ART

Art during the Cold War

I. ART FUNDAMENTALS

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

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 MEALAMID, 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

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
   A. The Aftermath of World War Two and the Origins of the Cold War
   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. Bokononism, 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
   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

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 Partialis
         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

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♭ 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

H. **Did It Work?**
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

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

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
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