

CU/SO350 - GERMAN POPULAR CULTURE
IES Abroad Berlin

DESCRIPTION:

This course provides fundamental insights into contemporary German popular culture: Who or what is currently 'hip' in the German context? How are German pop phenomena related to U.S. American culture? Which formats are original, which transcultural? This course focuses on different pop-cultural phenomena of the 21st century from diverse media: reality TV (e.g. "DSDS: Deutschland sucht den Superstar", "Bauer sucht Frau"), music (e.g. German Gangsta-Rap, feminist pop, "Schlager"), TV-series (e.g. "Babylon Berlin"), radical young theater (e.g. She She Pop), evening culture (e.g. techno club scene), literature (e.g. Helene Hegemann), and column (e.g. Margarete Stokowski). Thereby, the seminar follows a historical approach. It is based on the assumption that German pop culture has been influenced by U.S. popular culture from its beginnings in the 20th century until the 1990s. As a cultural practice of "Self/Americanization" (Fluck 2008) specifically German formats have emerged until today, both in the East, West, and reunited Germany. Furthermore, the seminar investigates the political subtexts of German pop cultural practices. One focus is that popular culture always works with 'the Abject', i.e. the rejected and traumatic elements of a culture. At the end of the seminar, students will be familiar with the latest trends, the trendsetters and the historical-theoretical discourses of German pop culture. In excursions, workshops and guest lectures, students will also be encouraged to experience and participate in German pop culture.

CREDITS: 3 credits

CONTACT HOURS: 45 contact hours

LANGUAGE OF INSTRUCTION: German

ADDITIONAL COST: None

PREREQUISITES: None

METHOD OF PRESENTATION:

- Lectures
- Group discussions
- Student presentations and research reports on chosen topics
- Film screenings and deep analysis
- Field trips to pop culture sites
- Guest lectures and workshops
- Moodle will be used to enhance students' learning experiences.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation - 10%
- Presentation 20%
- Midterm Exam - 20%
- Research Paper - 25%
- Final Exam – 25%

Course Participation

Course participation includes regular attendance, participation in class discussions and moodle activities, familiarity with the reader texts and the topics covered in class. Students are expected to come prepared with personal thoughts or notes on the readings. The grading rubric for participation is available in the IES Berlin Academics Manual on Moodle.

Midterm Exam

The midterm exam has the dual purpose of testing students' knowledge of facts, and evaluating their ability to critically analyze and contextualize historical events and political trends. It will focus on material covered in the first half of the course (90 minutes, session 6)

Research Paper

Students will write a research essay (ca. 2,000 words) which is due in session 19. In their essay, students develop a coherent argument on a chose topic with the support of textual sources to be cited according to MLA or Chicago standards. Students will be required to schedule a time to discuss their topic with the instructor before session 6.

Presentation

After the midterm exams, each session will be introduced by students with a 10 minute presentation on key concepts, central arguments and open questions of the readings assigned in the respective course session. These presentations will provide the possibility to focus on central aspects and open questions students have. In the first week, each student will be assigned for one presentation (to be held in session 14-23). Depending on the number of students in class, joint presentations by two students will be possible. In this case, each student will need to identify their contribution to the presentation.

Final Exam

The final exam focuses on material covered in the second half of the semester. Students should, however, also be able to integrate ideas discussed in the first half of the semester in their answers on the final (90 minutes, session 24).

LEARNING OUTCOMES:

By the end of the course students will be able to:

- identify the unique aspects of contemporary German pop culture
- relate pop culture to German politics and history
- apply categories of cultural analysis to pop cultural formats
- understand the term „pop culture“ and its forms and functions in the German context
- compare German pop culture with American pop culture
- to identify the subtexts of German pop cultural phenomena

ATTENDANCE POLICY:

Attendance and punctuality in all courses and field studies are mandatory. Absences can only be excused for valid reasons. Unexcused absences can affect students' grades. Students who miss 25% or more of all class sessions will fail the course. Missed exams cannot be taken at another time except in case of documented illness. Late submission of term papers and other work will result in grade reduction unless an extension due to illness or an emergency is approved. Please consult the IES Berlin Academics Manual on Moodle for additional details.

ACADEMIC INTEGRITY:

Students are expected to abide by the IES Abroad Academic Integrity Code. Assigned papers need to be properly and amply footnoted where appropriate, with all sources attributed. Poorly written and grammatically sloppy papers will be judged more severely. Work with a language tutor.

CONTENT:

Please note that films are to be watched outside class time and are available at the IES center. A reader including required and some of the recommended readings will be handed out in the first session.]

Week	Content	Readings, Material and Assignments
Week 1: Introduction	Session 1: Introduction to seminar concept	Reading Fluck, Winfried. <i>Deutschland und die amerikanische (Populär)Kultur. Amerikanisierung als Selbstamerikanisierung</i> . Vortrag Audioversion im Stabikatalog.

	Session 2: Bushido and Romano: German Gangsta Rap and metanarratives in German popular culture	Reading Dietrich, Marc / Seliger, Martin (HG). <i>Deutscher Gangsta Rap: sozial- und kulturwissenschaftliche Beiträge zu einem Pop-Phänomen</i>. Bielefeld: transcript, 2012, S. 3-17. Further reading material Layne, Priscilla. <i>White Rebels in Black. German Appropriation of Black Popular Culture</i>. Ann Arbor: University of Michigan Press, 2018, S. 6-19.
Week 2: Historicizing German popular culture I	Session 3: The Roaring Twenties: Case Study Marlene Dietrich	Film <i>Der blaue Engel</i> (Germany 1930, Regie: Josef von Sternberg) Reading Takeshi, Ebine. "Zum Amerikadiskurs der 20 er Jahre in der Weimarer Republik." In: <i>Neue Beiträge zur Germanistik</i> 129 (2006), S. 190-204. Further reading material Slane, Andrea. <i>The Iconology of the Sexy Nazi Woman. Marlene Dietrich as Political Palimpsest</i>. Duke University Press, 2011.
	Session 4: Swing: popular culture as a form of resistance in Nazi Germany	Reading Beyer, Wolfgang / Ladurner, Monica. <i>Im Swing gegen den Gleichschritt: Die Jugend, der Jazz und die Nazis</i>. St. Pölten: Residenz Verlag, 2011, Intro + chapter 1. Further reading material Beck, Earl R. "The Anti-Nazi Swing Youth, 1942-1945." In: <i>Journal of Popular Culture</i>. Vol. 19, 3 (1985), pp. 45-53.
Week 3: Historicizing German popular culture II	Session 5: The Holocaust as a paradigmatic shift and traumatic subtext in German popular culture	Reading Dunker, Alex. "Auschwitz im Pop Roman. Thomas Meineckes Hellblau." In: <i>Amsterdamer Beiträge zur Neueren Germanistik</i> 84 (2014), S. 187-196. Further reading material Fluck, Winfried. "California Blue: Americanization as Self-Americanization." In: <i>Americanization and Anti-Americanism: The German Encounter with American Culture after 1945</i>, edited by Alexander Stephan, Berghahn Books (2008), pp. 221-237. Brenner, David A. "Working through the Holocaust Blockbuster: <i>Schindler's list</i> and 'Hitler's willing Executioners.'" In: <i>Germanic Review</i> 75, 4 (2000), pp. 296-311.
	Session 6: Rebels without a cause in the 1950s, West Germany	Film <i>Die Halbstarken</i> (Germany 1956, Regie: Urs Egger) Reading Grotum, Thomas. <i>Zur Geschichte einer Jugendkultur der 50er Jahre</i>. Frankfurt a.M.: Campus, 1994, S. 5-25.

		Further reading material Heiduschke, Sebastian. "Authority, Mobility, and Teenage Rebellion in <i>The Wild One</i> (USA 1953), <i>Die Halbstarken</i> (West Germany, 1956), and <i>Berlin – Ecke Schönhauser</i> (East Germany, 1957)." In: <i>ProjectMUSE</i> 49, 3 (2013), pp. 281-299.
Week 4: Historicizing German popular culture III	Session 7: Hot summers in the 1960s, East Germany	Film <i>Heißer Sommer</i> (DDR 1968, Regie: Joachim Hasler) Music Playlist <i>Heißer Sommer</i> (Frank Schöbel 1968) Reading Menzel, Julia. "36 Grad und es wird noch heißer oder: Klimawandel in der DDR: ein 'heißer Sommer' mit Chris Doerk und Frank Schoebel." In: <i>Deutsche Lieder: Bamberger Anthologie</i> 2015. Online text in Stabikatalog. Further reading material Raundalen, Jon. "A Communist Takeover in the Dream Factory – Appropriation of Popular Genres by the East German Film Industry." In: <i>Slavonica</i> 11,1 (2005,), pp. 69-86.
	Session 8 (Guest Lecture): Dr. Dorothea Löbbermann on The "Jukebox" as an apparatus of desire and consumerism in the 70s, FDR	Film <i>Alice in den Städten</i> (West Germany 1974, Regie: Wim Wenders) Further reading material Huber, Nicole / Stern, Rapoh. "From the American West to West Berlin: Wim Wenders, Border Crossings, and the Transnational Imaginary." In: <i>Transnationalism and the German City</i>, pp. 187-206.
Week 5: Historicizing German popular culture IV	Session 9: The "Merry-Go-Round" as an apparatus of desire and escape in the 70s, GDR	Film <i>Die Legende von Paul und Paula</i> (DDR 1974, Regie: Heiner Carow) Music Puhdys "Geh zu ihr und lass deinen Drachen steigen" (1974) Reading Dölling, Irene. "Wir alle lieben Paula, aber uns liegt an Paul." In: <i>Potsdamer Studien zu Frauen und Geschlechterforschung</i> 1, 2 (1997), S. 73-109.
	Session 10: The popularization of the silent revolution '89 and the reunification	Film <i>Coming out</i> (DDR 1989, Regie: Heiner Carow) Music "Wind of Change" (Skorpions) Youtube Documentary 4 11 89

		Reading Johnson, Jarred. "Die Darstellung von schwulen Männern im deutschen Film anhand von <i>Taxi zum Clo</i>, <i>Coming Out</i> und <i>Freier Fall</i>." In: <i>Undergraduate German Research Conference</i> 2015. Vortragsversion im online Stabikatalog. Further reading material Dennis, David Brandon, "Coming Out into Socialism: Heiner Carow's Third Way," from <i>A Companion to German Cinema</i>, S. 55-81.
Week 6	Midterm exam	90 minutes in class exam
Week 7: Historicizing German Popular Culture V	Session 11: Techno: The sound of German reunification	Film <i>Berlin Calling</i> (Germany 2008, Regie: Hannes Stöhr) <i>Als wir träumten</i> (Germany 2015, Regie: Andreas Dresen) Excursion Excursion DJ Workshop Kreuzberg, information will be given in class Reading Nicodemus, Katja. „Sie sind die Größten.“ Andreas Dresen schöner Nachwendefilm. In: <i>Zeit Online</i> 26.2.2015. Further reading material Hockenos, Paul. <i>Berlin Calling: a Story of Anarchy, Music, and the Wall, and the Birth of New Berlin</i>. New York: The New Press, 2017. Literature Clemens Meyer. <i>Als wir träumten</i>. Fischer Verlag, 2006.
	Session 12 (Guest Lecture): Dr. Simon Strick Nazi Pop: From Böhse Onkelz to Frei.Wild	Music Böhse Onkelz, Frei.Wild, Xavier Naidoo
Week 8: Turkish-German Hip Hop, 'Schlager', feminist pop	Session 13: Turkish-German Hip Hop & Rap	Music Islamic Force, Kool Savas, Killa Hakan Reading: Yener Ağabeyoğlu, Nazli. <i>Türkisch-deutsche Rap Musik in Berlin</i>. Berlin: Lit.-Verlag, 2014, S. 1-15, 288-300.
	Session 14: German 'Schlager' and Indie Pop	Music Helene Fischer, Jens Friebe Reading Kleiner, Marcus S.: „Flüchtlinge und deutsche Popmusik“. In: <i>POP. Kultur und Kritik</i> 9 (2016), S. 40-44. Lange, Nadine. "Neues Album Jens Friebe. Deine Eifersucht hat nichts mit Liebe zu tun. Indie Pop Sänger und sein wunderbares sechstes Album." In: <i>Tagesspiegel</i>, 1.11.2018. Further reading material

		Brian Currid. "'A Song goes round the world' – German Schlager as an organ of experience." In: <i>Popular Music</i> 19,2 (2000), pp.147-180.
Week 9: German reality TV and German series	Session 15: German Casting Shows	Fernsehsendung "DSDS – Deutschland sucht den Super Star", "Bauer sucht Frau" Reading Dietze, Gabriele. "'Against-Type-Casting-Migration' – Casting Shows und kulturelle Vielfalt. In: Intersektionalität und Kulturindustrie. Zum Verhältnis sozialer Kategorien und kultureller Repräsentationen. transcript 2011, S. 161-185. Bleicher, Joan Kristin. <i>Reality-TV in Deutschland: Geschichte, Themen, Formate</i> . Hamburg: Avinus, 2018.
	Session 16: German Series: Babylon Berlin	TV series <i>Babylon Berlin</i> (Germany 2017, Regie: Tom Tykwer) Further reading material Dowling, Siobhan. "Sex, Drugs, and Crime in the Gritty Drama". In: <i>The New York Times</i> . 2017. Dowling, Siobhan. "Ahead of the Third Reich: a dizzying Metropolis". In: <i>The New York Times</i> , Nov 10, 2017.
Week 10: Pop literature and popular journalism	Session 17: Pop author Helene Hegemann	Literature Hegemann, Helene. <i>Axolotl Roadkill</i> (Ullstein: 2010). Further reading material Jeremiah, Emily. "The Case of Helene Hegemann: Queerness, Failure, and the German Girl". In: <i>Wissenschaftliche Zeitschrift</i> 49, 4 (2013), pp. 400-413.
	Session 18: Margarete Stokowski: Rrriot girl, pop feminist or pop theoretician?	Reading Stokowski, Margarete. <i>Die letzten Tage des Patriarchats</i> . Reinbek: Rowohlt, 2018. Research Essay due
Week 11: Pop theater and club culture	Session 19: Theater Visit and Workshop at Deutsches Theater	Information will be given in class
	Session 20: Metrosexual, Queer, and Trans: Appropriations in the Berlin Club Scene	Reading Engel, Antke. <i>Bilder von Sexualität und Ökonomie. Queere kulturelle Politiken im Neoliberalismus</i> . Bielefeld: transcript Verlag 2009, S. 1-15. Further reading material Mishali, Yael. "(In)visibly Unsafe: Passing under the Radar and the Limits of Queer Space." In: <i>Borderlands</i> 17, 1 (2018).
Week 12:	Session 21: Popularization of Political Trauma in East and West Germany	Film <i>Baader Meinhof Komplex</i> (Germany 2008, Regie: Uli Edel)

Wrap-Up and Finals		Reading Kraushaar, Wolfgang. Die popkulturelle Adaption des politisch verpufften RAF-Mythos. 2007 auf Homepage der BpB Film <i>Alles auf Zucker</i> (2008, Regie: Dani Levy) Further reading material Seán Allan, "Ostalgie, Fantasy and the Normalization of East-West Relations in Post Unification Comedy", in David Clarke (ed.), <i>German Cinema since Unification</i>, London 2006, pp. 105-126.
	Session 22: Final Discussion and Wrap-up	
Week 13	Final exam	90 minutes in class

FIELD TRIPS:

Field trips will encourage students to participate and experience German popular culture firsthand.

FILMS

- *Der blaue Engel* (Germany 1930, Regie: Josef von Sternberg)
- *Die Halbstarken* (West Germany 1956, Regie: Urs Egger)
- *Heißer Sommer* (DDR 1968, Regie: Joachim Hasler)
- *Alice in den Städten* (West Germany 1974, Regie: Wim Wenders),
- *Die Legende von Paul und Paula* (DDR 1974, Regie: Heiner Carow)
- *Coming out* (DDR 1989, Regie: Heiner Carow)
- *Berlin Calling* (Germany 2008, Regie: Hannes Stöhr)
- *Als wir träumten* (2015, Regie: Andreas Dresen)
- *Babylon Berlin* (Germany 2017, Regie: Tom Tykwer)
- *Baader Meinhoff Komplex* (Germany 2008, Regie: Uli Edel)
- *Go Trabi Go* (1991, Regie: Peter Timm)
- *Alles auf Zucker* (2008, Regie: Dani Levy)

MUSIC

- Bushido: *Jenseits von Gut und Böse* (2011)
- Romano: *Jenseits von Köpenick* (2015)
- Dietrich, Marlene: "Ich bin von Kopf bis Fuß auf Liebe eingestellt." Aus: *Der blaue Engel* (1930)
- Schoebel, Frank: "Heißer Sommer." Aus: *Heißer Sommer* (1967)
- Puhdys: "Geh zu ihr und lass deinen Drachen steigen." Aus: *Die Legende von Paul und Paula* (1974)
- Skorpions: "Wind of Change" (1989)
- Kalkbrenner, Paul: *Berlin calling* (2008)
- Filmmusik: *Als wir träumten* (2015)
- Killa Hakan: *Kreuzberg City* (2007)
- Helene Fischer: *Farbenspiel* (2013)
- Jens Friebe: *Fuck Penetration* (2018)

REQUIRED READINGS

- Beyer, Wolfgang / Ladurner, Monica. *Im Swing gegen den Gleichschritt: Die Jugend, der Jazz und die Nazis*. St. Pölten: Residenz Verlag, 2011, S. 1-14, 17-31.
- Dietrich, Marc / Seliger, Martin (Hg.). *Deutscher Gangsta Rap II. Popkultur als Kampf um Anerkennung und Integration*. Bielefeld: transcript, 2017, S. 3-17.
- Dietze, Gabriele. "'Against-Type-Casting-Migration' – Casting Shows und kulturelle Vielfalt." In: *Intersektionalität und Kulturindustrie. Zum Verhältnis sozialer Kategorien und kultureller Repräsentationen*. transcript 2011, S. 161-185.
- Dölling, Irene. "Wir alle lieben Paula, aber uns liegt an Paul." In: *Potsdamer Studien zu Frauen und Geschlechterforschung* 1,2 (1997), S. 73-109.
- Dunker, Alex. "Auschwitz im Pop-Roman. Thomas Meineckes Hellblau." In: *Amsterdamer Beiträge zur Neueren Germanistik* 84 (2014), S. 187-196.
- Engel, Antke. *Bilder von Sexualität und Ökonomie. Queere kulturelle Politiken im Neoliberalismus*. Bielefeld: transcript Verlag 2009.
- Grotum, Thomas. *Zur Geschichte einer Jugendkultur der 50er Jahre*. Frankfurt am Main: Campus, 1994, S.5-25.
- Hegemann, Helene. *Axolotl Roadkill*. Ullstein: 2010.
- Johnson, Jarred. "Die Darstellung von schwulen Männern im deutschen Film anhand von Taxi zum Clo, Coming Out und Freier Fall." In: *Undergraduate German Research Conference* 2015. Vortragsversion im online Stabikatalog.
- Kleiner, Marcus S.: „Flüchtlinge und deutsche Popmusik.“ In: *POP. Kultur und Kritik* 9 (2016), S. 40-44.
- Kleiner, Marcus S.: "Bushido und der deutsche Konservatismus." In: *Pop. Kultur und Kritik* 3 (2013), S. 47–53.
- Kraushaar, Wolfgang. Die popkulturelle Adaption des politisch verpufften RAF-Mythos. 2007 auf Homepage der BpB
- Kreienbrock, Jörg / Höppner, Stefan (Hg.). *Die amerikanischen Götter: Transatlantische Prozesse in der deutschsprachigen Literatur und Popkultur seit 1945*. Berlin/Boston: De Gruyter, 2015.
- Lange, Nadine. "Neues Album Jens Friebe. Deine Eifersucht hat nichts mit Liebe zu tun. Indie Pop Sänger und sein wunderbares sechstes Album." In: *Tagesspiegel*, 1.11.2018.
- Menzel, Julia. "36 Grad und es wird immer heißer oder: Klimawandel in der DDR: ein 'heißer' Sommer mit Chris Doerk und Frank Schoebel." In: *Deutsche Lieder: Bamberger Anthologie* 2015. Online Text im Stabikatalog.
- Nicodemus, Katja. „Sie sind die Größten.“ Andreas Dresen schöner Nachwendefilm. In: *Zeit Online* 26.2.2015.
- Paul, Heike (Hg.) *Amerikanische Populärkultur in Deutschland: Case Studies in Cultural Transfer Past and Present*. Leipzig: Leipziger Univ.-Verlag, 2002.
- Sina, Kai / Petras, Ole (Hg.): *Kulturen der Kritik. Mediale Gegenwartsbeschreibungen zwischen Pop und Protest*. Dresden: Thelem, 2011.
- Takeshi, Ebine. "Zum Amerikadiskurs der 20er Jahre in der Weimarer Republik." In: *Neue Beiträge zur Germanistik* 129 (2006), S. 190-204.
- Stokowski, Margarete. *Die letzten Tage des Patriarchats*. Reinbek: Rowohlt, 2018.
- Würmann, Carsten / Warner, Ansgar. *Im Pausenraum des 'dritten Reiches': zur Populärkultur im nationalsozialistischen Deutschland*. Bern: Lang, 2008.
- Yener Ağabeyoğlu, Nazli. *Türkisch-deutsche Rap Musik in Berlin*. Berlin: Lit.-Verlag, 2014, S. 1-15, 288-300.

RECOMMENDED READINGS

- Beck, Earl R. "The Anti-Nazi Swing Youth, 1942-1945." In: *Journal of Popular Culture*. Vol. 19,3 (1985), pp. 45-53.
- Brenner, David A. "Working through the Holocaust Blockbuster: Schindler's list and 'Hitler's willing Executioners.'" In: *Germanic Review* 75,4 (2000), pp. 296-311. David Brandon Dennis. "Coming out into Socialism: Heiner Carow's Third Way," from: *A Companion to German Cinema* 2012, pp. 55-81.
- Currid, Brian. "'A Song goes round the world' – German Schlager as an organ of experience." In: *Popular Music* 19,2 (2000), pp.147-180.
- Dennis, David Brandon. "Coming out into Socialism: Heiner Carow' Third Way," from: *A Companion to German Cinema* 2012, pp. 55-81.
- Dowling, Siobhan. "Ahead of the Third Reich: a dizzying Metropolis". In: *The New York Times*, Nov 10, 2017.
- Dowling, Siobhan. "Sex, Drugs, and Crime in the Gritty Drama". In: *The New York Times*. 2017.
- Fluck, Winfried. "California Blue: Americanization as Self-Americanization." In: *Americanization and Anti-Americanism: The German Encounter with American Culture after 1945*, edited by Alexander Stephan, Berghahn Books (2008), pp. 221–237.

- Giesen, Bernhard. "The Trauma of Perpetrators: The Holocaust as the Traumatic Reference of German National Identity." In: Cultural Trauma and Collective Identity. University of California Press (2004), pp. 112-155.
- Heiduschke, Sebastian. "Authority, Mobility, and Teenage Rebellion in The Wild One (USA 1953), Die Halbstarken (West Germany, 1956), and Berlin – Ecke Schönhauser (East Germany, 1957)." In: ProjectMUSE 49,3 (2013), pp. 281-299.
- Hockenos, Paul. Berlin Calling: a Story of Anarchy, Music, and the Wall, and the Birth of new Berlin. New York: The New Press, 2017.
- Huber, Nicole/Stern, Rapoh. "From the American West to West Berlin: Wim Wenders, Border Crossings, and the transnational Imaginary." In: Transnationalism and the German City, pp. 187-206.
- Jeremiah, Emily. "The Case of Helene Hegemann: Queerness, Failure, and the German Girl." In: A Journal of Germanic Studies 49,4 (2013), pp. 400-413.
- Layne, Priscilla. White Rebels in Black. German Appropriation of Black Popular Culture. Ann Arbor: University of Michigan Press, 2018.
- Mishali, Yael. "(In)visibly Unsafe: Passing under the Radar and the Limits of Queer Space." In: Borderlands 17,1 (2018).
- Mueller, Agnes C. German Pop Culture: How American is it. Ann Arbor: The University of Michigan Press, 2004.
- Poiger, UtaG. Jazz, Rock, and Rebels: Cold War Politics and American Culture in a divided Germany. Berkeley: Univ. of California Press, 2000.
- Raundalen, Jon. "A communist takeover in the dream factory – Appropriation of popular genres by the east German Film Industry." In: Slavonica 11,1 (2005), pp. 69-86.
- Ross, Corey. "Cinema, Radio, and Mass Culture". In: Weimar Culture Revisited, pp. 23-48.
- Russel, Hannah. "Horst Buchholz – The James Dean of German Cinema." Ohio State University Homepage 2015.
- Seán Allan, "Ostalgic Fantasy, and the Normalization of East-West Relations in Post Unification Comedy", in David Clarke (ed.), German Cinema since Unification, London 2006, pp. 105-126.
- Shafi, M. "Reworking the German Past: Adaptions in Film, the Arts, and Popular Culture." In: CHOICE: Current Reviews for Academic Libraries, Vol. 48, 5 (2011).
- Sheffer, Amanda. Review: German-Jewish Popular Culture before the Holocaust. In: New German Review: A Journal of Germanic Studies, 24, 1 (2011).
- Slane, Andrea. The Iconology of the Sexy Nazi Woman. Marlene Dietrich as Political Palimpsest. Duke University Press, 2011.
- Smith, Jill Suzanne. "German-Jewish Popular Culture before the Holocaust." In: German Studies Review 32,3 (2009).