

Syllabus: “New” Cold War Narratives

Lit 190s – HIST 190s – ICS 190s – SES 290s

Spring 2018, W/F 3:05-4:20

Instructor: Jessica Gokhberg

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Office hours: Weds 1-3pm (in basement café of East Union) and by appointment

Course Description:

What makes a Cold War “cold”? What makes a Cold War a “war”? By most accounts, the one “Cold War” we have seen spanned the period from 1946 to the 19th Party Congress in 1988, the fall of the Berlin Wall in 1989, or the dissolution of the USSR in 1991. Why do these or any other events mark the beginning and end of Cold Warring? What are the cultural and political stakes in declaring the Cold War over? This class will examine (dis)continuities in the narrative and methodological stakes of cultural and critical production seen in the twentieth and twenty-first centuries that narrate the ongoing but distinct cultural and political natures of three general periods—the post-WWII Cold War, the post-Cold War period, and a post-9/11 period.

The central inquiry of this course is whether the period in US-Russian cultural relations after the Cold War—and possible after 9/11—are distinct from the Cold War. Can the period of US-Russian relations in the 21st century be called “post-Cold War,” a “second Cold War,” or something else entirely? Why the new fascination with Russia under Trump? What’s Russia got to do with it all? Focusing on cultural and critical production about the US during the Cold War and after, we will examine in what ways cultural production and cultural studies of the contemporary period look back to the 20th century Cold War, and whether such re-narration of the Cold War says something new about from where 21st century Cold Warriorism and Cold War nostalgia in the US emerges. In this class we will look at a combination of cultural studies with novels, memoirs, television shows, and films in order to assess the legacies of the Cold War and post-Cold War periods in narratives of national identity in the US in its relation to Russia. We will end with special attention to whether revisionist narratives after 9/11 mark a shift in the way US culture narrates the Cold War, as well as the citizen-subject created by and responding to Cold War culture.

Course Objectives

Upon completion of this course, students will be able to:

- engage with the concept of “culture” and various forms of cultural narratives.
- develop analytic and critical reading skills of cultural objects in distinct yet related historical and geopolitical contexts.
- apply techniques of literary study and cultural criticism to cultural objects in order to critically analyze primary documents, including literature, television, and art performances, while keeping in mind the context in which they were written.
- produce written dynamic analyses across texts, historical moments, and cultural sites.

Required Texts

Dick, Philip K. *The Man in the High Castle*.

Foer, Jonathan Safran. *Extremely Loud and Incredibly Close*.

Lynds, Gayle. *The Assassins*.

Millar, Mark. *Superman: Red Son*.

Hamid, Mohsin. *The Reluctant Fundamentalist*

Nabokov, Vladimir. *Pale Fire*.

Selections from the following texts will be available on Sakai as required or encouraged reading:

Canaday, Margot. *The Straight State: Sexuality and Citizenship in Twentieth-Century America*.

Corber, Robert J. *Cold War Femme: Lesbianism, National Identity, and Hollywood Cinema*.

Duvall, John N., and Robert P. Marzec, eds. *Narrating 9/11: Fantasies of State, Security, and Terrorism..*

Kuznick, Peter J. *Rethinking Cold War Culture*.

Ostrovsky, Arkady. *The Invention of Russia: From Gorbachev's Freedom to Putin's War*.

Westad, Odd Arne. *The Global Cold War: Third World Interventions and the Making of Our Times*.

Zeigler, James. *Red Scare Racism and Cold War Black Radicalism*.

Green Course

This course is a “green course,” meaning that students are urged to be conscientious of how much material they print. Students are thus allowed to use laptops, ereaders, and other devices in class to refer to course materials and take notes. All correspondences and submissions will be done via email or Sakai. The instructor reserves the right to reverse this decision if students are found to be using devices in class for reasons other than referring to course materials and taking notes. Translation and recording devices are permitted.

COURSE REQUIREMENTS

Participation

Readings/viewings: There will be assigned readings for each class, and students are expected to come to class having finished all reading/viewing assignments for that day. Students are encouraged but not required to view watching assignments together.

In class: Attendance is mandatory. This is a seminar-based class, so the success of our discussion is based on your participation. With the understanding that some students do not feel comfortable participating in larger or smaller group discussions, there will be a variety of discussion formats used (e.g. small group discussions, individual presentations, discussion leaders). Each student will be in charge of leading the beginning of one class discussion with a close-reading of one interesting passage and two discussion questions.

Students are further encouraged to discuss with me other formats of participation that work for them that we may implement in class. Please notify me if you will miss a class and follow up

your absence, within a week, with an email summary paragraph of the readings we covered in class on the day you missed.

Writing Assignments

Weekly short responses: By the end of Thursday each week, students will submit a 250 word freely written response to the class materials of that week. This is an informal writing assignment that gives you the opportunity to voice opinions, questions, and reactions to the material covered that will shape our class discussions. Students are allowed to miss two short responses per semester.

Critical Summaries: Students will submit one critical summaries on essays (not cultural objects) of your choice from the syllabus. Critical summaries are two-page single-spaced explications of a single essay. The goal is to understand the content, structure, and logic of an author's main argument, not to argue with it. Submission dates are flexible so long as your summary meets the "final day to submit" requirement indicated on the syllabus.

Close Analyses: Students will submit one close analyses on a cultural object of your choice from the syllabus. Close analyses are two-page single-spaced readings of a portion (e.g. paragraph, scene, dialogue) of a narrative or form/style from a single text. The goal is to understand the particular stylistic and formal characteristics of various cultural narratives, and what we can tell from textual material about narrative's engagement with cultural-historical contexts. The goal is to understand, not critique, the text. Submission dates are flexible so long as your summary meets the "final day to submit" requirement indicated on the syllabus.

*You will have the choice to revise your critical summary and close reading for a better grade.

Midterm Paper: The midterm paper will combine either your close reading with another cultural text from the syllabus (historical documents included). You will present and defend a thesis on your own critical analysis between two cultural texts. Students should draw on previous work done. Midterm papers will be 4-6 pages double-spaced, and requires one peer review and one revision for full credit.

Final Response Paper: The final paper will be a dynamic analysis where students will examine the stakes of revisionism in cultural production and analysis around the Cold War. Drawing upon your written and presented reflections on the multiplicity of cultural production and the epochal borders examined in this class, reflect on the cultural and political stakes in declaring the Cold War over (or not). What (dis)continuous themes do you notice in the three periods we have drawn out? Have the citizen-subject's responses to these themes changed? Have representations of these themes changed? Students are welcome to experiment with including personal narrations in their final responses. Students are encouraged in both the midterm and final papers to draw upon previously written work done in the class, within reason. Copying and pasting of entire sections will not be accepted, but the critical work done both in writing and in class should accumulate throughout class.

Final papers will be 7-10 pages double-spaced, and requires one peer review (in class) for full credit. *Final paper proposals* in the form of a 250-word abstract will be due in Week 14. Late

papers will not be accepted. All papers are expected to adhere to either MLA or Chicago Style, and to be formatted in 12pt Times New Roman font with 1” margins. Students are encouraged to visit the Writing Studio during any stage of the writing process, and for any/all writing assignments (even your weekly short responses!).

Final Grade Breakdown

Class participation/reading/weekly responses: 30%

Critical response and close reading: 10%

Midterm paper: 20%

Final paper: 40%

Honor Code

Students are expected to abide by the terms of the student code of academic conduct, available online at <http://integrity.duke.edu/ugrad/>. I urge you all to examine this material and consult with me regarding any questions you may have about plagiarism or academic integrity *before* it becomes an issue. I encourage students to become familiar with the Duke Community Standard online at <https://studentaffairs.duke.edu/conduct/about-us/duke-community-standard>.

Communication

I observe Shabbat, which means that I will not be on email, grading, or reading materials from sundown Friday to sundown Saturday. If there are urgent requests or issues, please see me immediately after class on Friday. I will respond to emails within 24 hours during the week and expect all students respond to course correspondences within 48 hours.

Student Disability Access Office (SDAO).

If there is an accommodation that could improve your experience in my class, please let me know, or contact SDAO at (919) 668-1267 to ensure that your accommodations can be implemented in a timely fashion. I welcome your input on things I can do to make the course materials, my lessons, and the classroom experience more inclusive.

Equity Statement

Your education, particularly at an institution like Duke, is a defiantly political act that should be approached as an opportunity to directly engage with difference. We will talk about things that are challenging or uncomfortable, particularly in the current political climate. This is the space where learning happens. If you disagree with someone, listen first, and think carefully about your reasons for disagreeing. All perspectives are welcome, but do not blame others if you find yourself unprepared to defend an opinion. This classroom is a space to rethink our assumptions and respect each other’s differences. Becoming an ethically engaged scholar demands that you attend to and take responsibility for the effects that your ideas have on the world and your peers. Above all, my classroom is a safe space and I will not tolerate violations of that safety.

Acknowledgements:

Thank you to Duke Faculty members Marion Quirici and Mike Dimpfl for your assistance in composing SDAO access and Equity statements.

READING SCHEDULE

Part I: Getting Started

WEEK 1: Introductions

F 1/12: Course Introduction

WEEK 2: What is a Cold War?

W 1/17: (listen) Churchill, Winston. "The Sinews of Peace."

Khrushchev, Nikita. "The Cuban Missile Crisis," excerpt.

F 1/19: (watch) *Dr Strangelove or: How I Learned to Stop Worrying and Love the Bomb*

WEEK 3: What is a Cold War?, cont.

W 1/24: Dick, Philip K. *The Man in the High Castle*. Pt. 1.

F 1/26: Dick, Philip K. *The Man in the High Castle*. Pt. 2.

Part II: Frozen Figures

WEEK 4: Cold War Subjects

W 1/31: Nabokov, Vladimir, *Pale Fire*, Pt. 1.

F 2/2: Nabokov, Vladimir, *Pale Fire*, Pt. 2.

WEEK 5: Cold War Subjects—Race

W 2/7: Zeigler, James. *Red Scare Racism and Cold War Black Radicalism*. Preface, Introduction, Ch. 1.

Dudziak, Mary L. "Fighting the Cold War with Civil Rights Reform."

F 2/9: Martin, Terry. "The Reemergence of the Russians."

(watch) *Argo*.

Last day to turn in close reading

WEEK 6: Cold War Subjects—Gender & Sexuality

W 2/14: Baer, Brian James. "Russian Gays/Western Gaze: Mapping the (Homo)Sexual Landscape of Post-Soviet Russia."

Canaday, Margot. "Finding a Home in the Army."

F 2/16: Corber, Robert J. "Lesbian Unintelligibility: *The Children's Hour*."

Part III: Rereading Culture

WEEK 7: Contemporary Cold War Identities and Cultural Representations

W 2/21: (watch) Pussy Riot. “I can’t breathe.” “Mother of God, Put Putin Away.” “Security State.”

(watch) Pozdorovkin, Maxim, and Mike Lerner. *Pussy Riot: A Punk Prayer*.

F 2/23: Millar, Mark. *Superman: Red Son*.

Last day to turn in revised close reading 1

WEEK 8: Let’s Write!

W 2/28: *Writing workshop—bring first draft of midterm paper for peer feedback*

F 3/2: In class viewing—“The Americans”

Midterm papers due by Sunday 1:00pm

WEEK 9: National Order

W 3/7: Clinton, Secretary of State Hillary Rodham. “Remarks in Recognition of International Human Rights Day.”

Obama, Barack. “Libya Intervention Speech, March 28, 2011.”

Nadel, Alan. “Rhetoric, Sanity, and the Cold War.”

F 3/9: (watch) “On the Frontlines of Ukraine’s Proxy War Between the West and Russia.”

(watch) *House of Cards*. “Chapter 29.”

(watch) Pussy Riot. “Make America Great Again.”

Gessen, Masha. Choose one article from NYBooks.com.

SPRING RECESS BEGINS 3/9 @ 7PM

Part IV: Thawed Out

WEEK 10: Revisiting Espionage

Revised midterm papers due by Tuesday, 3/20 1:00pm

W 3/21: Lynds, Gayle. *The Assassins*.

F 3/23: Duvall, John N., and Robert P. Marzec, eds. *Narrating 9/11: Fantasies of State, Security, and Terrorism*. Ch. 11.

Last day to turn in critical summary

WEEK 11: Terrorism

W 3/28: Hamid, Mohsin. *The Reluctant Fundamentalist*. Pt. 1.

Final paper proposals due

F 3/30: Hamid, Mohsin. *The Reluctant Fundamentalist*. Pt. 2.

WEEK 12: Espionage and Terrorism

W 4/4: Kennedy, Liam, and Scott Lucas, “Enduring Freedom: Public Diplomacy and US Foreign Policy.”

“The Putin Interviews, Episode 1”

F 4/6: Duvall, John N., and Robert P. Marzec, eds. *Narrating 9/11: Fantasies of State, Security, and Terrorism*. Ch. 5 & 8.

Last day to turn in revised critical summary 2

Part IV: What’s “New”?

WEEK 13: Where Is Culture Going?

W 4/11: Foer, Jonathan Safran. *Extremely Loud and Incredibly Close*. Pt. 1.

F 4/13: Foer, Jonathan Safran. *Extremely Loud and Incredibly Close*. Pt. 2.

WEEK 14: Conclusions

W 4/18: *Wrap-up discussion, tie up loose ends*

F 4/20: *In class workshop on final paper drafts*

Final papers due according to final exam schedule.