I-COURSE DESCRIPTION

Since the 1990s, new approaches have expanded our understanding of the Cold War. Earlier studies had primarily focused on the military, economic, and diplomatic aspects of the bipolar conflict between the United States and the Soviet Union in 1947-1991 across the world. This course will provide an overview of the new studies that, departing from that traditional approach, have paid attention to the cultural aspects of the Cold War in areas such as music, literature, film, visual arts, and media. These studies incorporate theoretical insights from multiple disciplines and fields, showing, for example, how those cultural encounters were coded
in gendered and racialized frameworks. In addition, the new studies also shift away from an exclusive focus on the United State and the Soviet Union. Instead, they look at how different actors at local, national, and regional levels engaged in those cultural arenas in their own terms and with their own agendas, providing a more accurate understanding of historical processes and dynamics otherwise obscured by the bipolar conflict.

II-ASSIGNMENTS AND EVALUATION

The class will meet once a week, on Tuesdays between 8:30 and 11:20, for the discussion of assigned material. Given that the course is an upper-undergraduate/Honours/graduate seminar, attendance and active participation are not only course requirements but also assumed and highly expected by the instructor, and they will be seriously taken into account for the final mark (see below on marking).

Over the semester, students will write three short, five-page papers, which will be based on class readings and written in response to questions provided by the instructor. Students will have two options for each paper.

Students will also write a final, longer paper (10-12 pages) at the end of the academic year. The paper will demand the comparative analysis, organization and discussion of the material covered in the course. It is due at the last class, when students will have to make a short presentation. As an option to this final paper, graduate students or those interested in specific topics related to the course may work on a research paper under the instructor’s supervision. Final papers/research papers will also be due at the course’s last class.

Important note for graduate students: academic work for graduate students enrolled at the 7000-level is expected to have higher quality and deeper analysis. In addition, the length of their papers should be 7 pages for the short papers and 13-15 pages for the final paper.

-Please note that late papers will not be accepted. Also, I will strictly enforce the University’s regulations regarding plagiarism, cheating and impersonation found in the section on “Academic Integrity” of the General Academic Regulations in the online Academic Calendar, and Catalog and the Faculty of Arts regulation at: [http://umanitoba.ca/faculties/arts/student/student_responsibilities.html](http://umanitoba.ca/faculties/arts/student/student_responsibilities.html) which reads:

The common penalty in Arts for plagiarism on a written assignment is a grade of F on the paper and a final grade of F (DISC) (for Disciplinary Action) for the course. For the most serious acts of plagiarism, such as purchase of an essay and repeat violations, this penalty can also include suspension for a period of up to five (5) years.
from registration in courses taught in a particular department/program in Arts or from all courses taught in this Faculty.

The Faculty also reserves the right to submit student work that is suspected of being plagiarized to Internet sites designed to detect plagiarism or to other experts for authentication.

The common penalty in Arts for academic dishonesty on a test or examination is F for the paper, F (DISC) for the course, and a one-year suspension from courses acceptable for credit in the Faculty. For more serious acts of academic dishonesty on a test or examination, such as repeat violations, this penalty can also include suspension for a period of up to five years from registration in courses taught in a particular department or program in Arts or from all courses taught in or accepted for credit by this Faculty.

Students’ overall performance in the course will be evaluated as follows:
- Three short papers: 33% (11% each)
- Attendance and participation: 34%
- Final paper: 33%

Dates for each assignment are specified in the schedule listed below. Evaluation of term work will be provided by the voluntary withdrawal (VW) date, November 18th, 2015. Students who wish to appeal a grade given for term work must do so within 10 working days after the grade for the term work has been made available to them. Uncollected term work will become the property of the Faculty of Arts and will be subject to confidential destruction.

**Grading scale**

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>4.1 / 4.5</td>
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<tr>
<td>A</td>
<td>3.8 / 4</td>
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<tr>
<td>B+</td>
<td>3.3 / 3.7</td>
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<tr>
<td>B</td>
<td>2.8 / 3.2</td>
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<tr>
<td>C+</td>
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<td>C</td>
<td>1.8 / 2.2</td>
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<td>D</td>
<td>1 / 1.5</td>
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<td>F</td>
<td>0 / 0.9</td>
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**Student resources**

You have access to several important resources to help you navigate your classes and university life more generally. There are writing tutors available to help you with your essays through the Academic Learning Centre (ALC): [http://umanitoba.ca/student/academiclearning/](http://umanitoba.ca/student/academiclearning/). The ALC page also has resources to help you with study skills, organization, as well as assistance for students using English as an Additional Language (EAL). Other issues, including accessibility services, workshops, and tips about academic integrity are addressed at the Student Advocacy Services webpage ([http://umanitoba.ca/student/resource/student_advocacy/](http://umanitoba.ca/student/resource/student_advocacy/)). The History department will also make a writing tutor available exclusively to History students in the department on two days of the week. More information about scheduling and other details will be announced when available.
All of the above services can also be accessed through this link: 
http://umanitoba.ca/student/saa/accessibility/student-resources.html

History students can also take advantage of the huge range of academic materials (including primary and secondary sources, as well as pages to help with writing and referencing) made available by the History subject librarian, Kyle Feenstra, tailored just for you! They are available on the Libraries page at this link: http://libguides.lib.umanitoba.ca/content.php?pid=219304

III-READINGS

The course includes the following books, which are available at the bookstore and will be on reserve at the library. Others reading are available through UofM’s library system or will be distributed in class.


IV-SCHEDULE OF MEETINGS, READINGS, AND ASSIGNMENTS

**Week 1**, September 15th: Introduction

**Week 2**, September 22nd: Theory ➔ Paper 1, Option 1


Week 3, September 29th: The United States, the CIA, and the Cultural Cold War I

-Film: The Atomic Café

-Saunders, The Cultural Cold War, Intro and chapters 1-13

Week 4, October 6th: The United States, the CIA, and the Cultural Cold War II

-Saunders, The Cultural Cold War, Chapters 14-26

Week 5: October 13th: The Soviet Union - Cultural Dynamics and Diplomacy

-Film: The Cranes are Flying (dir. Mikhail Kalatozov, 1957)


Week 6, October 20\textsuperscript{th}: The Soviet Union-The State, Media, and the Cold War.

-Roth-Ey, *Moscow Prime Time* (entire) ➔Paper 2, Option 1

Week 7, October 27\textsuperscript{th}: Western Colonialism, Race, Music.


Week 8, November 3\textsuperscript{rd}: Latin America I: Cartoons, Comics and Disney in Latin America: From WWII to the Cold War ➔Paper 2, Option 2

-Film: Walt Disney, *The Three Caballeros*


-Julianne Burton, “Don (Juanito) Duck and the Imperial-Patriarchal Unconscious: Disney Studios, the Good Neighbor Policy, and the Packaging of Latin America.” In Andrew Parker,


**Week 9**, November 10th: Latin America II: Regional and National Dynamics of the Cultural Cold War

  -Seth Fein, “Producing the Cold War in Mexico: The Public Limits of Covert Communications”, pp. 171-213

-Jean Franco, *The Decline and Fall of the Lettered City*, pp. 29-56.


**Week 10**, November 17th: American popular culture and Asia ➔ **Paper 3, Option 1**

-Klein, *Cold War orientalism* (entire)

**Week 11**, November 24th: Asia II: The US, China, the Soviet Union, and East Asia ➔ **Paper 3, Option 2**


-Selections from Zheng Yangwen Hong Liu; Michael Szonyi, eds *The Cold War in Asia The Battle for Hearts and Minds*. Leiden: BRILL 2010 (online access through UofM libraries):

**Week 12**, December 1st: Eastern Europe: Cultural Diplomacy and Relations beyond Cold War Binaries


-Selections from Peter Romijn Giles Scott-Smith; Joes Segal, eds., *Divided Dreamworlds? The Cultural Cold War in East and West*. Amsterdam: Amsterdam University Press, 2012:

**Week 13**th, December 8th: Last class. Presentations of students’ final papers and projects.