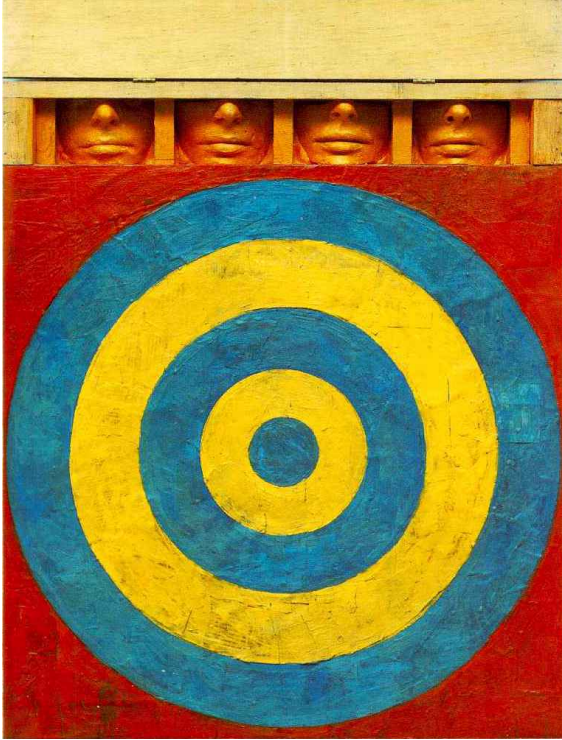


## Cultures of the Cold War, 1945-65

ENGL 2675 / AMST 2675  
104 Rockefeller Hall  
mwf 10:10-11:00

Professor Jeremy Braddock  
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office hours: weds 12:30-2:30

reader: Stephen Thompson  
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office hours: by appointment



Jasper Johns, *Target with Four Faces* (1955)

Beginning with Hiroshima and the several forms of American anti-communism, this introduction to the literature and culture of the U.S. Cold War proceeds from "containment culture" to the beginning of the counterculture, from atomic weapons to the start of the environmental movement, and reveals a genealogy for the present "Age of Information" (and the origin of modern notions of privacy that are now being superseded). We will examine the dramatic postwar expansions of the state and corporations, as well as the emergence during these same pivotal years of the civil rights movement and the public questioning of gender roles.

Literary writing lies at the heart of our studies, but we will also view a few films and listen to music, in addition to making a visit to the Johnson Museum where we will study a set of artworks specially curated for our class. In examining all of these works as interpretations of their age, and as products of it, we will ask both what it means for a work of art to be political, and what it means for art to be used politically.

Lecturing in this class will be minimal, and class participation is mandatory. Besides substantive contribution to discussion (which will include providing discussion questions for one class), requirements include a few creative assignments, two short papers, and a final exam.

**Course books** are available at **Buffalo Street Books** and can all be ordered through their website at [www.buffalostreetbooks.com/#!/students/cuiy](http://www.buffalostreetbooks.com/#!/students/cuiy), by telephone (**607-273-8246**), or by email ([firstclass@buffalostreetbooks.com](mailto:firstclass@buffalostreetbooks.com)), and will be delivered directly to class. Please note that there will be no taxes or shipping fees charged for any books ordered from Buffalo Street Books.

You can also pick up the books in the store. Buffalo Street Books is located in the DeWitt Mall on Buffalo Street between Cayuga and Tioga Streets in Downtown Ithaca. If you are unable to pay for all the books at once, the store can place books on hold for you to be purchased throughout the semester.

#### **required texts**

Donald Allen, ed., *The New American Poetry, 1945-1960* (U California P) 0-520-20953-2  
James Baldwin, *The Fire Next Time* (Vintage) 067974472X  
Ray Bradbury, *Fahrenheit 451* (Simon & Schuster) 9781451673319  
Graham Greene, *The Quiet American* (Penguin) 9780143039020  
Patricia Highsmith, *The Talented Mr. Ripley* (W.W. Norton) 978-0393332148  
Jack Kerouac, *The Subterraneans* (Grove) 0802131867  
John Okada, *No No Boy* (U Washington P) 978-0295955254  
Sylvia Plath, *Ariel (The Restored Edition)* (Harper Perennial) 0060732601  
Sloan Wilson, *The Man in the Gray Flannel Suit* (Da Capo) 978-1568582467

#### **also on order**

Rachel Carson, *Silent Spring* (Houghton Mifflin) 978-0618249060  
Marshall McLuhan, *The Gutenberg Galaxy* (U Toronto P) 144261269X

*(If you want to buy only the required texts, please purchase your books by phone or email rather than directly from the site.)*

#### **films (on reserve at in Uris Library)**

*Invasion of the Body Snatchers* (dir. Don Siegel, 1956)  
*Seven Days in May* (dir. John Frankenheimer, 1964)  
*Eyes on the Prize* (dir. Henry Hampton, 1987)

## SCHEDULE OF ASSIGNMENTS

Any readings not drawn from the required texts will be posted to Blackboard.

26 August	Introduction John Hersey, <i>Hiroshima</i> (1946)
28 August	Menand, "Cat People" Dr. Seuss, <i>The Cat in the Hat</i> (1957), <i>The Cat in the Hat Comes Back</i> (1958)
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1 September	LABOR DAY
3 September	Whitfield, "The Culture of the Cold War" Schrecker, <i>Age of McCarthyism</i> (primary documents)
	<i>course books delivered in class</i>
<b>4 September</b> (Thurs)	<b>7:00 screening: <i>Invasion of the Body Snatchers</i> (1956; dir. Don Siegel)</b> <b>Lewis Auditorium, Goldwin Smith Hall (basement level)</b>
5 September	<i>Invasion of the Body Snatchers</i> , continue discussion of primary documents
	<b>blog post due before class</b>
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8 September	Bradbury, <i>Fahrenheit 451</i> (1953) (part 1)
10 September	Bradbury, <i>Fahrenheit 451</i> (part 2) Howe, "This Age of Conformity" (1954)
12 September	Bradbury, <i>Fahrenheit 451</i> (part 3)
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15 September	Okada, <i>No No Boy</i> (1957) (chapters 1-4)
17 September	Okada, <i>No No Boy</i> (chapters 5-7)
19 September	Okada, <i>No No Boy</i> (chapters 8-end)
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22 September	Highsmith, <i>The Talented Mr. Ripley</i> (1955) (chapters 1-11)
24 September	Highsmith, <i>The Talented Mr. Ripley</i> (chapters 12-20)
26 September	Highsmith, <i>The Talented Mr. Ripley</i> (chapters 21-end)
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29 September	Wilson, <i>The Man in the Gray Flannel Suit</i> (1955) (chapters 1-12) Marshall McLuhan, <i>The Mechanical Bride</i> (1951) ("The Revolution is Intact," "Deep Consolation," "Men of Distinction")
	<b>assignment 2 due in class</b>
1 October	Wilson, <i>The Man in the Gray Flannel Suit</i> (chapters 13-25) McLuhan, <i>The Mechanical Bride</i> ("Heading for Failure," "The Great Books")
3 October	Wilson, <i>The Man in the Gray Flannel Suit</i> (chapters 26-end) McLuhan, <i>The Mechanical Bride</i> ("Freedom to Listen," "Market Research," "The Poor Rich")
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6 October	Friedan, from <i>The Feminine Mystique</i> (1963) <i>McCall's</i> magazine (July 1960)
8 October	Plath, <i>Ariel</i> (1963, 2004)
10 October	Plath, <i>Ariel</i>
	<b>essay 1 due in class</b>
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13 October	fall break
15 October	four exhibitions of American art
	<ul style="list-style-type: none"> <li>• Advancing American Art (1947)</li> <li>• The Family of Man (opened January 1955 and traveled around world for eight years)</li> <li>• Modern Art in the United States (1956)</li> <li>• The New American Painting: As shown in eight European countries 1958-1959</li> </ul>
	reading tba
17 October	<i>The New American Poetry: 1945-1960</i> (1961) (preface, Statements on Poetics by Olson, Kerouac, Ginsberg, Schuyler, and O'Hara)
	<b>class meets at the Johnson Museum of Art</b>
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20 October	<i>The New American Poetry</i> (poems by O'Hara) O'Hara, "Personism: A Manifesto"
	<b>assignment 3 due in class</b>
22 October	<i>The New American Poetry</i> (poems by Guest, Schuyler)
24 October	<i>The New American Poetry</i> (poems by Kerouac, Ginsberg)

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27 October Kerouac, *The Subterraneans* (1958) (pages 1-55)

29 October Kerouac, *The Subterraneans* (pages 56-end)

31 October Mailer, "The White Negro" (1957)

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**7:00pm Sunday 2 November**  
**screening: *Eyes on the Prize* (1987; dir. Henry Hampton)**  
**142 Goldwin Smith Hall**

3 November Baldwin, *The Fire Next Time* (1963) (1-47)

5 November Baldwin, *The Fire Next Time* (47-end)

7 November Civil rights documents.

**blog post due by 11:00AM**

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10 November Class discussion with Cornell alumni

12 November Greene, *The Quiet American* (1955) (part 1)

**7:00pm Thursday 13 November**  
**screening: *Seven Days in May* (1964; dir. John Frankenheimer)**  
**Lewis Auditorium, Goldwin Smith Hall (basement level)**

14 November Greene, *The Quiet American* (part 2)  
*Seven Days in May* (dir. John Frankenheimer, 1964)  
Eisenhower, Military Industrial Complex speech (Blackboard)

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17 November Greene, *The Quiet American* (parts 3-4)

19 November McLuhan, *The Gutenberg Galaxy* (1962) (pp 21-58, 84-102)  
(1962 edition pp 18-50, 74-90)

21 November McLuhan, *The Gutenberg Galaxy* (pp 136-47, 164-203)  
(1962 edition pp 119-28, 144-78)

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24 November McLuhan, *The Gutenberg Galaxy* (pp 217-42, 276-80)  
(1962 edition pp 191-213, 244-47)

26 November Thanksgiving Break

28 November Thanksgiving Break

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1 December Carson, *Silent Spring* (1962) (chapters 1-5, 8)  
3 December Carson, *Silent Spring* (chapters 10-12, 16-17)  
5 December reading tba

**essay #2 due in class**

**final exam 17 December 9:00-11:30 location tba**

### **requirements and policies**

The format of this course is part lecture, but mostly discussion. Attendance is required, and you will be expected to come to class prepared to pose and answer questions about the texts. Please remember to **bring all readings to class** (including texts posted on Blackboard, which I will expect you to print out). It's impossible to have a discussion if we don't all have the text in front of us.

Formal assignments include **two short papers**, a few brief informal or **creative assignments**, and a **final exam**. In addition to participating in **class discussion**, once during the semester you will act as **discussant**. The evening before class you'll email to me a set of 3-5 questions based on the day's reading, and pose these questions in class the next day.

Your **final grade** will be calculated as follows:

short assignments:	15%
paper #1	20%
paper #2	25%
final exam	25%
discussion leading	5%
class participation	10%

**attendance:** You are permitted two unexcused absences during the semester, after which your grade will be lowered. All students are responsible for material, including discussion, covered in missed classes.

**late policy:** I discourage extensions, but am more likely to approve an extension the earlier in advance I am asked, so please plan ahead. Unless you have prior permission from me, late papers will be lowered **one half of a grade** for each day that they are late.

**internet policy:** Surfing the internet, texting, chatting, and such things are **prohibited** in this class. Any abuse of this policy constitutes disruptive behavior and will be reflected in your final grade.

## **laptops**

I don't like laptops in the classroom, but I also understand that some people find them helpful for their study. You may be interested to learn, however, that a recent study of students who used laptops to take lecture notes performed markedly more poorly than those who took notes by hand. In the words of one researcher, "It can change your grade from a B+ to a B-." If you plan to use a laptop during class, please see me to talk about your reasons for doing so.

<http://www.theglobeandmail.com/life/parenting/back-to-school/laptops-in-class-lowers-students-grades-canadian-study/article13759430/>

I am less insistent about this policy on days when the readings are posted to Blackboard.

## **academic integrity**

Submitting a paper that you did not write, either entirely or in part, is plagiarism, regardless of how you came by the work. All the work you submit in this course must have been written for this course and not another. All contributory sources must be fully and specifically acknowledged, using MLA formatting guidelines. (These are posted on the library website.)

It is your responsibility to know and comply with Cornell University's policy on plagiarism. You can read *The Code on Academic Integrity* here: <http://cuinfo.cornell.edu/Academic/AIC.html>.

*The Code on Academic Integrity and Acknowledging the Work of Others* is available in pdf form here: <http://provost.cornell.edu/docs/0814-academic-integrity.pdf>

And a helpful guide to recognizing instances of plagiarism, as well as instances where adequate citation is required, may be found here: <http://plagiarism.arts.cornell.edu/>