

RUT3442 | THE CULTURE OF THE COLD WAR

Instructor: Dr. Ingrid Kleespies

Office Hours: M, T 2-3pm & by appointment

Join Zoom Meeting: <https://ufl.zoom.us/j/4778777641>

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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 both 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 Soviet and American perspectives across a wide range of phenomena (including literature, film, and propaganda) and to consider how and why relations between the U.S. and the USSR came to be framed as a global ideological contest as well as to think about the cultural legacy of the Cold War today.

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 (30%) Five response papers of 1-2 pages in length (4pts each) 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/pair of films (10 questions, 1 point each), whether screened in class or viewed on your own. Questions should be submitted to me via email by **9am** on the day the film is discussed in class.

Oral History Interview (25%). You will be expected to conduct an interview with someone who 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 19**.

Research Slideshow (Poster) (25%). You will be expected to complete a research slideshow/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. Slideshows will be shared with the class in two sessions at the end of the semester on **April 16** and **April 19**. Final slideshows will be due in class on **April 21**. Your slideshow 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).

Course Policies

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. 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. Please avoid the use of cell phones.

Do not share your Zoom classroom link or password with others.

Attending a HyFlex class:

HyFlex/in-person students are required to abide by UF guidelines posted at <https://coronavirus.ufl.edu/forward-faculty-staff/forward-faculty-staff-health/>. When in class, students are required to wear a face mask and to practice social distancing at all times. They are also required to follow the indicated classroom seating arrangements. At the end of each class, in-person students are required to sanitize classroom objects they come into physical contact with. In-person students are expected to bring a laptop computer (or comparable device) to class so that they can join the zoom class session for discussion and group work. Food and drink are not permitted. Use of electronics must be limited to class-related activities.

Attending a Zoom Class:

-Be sure to arrive/zoom in on time or a few minutes early if possible. Attendance will be taken at the start of each class session, and tardiness will be marked.

-Set up and mount the webcam video at the level of your eyes to show your full face. If you are using a laptop, you may need to place a book or two under it. Test the audio of your webcam. *For any technical difficulties, please contact the UF Computing Help Desk (352-392-4357).* <https://elearning.ufl.edu/media/elearningufl.edu/zoom/How-to-Join-a-Meeting.pdf>

-During class session, set yourself on mute unless you want to speak or you are called upon.

-If you want to speak, you can raise your hand (click the “raise hand” button at the center bottom of your screen) and wait to be called upon.

You are encouraged to keep your webcam on throughout the class hour. Audio presence is required.

The participation portion of your grade for this class will be calculated on the basis of your attendance and your participation in class activities. Since the pedagogical approach of this course depends heavily on student engagement and interaction, you are required, at a minimum, to participate in class activities through the audio function of Zoom. Your video presence is strongly encouraged as well.

*Our class sessions will **not** be audio visually recorded. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.*

-During unrecorded group work sessions students are expected to interact with each other **using audio and their webcam** whenever possible. If you have a reason to keep your webcam and audio off, please communicate that reason with me or through the Dean of Students Office.

-Dress appropriately for class. Even though you may be alone at home your professor and classmates can see you.

-Find a quiet indoor space with stable internet connection to attend class. The study space does not need to be a separate room; a chair and desk/table set for school work in a quiet corner should be sufficient. The space should be conducive to work, including pair/group work. Make sure you are uninterrupted by other household members, including pets.

-Your professor and classmates can also see what is behind you, so be aware of your surroundings. Make sure the background is not distracting or something you would not want your classmates to see. You may use a virtual background if your device supports this feature. Be sure to avoid using backgrounds that may contain offensive images and language.

-Follow the same rules of respectful interaction as you would in a face-to-face course. This is especially important in a remote situation, where multiple voices attempting to speak at once result in no one being heard.

-Alert your instructor as soon as possible if you experience technical difficulties. A “chat” can be sent at any moment during a Zoom session if, for example, you find that your webcam or microphone are not functioning properly.

-Refrain from eating during the class hour, as you would in a face-to-face course.

*For any technical difficulties, please contact the UF Computing Help Desk (352-392-4357).
<https://elearning.ufl.edu/media/elearningufl.edu/zoom/How-to-Join-a-Meeting.pdf>.*

**On Canvas, please see the Netiquette Guide for Online Courses for remote learning course policies for Spring 2021.*

Missed coursework may be made up, pending discussion with instructor.

University Policies

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 11-15

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 11

Introduction to course, no assignment due.

Wednesday, January 13

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/ps142/documents/zhdanov-response-to-x.html>

Friday, January 15

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

WEEK 2 JANUARY 18-22

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

Monday, January 18

No Class (MLK Day)

Wednesday, January 20

1. 1984, pp.119-183 (II:2-8).
2. Watch William Wellman's *The Iron Curtain* (1948) on your own for **1/25**:
<https://www.youtube.com/watch?v=TDaJBpTnvoM>
3. Watch Mikhail Romm's *The Russian Question* (1948) on your own for **1/25**:
<https://www.youtube.com/watch?v=4ePawW0W-do&t=3754s>
4. Response Paper #1 due in class on **1/25**.
- [5. Optional: watch Carol Reed's *The Third Man* (1949).]

Friday, January 22

No class session: time reserved for viewing *The Iron Curtain* and/or *The Russian Question* on your own.

1. 1984, pp.183-246 (II:9-III:1).
2. Watch William Wellman's *The Iron Curtain* (1948) on your own for **1/25**:
<https://www.youtube.com/watch?v=TDaJBpTnvoM>
3. Watch Mikhail Romm's *The Russian Question* (1948) on your own for **1/25**:
<https://www.youtube.com/watch?v=4ePawW0W-do&t=3754s>
4. Response Paper #1 due in class on **1/25**.
- [5. Optional: watch Carol Reed's *The Third Man* (1949).]

WEEK 3 JANUARY 25-29

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

Monday, January 25

1. **Response Paper #1** due.
2. In-class discussion of *The Russian Question* and *The Iron Curtain*.

Wednesday, January 27 |

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

***Presentation #1: Cold War Spy Cases: the Rosenbergs and Alger Hiss**

Friday, January 29

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

WEEK 4 FEBRUARY 1-5

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, February 1

1. *The Thaw*, pp.1-89
2. Watch F. Mironer and M. Khutsiev's *Spring on Zarechnaya Street* (1956) on your own for **Feb.5**: https://www.youtube.com/watch?v=vo_LVVUUmY8

Wednesday, February 3 |

1. *The Thaw*, pp.90-154
2. Watch F. Mironer and M. Khutsiev's *Spring on Zarechnaya Street* (1956) for **Feb.5**: https://www.youtube.com/watch?v=vo_LVVUUmY8

***Presentation #2: Origins of the Space Race: Sputnik Launch 1957**

Friday, February 5

1. *The Thaw*, pp.155-228
2. In-class discussion of *Spring on Zarechnaya Street* (1956).
3. Response Paper #2 due **Feb.10**.

WEEK 5 FEBRUARY 8-12

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

Monday, February 8

1. *The Crucible*, Acts I-II, pp.3-81
2. Response Paper #2 due **Feb.10**.

Wednesday, February 10

1. *The Crucible*, Acts III-IV, pp.83-146;
2. **Response Paper #2** due.

*Pres. #3: *Cold War Spectacles: 1957 World Festival of Youth and Students*

Friday, February 12

No class session: time reserved for viewing *The Searchers* on your own.

1. Watch John Ford's *The Searchers* (1956) for 2/17. Available to rent on Amazon Prime, YouTube, iTunes, etc.
- [2. Optional: *Plutopia: Nuclear Families, Atomic Cities, and the Great Soviet and American Plutonium Disasters*, pp.15-161 due **2/17**.]

WEEK 6 FEBRUARY 15-19

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 15

No class session: time reserved for viewing *The Searchers* on your own.

1. Watch John Ford's *The Searchers* (1956) for 2/17. Available to rent on Amazon Prime, YouTube, iTunes, etc.
- [2. Optional: *Plutopia: Nuclear Families, Atomic Cities, and the Great Soviet and American Plutonium Disasters*, pp.15-161 due **2/17**.]

Wednesday, February 17

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

Friday, February 19

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 22-26

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

Monday, February 22 | [**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 **2/26**.]

Wednesday, February 24 | [**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 **2/26**.]

***Presentation #4: Cultural Showdowns: The International Tchaikovsky Piano Competition 1958**

Friday, February 26 | [**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 **2/26**.]

WEEK 8 MARCH 1-5

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, March 1

1. Pre-class viewing of Eduard Zmoiro's short film *Foreigners* (1961):

<https://www.youtube.com/watch?v=SUe5icgNSFk> [from 23:23 to 43:32]

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 **3/5**.

<https://digitalcampus.swankmp.net/ufl275793/play/7b0fb6174fc56f39?referrer=marc>

Wednesday, March 3

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 **3/5**.

<https://digitalcampus.swankmp.net/ufl275793/play/7b0fb6174fc56f39?referrer=marc>

***Presentation #5: Cold War Broadcasting: RFE/RL, Voice of America**

Friday, March 5

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 8-12

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 8

No class session: time reserved for viewing *Dr. Strangelove* on your own.

1. Watch Stanley Kubrick's *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* on your own for 3/12. Available to rent on Amazon Prime, YouTube, iTunes, etc.
2. Watch John Frankenheimer's *The Manchurian Candidate* (1962) for **3/12**. (*Available on Amazon, iTunes, etc.)
3. Response Paper #3 due **3/12**.

Wednesday, March 10

No class session: time reserved for viewing *Dr. Strangelove* on your own.

1. Watch Stanley Kubrick's *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* on your own for 3/12. Available to rent on Amazon Prime, YouTube, iTunes, etc.
2. Watch John Frankenheimer's *The Manchurian Candidate* (1962) for **3/12**. (*Available on Amazon, iTunes, etc.)
3. Response Paper #3 due **3/12**.

Friday, March 12

Discussion of *The Manchurian Candidate* and *Dr. Strangelove*.

1. **Response Paper #3** due.
2. Watch Vladimir Motyl's *White Sun of the Desert* (1970) for **3/17**:
https://www.youtube.com/watch?v=GqngFhc9aho&feature=player_embedded
3. Complete Interview due **March 19**.

WEEK 10 MARCH 15-19

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 15 |

1. *Seventeen Moments of Spring*, pp.5-87 (ch.1-5).
2. Watch Vladimir Motyl's *White Sun of the Desert* (1970) for **3/17**:
https://www.youtube.com/watch?v=GqngFhc9aho&feature=player_embedded
3. Complete Interview due **March 19**.

*Presentation#6: Cold War Sports I: World Ice Hockey Championship 1969, World Chess Championship 1972, Olga Korbut (1972 Olympics)

Wednesday, March 17

Discussion of Vladimir Motyl's *White Sun of the Desert* (1970).

1. *Seventeen Moments of Spring*, pp.87-169 (ch.6-11).

Friday, March 19

Interview presentations, part 1.

1. **Oral History Interview** due.

WEEK 11 MARCH 22-26

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

Monday, March 22

Interview presentations, part 2.

1. *Seventeen Moments of Spring*, pp.239-305 (ch.15-17).

2. Watch Andrei Tarkovsky's *Stalker* (1979) for **3/29**.

<https://ufl.kanopy.com/video/stalker-0>

3. Response Paper #4 due **3/29**.

Wednesday, March 24

NO CLASS – Recharge Day

Friday, March 26

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**.

<https://ufl.kanopy.com/video/stalker-0>

3. Response Paper #4 due **3/29**.

***Presentation #7: Cold War Sports II: 1980 Olympics: "Miracle on Ice," US boycott**

WEEK 12 MARCH 29 - APRIL 2

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, March 29

Discussion of Andrei Tarkovsky's *Stalker* (1979).

1. **Response Paper #4** due.

2. *Z is for Zachariah*, pp.1-89, chapters 1-8.

Wednesday, March 31

1. *Z is for Zachariah*, pp.90-169, chapters 9-17.

***Presentation #8: Cold War Defections (Kim Philby, Mikhail Baryshnikov, et.al.)**

Friday, April 2

1. *Z is for Zachariah*, 170-249, chapters 18-26.

2. Watch Episode 1 of *Amerika* (1987) for **4/9**:

<https://www.youtube.com/watch?v=KU49MR19CcA>

- [3. Optional: watch Vasilii Pichul's *Little Vera* (1988).]

WEEK 13 APRIL 5-9

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 5

No class session: time reserved for viewing *Dead Man's Letters* on your own.

1. Watch K. Lopushanskii's *Dead Man's Letters* (1987) for 4/9. Available on ARES UF course reserves.

2. Response Paper #5 due **4/9**.

3. Watch Episode 1 of *Amerika* (1987) for **4/9**:

<https://www.youtube.com/watch?v=KU49MR19CcA>

[4. Optional: watch Vasilii Pichul's *Little Vera* (1988).]

Wednesday, April 7

No class session: time reserved for viewing *Dead Man's Letters* on your own.

1. Watch K. Lopushanskii's *Dead Man's Letters* (1987) for 4/9. Available on ARES UF course reserves.

2. Response Paper #5 due **4/9**.

3. Watch Episode 1 of *Amerika* (1987) for **4/9**:

<https://www.youtube.com/watch?v=KU49MR19CcA>

[4. Optional: watch Vasilii Pichul's *Little Vera* (1988).]

Friday, April 9

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 **4/14**.

[Available to rent on Amazon Prime, YouTube, iTunes...]

WEEK 14 APRIL 12-16

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

Monday, April 12

1. "The End of History," Francis Fukuyama.

2. Watch Wolfgang Becker's *Goodbye Lenin!* (2003) for **4/14**.

[Available to rent on Amazon Prime, YouTube, iTunes...]

3. Prepare research slideshows for **4/16, 4/19**.

[4. Optional: watch Karen Shakhnazarov's *Vanished Empire* (2009); *Deutschland 83* (episode or series), and/or Askold Kurov's *Leninland* (2013): <http://docuseek2.com/v/a/SMJ/1/0/0/>]

Wednesday, April 14 | [**Presentation #9**]

1. Discussion of *Goodbye Lenin*

2. Prepare research slideshows for presentation on **4/16, 4/19**.

[3. *Optional: watch Karen Shakhnazarov's Vanished Empire (2009); Deutschland 83 (episode or series), and/or Askold Kurov's Leninland (2013):*<http://docuseek2.com/v/a/SMJ/1/0/0/>]

Friday, April 16

Slideshow Session 1

WEEK 15 APRIL 19-21 | Conclusion

Monday, April 19

Slideshow Session 2

Wednesday, April 21

1. **Slideshow** due.