

Michigan State University
James Madison College
MC 321
Spring 2007

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Office hours: M 2:30 – 4:30, W 2:30 –
3:30, and by appointment

The Cold War: Culture, Politics and Foreign Policy

Course Overview and Objectives: The image of the Berlin Wall being torn down has become an iconoclastic symbol for the end of the Cold War and sign of the beginning of the post-Cold War era. This course probes the significance of the collapse of the Soviet Union and other communist party states, of the end to the ideological battle of communism and capitalism, and of the evaporation of the Warsaw Pact, through in-depth examination of the culture, politics and foreign policy of the Cold War. It approaches the Cold War as a system that combined bi-polar power politics and foreign policymaking with an ideological struggle for the hearts and minds not only of American citizens but also of people in the Soviet Union and around the globe. The Cold War system was grounded in foreign policies and interactions of the superpowers and their allies, but it also generated and was maintained by cultural phenomena that reflected and developed particular Cold War ideologies.

In this interdisciplinary course, students will have the opportunity to explore the policies, interactions and representations that helped construct and maintain this hegemonic system. To undertake this exploration, we will draw on a wide range of sources and texts, from political treatises, historical accounts, and foreign policy documents, to cultural analyses, documentaries and fiction films. Film is a particularly interesting cultural source because it represents Cold War narratives that cross temporal and spatial boundaries in a way that is easily accessible to broad audiences. Viewed by millions around the world, documentaries and fiction films graphically portray important dimensions of the Cold War, from American and Soviet competition around the globe, to the Red Scare and domestic dimensions of the ideological battle between East and West, to the potentially catastrophic consequences of nuclear war. By moving between historical-political analyses and filmic representations, we aim to achieve a deeper understanding of the Cold War and its legacy.

The course is organized into five parts. In the introduction we explore the onset of the Cold War, attempting to understand its historical roots, defining features and underlying causes. In the second part of the course, we look at its manifestations in domestic politics, investigating the construction and maintenance of the Cold War on the American home front. In the third part of the course, we study the foreign policy dimensions of the Cold War, with specific attention to the arms race and espionage. In the fourth part, we look specifically at the extension of the Cold War into hot zones, such as Viet Nam and Afghanistan. And in the fifth part, we consider the termination of the Cold War and its legacies.

This course's main objective is to provide students with tools and resources useful for interdisciplinary analysis of and new ways of thinking about Cold War politics and culture. Through the course, students will have the opportunity to develop skills in historical and political analysis and in rhetorical and visual analysis. They will also learn to appreciate competing narratives of the Cold War, to comprehend and critique different representations of these narratives, and to recognize embedded ideological stances.

Readings: The following readings are required: John. L. Gaddis, *The Cold War: A New History*; Peter J. Kuznick and James Gilbert (eds), *Rethinking Cold War Culture*, Jussi Hanhimäki and Odd Arne Westad, *The Cold War: A History in Documents and Eyewitness Accounts*; Odd Arne Westad, *The Global Cold War*. A required course pack is available through Allegra Printing at Ned's Book Store. For information on US foreign policy, film and literature, students are recommended to consult Ronnie D. Lipschutz's *Cold War Fantasies: Film, Fiction, and Foreign Policy*. The following fiction films are

required viewing: *The Manchurian Candidate* (1962); *Dr. Strangelove* (1963); *From Russia With Love* (1963); *Fail Safe* (1964); *Octopussy* (1983); *The Deer Hunter* (1978); and *GoldenEye* (1995).

Course Requirements: In order to pass the course, you must complete all course requirements. Because this course receives 4 credits for 3 in-class contact hours, you will be expected to do considerably more out-of-class work than for a regular 3 credit course. This out-of-class work will include such activities as collaborating with other students in group projects and conversations about readings and films, attending film showings, consulting with the instructors on a regular basis to ensure comprehension of course materials, and participating in the honors option. Please note that unexcused late assignments will receive a deduction of 1.0 per day. Final grades will be determined as follows:

In-class participation	20%
Take-home essays (20% each)	40%
Situating the text assignment	10%
Research project	25%
Poster Presentation	5%

Participation: The class will be an active, collaborative environment. You are expected to contribute to class discussion, to work collaboratively and cooperatively in assigned groups and on assigned tasks. In order for collaborative learning to work effectively, each of us needs to come to class prepared and ready to contribute, both in terms of discussion of readings and in terms of written assignments. Thus, you are required to have preparatory materials (e.g., notes, outlines, summaries of texts) at each class; these will be checked daily. Students are permitted three “free” ‘no-notes’ days. They are also permitted two “free” absences from class during the semester; other absences will require a doctor's excuse/coroner's report, etc. Students who do not attend class regularly and participate may not pass the course.

Take-home essays: There are two short essay assignments that are designed to encourage you to further explore and integrate various course readings and films. These are due on February 27 and April 27.

Situating the text assignment: For this assignment, you will contextualize one fiction film studied in the course and present written and oral reports of their findings to the class. Such contextualization includes situating the film in its historical, political moment of production and reception as well as providing subsequent critical interpretations.

Research Project: One of the key aspects of the class is the opportunity to engage in a research project that builds from and expands upon our course work. Small teams of students will engage in research projects on policies, interactions and representations of some instance or aspect of the Cold War. Teams will select the topic area on which they would like to focus. You have the option of writing collaboratively or working individually on discrete sections of the project. All teams are responsible for making a presentation of their collective research findings to the class during the final exam period.

Team sign-ups will take place in January. A project proposal is due by February 7. Although it will not be graded, the proposal is required; failure to submit it will result in a deduction of 1.0 on the final project. The completed project B approximately 25 pages in length -- is due April 16. At least 25 sources should be included in the final paper's bibliography. Students are expected to use correct bibliographic and foot/endnote form and to reference, as necessary, all works consulted. *The Manual for Writers of Term Papers, Theses, and Dissertations*, *Students' Guide for Writing College Papers* (both by Kate Turabian), *The MLA Style Book*, or *The Chicago Manual of Style* are all excellent sources on paper format, citations, etc.

Poster presentation: The final course assignment will be a poster presentation in which student teams will present the findings of their research and main arguments.

Evaluation Criteria. I use the following criteria for assessing work:

4.0--Your work is excellent relative to the level necessary to meet course requirements; it is probing, perceptive, "original" and well expressed.

3.0--Your work is good relative to the level of course requirements; it demonstrates very good command of the materials, is well written and insightful.

2.0--Your work meets requirements of the assignment, demonstrates adequate command of materials, and is fairly well expressed. Please note that an average grade is a 2.5.

1.0--Your work meets minimum requirements for credit but shows definite weaknesses in thought, expression and mastery of materials.

0.0--Your work is unsatisfactory for credit because of major problems in thought or expression, or mastery of the course materials.

Note: The James Madison College and Michigan State University policies on academic integrity and plagiarism will be strictly enforced in this course. See the James Madison College Handbook section, Standards and Expectations, and the MSU Academic Programs catalogue, for further information. If you have questions about what constitutes plagiarism, please ask.

Honors Option: Participation in an h-option provides an interesting and fun opportunity for students who are interested in receiving honors credit for this course or who would simply like to enrich their studies of the Cold War. This year, we will be examining the early years of the Cold War from the perspective of the Soviet Union. We will view the film, *Burnt by the Sun* and read Vladislav Zubok and Constantine Pleshakov's *Inside the Kremlin's Cold War*. If you would like to earn an "H" on your transcript for this course, you will need to earn a final grade of at least 3.5 in all of the normal course requirements and write an additional short paper (5-7 pages). Please contact me during the first week of class to express your interest.

Course Outline

Please complete the readings by the date assigned. In the event that we run ahead of or behind schedule, students should complete the readings in the order given, unless otherwise instructed. Due dates for major assignments are given in bold print.

Introduction

January 8	Introduction to the course themes and requirements <u>Reading:</u> Westad, <i>The Global Cold War</i> : 8-72.
January 10	World War II and the roots of the Cold War <u>Reading:</u> Gaddis, <i>The Cold War</i> : 5-47; "Churchill on Meeting Stalin," "Zhdanov on the Founding of the Cominform," "Kennan's Long Telegram," "The Soviet Ambassador to the United States..." and "The Truman Doctrine," in Hanhimäki and Westad, <i>The Cold War</i> : 39-40, 50-52, 108-114, 115-118. <u>Recommended:</u> "Lenin to American Workers," "Stalin on International Communism," and "An American Impression," in Hanhimäki and Westad, <i>The Cold War</i> : 3-5; 10-13, 17-20.
January 15	Martin Luther King Day – no class

- January 17 The onset of the Cold War
Reading: Gaddis, *The Cold War*: 48-82.
Recommended: Lipschutz, Chapter 1 in *Cold War Fantasies*: 1-13.
- January 22 Representing the Cold War
Reading: Bernard F. Dick, Chapter 1, "Film, Cinema, or Movie: Understanding the Medium" in *Anatomy of Film*, 4th edition. St. Martin's, 2001: 1-23; David Bordwell, Chapter 1, "Making Films Mean," in *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Harvard University Press, 1989: 1-18 (in course pack).
Research project topics/sign-up in class
- January 24 Representing the Cold War, cont'd
Reading: Douglas Kellner, "Film Politics, and Ideology: Reflections on Hollywood Film in the Age of Reagan," from *Hollywood: Critical Concepts in Media and Cultural Studies*, ed. by Thomas Schatz. London: Routledge, 2004: 69-91 (in course pack).
Recommended: Lipschutz, Chapter 2 in *Cold War Fantasies*: 15-34.

The 'Internal' Politics of the Cold War

- January 29 The enemy other
Reading: Gaddis, *The Cold War*: 83-118; "Churchill's Iron Curtain Speech and Stalin's Reply," and "The Purges in Eastern Europe," in Hanhimäki and Westad, *The Cold War*: 47-49, 63-65.
- January 31 Library research session
- February 5 The Cold War at home
Reading: Peter Kuznick and James Gilbert, "U.S. Culture and the Cold War," Ann Markusen, "Cold War Workers, Cold War Communities," Alan Brinkley, "The Illusion of Unity in Cold War Culture," Joanne Meyerowitz, "Sex, Gender, and the Cold War Language of Reform," in Kuznick and Gilbert, eds., *Rethinking Cold War Culture*: 1-13, 35-73, 106-123.
- February 7 HUAC and the search for commies
Reading: CNN's Philip French, "The Red Scare Goes Hollywood," and Episode 6: Reds (see testimonies presented at HUAC), available on ANGEL link.
Research project proposals due by 5:00
- February 12 The enemy within
Reading: Beverly Merrill Kelley, Chapter 8 "Cold War Hawkism in *The Manchurian Candidate*," from *Reelpolitik II: Political Ideologies in '50s and '60s Films*. New York: Rowman and Littlefield, 2004: 205-239 (in course pack).
Film: *The Manchurian Candidate*
- February 14 The enemy within, cont'd
Reading: Hanhimäki and Westad, Chapter 13 in *The Cold War*: 412-444; Sherron De Hart, "Containment at Home: Gender, Sexuality, and National Identity in Cold War America," in Kuznick and Gilbert, eds., *Rethinking Cold War Culture*: 124-155.
Recommended: Lipschutz, Chapter 3 in *Cold War Fantasies*: 35-53.

Nukes and Spooks

- February 14 The beginning of the nuclear era
Reading: Hanhimäki and Westad, Chapter 9 in *The Cold War*: 273-311; Carol Cohn, "Sex and Death in the Rational World of Defense Intellectuals" *Signs*, Vol. 12, No. 4 (1987): 687-718 , available on-line through ANGEL link.
Recommended: Lipschutz, Chapter 5 in *Cold War Fantasies*: 79-102.
- February 19 The Cuban Missile Crisis
Reading: Graham Allison, "Conceptual Models and the Cuban Missile Crisis," *American Political Science Review*, Vol. 63 (September 1969): 689-718, available through ANGEL link.
Recommended: "The Cuban Missile Crisis" link on the Cold War International History Project website (ANGEL link).
- February 21 Learning to live (and die?) with nukes
Reading: Elaine Tyler May, "Explosive Issues: Sex, Women, and the Bomb," in *Homeward Bound: American Families in the Cold War Era* (rev ed). New York: Basic Books, 1999: 80-99 (in course pack).
Film: *Fail Safe*
- February 26 Learning to live (and die?) with nukes, cont'd
Reading: Beverly Merrill Kelley, Chapter 9 "Cold War Dovism in *Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb*" from *Reelpolitik II: Political Ideologies in '50s and '60s Films*. New York: Rowman and Littlefield, 2004: 241-281 (in course pack).
Film: *Dr. Strangelove*
- February 27 **First take-home essay due by 5:00**
- February 28 Détente and the nuclear era
Reading: Gaddis, *The Cold War*: 195-236; Hanhimäki and Westad, Chapters 15 and 16 in *The Cold War*: 481-552.
- March 5, 7 Spring break – no classes
- March 12, 14 Spy games
Reading: Hanhimäki and Westad, Chapter 14 in *The Cold War*: 44-480; "Cold Warriors Untold Tales," *US News and World Reports*, vol. 127, no. 15 (October 1999): 58-60, and "The Coldest Place in the Cold War," *US News and World Reports*, vol. 127, no. 15 (October 1999): 62-64, both available on FirstSearch; "How We Spied on You," *Time*, vol. 154, no. 13 (September 27, 1999): 58, available on FirstSearch; Bruce Berkowitz and Allan Goodman, "The Logic of Covert Action," *The National Interest*, vol. 5, no. 1 (Spring 1998): 38-46, available on ANGEL link.
Recommended: Lipschutz, Chapter 4 in *Cold War Fantasies*: 55-78.
- March 19 Bond, James Bond
Reading: James Chapman, "Introduction: Taking Bond Seriously," in *License to Thrill: A Cultural History of the James Bond Films*, Columbia University Press, 2000: 1-18; Janet Woollacott, "The James Bond Films:

Conditions of Production,” in *The James Bond Phenomenon: A Critical Reader*, ed by Christoph Lindner. Manchester University Press, 2003: 99-117 (in course pack).

- March 21, 26 The filmic world of Bond
Reading: Jason Mulvihill, “The Golden Age of Bond: Creation of a Cold War Popular Hero (1962-1965) Part II,” *International Journal of Instructional Media*, vol. 28, no. 4 (2001): 237-53, available on ANGEL link.
Films: *From Russia With Love* and *Octopussy*

The Cold War’s Hot Zones

- March 28 The Cold War in the Third World
Reading: Westad, *The Global Cold War*: 73-157.
Recommended: Gaddis, *The Cold War*: 119-156.
- April 2 Chilly climate, hot zones
Reading: Westad, *The Global Cold War*: 158-206.
Film: *Guerilla Wars: Cuba, Vietnam and Afghanistan* (1999)
Recommended: Westad, *The Global Cold War*: 288-330.
- April 4 Hot zones: the Cold War in Vietnam
Reading: Hanhimäki and Westad, Chapter 7, “The Vietnam Wars, 1945-1975,” in *The Cold War*: 209-241.
Recommended: Lipschutz, Chapter 7 in *Cold War Fantasies*: 119-143.
- April 9 The Vietnam War and the ‘war’ at home
Reading: Gaddis, *The Cold War*: 156-194.
Film: *The Deer Hunter*
- April 11 Research paper workshop session

Climate Change

- April 16 Gorbachev and the end of the Cold War
Reading: Westad, *The Global Cold War*: 331-363; Hanhimäki and Westad, Chapter 18 in *The Cold War*: 590-629.
Film: *Soviet Disunion: Ten Years that Shook the World*. (1999)
Research project due in class
- April 18 Gorbachev and the end of the Cold War
Reading: Westad, *The Global Cold War*: 364-395; Gaddis, *The Cold War*: 237-257.
- April 23 The post-Cold War era
Reading: Westad, *The Global Cold War*: 396-407.
Film: *GoldenEye*
Recommended: Lipschutz, Chapters 9 and 10 in *Cold War Fantasies*: 171-200.
- April 25 Rethinking the Cold War in a post-Cold War era
Reading: Peter Filene, “Cold War Culture’ Doesn’t Say It All,” Leo

Ribuffo, "Will the Sixties Never End? Or Perhaps at Least the Thirties? Or Maybe Even the Progressive Era? Contrarian Thoughts on Change and Continuity in American Political Culture at the Turn of the Millenium," in Kuznick and Gilbert, eds., *Rethinking Cold War Culture*: 156-174, 201-223; Gaddis, *The Cold War*: 259-266.

April 27

Second take-home essay due by 5:00

May 1

10:00 – 12:00 – final exam period: research poster presentations