Second-generation Filmmaking: Minority Cinema or Minor Cinema?

Week 3

Monday, January 19

MARTIN LUTHER KING DAY--no screening

View outside of class: *I am my Mother's Daughter (Ich bin die Tochter meiner Mutter*, Seyhan Derin, 1996)

Tuesday, January 20

Mine Eren. "Traveling Pictures from a Turkish Daughter: Seyhan Derin's *Ben annemin kızılım-I'm My Mother's Daughter*." *Moving Pictures, Migrating Identities*. Ed. Eva Rueschmann. Jackson: University Press of Mississippi, 2003: 39-54. [R]

"Recruitment of Guestworkers Stopped." *GiT*: 44-45; Irina Lundat. "A Question of Greater Fear." *GiT*: 46-51; "Article 16 of the Basic Law of the Federal Republic of Germany." *GiT*: 120-121; "Basic Law of the Federal Republic of Germany (May 1949)." *GiT*: 155; "Christian Wernicke. "The Long Road to the German Passport." *GiT*: 156-159; "Foreigner Law (1990)." *GiT*: 160-161. [R]

Thursday, January 22

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

Deniz Göktürk. "Turkish Delight—German Fright: Migrant Identities in Transnational Cinema." *Transnational Communities Working Papers Series*, 1-14. [R]

Week 4

Monday, January 26

Brothers and Sisters (Geschwiser-Kardesler, Thomas Arslan, 1997)

Tuesday, January 27

Barbara Mennel. "Bruce Lee in Kreuzberg and Scarface in Altona: Transnational *Auteurism* and Ghettoentrism in Thomas Arslan's *Brothers and Sisters* and Fatih Akın's *Short Sharp Shock*." *New German Critique* 87 (2002): 133-56. [R]

Ayhan Kaya. "German-Turkish Transnational Space: A Separate Space of Their Own." *German Studies Review* XXX.3 (October 2007): 483-502. [R]

Thursday, January 29

Marco Abel. "The Minor Cinema of Thomas Arslan: A Prolegomenon." *Turkish German Cinema in the New Millennium*, 44-55.

Week 5

Monday, February 2

*Lola and Billy the Kid (Lola and Billy the Kid, Kutluğ Ataman, 1999) *** [This film includes graphic violence, including sexual violence. If this is in any way difficult for you to watch, please consult with me outside of class.]

Tuesday, February 3

Baris Kılıçbay. "Impossible Crossings: Gender Melancholy in *Lola + Bilidikid* and *Auslandstournee*." *New Cinemas: Journal of Contemporary Film* 4.2 (2006): 105-115. [R]

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

Thursday, February 5

Leslie Adelson. "Against Between: A Manifesto." *Unpacking Europe: Towards a Critical Reading*. Eds. Salah Hassan and Iftikhar Dadi. Rotterdam: NAI Publishers, 2001: 244-55. [R]

Week 6

Monday, February 9

Screening: *A Little Bit of Freedom (Kleine Freiheit, Yüksel Yavuz, 2003)*

Tuesday, February 10

"Reform of the State Citizenship Law (1999)." *GiT*: 169-170; "Act to Control and Restrict Immigration and to Regulate the Residence and Integration of EU Citizens and Foreigners (2005)." *GiT*: 190-191. [R]

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

Thursday, February 12

Encarnación Gitiérrez Rodríguez. "Transculturation in German and Spanish Migrant and Diasporic Cinema: On Constrained Spaces and Minor Intimacies in *Princesses* and *A Little Bit of Freedom*." *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe*. Eds. Daniela Berghahn and Claudia Sternberg. New York City: Palgrave Macmillan, 2010: 114-131.[R]

Fatima El-Tayeb. "Introduction: Theorizing Urban Minority Communities in Postnational Europe." *European Others: Queering Ethnicity in Postnational Europe*. Minneapolis: University of Minnesota Press, 2011: xi-xlvi. [R]

Week 7

Monday, February 16

Screening: *In the Game* (Ich gehe jetzt rein..., Aysun Bademsoy, 2008)

Tuesday, February 17

Janet Walker and Diane Waldman. "Introduction." *Feminism and Documentary*. Eds. Janet Walker and Diane Waldman. Minneapolis: University of Minnesota Press, 1999: 1-35. [R]

Thursday, February 19

Ingeborg Majer-O'Sickey. "Gendered Kicks: Buket Alakus's and Asyun Bademsoy's Soccer Films." *Turkish German Cinema in the New Millennium*: 72-83.

Section III: Case Study Fatih Akın: Auteur or Global Art Film Director?

Week 8

Monday, February 23

Screening: *In July* (*Im Juli*, Fatih Akın, 2000)

Tuesday, February 24

Mine Eren. "Cosmopolitan Filmmaking: Fatih Akın's *In July* and *Head-On*." *Turkish German Cinema in the New Millennium*, 175-185.

Rob Burns. "On the Streets and on the Road; Identity in Transit in Turkish-German Travelogues on Screen." *New Cinemas: Journal of Contemporary Film* 7.1 (2009): 11-26. [R]

Due: Midterm paper

Thursday, February 26

Tim Bergfelder. "National, Transnational or Supranational Cinema? Rethinking European Film Studies." *Media, Culture & Society* 27.3 (2005): 315-31. [R]

Graduate Film Studies Conference: February 26-28

Week 9--Spring Break

Week 10

Monday, March 9

Head-On (*Gegen die Wand*, Fatih Akın, 2004)** [This film includes graphic violence, including sexual violence. If this is in any way difficult for you to watch, please consult with me outside of class.]

Tuesday, March 10

Andrew Sarris. "Notes on the Auteur Theory in 1962." *Auteurs and Authorship: A Film Reader*. Ed. Barry Keith Grant. Malden: Blackwell, 2008: 35-45; Pauline Kael. "Circles and Squares" (Excerpt, 1963). *Auteurs and Authorship*: 46-54. [R]

David Bordwell. "Authorship and Narration in Art Cinema." *Film and Authorship*. Ed. Virginia Wright Wexman. New Brunswick: Rutgers University Press, 2003: 42-49. [R]

Thursday, March 12

Deniz Göktürk. "Sound Bridges: Transnational Mobility as Ironic Melodrama." *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe*. Eds. Daniela Berghahn and Claudia Sternberg. New York City: Palgrave Macmillan, 2010: 215-234. [R]

Visit by students from UCNW for Visions5

Week 11

Monday, March 16

Screening: Fatih Akın. *Crossing the Bridge: The Sound of Istanbul* (2005)

Tuesday, March 17

Karolin Machtans. "The Perception and Marketing of Fatih Akın in the German Press." *Turkish German Cinema in the New Millennium*, 149-160.

Ayça Tunç Cox. "Hyphenated Identities: The Reception of Turkish German Cinema in the Turkish Daily Press." *Turkish German Cinema in the New Millennium*, 161-174.

Thursday, March 20

Rosalind Galt and Karl Schoonover. "Introduction: The Impurity of Art Cinema." *Global Art Cinemas: New Theories and Histories*. Eds. Rosalind Galt and Karl Schoonover. Oxford: Oxford University Press, 2010: 3-27. [R]

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

Week 12

Monday, March 23

Screening: *The Edge of Heaven* (*Auf der anderen Seite*, Fatih Akın, 2007)

Tuesday, March 24

Barbara Mennel. "Criss-Crossing in Global Space and Time: Fatih Akın's *The Edge of Heaven*." *Transit: A Journal of Travel, Migration and Multiculturalism in the German-Speaking World*. <http://german.berkeley.edu/transit/> 5.1 (2009): n.p.. [R]

Deniz Göktürk. "World Cinema Goes Digital: Looking at Europe from the Other Shore." *Turkish German Cinema in the New Millennium*, 198-212.

Thursday, March 26

Claudia Breger. "Configuring Affect: Complex World Making in Fatih Akın's *Auf der anderen Seite* (*The Edge of Heaven*)." *Cinema Journal* 54, 1 (Fall 2014): 65-87. [R]

Berna Gueneli. "The Sound of Fatih Akın's Cinema: Polyphony and the Aesthetics of Heterogeneity in *The Edge of Heaven*." *German Studies Review* 37.2 (May 2014): 337-356. [R]

Due: Proposal for Research Paper

Section IV: The Return of Genre: Comedy and Melodrama

Week 13

Monday, March 30

Evet, I do! (Evet, ich Will!, Sinan Akkuş, 2009)

Tuesday, March 31

Daniela Berghahn. "My Bit Fat Turkish Wedding: From Culture Clash to Romcom." *Turkish German Cinema in the New Millennium*, 19-31.

Federal Constitutional Court. "Decision Regarding the Wearing of Head Scarves Among Schoolteachers." *GiT*: 231-233; Elke Eckert, "Saying 'I do' for the Certificate." *GiT*: 351-354. [R]

Thursday, April 2

Randall Halle. "The German Turkish Spectator an Turkish Language Film Programming: Karli Kino, Maxximum Distribution, and the Interzone Cinema." *Turkish German Cinema in the New Millennium*, 123-135.

Saturday, April 4, one-day workshop: New Media and the New Europe

Week 14

Monday, April 6

When we Leave (Die Fremde, Feo Aladag, 2010)

Tuesday, April 7

Beverly M. Weber. "Introduction: Undoing the Connections between Muslim Violence, Culture, and Secularism," and "A Regime of Gender Violence: Honor Killings, Familial Violence, and Muslim Women's Subjectivities." *Violence and Gender in the 'New' Europe: Islam in German Culture*. New York City: Palgrave Macmillan, 2013: 1-77. [R]

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

Due: Annotated bibliography

Thursday, April 9

Steve Neal. "Melodrama and Tears." *Screen* 27.6 (1986): 6-22. [R]

David Gramling. "The Oblivion of Influence Mythical Realism in Feo Aladag's *When We Leave*." *Turkish German Cinema in the New Millennium*, 32-43.

5:00-7:00pm Lecture: Karl Schoonover and Rosalind Galt
“Queer Cinema and the Spaces of Europe”
Smathers Library East 100

Section V: Documenting Remigration

Week 15

Monday, April 13

Wir are Sitting Down South (*Wir sitzen im Süden*, Martina Priessner, 2010)

Tuesday, April 14

Eileen Boris and Rhacel Salazar Parreñas. "Introduction," "Remaking the Intimate: Technology and Globalization." *Intimate Labors: Cultures, Technologies, and the Politics of Care*. Stanford: Stanford University Press, 2010: 1-12, 13-18. Kalindi Vora. "The Transmission of Care: Affective Economies and Indian Call Centers." *Intimate Labors*: 33-48. [R]

Thursday, April 16

Class cancelled because of Visions5

Week 16

Monday, April 20

On the Outskirts (*Am Rande der Städte*, Aysun Bademsoy, 2006)

Tuesday, April 21

Final discussion and student evaluations

Week 17

Monday, April 27

Due: Final paper by 5:00 pm