
HTST 410

Great Cities of the World: Berlin

Course Description

When compared to the other great cities of Europe, Berlin is a newcomer. With a population of under 200,000 in 1800, the city grew rapidly over the course of the nineteenth century, quadrupling its population in the second half of the century to reach two million by 1905. After becoming the capital of the newly unified German Empire in 1871, the city served as both the administrative centre for imperialistic, racist and warmongering regimes and the birthplace for German democracy, progressive urban policy, health innovations, and vibrant social and cultural movements. By the 1920s, Berlin's iconoclastic culture was world famous, making it a symbol of the exciting and disruptive political and social trends of European modernity. After the catastrophe of Nazism and the Second World War, the destroyed and divided city found a new iconic status in defeat: as ground zero for the conflicts of the Cold War but also as an incubator for new forms of urban living, multiculturalism, and political activism. Having regained its status as the capital in 1999, Berlin's post-unification image has once again become infused with images of youth, tolerance, and rapid progress.

What can the politically turbulent history of Europe's youngest metropolis teach us about how cities nurture innovation, foster communication, and produce new relationships between humans and the built environment? What are the dangers of rapid urbanization and how can the material challenges of housing, educating, and socializing urban populations also produce politically dangerous energies that require specific democratic safeguards and cultural responses? Building on the larger theme of "Berlin Energies" that unites the three courses of this group-study program, this course will track the various ways that Berlin has been and remains a centre for political, social, cultural, and even sexual energy. Focusing on selected themes in the twentieth- and twenty-first century history of the city, the course will demonstrate that despite the rapid technological and social advancements that cities create, their futures are always influenced by enduring political and spatial structures that have been produced in the past.

Objectives

- To provide background for students who might not have had any exposure to German history.
- To provide context for the more thematically specific units of the other two courses in the "Berlin Energies" series.
- To introduce students to the historical construction of Berlin's urban landscape in order to demonstrate the importance of civic structures and democratic forms for the creation of livable cities.

Spring 2018: April 30–May 24
University of Calgary Group Study

Instructor: Dr. A. Timm

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Website: <http://hist.ucalgary.ca/atimm>

Berlin Energies Website:

<https://www.ucalgary.ca/uci/abroad/gsp/berlin>

Books:

Required:

- [Mary Fulbrook, *A Concise History of Germany*, 2nd ed. \(2004\).](#)
- *The History Student's Handbook* (Click link at: <http://hist.ucalgary.ca>).

Recommended:

- [Sebastian Haffner, *Defying Hitler: A Memoir* \(2002\).](#) - can be borrowed
- [Ruth Andreas-Friedrich, *Battleground Berlin: Diaries 1945-1948* \(1990\)](#) - can be borrowed

Due Dates & Weighting

Quizzes: 20%

In Class, April 30 and May 1

Initial Photo Assembly: 6%

Uploaded to D2L by 1 pm, May 2:

Group Photo Assembly: 10%

Presented to Group, May 24

Image Descriptions: 4%

May 24

Artifact Mini-Essay: 20%

May 22 or June 20 (see below)

Image Essay Term Paper: 30%

Uploaded to D2L by 6 pm, July 15

Participation: 10%

Throughout Term

Assignments Due in Calgary

Quizzes

There will be **two quizzes** on historical knowledge, two on each day of the pre-session meetings on April 30 and May 1. Each one will be worth 10% for a total of **20% of your final grade**.

Photo Essay

A central assignment for this course will be a collaboratively produced photo essay, which will combine components from each of the three courses for the “Berlin Energies” group-study program. Students will be divided into working groups, and each group will produce a photo essay consisting of 27 images or videos. Although the final product will combine material from all three courses (9 images from each course) the components will be graded separately. (Please refer to the description of the components of the assignment below as well as the assessment summary provided on D2L.) When we return from Berlin, we will present these photo essays as an exhibition at the university’s *Germany Day*, held on campus each fall.

Component 1: Initial Photo Assembly

Each student will pick three themes from the syllabus for each of the three courses in “Berlin Energies.” For each theme, you will then find one archival image or video. We will give you instructions for finding these images, but please be aware that you must be very careful about provenance (the source of the image) and documentation. In other words, you must use only reputable sources, and you must be able to document the precise historical context for the image. You will then write a caption for each (appropriate for a PowerPoint slide) and a 150-200 word description (similar to what you might find in a museum wall plate), describing the image’s provenance, context, and relevance for the course. You must provide a bibliography of your sources for this information, and these sources must be scholarly. This small assignment will be worth **6% of your grade for each course**. There will be some time to work on this in class on April 30 and May 1. They should be **uploaded to D2L by 1 pm on May 2**.

Assignments Due in Berlin

Participation

Since this course depends upon a group experience of onsite learning, students are expected to attend all sessions and be engaged with the site visits and discussions. You will lose marks for unexplained absences and for failure to participate in discussion.

Photo Essay

Component 2 of the Photo Essay: Group Photo Assembly

This will be a group project. Once we arrive in Berlin, each group will compare the themes they had chosen in Component 1 and come to a consensus about an overarching theme for their photo essay that will combine images relevant to each of the three courses. Over the course of the trip, you will then pick the best pictures (and possibly videos) that you have yourselves taken to produce a photo essay of 27 images – 9 images per course. This three-part organization does not necessarily need to be marked in the presentation itself, but you will have to provide the instructors with this breakdown, because we have to grade each portion of the photo essay separately. (We recognize that this complicates things, but we are trying to balance coherence between the three courses with the faculty requirement that the grading remains separate.) We will grade the overall composition of the photo essay and its captions as a group project, which will be worth **10% of the final grade** for each course.

Component 3 of the Photo Essay: Image Descriptions

As documentation for your photo essay, we will also require a wall-plate-like description for each image, just like the one you did in Component 1. We will divide up these descriptions between members of the group. This will be worth **4% of your final grade**.

Breakdown of Photo Essay Composition

Component	total themes	themes per course	total images	images per course	image descriptions
1: Initial Photo Assembly	9	3	3	1	3 X 150-200 words
2 & 3: Group Photo Assembly	9	3	27	9	27 (divided between group members – 9 each)

Image Essay Term Paper

The term paper for this course will be an extended image analysis. Pick 3-8 of the images that you have encountered in the photo essay assignment. They must be thematically related, and they can be images that were rejected for the final photo essay. They can be either historical images, ones you have taken, or ones that a fellow student has taken. Write a 1500-word essay about these images, addressing issues that have come up in the readings for the course. You must rely on at least **six scholarly sources**, which can include any readings for the three “Berlin Energies” courses but should also include at least two sources you have found on your own. You must rely on at least three scholarly sources and employ footnotes formatted in Chicago style, which is described in the History Student’s Handbook, available here:

https://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/history_students_handbook_2015.pdf. This essay is worth **30% of your final grade**.

Artifact Assignment: Presentation or Mini-Essay

While in Berlin, each student will choose an image (or small set of images, or a video clip) from one of the exhibitions or memorial sites that we visit in Germany – either sites that we visit as a group or things that you have found on your own. Pick an object, event, artistic work, specific story, or some other discrete component in the museum or memorial site. (For simplicity, we’ll just call this an artifact, though you may be talking about a life story.) You will then prepare a brief analysis of how this person or object is represented in the exhibition. Did the curators/architects/artists make a successful use of the image or object to convey historical knowledge to the general public? Did the artifact help to convey a larger theme of the exhibition/memorial or did it just play to emotions? Is the display historically rigorous or more sensationalistic? Some of the sites we will visit are very much geared toward the tourist market. Is the artifact presented in an educational or a more commercial way? How might you have done it differently? Provide a bibliography of your sources. (One or two sources is fine, as long as they are scholarly.)

Choice of format: You have the choice of either doing this assignment as a 10-minute presentation or turning it in as a written assignment. Students choosing the presentation option will give their presentations on **May 22** (exact time TBA). Students who choose the mini-essay option should provide me with an image (or images) of the artifact and write an analysis of approximately 500-750 words. Written versions will be due on **June 20**.

Please note: you *may not* choose a larger monument that has already been well explored in the scholarly literature (such as the Holocaust memorial) for this assignment. Creative choices will be rewarded! This assignment will be worth **20% of your final grade** for this course.

Course Policies

Turning in Written Assignments

All written assignments should be converted to PDF format and uploaded to the appropriate dropbox on D2L.

Plagiarism Policy

I expect all students to be familiar with the plagiarism policy of this university, which is described in the section on academic misconduct in the University calendar. See also the Department of History’s plagiarism policy below. Please ask me if you have any questions or concerns. There is absolutely no excuse for not knowing what plagiarism is at this level, and all cases of plagiarism will be referred to the Associate Dean of the Faculty.

Use of Social Media and Distribution of Class Content or Images

It is forbidden to digitally record any class sessions without the explicit consent of the instructors or students affected. Materials related to the course (including lecture notes) are for your own use only and may not be distributed to anyone not in the class. Please also be very sensitive about the way that you share photos of other students on social media. You *must* receive explicit permission to share a photo of anyone on the trip, even if you have privacy settings on your social media accounts. We will discuss this in more detail in class.

Important Departmental, Faculty, and University Information

Faculty of Arts Program Advising and Student Information Resources:

Have a question, but not sure where to start? The Arts Students Centre is your information resource for everything in Arts! Drop in at SS110, call 403-220-3580, or email artsads@ucalgary.ca. For detailed information on common academic concerns, you can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate>.

For program planning and advice, contact the Arts Students Centre, Social Sciences 102, 403-220-3580, or visit <http://arts.ucalgary.ca/advising>.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 403-210-ROCK [7625] or visit the office in the MacKimmie Library Block.

History Department Information

Twitter Handle: @ucalgaryhist – For departmental updates and notifications.

Writing:

This course will include written assignments. Faculty policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization. Research papers must be properly documented.

Writing Support:

Students are also encouraged to use Writing Support Services and other Student Success Centre Services, located on the 3rd floor of the Taylor Family Digital Library. Writing Support Services assist with a variety of assignments, from essays to lab reports. Students can book 30-minute one-on-one appointments online, sign up for 15-minute drop-in appointments, and register for a variety of writing workshops. For more information on this and other Student Success Centre services, please visit www.ucalgary.ca/ssc.

Copyright:

The University of Calgary has opted out of the Access Copyright Interim Tariff proposed by the Copyright Board. This means that instructors in all University of Calgary courses will strictly adhere to Copyright Act regulations and the educational exceptions permitted by the Act for both print and digital course material. What this simply means is that no copyrighted material may be placed on course D2L or web sites without the prior permission of the copyright holders. In some cases, this may mean that instructors will require you to purchase a print coursepack from the University of Calgary bookstore or that you will have to consult books on reserve at the library. For more information on the University of Calgary's copyright policy, see <http://library.ucalgary.ca/copyright>.

Universal Student Ratings of Instruction:

At the University of Calgary, feedback provided by students through the Universal Student Ratings of Instruction (USRI) survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses (www.ucalgary.ca/usri). Your responses make a difference. Please participate in USRI Surveys.

Student Accommodations:

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework based on a protected grounds other than disability should communicate this need in writing to their Instructor.

The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf

Departmental Grading System:

The following percentage-to-letter grade conversion scheme has been adopted for use in all Canadian Studies, History, and Latin American Studies courses.

Percentage	Letter Grade	Grade Point Value	Description
90-100	A+	4.00	Outstanding
85-89	A	4.00	Excellent—superior performance showing comprehensive understanding of subject matter.
80-84	A-	3.70	
77-79	B+	3.30	
73-76	B	3.00	Good—clearly above average performance with knowledge of subject matter generally complete.
70-72	B-	2.70	
67-69	C+	2.30	
63-66	C	2.00	Satisfactory—basic understanding of the subject matter.
60-62	C-	1.70	Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation.
56-59	D+	1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject.
50-55	D	1.00	
0-49	F	0	Fail—unsatisfactory performance or failure to meet course requirements.

Other Useful Information:

Faculty of Arts Representatives: 403-220-6551, arts1@su.ucalgary.ca, arts2@su.ucalgary.ca, arts3@su.ucalgary.ca, arts4@su.ucalgary.ca.

Safewalk and Campus Security: 403-220-5333.

Please also familiarize yourself about the following topics by consulting the information at these links:

Freedom of Information: <http://www.ucalgary.ca/legalservices/foip/foip-hia>

Emergency Evacuation Assembly Points: <http://www.ucalgary.ca/emergencyplan/assemblypoints>

Safewalk: <http://www.ucalgary.ca/security/safewalk>

Student Union Information: <http://www.su.ucalgary.ca/>

Graduate Student Association: <http://www.ucalgary.ca/gsa/>

Student Ombudsman Office: <http://www.ucalgary.ca/provost/students/ombuds>

Course Readings

* **Readings with an asterisk:** students seeking German language credit can substitute one of the required readings with these. See also the “**Supplemental Reading List**” for suggestions that might be helpful for assignments.

Pre-Session Days

Theme 1 (April 30): Introduction: Metropolis Berlin

In order to orient students with less historical background and to set up the themes of the course, I will give lectures on the political history of Berlin during our pre-session days. These will focus on the twentieth century but will also provide a brief overview of previous centuries so that students will understand the context for the architecture, monuments, and cultural sites that we will visit. This chronological overview will set the context for all three courses, allowing us to teach more thematically in Berlin.

Required reading:

[Mary Fulbrook](#), *A Concise History of Germany*, 2nd ed. (Cambridge and New York: Cambridge University Press, 2004). Read the Introduction & Chs. 5 to 9 for April 30, since the quizzes will be based on these sections! If you don't finish reading it, consider taking it with you. You can also download the book as a PDF from the library site.

* Michael Winteroll, *Die Geschichte Berlins: Ein Stadtführer durch die Jahrhunderte* (Berlin: Nicolai Berlin, 2012).

Theme 2 (May 1): Introduction: Politics and Economics

Every city is a center of economic life, but Berlin's economic history is particularly tumultuous. As a working-class city, it suffered disproportionately from the economic upheavals of the twentieth century. This unit will move from the explosion of investment in the Weimar period, the hyperinflation of the 1920s, and the flourishing black market of the post-WWII years, all the way to the real estate crises of the post-unification period and the explosion of tourism and new knowledge industries of the recent past.

Relevant site visits: Exhibit on the 1923 inflation at the Deutsches Historisches Museum; area near the Reichstag building and Brandenburg Gate, which served as an active black market in the occupation period; urban reclamation projects in East Berlin.

Required readings:

[Sebastian Haffner](#), *Defying Hitler: A Memoir* (New York: Farrar, Straus and Giroux, 2002), 29–66. (You can borrow the whole book from archive.org, but I will make this section available on D2L.)

Siegfried Kracauer, “Unknown Territory,” in *The Salaried Masses: Duty and Distraction in Weimar Germany*, trans. Quintin Hoare (London and New York: Verso, 1998), 28–32. (You can read this at <http://books.google.ca>, but I will upload it to D2L as well.)

Berlin Sessions

Theme 3 (May 5): Divided Energies: The Wall

No one understands the history of Berlin without understanding the period of division during the Cold War. This section will discuss the construction of the Berlin wall and the scars (architectural, political and social) that it produced.

Relevant site visits: [Cecilienhof](#); [Gedenkstätte Berliner Mauer](#) (memorial to the Berlin wall), Bautzenerstraße; memorial to deaths on the Spree river; [Soviet War Memorial Treptower Park](#); [guard tower](#) nearby; memorial to the [Berlin Airlift at Flughafen Tempelhof](#); [Tränenpalast](#); [Teufelsberg](#); [Glienicke Brücke](#); [Stasimuseum](#) at Normannenstrasse; [Stasi prison in Hohenschönhausen](#); [Allied Museum](#); abandoned amusement park near Treptower park; [Checkpoint Charlie](#); [Spy Museum](#).

Required readings:

[Fulbrook](#), *A Concise History of Germany*, pp. 205–242 (if you haven't read it already).

Deborah Ascher Barnstone, “Transparency in Divided Berlin: The Palace of the Republic,” in *Berlin Divided City, 1945–1989*, ed. Philip Broadbent and Sabine Hake (New York and Oxford: Berghahn Books, 2010), 100–111. Use ebook link.

Theme 4 (May 7): Reunification

Relevant site visits: [Kanzleramt](#) (chancellery); [Deutsches Historisches Museum](#).

Required readings:

[Fulbrook](#), *A Concise History of Germany*, pp. 243–57 (if you haven't already).

Theme 5 (May 8): Violent Energies

Despite its reputation for progressive social impulses, Berlin has also seen many violent conflicts. This unit will cover the history of street violence in the Weimar Republic, the persecution of Jews and the Holocaust, and the political protests of the 1960s.

Relevant site visits: [Holocaust Memorial](#) and [Jewish Museum](#); [Haus der Wannsee-Konferenz](#); [Topography of Terror](#) museum; [Lausitzer Platz](#) (site of many Mayday riots); [German-Russian Museum](#) in Karlshorst; [Sachsenhausen](#) concentration camp; [Bundeswehr Military History Museum](#); [Deutsche Hygiene-Museum](#); [T4 memorial](#).

Required readings:

[Fulbrook, *A Concise History of Germany*](#), pp. 155–204 (if you haven't read it already).

[Ruth Andreas-Friedrich, *Battleground Berlin: Diaries 1945-1948*](#), trans. Anna Boerresen (New York: Paragon House, 1990), 1–70.

David E. Barclay, "Benno Ohnesorg, Rudi Dutschke, and the Student Movement in West Berlin," in [Berlin Divided City, 1945-1989](#), ed. Philip Broadbent and Sabine Hake (New York and Oxford: Berghahn Books, 2010), 11–22. Use ebook link.

Theme 6 (May 9): Cultural Energies: Music

Berlin has been famous for its nightlife since at least the Weimar period. Focusing on music, we will track the history of cultural innovation in the city, exploring everything from cabaret to punk and techno, with interludes into Americanization and the incursions of schlocky imports like David Hasselhoff. (See also "Youthful Energies")

Relevant site visits: [Wintergarten](#) cabaret; Marlene Dietrich and David Bowie's old apartments near Kleistpark.

[Peter Jelavich, *Berlin Cabaret*](#) (Cambridge: Harvard University Press, 2009), Introduction & Ch. 1, 1–35.

[Jeff Hayton, "Crosstown Traffic: Punk Rock, Space and the Porosity of the Berlin Wall in the 1980s," *Contemporary European History* 26, no. 2 \(2017\): 353–77.](#)

[Anthony Paletta, "David Bowie's Forgotten, Campy Berlin Gigolo Movie," *The Awl*, January 25, 2013.](#)

* Volker Kutscher, *Der nasse Fisch: Gereon Rath's erster Fall* (Kiepenheuer & Witsch eBook, 2009) or Irmgard Keun, *Das kunstseidene Mädchen: Roman* (Ullstein eBooks, 2013 [1932]).

Theme 7 (May 10): Multicultural Energies

An influx of refugees after the war and particularly the permanent settlement of Turkish and other guest workers in the 1960s and 1970s has made Berlin a much more multi-cultural city. Other waves of newcomers include refugees from the Yugoslav wars in the 1990s, Russian *Volksdeutsche* (people of German heritage), and Israeli Jews, who are often making use lenient residency policies aimed at the descendants of victims of the Holocaust. And today, thousands of Syrian residents are adding to the cultural vibrancy of the city.

Relevant site visits: Turkish market; refugee centre; [Jewish synagogue](#), Oranienburger Straße; [Bahnhof Lichtenberg](#).

Required readings:

[Rita Chin, "Guest Worker Migration and the Unexpected Return of Race," in *After the Nazi Racial State: Difference in Germany and Europe*](#) (Ann Arbor: University of Michigan Press, 2009), 80–101.

Deniz Göktürk, David Gramling, and Anton Kaes, eds., "A Turkish Germany: Film, Music, and Everyday Life," in *Germany in Transit: Nation and Migration, 1955-2005* (University of California Press, 2007), 426–68.

[The Associated Press, "Epicenter of Holocaust Now Fastest-Growing Jewish Community," *Haaretz*, April 8, 2014.](#)

["Berlin's Jewish Community – The Jewish Berlin Heritage Tours – Yoav & Natalie Sapir," accessed February 22, 2018.](#)

Theme 8 (May 11): Housing: Mietskaserne, Plattenbau and Wohngemeinschaft

Each city develops its own unique answer to the challenges of housing growing populations. In its central district, Berlin is primarily a city of apartment dwellers. Various waves of architectural and social innovation have transformed the way Berliners live. From the tenement buildings (*Mietskasernen*) of the nineteenth- and early twentieth-centuries, to the hippie-style *Wohngemeinschaften* (communal living arrangements) of the 1960s, unique forms of housing help create the social and cultural structures of the city. Economic necessity also produced emergency solutions, such as the pre-fabricated buildings (*Plattenbauten*) of East Berlin and the social housing *Neubauten* (new buildings) and squatters (*Hausbesetzer*) of West Berlin.

Relevant site visits: This section will include a lecture and tour of Kreuzberg housing from Dr. Carla McDougall, a Canadian Berlin-based historian who has written about the post-war transformation of housing in West Berlin. We will also discuss housing at our visit to the [Fichtestraße Gasometer](#), which was converted into a bunker during WWII and served as emergency housing for

displaced residents after the war. Other relevant sites: [Nikolaiviertel](#); [SS-Funktionärsiedlung](#), Krumme Lanke; and [Gartenstadt Hellerau](#) (Dresden).

Required readings:

[Bruno Latour](#), “[The Berlin Key or How to Do Things with Words](#),” in *Materiality and Modern Culture*, ed. P.M. Graves-Brown (London: Routledge, 1991), 10–21.

Carla MacDougall, “In the Shadow of the Wall: Urban Space and Everyday Life in Kreuzberg,” in *Between the Avant-Garde and The Everyday: Subversive Politics in Europe from 1957 to the Present* (Oxford: Berghahn Books, 2011), 154–73.

Theme 9: (May 16): Food Energy: WWI Food Riots, Nazi Autarky, and Current Issues

Energetic cities need to feed their people. We will explore the various forms that food security has taken in twentieth-century Berlin, from the bread riots of WWI, to the *Schrebergärten* (allotment gardens) of WWII, and the explosion of Turkish and organic markets and environmentally conscious eating cultures in the more recent past.

Relevant site visits: an example of an allotment garden colony; visit to [Maibachufer Turkish market](#); and the trip to the Fichtestraße Gasometer (see above), which also served as a supply depot for food stockpiles during the Cold War; [Markthalle Kreuzberg](#) (Herr Lehmann); [Arminiusmarkthalle](#) in Moabit.

[Heike Weber](#), “Towards ‘Total’ Recycling: Women, Waste and Food Waste Recovery in Germany, 1914–1939,” *Contemporary European History* 22, no. 3 (2013): 371–97.

Burghard Ciesla and Patrice Poutrus, “Food Supply in a Planned Economy: SED Nutrition Policy between Crisis Response and Popular Needs,” in *Dictatorship as Experience: Towards a Socio-Cultural History of the GDR*, ed. Konrad H. Jarausch (New York: Berghahn Books, 1999), 143–62.

Theme 10 (May 17): Sexual Energies

Berlin was the birthplace of the world’s first organized gay rights movement and, particularly after WWI, the home of diverse sexual subcultures. Although suppressed during the Third Reich and certainly not universally appreciated, this reputation for sexual tolerance persists and attracts those seeking acceptance to the city. It is one explanation for the dynamism of the city.

Relevant site visits: Memorial to the May 1933 book burnings (which was the destruction of the library of the Institute for Sexual Science) at [Bebelplatz](#); [Schwules Museum](#) (museum of homosexuality); Kaiser Wilhelm Gedächtniskirche and WWII ruins; WWII bunkers.

Robert Beachy, “Weimar Sexual Reform and the Institute for Sexual Science,” in *Gay Berlin: Birthplace of a Modern Identity* (New York: Knopf, 2014), 160–86.

Jennifer V. Evans, “Life among the Ruins: Sex, Space and Subculture in Zero Hour Berlin,” in *Berlin Divided City, 1945-1989*, ed. Philip Broadbent and Sabine Hake (New York and Oxford: Berghahn Books, 2010), 11–22. Use ebook link.

* Magnus Hirschfeld, *Berlins Drittes Geschlecht*, ed. Manfred Herzer (Berlin: Verlag rosa Winkel, 1991), 1–46.

Theme 11: (May 19) Youthful Energies

This section will discuss Berlin’s unique youth culture, focusing on the role of the city as a refuge for those seeking to avoid military service in the West or the control of traditional families in both Germanies.

Relevant site visits: Berlin nightlife; remnants of NVA (East German army) military installations; a local festival.

Uta G. Poiger, “Rebels with a Cause? American Popular Culture, the 1956 Youth Riots, and New Conceptions of Masculinity in East and West Germany,” in *The American Impact on Postwar Germany*, ed. Reiner Pommerin (Providence, RI and Oxford: Berghahn Books, 1995), 93–123.

[“The Berlin Love Parade, Witness - BBC World Service,” BBC, July 1, 2015.](#)

[“15 Photos That Show How Unbelievable Berlin’s Love Parade Really Was,” Techno Station \(blog\), October 24, 2017.](#)