

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

New German Cinema: W. Fassbinder *Ali Fear Eats the Soul* (1974)

Screening August 25:

Yilmaz 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

Arlene Arkiko Teraoka, "Talking Turk", *New German Critique* 46 (Winter 1989): 104-128

Background:

Gokturk, "Chronology"

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]

Film:

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

Hamid Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking* (Princeton: Princeton University Press, 2001), Chapter 5 Chronotopes of Imagined Homeland, pp. 152-187

Optional:

Anna Kuhn, "Bourgeois Ideology and the (Mis) Reading of Gunter Wallraff's *Ganz Unten*," *New German Critique* 46, winter 1989, pp. 191-202

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

Gonul Donmez-Colin, *Turkish Cinema: Identity, Distance and belonging*, (London: Reaktion Books, 2008), Chapter Two, "Migration, Dis/Misplacement and exile," pp. 57-74

Hamid Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking* (Princeton: Princeton University Press, 2001), Chapter 6: Chronotopes of Life in Exile: Claustrophobia, Contemporaneity", pp. 188-221 (Beser)

Hamid Naficy, "Phobic Spaces and Liminal Panics" in R. Wilson and W. Dissanyake (eds), *Global/Local: Cultural Productions and the Transnational Imaginary* (Durham: Duke University Press, 1996), pp. 119-144

Background:

"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.

Optional:

John S. Brady, "Dangerous Foreigners: The Discourse of Threat and the Contours of Inclusion and Exclusion in Berlin's Public Sphere," *New German Critique* 92 (2004), pp. 194-224.

Scheibelhofer, "From Health Check to Muslim Test: The Shifting Politics of Governing Migrant Masculinity," *Journal of Intercultural Studies*, 33:3 (2012), 319-332

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.

Burns, R, "The Politics of Cultural Representation: Turkish German Encounters," *German Politics* 16 (3) (2007) pp. 358-78

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"

In: T. Bergfelder, E. Carter, D. Gokturk (eds) *The German Cinema Book* (London: British Film Institute, 2002), pp. 248-256

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

Optional:

Sarita Malik, "Beyond the Cinema of Duty," in A. Higson ed., *Dissolving Views: Key Writings on British Cinema* (London: Cassel, 2002), pp. 202-215

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

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

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; Tochter 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:

Mine Eren, "Travelling Pictures from a Turkish Daughter: Seyhan Derin's Ben annemin kiziyim, In: *Moving pictures, Migrating Identities*. Ed.

Eva Rueschmann (Jackson: University Press of Mississippi, 2003) 39-54.

Optional:

Interview with Seyhat Derin, in *Triangulated Visions: Women in Recent German Cinema*, ed. Ingeborg Majer O'Sickey, Ingeborg von Zadow, SUNY press 1998)

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;

Chapter 12 Michelle Citron, "Fleeing from Documentary: Autobiographical Film/Video and the "ethics of Responsibility", pp. 271-285, in:
Feminism and Documentary Ed. Diane Waldman and Janet Walker (Minneapolis, University of Minnesota Press, 1999)

Screening Thursday September 23

Screening: Film: Brothers and Sisters , Thomas Arslan (1997)

Week Six: Urban Spaces

Wednesday September 29:

Viewing in class: Excerpt Fatih Akin Short Sharp Shock (1998)

Readings:

Context:

Aysa Caglar, "Constraining Metaphors and the Transnationalization of spaces in Berlin," *Journal of Ethnic and Migration Studies* Vol. 27, No. 4: October 2001, pp. 601-613

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

Film:

Barbara Mennel, "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" *New German Critique* 87 (2002): 133-56.

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

Randall Halle, Inhabitant, Exhabitant, Cohabitant : Filming Migrants and the Borders of Europe in Halle, *German Film after Germany: Toward a Transnational Aesthetic* (Urbana: University of Illinois Press, 2008), pp 129-168

Background:

Interview with H. U. Wehler, Muslims Cannot be Intergrated (GiT)

Optional:

Ayhan Kaya. "German-Turkish Transnational Space: A Separate Space of Their Own." *German Studies Review* XXX.3 (October 2007): 483-502.
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*
Tom Cheesman, Talking Kanak: Zeimoglu contra Leitkultur, *New German Critique* 92 (2004)

Maria Stehle "Narrating the Ghetto, Narrating Europe", *Westminster Papers in Communication and Culture* © 2006 (University of Westminster, London), Vol. 3(3): pp. 48-70
David Clarke, In search of home: filming post-unification Berlin, in D. Clarke: (ed) *German Cinema Since Unification* (University of Birmingham 2006), pp. 151-180.

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:

Cheesman, Tom (2006) Juggling the burdens of representation: black, red, gold and turquoise. *German Life and Letters* 59, 471

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>

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

Pnina Werbner and Tariq Modood, eds. *Debating Cultural Hybridity: Multicultural Identities and the Politics of Anti-Racism* (Zed books 1997)

Kolinsky, Eva, "Migration experiences and the construction of identity among Turks living in Germany", In: Stuart Taberner and Frank Finlay (eds) *Recasting German Identity. Culture, Politics and Literature in the Berlin Republic*, (Rochester, New York: Camden House, 2002), 205-18.

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:

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.

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.

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," in: *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe*. Eds. Daniela Berghahn and Claudia Sternberg (New York City: Palgrave Macmillan, 2010)

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 Mensch (Salfati, 2014)

Week Nine: Moving Into History: Wednesday October 21

Readings:

Context:

Zafer Senocak, "May One Compare Turks and Jews, Mr. Senocak," in *Atlas of Tropical Germany*, pp. 53-57

Michael Rothberg and Yasemin Yildiz, "Memory Citizenship: Migrant Archives and Holocaust Remembrance," *Parallax*, 17:4 (2011), 32-48

Leslie Adelson, "Touching Tales," pp. 26-30; Chapter Two, Genocide and Taboo, pp. 123-172, in: *The Turkish Turn in Contemporary German Literature: Towards a Critical Grammar of Migration* (New York: Palgrave MacMillan, 2005)

Andreas Huyssen, "Diaspora and Nation- Migrants into Other Pasts", *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:

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

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)

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

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.

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

Deniz Gokturk, "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.

Background:

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

Optional:

Walter D. Mignolo, "The Many Faces of Cosmopolis: Border thinking and Cosmopolitanism", *Public Culture* 12 (3), 721-748 (2000)

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.

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

Week Eleven: Bordering and transnationalism

Wednesday October 28:

Readings:

Context:

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

Film:

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

Tim Bergfelder, Love Beyond the Nation: Cosmopolitanism and transnational 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

Travelogues on Screen." *New Cinemas: Journal of Contemporary Film* 7.1 (2009): 11-26.

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* (Edinburg: Edinburg 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

Bruce Bennet and Imogen Tyler, "Screening Unlivable Lives: The Cinema of Borders," in *Transnational Feminism in Film and Media*, ed. Katazyna Maciniak, Aniko Imre and Aine O'Healy (New York Palgrave, 2007). 21-36.

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

Week Twelve:

Wednesday November 5:

Readings:

Barbara Mennel. "Criss-Crossing in Global Space and Time: Fatih Akin'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):

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

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

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

Paulo de Medeiros "Coffin Exchange" in S. Ponzanesi, *Gender, Globalization and Violence* (New York: Routledge, 2014), pp. 161-174

David Gramling, "On the Other Side of Monolingualism: Fatih Akin's Linguistic Turns" *The German Quarterly* 83.3. (2010), 353-372

Screening Thursday November 6:

Aysan Bademsoy, *On the Outskirts (Am Rande Der Stadte)* (2006)

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 Movinfg Images", in *The Europeanization of Cinema: Interzones and Imaginitive Communities* (Urbana: University of Illinois Press, 2014), 151-182

Randall Halle, "Experiments in Turkish-German film-making: Ayse Polat, Kutlug Ataman, Neco Celik, Aysun Bademsoy and Kanak Attack, in *New Cinemas*, 39-51

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

Irit Rogoff, "De-regulation: With the Work of Kutlug Ataman" (2009) *Third Text* 23 (2): 165-179

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:

Gokturk, " Strangers in Disguise Hybrid identities and Ethnic Role playing," *NGC* 92 (2004), pp. 100-122

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

