

RUT3442 | THE CULTURE OF THE COLD WAR

Instructor: Dr. Ingrid Kleespies
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"The peaceful atom"



Course Description

Emerging from the chaotic destruction of WWII, the Cold War seemed to divide the world in two in physical and symbolic ways. It amplified extant political and sociocultural binaries of “good” and “evil,” “us” and “them,” and “capitalism” and communism” to an unprecedented degree. Under the harsh glare of the threat of total destruction, nearly all aspects of Soviet and American life were organized around these poles for a period of almost fifty years. What were the American and Soviet cultural responses to the intense and unprecedented situation of the “atomic age?” How can we compare these “rival” visions and experiences? In this course, students will be asked to examine the culture of the Cold War from the Soviet and American perspectives across a wide range of phenomena (including literature, film, and propaganda), to consider how and why relations between the U.S. and the USSR came to be framed as a global ideological contest, and to be aware of the legacy of the Cold War and cultural responses to it in today’s world.

Texts

1. *Nineteen Eighty Four*. George Orwell. Berkley, 2003 (reprint).
2. *The Thaw*. Ilya Ehrenberg. MacGibbon & Kee, 1961. (Available on **Canvas**.)
3. *The Crucible*. Arthur Miller. Penguin Classics, 2016.
4. *The Ugly American*. Eugene Burdick and William Lederer. W.W. Norton & Co., 1999
5. *The Spy who Came in from the Cold*. John Le Carré. Penguin Classics, 2013.
6. *17 Moments of Spring*. Yulian Semyonov. Fredonia Books, 2001.
7. *Z is for Zachariah*. Robert C. O’Brien. Simon & Schuster, 2007.
8. Additional required texts are located on **E-Learning/Canvas**.

Course Requirements and Grading Policy

Attendance and Participation (10%). Attendance (5%) is mandatory and is included in your participation grade. Participation (5%) in this class is an important part of your grade. Please come to class having completed the assigned reading/viewing and prepared to take part in discussion. Failure to participate at least once per class meeting will be noted and will affect your grade. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Five Response Papers + Movie Discussion Questions (20%) Five response papers of 1-2 pages in length are due over the course of the semester at dates indicated on the syllabus. These require you to respond to some aspect of the reading, film, or class discussion that you find particularly interesting. Please be prepared to share your ideas in class. These are not graded. Additionally, you are required to submit one question for discussion about each film, whether screened in class or viewed on your own. Questions should be submitted to me via email by 10am on the day the film is discussed in class.

Oral History Interview (30%). You will be expected to conduct an interview with someone who directly experienced the Cold War, either in the U.S. or in the Soviet Union or Eastern Bloc countries. This assignment requires you to a) identify a suitable interviewee, b) prepare a set of relevant interview questions, c) conduct an approx. 60-minute interview, d) prepare a 3-5pp. written summary, and e) prepare a short presentation for the class (5-10 minutes). Due in class **March 20**.

Research Poster (30%). You will be expected to complete a research poster that explores a question pertinent to Cold War culture. A list of sample topics will be provided, but you will be free to pursue your own topic given instructor approval. Posters will be shared with the class in two sessions at the end of the semester on **April 19** and **April 22**. Final posters will be due in class on **April 24**. Your poster must be accompanied by a short summary (2-3pp.) and a bibliography.

Presentation (10%). You will be expected to participate in one 10-15 minute group presentation on a topic relevant to the course. Topics and sign-up sheet will be provided at the beginning of the semester.

Grading Scale

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
100-93	92-90	89-87	86-83	82-80	79-77	76-73	72-70	69-67	63-66	62-60	59-

Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Learning Without Borders Internationalization Objectives

The Culture of the Cold War will address a) global and intercultural conditions and interdependencies, b) will ask students to analyze and interpret global and intercultural issues, and c) will ask students to communicate effectively with members of other cultures (and across generations). The course will focus on issues of seminal cultural importance in multiple national contexts, including the U.S., Soviet Russia, and the countries of the former Eastern Bloc, and it will explore the global ramifications of the division of the world into two spheres of influence.

General Education Objectives

This course will provide students with an opportunity to explore the interrelationship between culture, geopolitics, and national identity. In so doing, it is designed to fulfill General Education distribution requirements in the categories of “Humanities” (H) and “International” (N). The content of the course draws students’ attention to the values, attitudes, and norms that shape Russian/Soviet, American, and Eastern European cultures (N). Students will be exposed to a variety of theoretical and critical approaches in the humanities, such as philosophy, history, critical theory, and film and music studies, as well as to techniques of close textual analysis of literary, visual, and historical texts (H). Students will be asked to develop their critical thinking skills through examination of a variety of cultural norms, including their own (N), and critique of various approaches to fundamental questions of history, narrative, representation, and identity (H). Additionally, students will be required to communicate knowledge, thoughts and reasoning clearly and effectively in written assignments, class presentations, and in small group/whole class discussion (H).

Class Demeanor: Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

University Honesty Policy: Plagiarism will not be tolerated. UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conducthonor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

Accommodations: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. For more information see <https://drc.dso.ufl.edu/>.

Resources Available for Students

Health and Wellness

- U Matter, We Care: umatter@ufl.edu; 392-1575
- Counseling & Wellness Ctr.: <http://www.counseling.ufl.edu/cwc/Default.aspx> 392-1575
- Sexual Assault Recovery Services (SARS): Student Health Care Center; 392-1161
- University Police Dept.: <http://www.police.ufl.edu/>; 392-1111 (911 for emergencies)

Academic Resources

- E-learning technical support: Learningsupport@ufl.edu; <https://lss.at.ufl.edu/help.shtml>; 352-392-4357 (opt. 2)
- Career Resource Center: Reitz Union; <http://www.crc.ufl.edu/>; 392-1601
- Library Support: <http://cms.uflib.ufl.edu/ask>
- Teaching Center: Broward Hall; 392-2010 or 392-6420
- Writing Studio: 302 Tigert Hall; <http://writing.ufl.edu/writing-studio/>; 846-1138

COURSE SCHEDULE

Reading/assignment due on date listed.

WEEK 1 JANUARY 7-11

Introduction to course; origins of the Cold War and the nuclear age; establishing the postwar order in Europe; Kennan, Zhdanov, and the Truman Doctrine; 1984 and the Orwellian vision of totalitarianism.

Monday, January 7

Introduction to course, no assignment due.

Wednesday, January 9

1. *1984*, pp.1-65 (Bk I:Ch.1-5).
2. George Kennan, "The Sources of Soviet Conduct."
<http://www.historyguide.org/europe/kennan.html>
3. Andrei Zhdanov, "Report on the International Situation to the Cominform:
<http://slantchev.ucsd.edu/courses/ps142j/documents/zhdanov-response-to-x.html>

Friday, January 11

1. *1984*, pp. 65-119 (I:6-II:1).

WEEK 2 JANUARY 15-19

1984 and the Orwellian vision of totalitarianism cont'd; staging the Iron Curtain

Monday, January 14

1. *1984*, pp.119-183 (II:2-8).
2. In-class viewing of William Wellman's *The Iron Curtain* (1948), part 1.
3. Watch Mikhail Romm's *The Russian Question* (1948) on your own for **1/18**:
<https://www.youtube.com/watch?v=4ePawW0W-do&t=3754s>
4. **Response Paper #1** due in class on **1/18**.
- [5. *Optional: watch Carol Reed's The Third Man (1949).*]

Wednesday, January 16

1. *1984*, pp.183-246 (II:9-III:1).
2. In-class viewing of William Wellman's *The Iron Curtain* (1948), part 2.
3. Watch Mikhail Romm's *The Russian Question* (1948) on your own for **1/18**:
<https://www.youtube.com/watch?v=4ePawW0W-do&t=3754s>
4. **Response Paper #1** due in class on **1/18**.
- [5. *Optional: watch Carol Reed's The Third Man (1949).*]

Friday, January 18

1. Watch Mikhail Romm's *The Russian Question* (1948):
<https://www.youtube.com/watch?v=4ePawW0W-do&t=3754s>
2. **Response Paper #1** due.
3. In-class discussion of *The Russian Question* and *The Iron Curtain*.

WEEK 3 JANUARY 21-25

1984 and the Orwellian vision of totalitarianism cont'd; staging the Iron Curtain cont'd; introduction to Soviet socialist realism

Monday, January 21

No Class (MLK Day), see below

Wednesday, January 23 | [**Presentation #1**]

1. *1984*, pp.246-308 (III:2-6)

Friday, January 25

1. "The Birth of Socialist Realism from the Spirit of the Russian Avant-Garde," Boris Groys, pp.122-148.

WEEK 4 JANUARY 28-FEBRUARY 1

Ehrenburg's The Thaw and "the thaw"; Stalin's death; the Soviet '50s; 6th World Festival of Youth and Students in Moscow (1957); the Soviet cinematic "soft" Cold War

Monday, January 28

1. *The Thaw*, pp.1-89

2. Watch F. Mironer and M. Khutsiev's *Spring on Zarechnaya Street* (1956) for

Feb.1: https://www.youtube.com/watch?v=vo_LVVUUmY8

Wednesday, January 30 | [**Presentation #2**]

1. *The Thaw*, pp.90-154

2. Watch F. Mironer and M. Khutsiev's *Spring on Zarechnaya Street* (1956) for

Feb.1: https://www.youtube.com/watch?v=vo_LVVUUmY8

Friday, February 1

1. *The Thaw*, pp.155-228

2. In-class discussion of *Spring on Zarechnaya Street* (1956).

3. **Response Paper #2** due **Feb.6**.

WEEK 5 FEBRUARY 4-8

The "Atomic Age," the American '50s, McCarthyism

Monday, February 4

1. *The Crucible*, Acts I-II, pp.3-81

2. **Response Paper #2** due **Feb.6**.

Wednesday, February 6 | [**Presentation #3**]

1. *The Crucible*, Acts III-IV, pp.83-146;

2. **Response Paper #2** due.

Friday, February 8

1. **In-class viewing** of John Ford's *The Searchers* (1956), part 1.

[2. Optional: *Plutopia: Nuclear Families, Atomic Cities, and the Great Soviet and American Plutonium Disasters*, pp.15-161 due **2/13**.]

WEEK 6 FEBRUARY 11-15

The "Atomic Age," the American '50s, the Cold War Western, competition on the domestic front: the "Kitchen Debate" and the American Exhibition of 1959

Monday, February 11

1. **In-class viewing** of John Ford's *The Searchers* (1956), part 2.
- [2. Optional: *Plutopia: Nuclear Families, Atomic Cities, and the Great Soviet and American Plutonium Disasters*, pp.15-161 due **2/13**.]

Wednesday, February 13

1. In-class discussion of the *The Searchers* and the Cold War Western.

Friday, February 15

1. "Six weeks at Sokolniki: Soviet Responses to the American Exhibition," pp.185-213.
2. "Who Will Beat Whom? Soviet Popular Reception of the American National Exhibition in Moscow, 1959," pp.194-236.
3. **In-class viewing** of the "Kitchen Debate:" <https://www.youtube.com/watch?v=-CvQOUneCy4>

WEEK 7 FEBRUARY 18-22

1950s-early 60s: the global Cold War (Korean War, Vietnam), construction of the Berlin Wall, Cold War satire

Monday, February 18 | [**SPOHP Workshop**]

1. *The Ugly American*, pp.11-106.
- [2. Optional: Watch Jack Arnold's *The Mouse that Roared* (1959) or Rouben Mamoulian's *Silk Stockings* (1957) for **2/22**.]

Wednesday, February 20 | [**Presentation #4**]

1. *The Ugly American*, pp.107-204.
- [2. Optional: Watch Jack Arnold's *The Mouse that Roared* (1959) or Rouben Mamoulian's *Silk Stockings* (1957) for **2/22**.]

Friday, February 22 | [**Guest Lecture: Lisa Booth: Jazz in the USSR**]

1. *The Ugly American*, pp.205-285.
- [2. Optional: Watch Jack Arnold's *The Mouse that Roared* (1959) or Rouben Mamoulian's *Silk Stockings* (1957) for **2/22**.]

WEEK 8 FEBRUARY 25-MARCH 1

1960s: Cold War satire cont'd, spies and spy novels, Cold War noir, the Cuban Missile Crisis, Brezhnev and the Era of Stagnation, Détente, the space race, Sinyavsky-Daniel trial (1966), dissidence and rock music in the Eastern Bloc, Prague Spring (1968)

Monday, February 25

1. In-class viewing of Eduard Zmoiro's short film *Foreigners* (1961):
<https://www.youtube.com/watch?v=0lcpOiw1L1Q>
2. *The Spy Who Came in from the Cold*, pp.1-82 (ch.1-8).
3. Watch Billy Wilder's *One, Two, Three* (1961) for **3/1**.

Wednesday, February 27 | [**Presentation #5**]

1. *The Spy Who Came in from the Cold*, pp.83-152 (ch.9-16).
2. Watch Billy Wilder's *One, Two, Three* (1961) for **3/1**.

Friday, March 1

1. *The Spy Who Came in from the Cold*, pp.153-225 (ch.17-26).
2. Discussion of Billy Wilder's *One, Two, Three* (1961).

WEEK 9 MARCH 4-8 | SPRING BREAK

1. Watch John Frankenheimer's *The Manchurian Candidate* (1962) for **3/15**.
2. Complete Interview due **March 20**.
3. **Response Paper #3** due **3/15**.

WEEK 10 MARCH 11-15

1960s: Cold War satire cont'd, Cold War noir, the Cuban Missile Crisis, Brezhnev and the Era of Stagnation, Détente, the space race, Sinyavsky-Daniel trial (1966), dissidence and rock music in the Eastern Bloc, Prague Spring (1968)

Monday, March 11

1. **In-class viewing** of Stanley Kubrick's *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964), part 1.
2. Watch John Frankenheimer's *The Manchurian Candidate* (1962) for **3/15**.
3. **Response Paper #3** due **3/15**.
4. Interview due **March 20**.

Wednesday, March 13

1. **In-class viewing** of Stanley Kubrick's *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964), part 2.
2. Watch John Frankenheimer's *The Manchurian Candidate* (1962) for **3/15**.
3. **Response Paper #3** due **3/15**.
4. Complete Interview due **March 20**.

Friday, March 15

1. **Response Paper #3** due.
2. Discussion of *The Manchurian Candidate* and *Dr. Strangelove*.
3. Complete Interview due **March 20**.

WEEK 11 MARCH 18-22

1970-80s: spies and spy novels, Cold War noir, Brezhnev and the Era of Stagnation, Détente, the space race, dissidence and rock music in the Eastern Bloc

Monday, March 18 | [**Presentation #6**]

1. *Seventeen Moments of Spring*, pp.5-87 (ch.1-5).
2. Watch Vladimir Motyl's *White Sun of the Desert* (1970) for **3/22**.
3. Interview due **March 20**.

Wednesday, March 20

1. *Seventeen Moments of Spring*, pp.87-169 (ch.6-11).
2. **Oral History Interview** due. **Interview presentations**, part 1.
3. Watch Vladimir Motyl's *White Sun of the Desert* (1970) for **3/22**.

Friday, March 22

1. *Seventeen Moments of Spring*, pp.169-239 (ch.12-14).
2. Discussion of Vladimir Motyl's *White Sun of the Desert* (1970).
3. **Interview presentations**, part 2.

WEEK 12 MARCH 25-29

1970-80s: late Cold War, spies and spy novels, Cold War noir, the second Cold War

Monday, March 25 [**Guest: Antonio Cardentey Levin**]

1. *Seventeen Moments of Spring*, pp.239-305 (ch.15-17).
2. Watch Andrei Tarkovsky's *Stalker* (1979) for **3/29**.
Part 1: <https://ufl.kanopystreaming.com/video/stalker>
Part 2: <https://ufl.kanopystreaming.com/video/stalker>
3. **Response Paper #4** due **3/29**.

Wednesday, March 27 | [**Presentation #7**]

1. Excerpted chapters from *Everything Was Forever Until It Was No More: The Last Soviet Generation* (Alexei Yurchak), pp.1-18, 158-206.
2. Watch Andrei Tarkovsky's *Stalker* (1979) for **3/29**.
Part 1: <https://ufl.kanopystreaming.com/video/stalker>
Part 2: <https://ufl.kanopystreaming.com/video/stalker>
3. **Response Paper #4** due **3/29**.

Friday, March 29

1. **Response Paper #4**.
2. Discussion of Andrei Tarkovsky's *Stalker* (1979).
3. *Z is for Zachariah*, pp.1-89, chapters 1-8.

WEEK 13 APRIL 1-5

1970-80s: late Cold War, spies and spy novels, Cold War noir, the second Cold War; Soviet invasion of Afghanistan, 1980 Olympic boycott, doomsday clock and nuclear anxiety, Samantha Smith, Soviet children's culture/cartoons

Monday, April 1

1. *Z is for Zachariah*, pp.90-169, chapters 9-17.
- [2. In-class viewing of *Cheburashka, Pat and Mat*]

Wednesday, April 3 | [**Presentation #8**]

1. *Z is for Zachariah*, 170-249, chapters 18-26.
2. Watch Episode 1 of *Amerika* (1987) for **4/10**:
<https://www.youtube.com/watch?v=KU49MR19CcA>
- [3. *Optional: watch Vasilii Pichul's Little Vera (1988).*]

Friday, April 5

1. **In-class viewing** of K. Lopushanskii's *Dead Man's Letters* (1987), part 1.
2. **Response Paper #5** due **4/10**.
3. Watch Episode 1 of *Amerika* (1987) for **4/10**:
<https://www.youtube.com/watch?v=KU49MR19CcA>
- [4. *Optional: watch Vasilii Pichul's Little Vera (1988).*]

WEEK 14 APRIL 8-12

1970-80s: late Cold War, doomsday clock and nuclear anxiety, '80s rock and the Cold War, Samantha Smith, Soviet children's culture/cartoons, end of the Cold War

Monday, April 8

1. **In-class viewing** of K. Lopushanskii's *Dead Man's Letters* (1987), part 2.
2. **Response Paper #5** due **4/10**.
3. Watch Episode 1 of *Amerika* (1987) for **4/10**:
<https://www.youtube.com/watch?v=KU49MR19CcA>
- [4. *Optional: watch Vasilii Pichul's Little Vera (1988).*]

Wednesday, April 10

1. In-class discussion of *Dead Man's Letters* and *Amerika*.
2. **Response Paper #5** due.
3. Watch Wolfgang Becker's *Goodbye Lenin!* (2003) for **4/17**.

Friday, April 12

1. "The End of History," Francis Fukuyama.
2. Watch Wolfgang Becker's *Goodbye Lenin!* (2003) for **4/17**.

WEEK 15 APRIL 15-19

End of the Cold War, remembering the Cold War or Cold War nostalgia

Monday, April 15

1. **Guest Speaker: Dr. Martin Nekola:** Cold War Exiles in the U.S.
2. Prepare posters for **4/19, 4/22.**
- [3. *Optional: watch Karen Shakhnazarov's Vanished Empire (2009):* <https://ufl.kanopystreaming.com/video/vanished-empire>; *Deutschland 83 (episode or series), and/or Askold Kurov's Leninland (2013):* <http://docuseek2.com/v/a/SMJ/1/0/0>]

Wednesday, April 17 | [**Presentation #9**]

1. Discussion of *Goodbye Lenin*
2. Prepare posters for presentation on **4/19, 4/22.**
- [3. *Optional: watch Karen Shakhnazarov's Vanished Empire (2009):* <https://ufl.kanopystreaming.com/video/vanished-empire>; *Deutschland 83 (episode or series), and/or Askold Kurov's Leninland (2013):* <http://docuseek2.com/v/a/SMJ/1/0/0>]

Friday, April 19

Poster Session 1

WEEK 16 APRIL 22-24 | Conclusion

Monday, April 22

Poster Session 2

Wednesday, April 24

1. **Poster due.**