

ART

Art during the Cold War

- I. ART FUNDAMENTALS 20%
- A. Introduction to Art History
1. Methods and Inquiries of Art History
 - a. The Nature of Art Historical Inquiry
 - b. Sources, Documents, and the Work of Art Historians
 - c. The Development of Art History
 2. Brief Overview of Art in the Western World
 - a. Ancient Civilizations
 - b. Greek and Roman Art
 - c. Early Christian and Medieval Art
 - d. The Renaissance and Baroque
 - e. Rococo, Neoclassicism, and Romanticism
 - f. Realism and Impressionism
 - g. Post-Impressionism and Other Late Nineteenth-Century Developments
 - h. The Emergence of Modernism
 - i. Abstraction
 - j. Pop Art, Minimalism, and Photo Realism
 - k. Earthworks, Installations, and Performance
 3. Brief Overview of Non-Western Art
 - a. Asian Art
 - b. African and Oceanic Art
 - c. Islamic Art
 - d. The Americas
- B. Elements of Art
1. Formal Qualities of Art
 - a. Line
 - b. Shape and Form
 - c. Perspective
 - d. Color
 - e. Texture
 - f. Composition
 2. Processes and Techniques
 - a. Drawing
 - b. Printmaking
 - c. Painting
 - d. Photography
 - e. Sculpture
 - f. Mixed Media
 - g. Performance
 - h. Craft and Folk Art
 - i. Architecture

- II. AN INTRODUCTION TO COLD WAR ART AND CULTURE 15%
 - A. The State of the World after World War II
 - B. A Clash of Ideologies
 - C. First World, Second World, Third World
 - D. SELECTED WORK: *THE FAMILY OF MAN* EXHIBITION, CURATED BY EDWARD STEICHEN, 1955
 - E. The Cold War as a Way of Seeing
 - F. SELECTED WORK: *SOUVENIR (OF THE CUBAN MISSILE CRISIS OCT 16–28 1962)*, GERALD LAING, 1962

- III. ABSTRACTION AND FIGURATION 20%
 - A. Postwar Abstraction
 - 1. SELECTED WORK: *COMPOSITION*, ALBERTO BURRI, 1953
 - 2. SELECTED WORK: *THE ARTIST IN 1950*, HANS NAMUTH, 1950
 - B. Socialist Realism
 - 1. SELECTED WORK: *The Dawn of our Fatherland*, Fyodor Shurpin, 1949
 - C. International Styles
 - 1. SELECTED WORK: *UNTITLED*, KAZUO SHIRAGA, 1957
 - 2. SELECTED WORK: *DER WURSTESSER (THE SAUSAGE EATER)*, SIGMAR POLKE, 1963

- IV. CONSUMERISM AND IDEOLOGY 15%
 - A. Pop Art
 - 1. SELECTED WORK: *IT'S A PSYCHOLOGICAL FACT PLEASURE HELPS YOUR DISPOSITION*, SIR EDUARDO PAOLOZZI, 1948
 - B. Unofficial, Underground, or Nonconformist Art in the U.S.S.R.
 - 1. SELECTED WORK: *OUR GOAL IS COMMUNISM!*, VITALY KOMAR AND ALEXANDER MELAMID, 1972
 - C. Conceptual Art
 - 1. SELECTED WORK: *INSERTIONS INTO IDEOLOGICAL CIRCUITS: COCA-COLA PROJECT*, CILDO MEIRELES, 1970

- V. ART AND TECHNOLOGY 15%
 - A. The Horrors of War
 - 1. SELECTED WORK: *AUTO-DESTRUCTIVE ART*, GUSTAV METZGER, 1961
 - 2. SELECTED WORK: *BALLOONS FROM THE SERIES HOUSE BEAUTIFUL: BRINGING THE WAR HOME*, MARTHA ROSLER, c. 1967–72
 - B. Techno-utopias
 - 1. SELECTED WORK: *A DAY IN THE STREET*, JULIO LE PARC (GROUPE DE RECHERCHE D'ART VISUEL), 1966
 - 2. SELECTED WORK: *GLOBAL GROOVE*, NAM JUNE PAIK AND JOHN GODFREY, 1973

- VI. THE BODY IN ACTION 15%
 - A. Activating the Body
 - 1. SELECTED WORK: *CUT PIECE*, YOKO ONO, 1964
 - 2. SELECTED WORK: *UNTITLED: SILUETA SERIES, MEXICO*, FROM *SILUETA WORKS IN*

MEXICO, ANA MENDIETA, 1973–77, 1976

B. The Body under Repressive Regimes

1. **SELECTED WORK:** *I AM GLAD IF I CAN LOOK AT THE WALL* AND *I WOULD BE GLAD IF I COULD WRITE SOMETHING ON THE OTHER SIDE OF THE WALL*, ENDRE TÓT, 1979
2. **SELECTED WORK:** *NO+*, ART ACTIONS COLLECTIVE (CADA), 1983–THE PRESENT

ECONOMICS

An Introduction to Economics and the Economics of the Cold War

- I. FUNDAMENTAL ECONOMIC CONCEPTS 10%
 - A. Basic Assumptions of Economics
 - 1. Scarcity
 - 2. Trade-offs
 - 3. Opportunity Cost
 - 4. Rationality
 - 5. Gains from Trade
 - B. Models and Economic Theory
 - C. Positive and Normative Economics
 - D. Efficiency as a Goal
 - E. Microeconomics and Macroeconomics

- II. MICROECONOMICS 40%
 - A. Perfectly Competitive Markets
 - 1. Markets
 - 2. Demand
 - 3. Shifts in the Demand Curve
 - a. Income
 - b. The Prices of Related Goods
 - c. Tastes
 - d. Expectations
 - e. Number of Buyers
 - 4. Supply
 - 5. Shifts in the Supply Curve
 - a. Input Prices
 - b. Technology
 - c. Expectations
 - d. Number of Sellers
 - 6. Equilibrium
 - 7. The Characteristics of Competitive Market Equilibrium
 - B. Applications of the Competitive Market Model
 - 1. Changes in Market Equilibrium
 - 2. Elasticity
 - 3. Using Elasticity
 - C. Evaluating Government Policy: The Impact of Price Controls and Taxes
 - 1. Price Controls
 - 2. Taxes
 - D. International Trade
 - 1. An Isolated Economy
 - 2. Adding the Opportunity to Trade
 - 3. Comparative Advantage and the Gains from Trade
 - 4. The Political Economy of Trade

- E. The Profit Motive and the Behavior of Firms
 - 1. Economic Profits and Accounting Profits
 - 2. Finding the Firm's Supply Curve
 - 3. Entry, Exit, and the Market Supply Curve
- F. Imperfect Competition
 - 1. Monopoly
 - 2. Monopoly Supply
 - 3. Welfare Consequences of Monopoly
 - 4. Dealing with Monopolies
 - 5. Price Discrimination
 - 6. Oligopoly
 - 7. Monopolistic Competition
- G. Creative Destruction: The Profit Motive and the Sources of Economic Change
- H. Market Failures
 - 1. Externalities
 - 2. The Effect of Externalities on Resource Allocation
 - 3. Private Responses to Externalities
 - 4. Government Regulation of Externalities
 - 5. Property Rights
 - 6. The Effects of Private Ownership
 - 7. Public and Private Goods
 - a. Private Goods
 - b. Common Resources
 - c. Collective Goods
 - d. Public Goods
- I. Institutions, Organizations, and Government
 - 1. Pork Barrel Politics
 - 2. Rent-Seeking
 - 3. What Is the Proper Role for Government?

III. MACROECONOMICS

30%

- A. Macroeconomic Issues
 - 1. Economic Growth and Living Standards
 - 2. Recessions and Expansions
 - 3. Unemployment
 - 4. Inflation
 - 5. International Trade
- B. Macroeconomic Measurement
 - 1. Measuring Total Output: Gross Domestic Product
 - a. Market Value
 - b. Final Goods and Services
 - c. Within a Country
 - d. During a Specified Period
 - 2. Understanding What GDP Measures
 - 3. Other Ways to Measure GDP: Expenditures Equal Production
 - 4. Yet Another Way to Measure GDP: Income Equals Production Equals

- Expenditures
- 5. Real GDP
- 6. Measuring Inflation
- 7. Unemployment
 - a. Frictional Unemployment
 - b. Structural Unemployment
 - c. Cyclical Unemployment
- C. Economic Growth, Productivity, and Living Standards
 - 1. The Circular Flow Model of the Economy
 - 2. What Determines How Much an Economy Produces?
- D. Savings, Investment, and the Financial System
 - 1. Financial Markets
 - a. The Bond Market
 - b. The Stock Market
 - 2. Financial Intermediaries
 - a. Banks
 - b. Mutual Funds
 - 3. Saving and Investment in Aggregate
 - 4. International Capital Flows in an Open Economy
 - 5. How Financial Markets Coordinate Saving and Investment Decisions
- E. Money and Prices in the Long Run
 - 1. What Is Money?
 - 2. Measuring Money
 - 3. The Federal Reserve System, Banks, and the Supply of Money
 - 4. Bank Runs
 - 5. Money and Inflation in the Long Run
 - 6. Why Worry about Inflation?
- F. Short-Run Economic Fluctuations
 - 1. Characteristics of Short-Run Fluctuations
 - 2. Potential Output, the Output Gap, and the Natural Rate of Unemployment
 - 3. Explaining Short-Run Fluctuations in Output
 - 4. The Aggregate Demand Curve
 - a. Wealth Effects
 - b. Interest Rate Effects
 - c. Foreign Exchange Effects
 - 5. The Aggregate Supply Curve
 - 6. The Keynesian Model of Short-Run Fluctuations
 - 7. Inflation in the Keynesian Model
 - 8. Using Fiscal and Monetary Policy to Stabilize the Economy

IV. THE ECONOMICS OF THE COLD WAR 20%

- A. The Aftermath of World War Two and the Origins of the Cold War
- B. The Marshall Plan (1948–51): A Foundation for Postwar Recovery
- C. New Divisions Emerge
 - 1. NATO and the Warsaw Pact
 - 2. Germany Divided: East vs. West

- D. The Economics of the Soviet-American Arms Race
- E. Arms Limitation Agreements
- F. A Comparative Economic Analysis: U.S. versus U.S.S.R.
- G. Proxy Wars, 1950 to 1990
 - 1. The Korean War (1950–53)
 - 2. The Vietnam Conflict (1955–75)
 - 3. Afghanistan (1979–89)
- H. Reagan's Defense Buildup and the End of the Cold War
 - 1. Gorbachev's Reforms
 - 2. The Collapse of the U.S.S.R.

LITERATURE

An Introduction to the Literature of the Cold War

- I. CRITICAL READING 15%
 - A. Purpose and Main Idea
 - B. Structure
 - C. Restatement of Information
 - D. Genres and their Characteristics
 - E. Language and Tone
 - F. Grammar and Syntax
 - G. Vocabulary in Context
 - H. Diction

- II. HISTORICAL OVERVIEW 10%
 - A. The Origins of the Cold War
 - B. The Atomic Bomb
 - C. Kennan's "Long Telegram" and the Truman Doctrine
 - D. Confrontations in Germany and Korea
 - E. The Turbulent Fifties
 - F. Khrushchev and Kennedy
 - G. Treaties and Troubles
 - H. Détente
 - I. The Second Cold War
 - J. The End of the Cold War
 - K. The Cold War's Legacy

- III. *CAT'S CRADLE* (1963) BY KURT VONNEGUT, JR. 30%
 - A. Themes
 - 1. Criticism of Amoral Science and Scientists
 - 2. Cold War Attitudes toward the "Third World"
 - 3. Ice-Nine and Nuclear Weapons
 - 4. Bokomonism, Truth, and Lies
 - 5. Damaged Parent-Child Relationships
 - B. Characters
 - C. Plot Summary
 - D. Context: Vonnegut's Early Novels
 - 1. *Player Piano*
 - 2. *The Sirens of Titan*
 - 3. *Mother Night*
 - E. Context: Apocalyptic Fiction
 - 1. Nevil Shute's *On the Beach* (1957)
 - 2. Walter M. Miller's *A Canticle for Leibovitz* (1959)
 - 3. Mordecai Roshwald's *Level 7* (1959)
 - 4. Pat Frank's *Alas, Babylon* (1960)

- F. Context: “Black humor” as a Response to Atomic Anxiety
 - 1. Joseph Heller’s *Catch-22* (1961)
 - 2. Stanley Kubrick’s *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb* (1964)
 - 3. The Comic-Satirical Songs of Tom Lehrer

IV. SHORTER WORKS 45%

A. Short Stories

- 1. SELECTED WORK: “THERE WILL COME SOFT RAINS” (1950) BY RAY BRADBURY
 - a. Introduction to Ray Bradbury
 - b. “There Will Come Soft Rains”: Summary
 - c. Analysis: Technology Displaces Humanity
- 2. SELECTED WORK: “THE TERMINAL BEACH” (1964) BY J. G. BALLARD
 - a. Introduction to J. G. Ballard
 - b. “The Terminal Beach”: Summary
 - c. Analysis: The Cold War’s Intertwined Physical and Psychological Damage
- 3. SELECTED WORK: “REPORT ON THE THREATENED CITY” (1971) BY DORIS LESSING
 - a. Introduction to Doris Lessing
 - b. “Report on the Threatened City”: Summary
 - c. Analysis: How and Why Humanity is Threatened by the Cold War

B. Poems and Songs

- 1. SELECTED WORK: “ADVICE TO A PROPHET” (1959) BY RICHARD WILBUR
 - a. Introduction to Richard Wilbur
 - b. “Advice to a Prophet”: Summary and Analysis
- 2. SELECTED WORK: “TALKIN’ WORLD WAR III BLUES” (1963) BY BOB DYLAN
 - a. Introduction to Bob Dylan
 - b. “Talkin’ World War III Blues”: Summary and Analysis
- 3. SELECTED WORK: “FOR ETHEL ROSENBERG” (1981) BY ADRIENNE RICH
 - a. Introduction to Adrienne Rich
 - b. “For Ethel Rosenberg”: Summary and Analysis

C. Speeches

- 1. SELECTED WORK: JAWAHARLAL NEHRU, SPEECH AT THE BANDUNG CONFERENCE: WORLD PEACE AND COOPERATION, APRIL 22, 1955
 - a. Introduction to Jawaharlal Nehru
 - b. Nehru’s Speech at the Bandung Conference: Summary and Analysis
- 2. SELECTED WORK: JOHN F. KENNEDY, “SWORD OF DAMOCLES” SPEECH AT THE GENERAL ASSEMBLY OF THE UNITED NATIONS, SEPTEMBER 25, 1961
 - a. Introduction to John F. Kennedy
 - b. Kennedy’s “Sword of Damocles” Speech: Summary and Analysis
- 3. SELECTED WORK: ADDRESS BY MIKHAIL GORBACHEV AT THE UNITED NATIONS GENERAL ASSEMBLY SESSION (EXCERPTS), DECEMBER 7, 1988
 - a. Introduction to Mikhail Gorbachev
 - b. Gorbachev’s Address at the UN General Assembly: Summary and Analysis

MATHEMATICS

General Mathematics, Geometry, and an Introduction to Differential Calculus

- I. GENERAL MATHEMATICS 25%
 - A. Simple and Compound Interest
 - B. Basic Counting
 - 1. The Multiplication Principle
 - 2. Permutations and Combinations
 - C. Probability of Equally Likely Events and Binomial Distribution

- II. GEOMETRY 65%
 - A. Right Triangles
 - 1. Pythagorean Theorem
 - 2. Special Right Triangles
 - B. Coordinate Geometry
 - 1. The Midpoint Formula
 - 2. Slope
 - 3. The Distance Formula
 - 4. Parallel and Perpendicular Lines
 - 5. Properties of Quadrilaterals in the x - y Coordinate Plane
 - C. Plane and Solid Figures
 - 1. Area and Properties of Polygons
 - 2. Surface Areas and Volumes of Three-Dimensional Figures
 - a. Prisms
 - b. Cylinders
 - c. Pyramids
 - d. Cones
 - e. Spheres
 - 3. Properties of Similar Figures
 - 4. Circles
 - a. Area
 - b. Angle Measures in Circles
 - c. Lengths of Tangents, Secants, and Intersecting Chords

III. INTRODUCTION TO DIFFERENTIAL CALCULUS 10%

- A. Average Rate of Change of Basic Polynomial Functions
- B. Basic Limits and Continuity
- C. First Derivative of Basic Polynomial Functions and Graphical Interpretation
- D. Equations of Tangent Lines

MUSIC

Music during the Cold War

- I. BASIC ELEMENTS OF MUSIC THEORY 20%
 - A. Sound and Music
 - 1. Definitions
 - a. Music Is Sound Organized in Time
 - b. Music of the Western World
 - 2. Physics of Musical Sound
 - a. Sound Waves
 - b. Instruments as Sound Sources
 - B. Pitch, Rhythm, and Harmony
 - 1. Pitch
 - a. Pitch, Frequency, and Octaves
 - b. Pitch on a Keyboard
 - c. Pitch on a Staff
 - d. Pitch on the Grand Staff
 - e. Overtones and Partial
 - f. Equal Temperament: Generating the Twelve Pitches by Dividing the Octave
 - g. Scales: Leading Tone, Tonic, Dominant
 - h. Intervals
 - i. Intervals of the Major Scale
 - j. Minor Scales and Blues Inflections
 - k. Melody Defined; Example, Using Scale Degrees
 - l. Contour
 - m. Range and Tessitura
 - 2. Rhythm
 - a. Beat
 - b. Tempo
 - c. Meter: Duple, Triple, and Quadruple
 - d. Rhythmic Notation
 - e. Time Signature
 - f. Simple and Compound Subdivision
 - g. Mixed and Irregular Meter
 - h. Syncopation
 - i. Polyrhythm
 - 3. Harmony
 - a. Common-Practice Tonality
 - b. Chords
 - i. Triads
 - ii. Inversions
 - c. Keys
 - i. Keys and Key Signatures

- ii. Hierarchy of Keys: Circle of Fifths
 - d. Harmonic Progression
 - i. Dissonance and Consonance
 - ii. Diatonic Triads
 - iii. The Dominant Triad's Special Role
 - iv. Bass Lines
 - v. The Dominant Seventh Chord
 - vi. Example: A Harmonized Melody
 - e. Other Diatonic Chords
 - f. Chromatic Harmonies and Modulation
 - g. Beyond Common Practice
- C. Other Aspects of Musical Sound
 - 1. Texture, Counterpoint, Instrumentation, More Timbre
 - 2. Dynamics, Articulation, Ornamentation
- D. Form in Music
 - 1. Perceiving Musical Form
 - 2. Elements of Form
 - a. Motive
 - b. Phrase
 - c. Cadence
 - d. Theme
 - e. Introduction and Coda
 - 3. Common Forms
 - a. Repetition
 - b. Variation
 - i. Theme and Variations
 - ii. 12-Bar Blues
 - iii. Improvisation
 - c. Contrast
 - i. Ternary and Rondo Forms
 - ii. 32-Bar Form
 - iii. Verse-Chorus Form
 - d. Development
 - i. Fugue
 - ii. Sonata Form
- E. Which Is the Real Music? Scores, Recordings, and Performance

II. WAR AND POSTWAR: REACTION AND REMEMBRANCE 28%

- A. Music in the Time of War
 - 1. A Surge of Americanism
 - a. The Brooklyn Cowboy
 - b. Displaced Dancers
 - c. Choreography for a Cowgirl
 - d. LISTENING EXAMPLE 1: RODEO, "HOE-DOWN" (1942) – AARON COPLAND
 - 2. To Our Great Ally, the Union of Soviet Socialist Republics
 - a. Roy Harris, American Symphonist

- b. Reaching Out to Russia
 - c. LISTENING EXAMPLE 2: SYMPHONY NO. 5, MVT. 1 (1942; PUBL. 1961) – ROY HARRIS
- B. Coping with the Aftermath
- 1. Evoking Our Empathy
 - a. The Innovative Emigré
 - b. Tales from Survivors
 - c. LISTENING EXAMPLE 3: *A SURVIVOR FROM WARSAW*, OP. 46 (EXCERPT) (1947) – ARNOLD SCHOENBERG
 - 2. Wrestling with Racism
 - a. The Rodgers and Hammerstein Powerhouse
 - b. Michener and Musical Theater
 - c. Racism Onstage
 - d. Racism Offstage
 - e. LISTENING EXAMPLE 4: *SOUTH PACIFIC*, ACT II “YOU’VE GOT TO BE CAREFULLY TAUGHT” (1949) – RICHARD RODGERS
 - 3. Reconciliation Through a Requiem
 - a. Safety in the States
 - b. Commission for a Cathedral
 - c. Layers of Past and Present
 - d. LISTENING EXAMPLE 5: *WAR REQUIEM*, OP. 66, MVT. 6 “LIBERA ME: ‘LET US SLEEP NOW’ . . . ‘IN PARADISUM’” (EXCERPT) (1962) – BENJAMIN BRITTEN

III. THE PROPAGANDA WAR (MUSIC ON THE MOVE) 24%

- A. The Soviet Strategy
 - 1. The State Is Great
 - 2. Get Them While They’re Young
- B. Cultural Diplomacy, American-Flavored
 - 1. The Power of *Porgy*
 - a. Brothers on Broadway
 - b. Feeling “Blue”
 - c. *Porgy* Reaches New York
 - d. *Porgy* Leaves New York
 - e. Listen Again
 - f. *Porgy*’s Propaganda Potential
 - g. *Porgy* Reaches Russia
 - h. Pushback Toward *Porgy*
 - i. LISTENING EXAMPLE 6: *PORGY AND BESS*, ACT II “IT AIN’T NECESSARILY SO” (EXCERPT) (1935) – GEORGE GERSHWIN
 - 2. Over the Airwaves
 - a. The Voice of America
 - b. “Time for Jazz!”
 - c. Ellington, ASCAP, and BMI
 - d. LISTENING EXAMPLE 7: “TAKE THE ‘A’ TRAIN” (1941) – BILLY STRAYHORN

3. Launching the Jazz Missiles
 - a. Louis Points the Way (Sort Of)
 - b. Dizzy Gillespie, Jam-bassador
 - c. Bumps on the Road
 - d. Jazz 101
 - e. Why Jazz?
 - f. Reality for Jam-bassadors
 - g. LISTENING EXAMPLE 8: *THE REAL AMBASSADORS*, “REMEMBER WHO YOU ARE” (1961–62) – DAVE AND IOLA BRUBECK
4. The Classics on the Road
 - a. Have Ensemble, Will Travel
 - b. Military Music
 - c. The Solo Ambassadors
 - d. Scores as Ambassadors
 - e. Commissioning the Credendum
 - f. LISTENING EXAMPLE 9: *CREDENDUM (ARTICLE OF FAITH)*, MVT. 1 “DECLARATION: MODERATO CON FUOCO” (1955) – WILLIAM SCHUMAN
5. Not Ready to Rock
 - a. A Musical Orphan
 - b. Sounds of Protest

IV. BOTH SIDES OF THE IRON CURTAIN 28%

- A. Musical Bullying, Soviet-Style
 1. Socialist Realism
 2. The “See-Saw” Composer
 3. A Portrait of Stalin
 4. LISTENING EXAMPLE 10: SYMPHONY NO. 10 IN E MINOR, OP. 94, MVT. 2 “ALLEGRO” (1953) – DMITRI SHOSTAKOVICH
 5. More Post-Stalin Music-Making
- B. Musical Bullying, American-Style
 1. Wartime Flag-Waving
 2. Land of the “Free”
 3. Composers and Communism
 4. The Busbey Incident
 5. Saved by the Cold War
- C. Building New Bridges
 1. A Slight Thaw
 2. Regulating the Two-Way Street
 3. The First Wave from Russia
 4. Presenting: Prokofiev
 5. LISTENING EXAMPLE 11: SONATA FOR VIOLIN AND PIANO NO. 1 IN F MINOR, OP. 80, MVT. 1 (EXCERPT) (1946) – SERGEI PROKOFIEV
- D. A Shared Repertory
 1. A Soviet Pianist Plays Russian Music
 2. An American Pianist Plays Russian Music
 3. A Russian Writes Russian Music

4. LISTENING EXAMPLE 12: PIANO CONCERTO NO. 1 IN B \flat MINOR, OP. 23, MVT. 1
“ALLEGRO NON TROPPO E MOLTO MAESTOSO” (EXCERPT) (1875; REV. 1879 AND
1889) – PYOTR IL’YICH TCHAIKOVSKY
- E. The First Wave from America
 1. The Lacy-Zarubin Agreement
 2. Leonard Warren, Baritone
 3. Encore, Encore
 4. LISTENING EXAMPLE 13: “COLORADO TRAIL” (TRADITIONAL) – ARR. TOM
SCOTT
- F. More Americans Abroad
 1. Goodman Goes First
 2. Ellington in Person
- G. It’s Your Move
 1. Leaving the Motherland
 2. Defection on Stage
 3. A Cold War Musical
 4. LISTENING EXAMPLE 14: *CHESS*, ACT I “EMBASSY LAMENT” (1984) – BENNY
ANDERSSON/BJÖRN ULVAEUS
- H. Did It Work?

SCIENCE

An Introduction to Astronomy

- I. FOUNDATIONS OF ASTRONOMY 25%
 - A. The History of Modern Astronomy
 - 1. Ancient Astronomy
 - 2. Astronomy in Ancient Greece
 - 3. The Copernican Revolution
 - 4. Kepler's Laws of Planetary Motion
 - 5. Gravitation
 - a. Galileo's Observations
 - 6. Newton's Laws
 - B. Light
 - 1. Electromagnetic Radiation
 - 2. Wave Properties
 - 3. The Electromagnetic Spectrum
 - a. Lower-Frequency Radiation
 - b. Higher-Frequency Radiation
 - c. The Visible Spectrum
 - 4. Thermal Radiation
 - C. THE SPACE RACE: *SPUTNIK 1*
 - D. Telescopes
 - 1. Optical Astronomy
 - 2. Radio Astronomy
 - 3. Infrared Astronomy
 - 4. Ultraviolet, X-Ray, and Gamma Ray Astronomy
 - E. THE SPACE RACE: *EXPLORER 1*
- II. THE STARS 25%
 - A. Distances to Stars
 - B. Stellar Spectra
 - 1. Spectral Lines and Spectroscopy
 - a. Atomic Structure
 - b. Atomic Energy Levels
 - c. Emission Spectra
 - d. Absorption Spectra
 - e. The Doppler Effect
 - 2. Spectral Classes
 - 3. Luminosity
 - a. Apparent and Absolute Magnitude
 - 4. The Hertzsprung-Russell Diagram
 - C. THE SPACE RACE: YURI GAGARIN BECOMES THE FIRST PERSON IN SPACE
 - D. THE SPACE RACE: PRESIDENT KENNEDY ANNOUNCES THE MOON SHOT

- E. The Sun
 - 1. Structure and Composition
 - 2. Sunspots and Activity Cycles
 - 3. Other Solar Activity
 - a. Solar Flares, Prominences, and Coronal Mass Ejections
 - b. Solar Wind
- F. THE SPACE RACE: JOHN GLENN ORBITS THE EARTH
- G. Stellar Evolution
 - 1. Life Cycles of Stars
 - a. Birth of Stars
 - b. Why Stars Shine
- H. THE SPACE RACE: THE GEMINI PROGRAM
- I. Supernovae, Superdense Stars, and Black Holes
 - 1. Supernovae
 - 2. Neutron Stars and Pulsars
 - 3. Black Holes

III. THE PLANETS 25%

- A. The Solar System
 - 1. About the Solar System
 - 2. The Formation of the Solar System
- B. THE SPACE RACE: THE EARLY APOLLO MISSIONS
- C. The Earth and the Moon
 - 1. Earth's Physical Properties and Structure
 - 2. Earth's Atmosphere
 - 3. The Moon
 - a. The Surface of the Moon
 - 4. Tides and Gravity
- D. THE SPACE RACE: THE *APOLLO 11* MOON LANDING
- E. The Terrestrial Planets
 - 1. Mercury
 - 2. Venus
 - 3. Mars
 - a. Mars' Surface
 - b. Mars' Moons
 - c. Exploration of Mars
- F. The Jovian Planets and Beyond
 - 1. Jupiter and Saturn
 - a. Jupiter
 - b. Jupiter's Moons
 - c. Saturn
 - d. Saturn's Moons
 - 2. Uranus and Neptune
 - a. Uranus
 - b. Uranus's Moons
 - c. Neptune

- d. Neptune's Moons
- 3. Plutoids and the Kuiper Belt
- 4. Asteroids, Comets, and Meteoroids
 - a. Asteroids
 - b. Comets
 - c. Meteoroids

IV. GALAXIES AND THE UNIVERSE 25%

- A. The Milky Way Galaxy
 - 1. Structure and Properties
 - 2. Star Clusters
 - 3. The Interstellar Medium
 - 4. Mapping Our Galaxy
 - 5. Star Populations
 - 6. Age and Formation of Our Galaxy
- B. THE SPACE RACE: SKYLAB
- C. Other Galaxies
 - 1. Classification of Galaxies
 - 2. Galactic Distances and Distribution
 - 3. Galaxy Clusters
 - 4. Colliding Galaxies
 - 5. Active Galaxies
 - a. Radio Galaxies
 - b. Quasars
- D. THE SPACE RACE: THE APOLLO-SOYUZ TEST PROJECT
- E. Cosmology
 - 1. The Expanding Universe
 - a. Hubble's Law
 - b. The Big Bang Theory
 - c. Observational Tests
 - d. Cosmic Microwave Background Radiation
 - 2. Twenty-First-Century Cosmology
 - a. Cosmic Acceleration
 - b. Models of Expansion
 - c. Big Bang Questions
 - d. Age and Size of the Universe

SOCIAL SCIENCE

An Introduction to the History of the Cold War

- I. FROM ALLIES TO RIVALS: WORLD WAR II ENDS AND THE COLD WAR BEGINS 30%
 - A. Origins of the Cold War
 1. Clashing Ideals
 - a. American Ideals: Wilsonian Democracy and American Exceptionalism
 - b. Soviet Ideals: Marxist-Leninist Revolution and Stalinism
 2. World War II: U.S.-Soviet Alliance
 - a. The Basis of the U.S.-Soviet Wartime Alliance
 - b. The American Wartime Experience
 - c. The Soviet Wartime Experience
 3. Postwar Planning
 - a. The Yalta Conference
 - b. The Potsdam Conference
 - c. The United Nations (San Francisco, April 25–June 26, 1945)
 - B. The Cold War Begins
 1. The Early Cold War in Europe
 - a. The Iron Curtain
 - b. Soviet Satellites
 2. Containment
 - a. George F. Kennan: Architect of Containment
 - b. Political Containment: The Truman Doctrine
 - c. Economic Containment: The Marshall Plan to the Berlin Blockade
 - d. Military Containment: NATO to NSC-68
 - e. Ideological Containment: Propaganda and the Campaign of Truth
 3. The Early Cold War in Asia
 - a. Decolonization and Independence
 - b. Mao Zedong and China
 - c. The Korean War
 4. Nuclear War
 - a. The Arms Race and Deterrence
 - b. Atomic Warfare Strategy: Massive Retaliation to Mutually Assured Destruction
 - C. New Leadership
 1. The U.S.: Eisenhower and the Cold War Consensus
 2. The U.S.S.R.: The Death of Stalin and the Rise of Khrushchev
- II. THE COLD WAR'S EFFECTS ON DOMESTIC POLITICS AND CULTURE IN AMERICA 20%
 - A. The Enemy Within: "Disloyalty" and the Fear of Communist Subversion
 1. Loyalty Programs and the FBI

2. HUAC and the Hollywood Ten
3. The Smith Act Trials
- B. Espionage
 1. The Alger Hiss Affair
 2. The Execution of the Rosenbergs
- C. McCarthyism
 1. McCarthy's Rise: Anti-Communist Crusader
 2. McCarthy's Fall: Army-McCarthy Hearings, 1954
- D. Cold War Civil Rights
 1. Truman's Civil Rights Platform
 2. Edith Sampson: African-American Diplomacy in the Cold War
 3. Desegregation and Foreign Affairs: *Brown v. Board* to Little Rock
- E. Cold War Society
 1. Cold War Science: *Sputnik I* and Scientific Inquiry
 2. Cold War Math
 3. Preparing for Nuclear War
 4. The Military-Industrial Complex
 5. Cold War Arts: Literature and Film
 - a. 1984
 - b. Science Fiction
 6. Soviet Literature
 - a. The Pasternak Affair
 - b. *Samizdat*

III. CONFLICT AND CONCILIATION, 1953–79 30%

- A. The Central Intelligence Agency and American Intervention
 1. Iran, 1953
 2. Guatemala, 1954
 3. Vietnam, 1954
- B. Non-Alignment, Crisis in the Middle East, and the New Order
 1. The Bandung Conference, 1955
 2. The Suez Crisis and the Eisenhower Doctrine
- C. The Khrushchev Era
 1. The Secret Speech, 1956
 2. Hungary, 1956
 3. Corn Diplomacy and Virgin Lands
 4. The Kitchen Debate and Khrushchev's American Tour
 5. The U-2 Incident
 6. The 1960 U.S. Election
- D. New Flash Points
 1. Cuba
 - a. The Cuban Revolution, 1959
 - b. The Bay of Pigs Invasion, 1961
 - c. The Cuban Missile Crisis, 1962
 2. Congo
 - a. The Resource Curse: Rubber to Uranium

- b. Independence and Neutrality
 - c. Civil War and Crisis
 - 3. Vietnam
 - a. The Domino Theory
 - b. Gulf of Tonkin, 1964
 - c. The Antiwar Movement
 - d. The Tet Offensive, 1968
 - e. Nixon's War
 - f. Paris Peace Accords, 1973
 - E. Détente
 - 1. Sino-Soviet Split
 - 2. The Prague Spring and the Brezhnev Doctrine, 1968
 - 3. Arms Control, SALT I
 - 4. Ping-Pong Diplomacy and Nixon in China
 - F. The Carter Administration and the End of Détente
 - 1. Congressional Opposition to Détente
 - G. The Rise of Human Rights Foreign Policy
 - 1. Africa
 - 2. Afghanistan
 - 3. The Iranian Hostage Crisis
- IV. ENDING THE COLD WAR, 1980–91 20%
- A. Reagan Revives the Cold War
 - 1. The Evil Empire
 - 2. The “Star Wars” Missile Defense Program
 - 3. The Reagan Doctrine
 - B. Latin America and the Caribbean
 - 1. Nicaragua and El Salvador
 - 2. Grenada
 - C. The Decline of the Soviet Empire
 - 1. Afghanistan
 - 2. Economic Stagnation
 - 3. Geriatric Leadership
 - D. Gorbachev
 - 1. Biographical Background
 - 2. Chernobyl Disaster
 - 3. U.S.-Soviet Nuclear Arms Negotiations, 1985–88
 - 4. *Glasnost* and *Perestroika*
 - E. A Pivotal Year: 1989
 - 1. Political Liberalization in Eastern Europe
 - a. Poland
 - b. Czechoslovakia and Hungary
 - c. East Germany: The Fall of the Berlin Wall
 - 2. Political Repression in China: Tiananmen Square
 - F. The Dissolution of the Soviet Union, 1990–91