

# Unit: The Power of Visual Imagery

By Deborah Edmonds

**Rational:** Visual imagery communicates. Our brains quickly associate experiences and emotions with lines, shapes, colors, and symbols. The power of visual imagery has been used throughout history in both positive and negative ways. In the twentieth and twenty-first centuries, there has been an explosion of visual imagery. Children of the media age who grow up to be informed citizens need to use critical thinking in evaluating messages both verbal and non verbal.

This unit uses examples of visual imagery found in Germany to cause students to think about visual communication and to increase their knowledge of the country of Germany.

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## Instructional Goals and Objectives

### West Virginia Social Studies Standards

<http://wveis.k12.wv.us/Teach21/public/cso/cso.cfm>

#### Fourth Grade

SS.S.4.1 (Citizenship) Students will model a respect **for symbols, ideas and concepts of the United States** and analyze the roles of significant individuals (Respect for People, Events, and Symbols).

SS.0.4.1.2: (Citizenship) Students will identify and explain the commonly held democratic values, principles, and beliefs expressed in the Declaration of Independence and the significance of **patriotic symbols**, holidays, celebrations, and famous people

SS.0.4.3.2 (Economics): **Students will analyze communications techniques that impact consumer choices (e.g., print/nonprint, advertisement, media).**

Strategies:

Present children with pictures of advertisements from a child-friendly magazine. Ask students what the *advertisements* are. Have them define in their own words. Discuss the purpose of *advertising* and where students see *advertising*. Have students design a quick *advertisement* image and slogan for a favorite food, videogame, or fictitious product. Share with classroom.

Cross curricular – Discuss “author’s purpose” so students understand that *advertising* involves persuasion. Strategy lesson created by Valerie Mullins, Nicholas County Schools [http://wveis.k12.wv.us/Teach21/public/cso/popup\\_voc.cfm?cos\\_xid=1929](http://wveis.k12.wv.us/Teach21/public/cso/popup_voc.cfm?cos_xid=1929)

#### Fifth Grade

SS.S.5.1 (Citizenship) **Students** will model a respect for **symbols, ideas and concepts of the United States** and analyze the roles of significant individuals (Respect for People, Events, and Symbols)

#### Sixth Grade

SS.S.6.1 (Citizenship) Students will:

- model a respect for **symbols, ideas and concepts of the United States** and analyze the roles of significant individuals (Respect for People, Events, and Symbols).
- develop and employ the civic skills necessary for effective citizenship by using criteria to **make judgments**, arrive at and defend positions and evaluate the validity of the positions or data (Evaluation Skills).

SS.0.6.1.5 (Citizenship): Students will **analyze** citizen actions (e.g., petitions, lobbying, demonstrations, civil disobedience and **public opinion (expressed through various media** and meetings) and evaluate these influences on public policy and decision-making

SS.0.6.2.3 (Civics/ Government) analyze the impact of strong leadership on historic world events. (For example, **WWII**)

### Seventh Grade

SS.S.7.1 (Citizenship) Students will:

- model a **respect for symbols**, ideas and concepts **of the United States** and analyze the roles of significant individuals (Respect For People, Events, and Symbols)
- develop and employ the civic skills necessary for effective citizenship by using criteria to **make judgments, arrive at and defend positions and evaluate** the validity of the positions or data (Evaluation Skills).

SS.S.7.5 (History) Students will:

- organize, analyze and compare historical events, distinguish cause-effect relationships, theorize alternative actions and outcomes, and anticipate future application (Chronology).
- use the processes and resources of historical inquiry to develop appropriate questions, gather and examine evidence, compare, analyze and interpret historical data (Skills and Application).
- examine, analyze and synthesize **historical knowledge of major events**, individuals, cultures and the humanities in West Virginia, the **United States and the world** (Culture and Humanities).
- use historical knowledge to analyze local, state, national and global interdependence (Interpretation and Evaluation).

### Grade 5-8 Standards for 21st Century Learning (Linked to Social Studies pages)

<http://wveis.k12.wv.us/Teach21/public/21C/popup21.cfm?t1=1&t2=60&tselex=1>

21C.S.5-8.1 Standard 1: Information and Communication Skills

The student **will access, analyze, manage, integrate, evaluate, and create information** in a variety of forms using appropriate technology skills and communicate that information in an **appropriate oral, written or multimedia format**.

21C.0.5-8.1.LS.2 Student **interprets abstract visuals and creates products** (e.g. digital storytelling) that **reflect a growing understanding of visual language** and require the effective use of tools (e. g. cropped photos, original charts and graphs, well-chosen images from databases, video clips).

21C.S.5-8.2 Standard 2: Thinking and Reasoning Skills- The student will demonstrate the ability to explore and develop new ideas, to intentionally **apply sound reasoning** processes and to frame, analyze and solve complex problems using appropriate technology tools

21C.O.5-8.2.LS.1 Student engages in a critical thinking process that supports synthesis and **conducts evaluations** by applying comprehensive criteria.

21C.O.5-8.2.LS.3 Student engages in a **problem solving process that divides complex problems into simple parts in order to devise solutions**.

## Lesson 1: Reading Lines

**Essential Question:** Can lines in themselves make us think of stability, action, or chaos?

**Background Knowledge:** An understanding of the basic elements of art can increase understanding of visual imagery. The art teacher could do a lesson on lines in collaboration with the social studies teacher. One possible resource is a PowerPoint presentation at <http://www.authorstream.com/Presentation/andreaperalejo-137645-Elements-Art-Line-Horizontal-Vertical-lines-Diagonal-of-Education-ppt-powerpoint/> which features the elements of art. The first seven slides after the title slide give examples of lines and what they make us think of.

**Materials:** internet capability if assignment is done as homework; if done in class, various magazines, newspaper, and printing capability

**Learning Targets:** Students will increase visual literacy by analyzing the use of lines as communication in political, economic, or social messages.

### Procedure:

- Discuss and perhaps demonstrate the following concepts by having a student or an object model vertical, diagonal, etc. Human beings can stand or rest horizontally for long periods of time, and so we associate horizontal lines with stability. Buildings are usually composed of mostly horizontal and vertical lines, and ideally, such structures are again stable. However, if a human is in a diagonal position as when sprinting, change is happening. The position is dynamic. Usually structures with diagonal walls such as the Leaning Tower of Pisa cause people to be concerned.
- As an example of a design that incorporates these principles, show the class the Deutsch Bank logo. The history of the logo at [http://www.db.com/en/media/Logo\\_History.pdf](http://www.db.com/en/media/Logo_History.pdf) states:

The logo supports the identity of Deutsche Bank: – the “slash” stands for consistent growth and dynamic development– the square-shaped frame can be interpreted as a sign of security and a controlled environment. In summary, the logo square stands for consistent growth in a secured environment.

- Students will find one example of lines that convey a message such as stability, change, or turmoil. They should look for examples in political cartoons, corporate logos, and fine art. Each student will present the chosen example to the class, explain why he or she chose this sample, and post it on a bulletin board dedicated to the activity.

**Evaluation:** Students will evaluate on an exit slip whether they successfully completed the activity. “I successfully completed the activity. My example demonstrates that lines convey meaning because....”

**Extension Activity** (in collaboration with art teacher):

**Essential Question:** Do colors have associations?

**Learning Target:** Students will identify symbols as having similar associations for many people.

**Procedure:** Hold up a colored square and ask students to write down the first word that comes to mind other than the name of the color. Tally the number of similar responses. Try holding up squares of different primary and secondary colors.

**Evaluation:** Discuss essential question, “Do colors have associations?” Why do so many people name similar responses? An effective symbol has similar associations for many people.

## Lesson 2: Symbols in Action

**Essential Question:** What makes symbols powerful?

### Background Knowledge:

A symbol that has power is attention getting, memorable, can be recognized quickly, and often has associations with meaning for many people. A quote from the Antidefamation League database website ([http://www.adl.org/hate\\_symbols/default.asp](http://www.adl.org/hate_symbols/default.asp)) speaks to the power of symbols:

Symbols are the most powerful communication tools that have ever existed. Because they have the ability to convey so much meaning, intent and significance in such a compact, immediately recognizable form, the effect that they have is tremendous. One need only reflect on the reverence or passion that symbols ranging from the American flag to the Star of David to the Christian cross to the Red Cross can evoke to be able to understand exactly how powerful a symbol can be.

Unfortunately, symbols can convey negative connotations as well as positive. Some symbols are meant to convey feelings of hate or anger, or meant to instill in those who see the symbols feelings of fear and insecurity....few symbols ever represent just one idea or are used exclusively by one group. For example, the Confederate Flag is a symbol....To some it may signify pride in one's heritage but to others it suggests slavery....

Symbols throughout history have been used for good and bad. It is important that the power of symbols be recognized (i.e., local gangs). A dictionary of symbols can be found at [symbols.com](http://symbols.com). This dictionary has an entry for different uses of the swastika. However, it also contains the evolution of common symbols from ordinary modern life such as the following:

Thus, the @ -sign is not a new invention. Some researchers even believe it was used as early as in the sixth or seventh century, probably as a ligature (combination) of the two letters a and d for Latin ad, meaning to.

The sign has different names in different languages. In England it is called at-sign or commercial at, in Germany Klammeraffe (hanging monkey), in France arobas or petit escargot (small snail), in Spain arroba (an entity for weight) and in Italy chiocciolina (small snail).

The MOMA says that this symbol has begun to be used to express gender neutrality in Spanish nouns [http://www.moma.org/explore/inside\\_out/2010/03/22/at-moma/](http://www.moma.org/explore/inside_out/2010/03/22/at-moma/) .

Another symbol to consider is the peace sign. This symbol was viewed as negative in some communist lands. It was painted on the Berlin Wall as well as in other countries around the world. A journal by American tourists features a photo of a chunk of the wall with a peace sign on it at <http://www.berlin-wall.net/photogallery.htm> . Some feel that the peace symbol started out as a reference to the semaphore symbols for N and D standing for nuclear disarmament. See

<http://www.docspopuli.org/articles/PeaceSymbolArticle.html>. A printable graphic of the sign can be found at <http://coloringpagesforkids.info/peace-sign-coloring-pages/#more-3436>.

**Materials:** copies of “Symbol Assignment”

**Learning Targets:** Students will increase visual literacy by analyzing what makes an effective symbol and creating one.

**Procedure:**

- Share as much of the background knowledge as is fitting for the group you work with. Give students examples of symbols for peace. Picasso created a dove as a peace symbol, for example. See <http://www.globalgallery.com/enlarge/38870/>.
- Students will individually or in groups create a design to symbolize a concept such as power, unity, or a new symbol for peace. Other concepts could be used, but would need to be confirmed by the teacher as appropriate. If there is a local need for a symbol such as the merging of two schools, a new local program, etc., the teacher might want to choose that need as the focus for the activity. Younger students might be allowed to create a symbol for their families or themselves.

**Evaluation:**

A presentation rubric can be found at <http://www.ncsu.edu/midlink/rub.pres.html>. In addition, the following questions should be answered: Is it clear what the symbol represents? Is the symbol memorable?

## SYMBOL ASSIGNMENT\

**1. Choose a concept or message that you want to create a symbol for. This might be a new symbol for power, peace, unity, love or something else that your teacher might agree to (be sure to get your idea okayed by the teacher). Consider your neighborhood. Is there a new program in need of a symbol or logo?**

**My (our) concept or message is \_\_\_\_\_.**

**2. List ten words associated with your concept or message:**

**3. Create three symbols for your concept or message, and sketch them here.**

**4. Choose the symbol which gets the concept or message across in the clearest manner. Show your symbol to three people, and ask them what it is about. If they understand your message, proceed. If they haven't a clue, repeat steps 3-4 until others do get your message. Ask others for suggestions if the message still isn't clear.**

**6. Create a representation of your symbol (poster, three-D sculpture, a PowerPoint, etc.). Write a paragraph or explain your thought process in creating this symbol in a PowerPoint. Present your symbol to the class.**



### Lesson 3: Around the World through Symbols

**Essential Question:** What makes a symbol a quick way to represent something bigger?

**Background Knowledge:** Symbols are a visual shortcut to thoughts linked in the viewer's mind with the icon.

**Materials:** internet access, printouts of landmarks or electronic representations

**Learning Targets:** Students will examine the symbols for the United States and for Germany.

#### Procedure:

- Show students pictures of landmarks from around the world, and see how many of the associated countries that they can name. If students are too young or do not have sufficient knowledge base, give them copies of the pictures to survey adults and see how many associated countries can be named. Line drawings of some landmarks can be found at <http://thecoloringspot.com/wonders/index.html> (COLORING SET 1 big ben , eiffel tower, golden gate bridge, great sphinx, great wall of china, leaning tower of pisa, moai statues (easter island), mt. rushmore COLORING SET 2 st. louis arch, statue of liberty, stonehenge, sydney opera house, taj mahal, victoria falls) and other photographs are featured at several internet sites such as [http://www.nationsonline.org/oneworld/most\\_famous\\_landmarks.htm](http://www.nationsonline.org/oneworld/most_famous_landmarks.htm). Include a representation of the Brandenburg Gate (found at <http://thecoloringspot.com/wonders/index.html> or at Wikipedia Commons such as [http://en.wikipedia.org/wiki/File:Brandenburg\\_Gate\\_Quadriga\\_at\\_Night.jpg](http://en.wikipedia.org/wiki/File:Brandenburg_Gate_Quadriga_at_Night.jpg) or [http://en.wikipedia.org/wiki/File:2005-10-26\\_Brandenburger-Tor.JPG](http://en.wikipedia.org/wiki/File:2005-10-26_Brandenburger-Tor.JPG)). Google Earth could also be used to visit landmarks.
- We just went around the world mentally by looking at symbols? A symbol must be generally accepted or well known to function as a symbol. For example, (name a local landmark) is not generally accepted as representative of the United States. Repetitive use leads to general acceptance. People have to have in mind an association between the symbol and what it represents.
- Students in groups will brainstorm symbols for the United States and then for Germany. Turn to your neighbor and brainstorm at least five symbols for the United States.
- Discuss. As new examples are given, add to a group list on board. Examples are: Uncle Sam, apple pie, the flag or red, white and blue or stars and stripes, the Liberty Bell, Fourth of July fireworks, the Statue of Liberty, the American Bald Eagle, the White House, the Seal (<http://www.state.gov/documents/organization/27807.pdf> ). Examples can be found at <http://www.apples4theteacher.com/coloring-pages/flag-day-united-states-symbols/>.

- Pretest: How many symbols associated with the modern democracy of Germany are you familiar with? Examples could be: the flag; black, red, and gold; Brandenburg Gate; the Black Eagle; the oak leaf; the Reichstag, the Coat of Arms. Line drawings for the above can be found at <http://www.coloring.ws/germany.htm>. However, some of the examples there are not as representative of the country as those listed above.

**Evaluation:** Write a paragraph making a case for the best symbol for the United States. You might want to suggest a new symbol. Explain why you think this one symbol should represent the country and why it would be accepted and used by many people. When we are done with this unit, you will be able to name and be familiar with symbols in Germany.

Photo of the Brandenburg Gate by Lisa Pennington









Big Ben (England), Coliseum (Italy), Eiffel Tower (France), Mt. Fuji (Japan), and the Parthenon (Greece) photos by Author

## Lesson 4: Use of Imagery at the Documentation Center Nazi Party Rally Grounds



(Photo taken by author-Documentation Center literally cuts through Nazi Congress Hall and symbolically “cuts” through myth.)

**Essential Question:** How can visual imagery be used to persuade or create power?

### Background Knowledge:

Leaders often know how to use visual imagery to promote their messages. Hitler, for example, certainly knew the power of visual imagery and used it to create myth. He sought to connect his government with images of the long-lasting Holy Roman Empire.

Under “Reich” Wikipedia explains at <http://en.wikipedia.org/wiki/Reich> :

The Nazis sought to legitimize their power historiographically by portraying their rule as a continuation of a Germanic past. They coined the term *Das Dritte Reich* ("The Third Empire" – usually rendered in English in the partial-translation "The Third Reich"), counting the Holy Roman Empire as the first and the 1871-1918 monarchy as the second.

Under “Flag of Germany” Wikipedia describes the thinking behind Hitler’s design of the Nazi emblem at [http://en.wikipedia.org/wiki/Flag\\_of\\_Germany](http://en.wikipedia.org/wiki/Flag_of_Germany) :

In *Mein Kampf*, Hitler explained the process by which the Nazi flag design was created: It was necessary to use the same colours as Imperial Germany, because in Hitler's opinion they were "revered colours expressive of our homage to the glorious past and which once brought so much honour to the German nation." The most important requirement was that "the new flag... should prove effective as a large poster" because "in hundreds of thousands of cases a really striking emblem may be the first cause of awakening interest in a movement."

The School History site at <http://www.schoolshistory.org.uk/hitlerssuccesses.htm> says about Hitler's rise to power:

Use of Propaganda, the radio, posters and film shows, was groundbreaking. It captured the imagination of a disillusioned population and gave them fresh hope. An image had been created of a powerful party with strong leadership, a party that would not allow trivialities to prevent progress.

The fact that Hitler understood the power of visual imagery can be seen from this comment about his primary propaganda film maker, Leni Riefenstahl, found at <http://www.nybooks.com/articles/archives/1975/feb/06/fascinating-fascism/> :

*Triumph of the Will*, after all her third film for the Nazis, was made with the fullest cooperation any film maker has ever had from any government. She had an unlimited budget, a crew of 120, and a huge number of cameras—estimated at between thirty and fifty—at her disposal.

Hitler's rise to power is documented in audiovisuals at the Documentation Center Nazi Party Rally Grounds at Nuremberg (<http://www.museums.nuremberg.de/documentation-centre> ) in the *Fascination and Terror* Exhibition. There is a link on the website to a map of the Rally Grounds at <http://www.kubiss.de/kulturreferat/reichsparteitagsgelaende/englisch/stationen.htm#einfuehrung>.

Number 18 on the map is The Great Street, a parade street still visible. The Great Street points directly to the imperial castle of Nuremberg. Wikipedia says, "Between 1050 and 1571, all *Kaisers* and kings of the Holy Roman Empire resided in the castle" ([http://en.wikipedia.org/wiki/Nuremberg\\_Castle](http://en.wikipedia.org/wiki/Nuremberg_Castle)) .

Number 7 on the map is the "Zeppelin Grandstand (1935-1936). This grandstand was modeled after the Pergamon altar, a classical Greek altar brought from Asia Minor to Berlin by German engineers ([http://en.wikipedia.org/wiki/Pergamon\\_Altar](http://en.wikipedia.org/wiki/Pergamon_Altar) ). See photo at [http://commons.wikimedia.org/wiki/File:Pergamonmuseum\\_Pergamonaltar.jpg](http://commons.wikimedia.org/wiki/File:Pergamonmuseum_Pergamonaltar.jpg) . This Grandstand visually linked Hitler's regime with the power and grandeur of Greece.

The map site contains the following information about the Rally grounds:

The National Socialists first held Party Rallies in Nuremberg in 1927 and in 1929....The area served as the location for the National Socialist cult, for the demonstration of power and mobilization of the masses. In 1934, the architect Albert Speer was given the task of creating an overall plan for an area of 11 square kilometres with suitable assembly areas. According to this plan, the Luitpold Arena, the Zeppelin Field, the March Field and the Congress Hall were to be the central features. With the beginning of World War II, on 1 September, 1939, the construction work was to a large degree abandoned. Nowhere else in Germany can the remains of NS architecture be seen to such an extent until today. Since 1973, the buildings have been under a historical monument preservation order.

In 1994, the City of Nuremberg decided to create a Documentation Centre (Number 1 on the map) in the never completed Congress Hall. The Austrian architect, Gunther Domenig, incorporated symbolism into the Documentation Center structure which opened in 2001. With its "glass and steel arrow piercing the north wing, the Documentation Centre is a widely visible architectural counterpoint" <http://www.museums.nuremberg.de/documentation-centre/>, see picture. The structure symbolically cuts through Nazi myth. Guides point out that the actual structure is separated from the Congress Hall, never touching it, as to stay separate from instead of building upon the Nazi past.



(Photo taken by author- Note material separating the metal in the Documentation Center from the brick in the Congress Hall.)

**Materials:** web access, photographs of Zeppelin Grandstand and Pergamon altar

**Learning Targets:** Students will explain three ways that someone can use visual imagery to persuade.

**Procedure:**

- Share as much of the background material as seems appropriate to your group.
- Share a list of propaganda techniques such as is found at <http://library.thinkquest.org/C0111500/propotech.htm> . Hitler used the transfer technique when he tried to visually link his government to admired older civilizations such as the Holy Roman Empire and ancient Greece.
- Create a commercial for a product to make people think it is the best of its kind there ever was. Be persuasive. Use at least one propaganda technique.

**Materials:** Internet access, props for commercials, equipment for multimedia if desired



**Evaluation:**

There are many rubrics that could be used if you “google” the words, “rubric for creating a commercial.”

One such site is <http://teachnet-lab.org/motthallschool/asalcedo/marketing/CommercialRubric.htm>.

The lesson that goes with this rubric puts emphasis on using a storyboard for planning a commercial:

<http://teachnet lab.org/motthallschool/asalcedo/marketing/Commercial.htm> .



Zeppelin Grandstand, Nuremberg, 2010 photo by Lisa Pennington



Pergamon Altar in Pergamon Museum in Berlin taken by Author



## Lesson 5: Art as Communication

### Essential Question:

Why did the Nazis consider the work of some artists dangerous enough to go to the trouble to suppress it?

### Background Knowledge:

Hitler continued his campaign to make connections between his government and ancient Greece through the way he censored visual art. The Constitutional Rights website at <http://www.crf-usa.org/bill-of-rights-in-action/bria-13-2-b.html> contains the following information:

1937, the government of Nazi Germany held two bizarre art exhibits in Munich. The "Great German Art" exhibition opened in the new House of German Art, which was built to look like a huge Greek temple. This exhibit was launched with a rousing speech by Nazi leader Adolf Hitler and a lavish parade with people dressed as Greek gods and goddesses. The exhibit housed what the Nazis proclaimed as the best art in Nazi Germany. They believed this art showed that Third Reich could produce art that rivaled the ancient Greeks.

A few hundred yards away, the Nazis held the second exhibit in a small building. In nine rooms, they crammed nearly 700 paintings and sculptures created by German artists. On the walls, they scrawled words insulting the works. This exhibit housed what they called "Degenerate Art," art that the Nazis believed was harmful and repugnant. Modern, or avant-garde, art filled these rooms. The exhibit was meant to hold modern art up to public ridicule.

The Nazis placed the two exhibits near each other so people could compare them. The Great German Art exhibit showed the kind of art approved of by the Nazi state. The Degenerate Art exhibit showed the kind of art that the Nazi state prohibited. The exhibits were part of an incredible Nazi campaign to put art under control of the state.

One German artist whose artwork was considered degenerate was Emil Nolde. His painting, "*Sunflowers in the Windstorm*," can be found along with the curator's comments at the Columbus Museum of Art website,

<http://www.columbusmuseum.org/about/curatorsview/nolde.html> .

"*Sunflowers in the Windstorm* was painted while World War II raged across much of the globe. At the time he created this work, German artist Emil Nolde was forbidden by the Nazi government to paint. The Nazis, who preferred idealized art that promoted party policies, detested Nolde's emotionally expressive style of painting, which they labeled "degenerate." In defiance of the order, Nolde painted in secret anyway. Most often he

painted watercolors; only on rare occasions did he dare to paint in oils, for fear that the smell of the pigments might betray him. *Sunflowers in the Windstorm* is one of just five oil paintings he created in 1943. Its storm battered flowers, which bend but do not break, may be read as symbols of the human spirit in the toughest of times.”

Ernst Vollbehr was an artist approved of by the Nazis. The German Historical Museum displays a gouache painting by Vollbehr at

[http://www.dhm.de/ENGLISH/sammlungen/grafik/gr93\\_55.html](http://www.dhm.de/ENGLISH/sammlungen/grafik/gr93_55.html) . The caption labels Vollbehr as a “war painter” and says that this painting is one of a series for the Nuremberg party conventions of the National Socialist Party or Nazis.

**Materials:** Internet access

**Learning Targets:** Students will analyze information in a variety of forms.

**Procedure:**

- Show Emil Nolde’s “Sunflowers in the Windstorm” painted in Germany in 1943 found at: <http://www.columbusmuseum.org/about/curatorsview/nolde.html> . The painting at the Columbus museum site features three sunflowers with black centers. Their yellow and golden petals seem to be windblown, and the background is purple, black, and electric blue suggesting an ominous or threatening storm. Ask for student interpretation of what they think is going on in the picture. Ask if the colors seem significant. Read the curator’s view found on the website.
- Show Ernst Behr’s painting found at: [http://www.dhm.de/ENGLISH/sammlungen/grafik/gr93\\_55.html](http://www.dhm.de/ENGLISH/sammlungen/grafik/gr93_55.html). Double click on the painting to enlarge it. The painting features rows of sunlit golden uniforms and in front of and to either side of and on the Zeppelin Pergamon altar- style Grandstand. A huge eagle is at the top of the Grandstand. Rows of blurred arms are raised in unison presumably in a “Heil, Hitler” salute. The Nazi red, white, and black flags are in evidence in rows around the Grandstand and at the back of the crowd. It is a beautiful day with blue skies, fluffy clouds, and green trees in the background. The painting has a very orderly feel featuring a rhythmic uniformity. How do the colors contrast with those used in Nolde’s painting? Does this site look familiar?
- Share as much of the background as advisable with particular students. Invite students to discuss: Should a government have the right to ban artwork? Can artwork be powerful enough to cause a problem? Does art communicate messages? Look at <http://www.crf-usa.org/bill-of-rights-in-action/bria-13-2-b.html> for more discussion ideas.

**Evaluation:** Explain on an exit slip why or why not you think that a government should have the right to ban artwork. Substantiate your opinion with reasons and possibly examples.

## Lesson 6:

### Scenario

A billionaire has decided to give a five million euro prize to the best example of visual imagery/symbolism found in Germany. The artwork can be architectural, sculptural, or two dimensional. If the winning entry was created by someone who is now deceased or is currently living outside of Germany, the prize money will go to a museum or organization that allows the public to see the work or to learn about it. This award is meant as a gift to the German people and must be used for their education and enjoyment.

You will represent one of the entries. You will present a case to persuade the judge(s) that your choice is the best example of visual imagery or symbolism found in Germany. Read the information sheets given to you by your teacher, do additional research, look over the assessment rubric to view criteria, and prepare to present your arguments.

#### Essential Question:

**Background Knowledge and Materials:** information sheets, internet access

**Learning Targets:** Students will apply knowledge of visual imagery/symbols. They will increase knowledge about Germany.

#### Procedure:

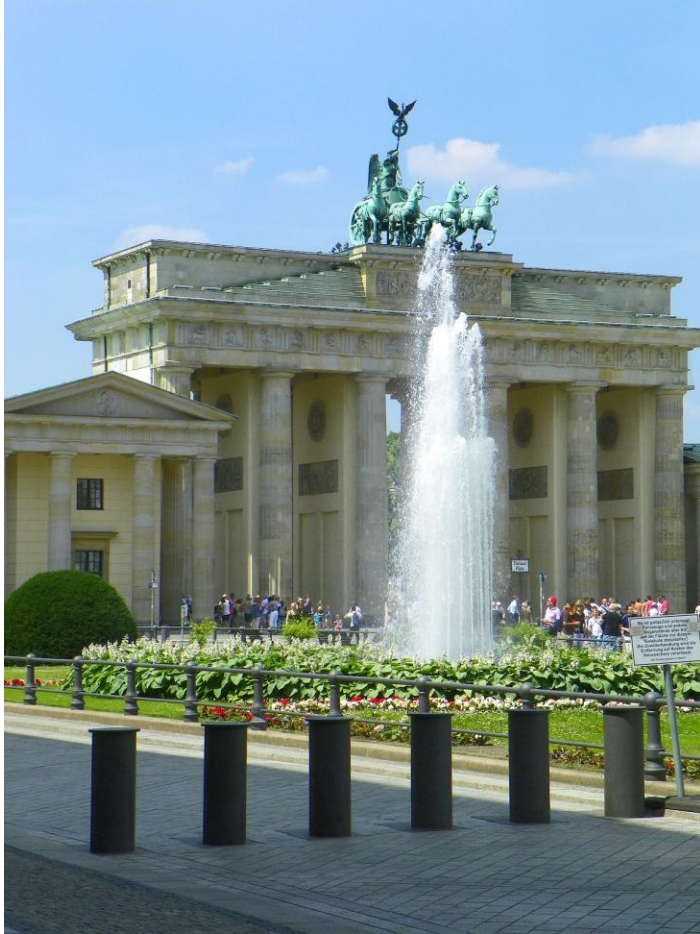
Discuss scenario. Allow student groups to choose the entry they want to represent. Distribute information sheets. Set a time schedule.

Students will analyze the use of symbols and visual imagery in their entry through research and discussion. They could try to interview someone who has visited their site.

Students will present to the class and judges in a persuasive yet informative manner. They can get creative and use props and improvise costumes. They can make a movie or use other visuals. Evaluate, and announce the winner.

#### Evaluation:

<http://www.ncsu.edu/midlink/rub.pres.html> or <http://www.ncsu.edu/midlink/rub.mmproj.html>



## **The Brandenburg Tor, the Peace Gate**

Photo by Lisa Pennington

In the Goethe Transatlantic Outreach Program's middle school curriculum, *Welcome to Germany*, Lesson 3, Topic 3, the question, "What is the Historical

Significance of the Brandenburg Gate?" is addressed. The website at <http://www.goethe.de/ins/us/lp/prj/top/mat/mtxt/enindex.htm> features a timeline handout and photos of the Gate from 1806 to 2000 on transparencies.

This entry is found at [http://en.wikipedia.org/wiki/Brandenburg\\_Gate](http://en.wikipedia.org/wiki/Brandenburg_Gate) :

The Brandenburg Gate "was commissioned by King Frederick William II of Prussia as a sign of peace and built by Carl Gotthard Langhans from 1788 to 1791... The Gate's design is based upon the Propylaea, the gateway to the Acropolis in Athens, Greece, and is consistent with Berlin's history of architectural classicism (first, Baroque, and then neo-Palladian). The Gate was the first "Athens on the River Spree" by architect Carl Gotthard von Langhans. The capital Quadriga was sculpted by Johann Gottfried Schadow.

Why would a ruler want his city to remind people of Athens, Greece? Find out about the significance of the Quadriga on the roof of the Gate.

The Gate became a symbol for divided and then later united Germany. The Senate Department for Urban Development site at [http://www.stadtentwicklung.berlin.de/bauen/wanderungen/en/s4\\_brandenburgertor.shtml](http://www.stadtentwicklung.berlin.de/bauen/wanderungen/en/s4_brandenburgertor.shtml) says:

Few other Berlin buildings can match the symbolic power of the Brandenburg Gate. ...it was closed off for almost 30 years by the Wall. "The German issue will remain open as long as the Brandenburg Gate is closed" was how the Governing Mayor of Berlin, Richard von Weizsäcker, described the situation in the early 1980s.

A Room of Silence is located in the Brandenburg Gate. See [http://www.raum-der-stille-im-brandenburger-tor.de/english/index\\_en.htm](http://www.raum-der-stille-im-brandenburger-tor.de/english/index_en.htm) . Notice the following words under "Purposes":

As everyone is invited to remain in silence and peace for a while, the room itself acquires a symbolic meaning, the other purpose the sponsors had in mind. This room is a symbol, a continuous invitation to tolerance, the brotherhood of man embracing all nationalities and ideologies, a continuous reminder against violence and xenophobia - a contribution, a small step towards peace ....

Under "In the Brandenburg Gate," the following words are written:

During the course of history, however, the gate's message of peace receded into the background. In the wake of World War II – and even more so as the Berlin Wall was built along it in 1961 – the Brandenburg Gate was the symbol of a divided city and a divided world. When the Wall fell in 1989 the Brandenburg Gate became a symbol for a peaceful future in Germany and in Europe. Its Room of Silence picks up on the idea of the Gate of Peace in accordance with the original spirit of this locality.

As a place of thoughtfulness, brother- and sisterhood it will – we hope – confer honour and blessings to our city and to its symbol as a representation of peace here and elsewhere in the world.

Be sure to look at the "Decoration" section of the Room of Silence site to see the wallhanging symbolizing light (a photo can be found at <http://gerryco23.wordpress.com/2009/11/11/kathe-kollwitz-pieta-in-berlin/> ).

Pictures of the Brandenburg Gate can be found at Wikipedia Commons such as [http://en.wikipedia.org/wiki/File:Brandenburg\\_Gate\\_Quadriga\\_at\\_Night.jpg](http://en.wikipedia.org/wiki/File:Brandenburg_Gate_Quadriga_at_Night.jpg) and

[http://en.wikipedia.org/wiki/File:2005-10-26\\_Brandenburger-Tor.JPG](http://en.wikipedia.org/wiki/File:2005-10-26_Brandenburger-Tor.JPG) .

## The Coat of Arms, a Legacy

The Goethe Institute Transatlantic Outreach Program website features the following under their middle school curriculum, *Welcome to Germany*, Topic 4, Lesson 7, Handout 11 at

<http://www.toponline.org/books/kits/welcome%20to%20germany/WTGpdf/Handout%2011.pdf> :

A black eagle with red beak and talons on a gold field is the coat of arms of the Federal Republic of Germany. The eagle, as the king of the birds, is one of the oldest national symbols in the world and the oldest existing national symbol in Europe, today. The eagle appeared in antiquity adorning the guard of the first Roman Emperor, Augustus. Thereafter, it became symbol of the dominion of all Roman Emperors. After the decline of Rome, the eagle reappeared on shields of the kings who dominated Europe in the Middle Ages. Charlemagne, the first Frankish king to gather the Germanic peoples along with other tribes into his vast empire, had the statue of an eagle placed on top of his palace in Aachen. Subsequently, after the empire was divided into France and the so-called *Holy Roman Empire of the German Nation* – which included all the German territories with their different princely or ducal leaders – a black, double-headed eagle on a gold escutcheon remained the seal of the Emperors. After the collapse of the *Holy Roman Empire of the German Nation* in 1804 the double-headed eagle became the Coat of Arms of the Austrian monarchy. For this reason it could not be re-established after Germany's unification in 1871. This unification included all the former states of the *Holy Roman Empire of the German Nation* except Austria with Hungary. As the eagle had always been used as the most important German national symbol, it reappeared with a single head. In 1919 the eagle became the motif of the seal of the Weimar Republic and in 1948, it was restored by the Federal Republic of Germany as a symbol of German history and tradition.

A graphic of the German and United States National Seals is found at *Welcome to Germany* Topic 4, Lesson 7, Handout 13, at

<http://www.toponline.org/books/kits/welcome%20to%20germany/WTGpdf/Handout%2013.pdf> .

World Atlas. Com says at <http://www.worldatlas.com/webimage/countrys/europe/desymbols.htm>

The country's coat of arms (*featuring a dominate eagle*) is said to have originated around 1200.

Over the centuries many variations have been adopted for military and political reasons, but the eagle has remained as the central theme. The modern seal features the same colors as the German flag. The eagle is also used on the German one Euro and two Euro coins.

Is it significant that the Coat of Arms as a symbol of modern Germany has ancient ties? Why did the United States also choose an eagle?

## The Euro, a Symbol of Unity

Although an Austrian designed the euro note and a Belgian designed the European common side of the coins, the money, of course, is found throughout Germany. This fact symbolizes Germany's commitment to the European Union.

A Thinkquest project ( <http://library.thinkquest.org/CR0215505/who.htm>) shows that the Euro notes contain lots of symbolism:

The front of each banknote has windows and gateways. These stand for the "European spirit of openness and co-operation." The twelve stars of the European Union (EU) are also on them. The twelve stars show "dynamism and harmony between European nations." The backside of each banknote shows a bridge. The bridges show "co-operation and communication between Europe and the rest of the world."

The national side of German euro coins can be found at the Euro Information website at <http://www.ibiblio.org/theeuro/InformationWebsite.htm?http://www.ibiblio.org/theeuro/files/files.nat/germany.s01.htm> . German symbols include the oak leaf, the Brandenburg Gate, and the German Eagle. Notice the images chosen for commemorative coins. See also <http://en.wikipedia.org/wiki/Euro> .

In 2008 *Bloomsberg Business Week* reported that one-third of Germans wanted their traditional money, the deutsche mark, back because they saw the euro as responsible for inflation and associated the deutsche mark with the prosperity that Germany enjoyed after rebuilding from World War II. See [http://www.businessweek.com/globalbiz/content/may2008/gb2008052\\_304793.htm?chan=global\\_biz\\_europe+index+page\\_top+stories](http://www.businessweek.com/globalbiz/content/may2008/gb2008052_304793.htm?chan=global_biz_europe+index+page_top+stories) .

As a *Wallstreet Journal* article shows at <http://online.wsj.com/article/SB10001424052748703686304575228051536744986.html>, Germany has made sacrifices to create and sustain the European Union and the euro.

Do you think that the euro is a symbol for Germany and Europe's peaceful future and unity or not?



## The Flag of Germany, the Power of Association

The flag on top of the Reichstag taken by author



The modern German republic went back to the tricolor of black, red, gold used by the Holy Roman Empire. Wikipedia ([http://en.wikipedia.org/wiki/Flag\\_of\\_Germany](http://en.wikipedia.org/wiki/Flag_of_Germany)) says, “ The colours of the modern flag are associated with the republican democracy formed after World War II, and represent German unity and freedom: not only the freedom of Germany, but also the personal freedom of the German people.”<sup>1</sup> Notice the Banners of the Holy Roman Empire in the 14th and 15<sup>th</sup>-19<sup>th</sup> Centuries.

The Flag (the following can be printed from Handout 11 at *Welcome to Germany*, Topic 4, Political Symbols of Germany, Lesson 7 at <http://www.toponline.org/books/kits/welcome%20to%20germany/welcome%20to%20germany/topic4lesson7.html> :

Black, red and gold in three horizontal stripes are the colors of the flag of the Federal Republic of Germany. These bright colors date back to the emperors of the middle Ages when flags were supposed to be seen from far distances and as identification marks for the soldiers and knights who were all wearing armors that hid their faces. The colors were painted on the shields and helmets of soldiers of the same party. Black, red and gold are part of the only six colors, which are gold, silver, black, red, blue, and green, that are used for flags or coats of arms. Bright colors are usually put next to darker ones and non-metallic colors next to the metallic colors gold and silver. The colors black, red and gold appeared again in the first attempts to create a democratic and unified Germany when the leaders of the 1848 Revolution adopted the tricolor flag in the National Assembly or the so called Frankfurt Parliament. The flag was not actually used until 1918 when the German National Assembly of the democratic Weimar Republic adopted it officially.



When Hitler came to power in 1933, he abolished the tricolor flag. In 1949, the flag was reintroduced by the German Parliament as the official symbol for the Federal Republic of Germany. The top bar is black, the center bar is red, and the bottom bar is gold (yellow).

Handout 12 from the same site features flags of the United States and Germany.

Does the flag's simplicity of design make it more easily recognized? Do its historic associations add to the power of its symbolism? Why might Wikipedia say that the colors of the flag "represent German unity and freedom: not only the freedom of Germany, but also the personal freedom of the German people"?

## The Reichstag Building

(Photo taken by author)



The Reichstag was used as the German Parliamentary Seat until a fire broke out in 1933. It is not known for sure even today who set the fire, but Hitler used the event to gain power. The building was also heavily damaged when the Soviets took over the area at the end of World War II. The Reichstag was redesigned, and the German Parliament or Bundestag has met there since 1999.

For further information see:

*Insights a Tour of Berlin's Parliamentary Quarter* at <https://www.btg-bestellservice.de/pdf/80120110.pdf>

*If Walls Could Talk, The Reichstag* by Hale Edwards (pages 8-15) found at [http://www.toponline.org/lessons/middle/edwards\\_web\\_lesson.pdf](http://www.toponline.org/lessons/middle/edwards_web_lesson.pdf) .

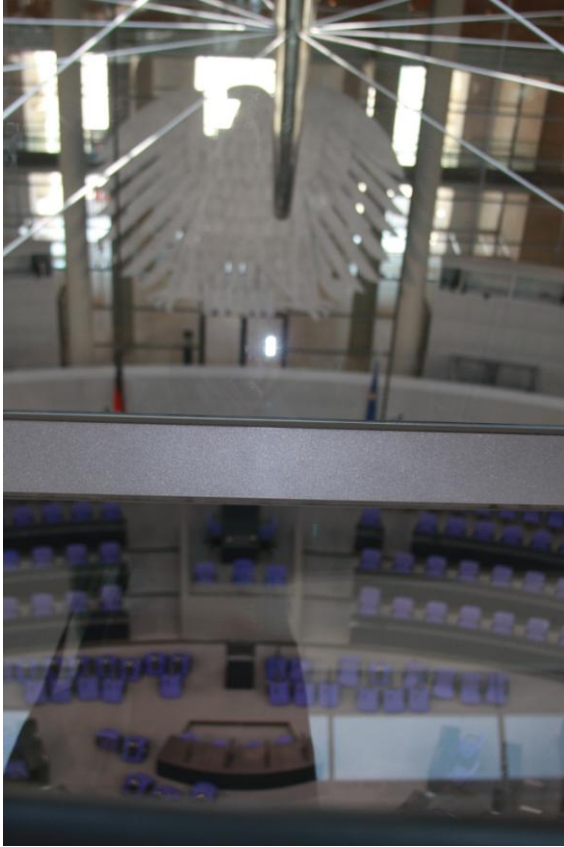


(Photo taken by author)

In the modern Reichstag, there is a painting featuring what looks like an x-ray of a backbone over a close-up of the sun. This painting honors members of the Reichstag who stood up to the National Socialists. These members “took the heat” and showed backbone. The painting can, also, be seen on pages 116 and 117 of “Insights a Tour of Berlin’s Parliamentary Quarter” (<https://www.btg-bestellservice.de/pdf/80120110.pdf>) .

The changes to the building since reunification are meant to communicate transparency and openness in the modern German democracy. The meeting of the Bundestag in the Plenary Chamber can be viewed through glass in a gallery from above. As the *Insights a Tour of Berlin’s Parliamentary Quarter* says on p. 25, this transparency is a “further symbolic element of its [the Bundestag’s] commitment, inscribed in large letters above the main portal on the west side of the building, “Dem deut-chen Volke (to the German People).” There is, also, a tourists’ dome of glass on the roof with a ramp to the top from which there is a wonderful view of the city of Berlin.

The modern Reichstag has been designed as an energy efficient or “green” building. Because of this might the Reichstag be said to represent commitment not only to the past and present, but the future? See [http://en.wikipedia.org/wiki/Reichstag\\_%28building%29](http://en.wikipedia.org/wiki/Reichstag_%28building%29) for more general information. Photos by Author-



## Memorial to the Murdered Jews of Europe- taken by author 7/10



Although this memorial in Berlin has been criticized for its lack of symbolism, when the author walked through it there seemed to be a sense of being surrounded by weighty obstacles with no immediate way out. Surely the Jews in the Holocaust had that feeling expanded exponentially (multiplied many times). The known names of Holocaust victims are engraved in an underground information center. More information can be found at:

<http://www.goethe.de/kue/arc/dos/dos/zdk/en3581894.htm>

<http://www.sacred-destinations.com/germany/berlin-holocaust-memorial>

[http://en.wikipedia.org/wiki/Memorial\\_to\\_the\\_Murdered\\_Jews\\_of\\_Europe](http://en.wikipedia.org/wiki/Memorial_to_the_Murdered_Jews_of_Europe)

What does the fact that the modern German government has created such a monument say about their attitude toward the rights of the individual? What does it say about their attitude toward the Holocaust?





**The Pieta by Kaethe Kollwitz (photo by author)**

According to “A Teacher’s Guide to the Holocaust” under “Degenerate Art” found at <http://fcit.usf.edu/HOLOCAUST/arts/artDegen.htm> :

...not every artist considered by the Nazis to be degenerate was included in the Entarte Kunst exhibit. One such artist was Kathe Kollwitz whose paintings, drawings, and sculptures were commentaries on social conditions. She was much loved by the German people, with streets and parks being named after her. Kathe Kollwitz became the first woman elected to the Prussian Academy of Art in Berlin. But because her work was critical of the Nazi regime, she became persona non grata, and she was expelled from the academy in 1933.

Where do all the women who have watched so carefully over their loved ones get the heroism to send them to face the cannon? I toy with the thought (of)...mothers standing in a circle defending their children, as a sculpture in the round. –Kollwitz

Kollwitz believed that art should reflect social conditions in one’s time. “The Nazis forbade her work to be displayed, and banished her work to the cellar of the Crown Prince Palace, declaring “In the Third Reich mothers have no need to defend their children. The State does that.”

Kollwitz, a pacifist, was very upset by the suffering of the German people. Her son had died in World War I and her grandson in World War II. A photo of her 1938 sculpture, *Tower of*

*Mothers*, a work that goes along with the comment above about “mothers standing in a circle defending their children, as a sculpture in the round” can be found at <http://images.lib.ncsu.edu/luna/servlet/view/all/who/Kollwitz%2C+Kathe/when/European/> .

Kathe Kollwitz Museum biography at <http://www.kollwitz.de/en/lebenslauf.aspx> attests to the fact that she was threatened with being sent to a concentration camp by the Nazis because of her views.

In 1938 Kollwitz created a 39.1 cm tall sculpture called *The Pieta* or mother with dead son. Of course, the most famous sculpture by that name is that of Michelangelo featuring Mary holding her dead son, Jesus, in St. Peter’s Cathedral in Rome. A larger version of Kollwitz’s statue was made by Harald Haak and placed in the rededicated Neue Wache or New Guardhouse building in Berlin as a memorial to victims of war and tyranny. This web entry, <http://www.berlin.de/orte/sehenswuerdigkeiten/neue-wache/index.en.php>, explains:

German reunification found a suitable symbol for the memorial in Käthe Kollwitz wrenching sculpture also known as her Pietà – Mother and her Dead Son – to express the perpetual tragedy of the loss of life caused by war and tyranny. Today the underground room includes the remains of an unknown soldier, a resistance fighter and soil from battlefields and concentration camps.

Do you agree with the above that *the Pieta* is a fitting symbol for “the perpetual tragedy of the loss of life caused by war and tyranny”? Do you think Kollwitz would be pleased by this use of her creation?

Photographs that show all sides of *the Pieta* can be found at:

<http://fcit.usf.edu/HOLOCAUST/resource/gallery/KOLLWITZ.HTM> . See also <http://gerryco23.wordpress.com/2009/11/11/kathe-kollwitz-pieta-in-berlin/> .

## The Bauhaus School of Design



The Bauhaus Archive Building in Berlin

One of the main goals of the Bauhaus movement was to unify art, craft, and technology. This led to redesigning many commonly used objects in the spirit of what American architect, Louis Sullivan, would later describe in the statement "form follows function." See [http://en.wikipedia.org/wiki/Form\\_follows\\_function](http://en.wikipedia.org/wiki/Form_follows_function).

Research pictures of Bauhaus designs. Design principles that started with the Bauhaus in Germany have influenced the world. Tables and chairs with tubular legs, for instance, started with the Bauhaus. Early graphic design used in posters and ads was explored by the Bauhaus movement. The Bauhaus movement encouraged the casting aside of excessive ornamentation as unnecessary. Is this simplified viewpoint symbolic of the way modern people think or is it just another passing fad like miniskirts or baggy pants?

The Bauhaus school was closed by the Nazis. Ironically, Nazi persecution caused the movement to spread as teachers fled the country resulting in what is known as International style in architecture. More information can be found at:

<http://www.huntfor.com/arthistory/C20th/bauhaus.htm>

<http://www.bauhaus.de/museum/index+M52087573ab0.html>

<http://thebauhaus.org/thebauhaus/>

<http://en.wikipedia.org/wiki/Bauhaus>

<http://architecture.about.com/od/20thcenturytrends/ig/Modern-Architecture/Bauhaus.htm>



## German Expressionism in Painting

Today we accept that art is innovative. Christo wrapped the Reichstag in polypropylene material and that was accepted as a form of art. However, it has only been in the last one hundred and fifty years or so that art as innovation has gained acceptance. German expressionist painters were pioneers in this movement away from art as mainly realistic.

German Expressionism is explained at <http://www.germanexpressionist.com/>:

The German Expressionist painting style is arguably the very pinnacle of humankind's creative potential. With its roots buried deep in emotion, it is a subjective art form that cuts away all of the excess and leaves you with the very purest form of human expression. As Edvard Munch put it "No longer shall I paint interiors with men reading and women knitting. I will paint living people who breathe and feel and suffer and love." What Munch so perfectly verbalized is truly the core of what expressionism is. It is a style of painting that depicts real life feelings and real life emotions. German Expressionism / Expressionism can be best described as the artistic style in which the artist or creator depicts not a flat shallow and superficial reality but instead combines vivid images and expressive objects with passionate emotions. This is accomplished through the use of both literal and abstract emphasis of color, texture, obscured subject matter, primitivism, distortion, deconstruction of form, unnatural depth, obstruction, modified reality and surrounding imagery. The German Expressionist painters movement was predominantly formed by two groups of German painters known as Die Brücke (The Bridge) and Der Blaue Reiter (The Blue Rider) in the early 20th century (1905-1945) with its epicenters in Germany and Austria. Unlike in Impressionism, the expressionist artist's goals are not to reproduce the impression suggested by the surrounding world but instead to depict his or her own interpretation of the event or object. According to Joseph Minton, "The expressionist artist displays an internalized depiction of reality and allows their personal and potentially biased emotions to impact that depiction. It is an art form that comes from the artists point of view. It is the one art form that truly allows the viewer to both see and feel the world through the eyes of the artist." It is said that Expressionism may not have ever taken its current form without the inspiration of the fathers of this art form who are most notably Vincent van Gogh, Edvard Munch [the Scream] and Georges Rouault.

Franz Marc was a German expressionist painter who died in World War I fighting for Germany; His work was later classified by the Nazis as degenerate. 130 of his works were stripped from museums. Information on Marc can be found at:

- [http://en.wikipedia.org/wiki/Franz\\_Marc](http://en.wikipedia.org/wiki/Franz_Marc)- an article on the life and work (including color symbolism)
- [http://commons.wikimedia.org/wiki/File:Franz\\_Marc\\_003.jpg](http://commons.wikimedia.org/wiki/File:Franz_Marc_003.jpg) blue horse
- <http://www.google.com/imgres?imgurl=http://www.topnews.in/files/FranzMarc.jpg&imgrefurl=http://www.topnews.in/franz-marc-painting-fetches-62-million-dollars-2181616&h=350&w=315&sz=154&tbnid=PAZcTCSs3OaZAM:&tbnh=237&tbnw=213&prev=/images%3Fq%3Dfranz%2Bmarc&usq=0Vw1n8WEHpGIqg31F3YIZCRmNi0=&sa=X&ei=81NYTNu7L8G88gakg4CWCQ&ved=0CCgQ9QEwAA> Marc's painting of a tiger was sold in 2009 for 6.2 million dollars.

- See also <http://www.dailyartfixx.com/tag/franz-marc/>

Wassily Kandinsky was another expressionist painter. A biography of Kandinsky, a Russian who taught at the Bauhaus, can be found at

[http://www.germanexpressionist.com/Wassily\\_Kandinsky.htm](http://www.germanexpressionist.com/Wassily_Kandinsky.htm). The Bauhaus was closed down by the Nazis and Kandinsky was classified a degenerate artist. Look at <http://www.ibiblio.org/louvre/paint/auth/kandinsky/> .

Today if a kindergartener colors a horse blue, it is generally seen as imaginative. Perhaps we have expressionists like Marc to thank for a broader definition in what is acceptable in art. Is the visual imagery of the German Expressionist easily read by many different people or is this kind of imagery more personal?



## The Berlin Wall, a Symbol to the World

Photos by Author

The Berlin Wall was a barrier between democratic West Germany and communist East Germany. The Wall came to symbolize the cold world between democratic and communistic governments. It was begun in 1961, and it fell in 1989. Basic information

about the Berlin Wall can be found at [http://en.wikipedia.org/wiki/Berlin\\_Wall](http://en.wikipedia.org/wiki/Berlin_Wall) . See a Thinkquest project on the topic at <http://library.thinkquest.org/20176/berlinwalltimeline.htm> .

Listen to President Kennedy's speech at

[http://www.archives.gov/exhibits/american\\_originals/kennedy.html](http://www.archives.gov/exhibits/american_originals/kennedy.html). He said, "All free men are citizens of Berlin." This shows that not only divided Germany, but the free world had a stake in what was going on in Berlin as represented by the Wall. Ronald Reagan gave a speech at the Brandenburg Gate calling for the leader of the Soviet Union, Mr. Gorbachev, to tear down the wall. See <http://www.americanrhetoric.com/speeches/ronaldreaganbrandenburggate.htm> or <http://www.youtube.com/watch?v=YtYdjbpBk6A&feature=related> (Discovery Education).

After the fall of the Berlin Wall and the reunification of West and East German, the Germans commemorated sections of the Wall instead of completely destroying it (<http://www.berliner-mauer-dokumentationszentrum.de/en/index.html> ). Why do you think it was important to them to do so?

For more information see [http://www.berlin.de/mauer/zahlen\\_fakten/index.en.html](http://www.berlin.de/mauer/zahlen_fakten/index.en.html) .





**Student Posttest:** How many official symbols of the modern democracy of Germany can you list? How many other examples of visual imagery found in Germany can you name?