Course Title: PUBP 710-022 Special Topics: Espionage in Popular Culture and Literature

Wednesday - 7:20 pm – 10:00 pm  Arlington Campus
Room: FH 317

WELCOME!

Instructor: Professor Heba F. El-Shazli, Ph.D.
Email: helshazl@gmu.edu
Telephone: (703) 993-2476 or (202) 468-8409
Office: Research Hall – room: 358 (third floor) Fairfax Campus

Office Hours: 6:00 pm-7:00 pm Wednesdays in Arlington Campus Founder’s Hall Lobby
I will also be in class 15 minutes early and after class to respond to any questions and comments. Other times – please contact me via email and we can arrange a convenient time.

“All warfare is based on deception. Hence, when able to attack, we must seem unable; when using our forces, we must seem inactive; when we are near, we must make the enemy believe we are far away; when far away, we must make him believe we are near.” Sun Tzu, The Art of War, (Book 1 – lines:18-20)

Course Description:

“Spies are people who lie, cheat, steal, and occasionally kill other people for an ideology, religion, a nation, or even a business. Some are driven by their beliefs, others by greed, and like the most fanatical of nationalist or religious practitioners, they can justify their worst excesses in the name of a greater good. There is a fascination about this kind of person and perhaps
Spy novels and films have given us the “thriller” genre and have had much commercial success from Ian Fleming’s James Bond, to John Le Carré’s Alec Leamus, Control, and Smiley; Robert Ludlum’s Jason Bourne; and many more – the thrill of the chase, not to be discovered, the joy of uncovering a secret, or deciphering a code, and all contributing to an irresistible form of popular entertainment. Clandestine operations and their psychological fascination have always been an important part of war, politics and trade. Yet, the question remains how much of the reality of espionage and intelligence gathering is reflected in literature and popular culture? Do they reflect the real world of intelligence? Does fact influence fiction or does fiction influence facts? We will also review the basic tenets and history of spy craft (espionage) and intelligence gathering to compare with what we see on TV in popular culture and what we read through literature i.e. novels.

Course Objectives:
By the end of the course; students should be able to 1) discuss the history of the spy novel and how it has explained or not the “reality”; 2) understand the settings of the spy novels so we understand the history and politics of Europe in the 20th century. 3) Students will have examined and critiqued the development of “the enemy” in espionage literature through close reading of depictions of anarchists, communists, Nazis, Cold-War Soviets, terrorists and corporations. 4) Students will know the background of the most popular spy novel authors; and the highlights of espionage in popular culture. 5) Finally, students will understand how spy novels (literature) have contributed to the reality or vice versa.

Required Course Textbooks:
- Hardcover: 528 pages
- Publisher: Pegasus Books; 1 edition (January 10, 2017)

that is what makes the “spy” novel so popular.” Joe Poyer, Preface to Cloak and Dagger Fiction – an annotated guide to spy thrillers, Smith and White (editors) 1995.

So why are we so enamored with and intrigued by spies? This course will review the history of espionage (just one segment of intelligence gathering) in popular culture and literature and examine the meaning and implications of the ideas these novels and films present. “Reality vs. fiction” will be discussed and if we can better understand espionage through the window of literature and popular culture. We will begin in the pre-WWI era with the earliest spy novels, then to WWI and the inter-war period; and then move to the WWII era; the Cold War which was full of much intrigue and intelligence collection was of an utmost priority; the post-Cold War era and the realignment of the global balance of power - how is that reflected in popular culture and literature?
Espionage in Popular Culture and Literature

Wednesday 7:20 pm – 10:00 pm

- **Series:** Studies in Intelligence
- **Paperback:** 232 pages
- **Publisher:** Routledge; 1 edition (April 2, 2015) Paperback
- **ISBN-13:** 978-1138873568

Cawelti, John G. and Bruce A. Rosenberg, *The Spy Story*, 1987
- **Hardcover:** 270 pages
- **Publisher:** University of Chicago Press; 1 edition (May 1, 1987)
- **ISBN-13:** 978-0226098685

Required/Optional (in case of watching the film) Course Novels by American and British Authors:

**Pre-World War I**
Erskine Childers, *Riddle of the Sands*, 1903
- **Paperback:** 112 pages
- **Publisher:** CreateSpace Independent Publishing Platform (November 30, 2016)
- **ISBN-13:** 978-1540721723

**World War I**
**FILM:** John Buchan, *The Thirty-Nine Steps*, 1915 (Book Optional) and [Film] by Alfred Hitchcock 1935
- **Paperback:** 90 pages
- **Publisher:** CreateSpace Independent Publishing Platform (August 21, 2014)
- **ISBN-13:** 978-1500911133

**Inter-War Years: 1919-1939**
W. Somerset Maugham, *Ashenden or The British Agent*, 1928
- **Series:** Vintage Classics
- **Paperback:** 326 pages
- **Publisher:** Vintage UK; New Ed edition (2000)
- **ISBN-10:** 0099289709
- **ISBN-13:** 978-0099289708

**World War II: 1939-1945**
**FILM:** Eric Ambler, *Journey into Fear*, 1940 (Book Optional)
- **Paperback:** 288 pages
- **Publisher:** Vintage Crime/Black Lizard; First Edition Thus edition (2002)
- **ISBN-13:** 978-0375726729

Helen MacInnes, *Assignment in Brittany*, 1942
- **Paperback:** 320 pages
- **Publisher:** Titan Books (March 5, 2013)
- **ISBN-13:** 978-1781161517

Ken Follett, *The Key to Rebecca* (WWII North Africa) 1980
- **Paperback:** 352 pages
- **Publisher:** Penguin Books; Reprint edition (February 4, 2003)
- **ISBN-13:** 978-0451207791
Post WWII and the Cold War: 1945-1989

FILM: Graham Greene, *Our Man in Havana*, 1958 (Book Optional)
- **Series:** Penguin Classics
- **Paperback:** 256 pages
- **Publisher:** Penguin Classics; Reissue edition (July 31, 2007)
- **ISBN-13:** 978-0142438008

- **Series:** George Smiley Novels
- **Paperback:** 240 pages
- **Publisher:** Penguin Books; Reprint edition (September 3, 2013)
- **ISBN-13:** 978-0143124757

Post-Cold War: 1989 - Present

- **Paperback:** 448 pages
- **Publisher:** W. W. Norton & Company; Reprint edition (September 17, 1997)
- **ISBN-13:** 978-0393317381

- **Series:** The Red Sparrow Trilogy (Book 1)
- **Paperback:** 464 pages
- **Publisher:** Scribner; Reprint edition (December 9, 2014)
- **ISBN-13:** 978-1476706139

- **Mass Market Paperback:** 512 pages
- **Publisher:** Pocket Books; 1 Reprint edition (July 27, 2010)
- **ISBN-13:** 978-1416596097

Course Administrative Details:

Assignments: [All writing assignments should be double-spaced, Times New Roman 12-font with 1” margins.]

Class participation and oral presentations (20%). Students are expected to come to class fully prepared to present and discuss the readings in a clear, detailed, organized and informative manner. Please prepare before class by 6:00 pm and post on the Discussion Board under the correct date a handout about your assigned readings for the rest of the class. There will be a sign-up sheet at the first class for you to sign up for in-class presentations.
Presentation Guidelines:
1. All class presentations should keep to the following guidelines:
   a) Limit their presentations to 8-10 minutes
   b) Summarize the main argument/thesis of the article/chapter
   c) Relate the reading to other material in the course/discussions
   d) When applicable, relate the reading to current or past events
   e) Discuss the questions/issues that the article raises (what did the piece contribute?), and raise your own questions about it by way of critique.

2. All presenters please post on the Blackboard Discussion Board (under correct date) by Noon a summary of your presentation of no more than 500-600 words (and no less than 400 words) in an essay or detailed outline format (1.5 spaced).

Weekly Reading Critiques (total of 4 = 40%) You are requested to critically comment on each week’s readings (your choice of which reading(s) to critique) in three pages (12 font and 1.5 line-spacing). You should write these critiques/commentaries in a format that will be useful to you in your future writing. It is fully acceptable for you to use part or all of these critiques in your final paper, as appropriate. These essays/critiques are meant for you to clarify your thoughts on the reading, develop ideas for class discussion, and maintain a dialogue with the instructor. Critique papers are due on the date for which the reading is assigned. You need to complete 5 reading critiques i.e. on six (6) different readings; the due dates are: 31st January, 14th February, 7th March, and 18th April and these dates will be listed on the syllabus and on Blackboard. Please submit these weekly reading critiques via Blackboard by 6:30 pm.

‘IN THE NEWS’ ASSESSMENT: (10%) For this assignment students will draw on their accumulated knowledge of intelligence history to analyze a current intelligence topic “in the news.” Using media and internet sources primarily, students will be asked to identify a current intelligence issue, discuss its significance, explain any controversy surrounding the topic, and offer a critical analysis of its meaning. This assessment should be no more than FOUR typed pages (1,000 words) in length. Due Date: Wednesday, 28th March 2018.

Research Paper Proposal Guidelines (5%): You should select your topic by Wednesday, 4th April and submit a one page Research Paper Proposal document via Blackboard that includes (a) an Abstract, (b) the topic/issue you wish to write your paper on, (c) 4-5 preliminary sources (including a minimum of 2 books and 2 academic journal articles), and (d) a brief statement describing your question; why you’re interested in writing about that question/theme/topic/case study and what in particular you wish to address. Turning in a clean and reasonable proposal is worth 5% (even if we amend the topic henceforth). Please discuss with me in advance of submitting your proposal/outline.

Final research paper (25%) An analytical study of a specific case study of espionage as depicted in popular culture and literature; explores the process of constructing
stereotypes, the social role that espionage fiction played in the West and the East, its accuracy in terms of depicting the espionage community, and the relationship between literary fiction and Cold War epistemology (justified belief vs. opinion) — politicized intelligence and public opinion formation. The research paper is a long paper (≈ 20 to 25 pages narrative, 12-font and double-spaced). In addition, please include a bibliography and consistent form of citation throughout the paper. This assignment is an opportunity for you to do some additional research on a subject or theme directly related to the course that interests you. It will be due on Friday, 11th May, 2018. It also is an opportunity to do groundwork for writing your MA thesis. Please submit via Blackboard.

Course Grading and Assessment Details:

Grade Summary:
- Class participation & Presentations (20%)
- Reading Critiques/Commentary (total of 4 = 40%)
- ‘IN THE NEWS’ ASSESSMENT: (10%)
- Research paper proposal (5%)
- Final research paper (25%)

Grading Scale for Graduate Student Writing

Late Assignments: Assignments must be turned in on time and in the place designated on the syllabus. Failure to turn in an assignment on time is unacceptable except with the prior agreement of the instructor (which will be given only in exceptional circumstances, such as a documented illness or family emergency). Except in documented cases of illness or emergency, a penalty of up to a full letter grade will be assessed for each day the assignment is late. After seven (7) days from due date the assignments will not be accepted.

A+ (98-100%) A superior paper. Well-written with an interesting and insightful argument and a clear central thesis. A serious attempt to use reliable evidence. The paper makes effective use of primary sources to buttress the argument.
A (95-98%) An excellent paper yet missing a few points from an A+ paper – ideas and central thesis could be more precise/clear; writing flow could be more engaging.
A- (90-95%) An excellent paper written in a clear style. The argument is interesting and generally sound, but less insightful than an A paper. Some use of appropriate primary evidence or of conceptual tools of analysis.
B+ (86-89%) A very good paper with a reasonably clear argument. The ideas are not as original or clearly expressed as in A and A- papers, but there are some interesting points. More actual research and thinking would have been desirable.
B (80-85%) A competent paper, but with an argument that is not as well-structured as it should be. A few interesting ideas, but the paper could have been improved with more thought, organization, and imagination. Little actual research. Reliance more on
secondary sources than on appropriate primary sources. Minor problems of structure and organization.

C (75-79%) A sub-par paper, based mainly on secondary sources, but with generally clear writing. Some problems of structure and organization.

C- to F (0-75%) Papers of poor to wholly unacceptable quality, with problems of both structure and content ranging from serious to catastrophic. [Thank you to Prof. Ahram at VT-SPIA for sharing this grading rubric]

The following is a guide yet it is possible that there could be some adjustments as the semester progresses.

**Weekly Guide to our Study of Espionage in Popular Culture and Literature:**

**Week One: Wednesday, 24th January 2018**

**Welcome and Introductions:** review of the syllabus and course requirements, review of the readings (the rationale), and sign-up for in-class presentations of the readings during the semester.

**Brief History of Espionage and its place in intelligence**

**Reading Assignments:**


**Week Two: Wednesday, 31st January 2018**

**Pre-World War I:**

The cultural and psychological significance of the spy story and a brief history of the spy story as a popular genre

**Reading Assignments:**


Erskine Childers, *Riddle of the Sands*, 1903
- **Paperback**: 112 pages
- **Publisher**: CreateSpace Independent Publishing Platform (November 30, 2016)
- **ISBN-13**: 978-1540721723

**Reading Critique paper due today**

**Week Three: Wednesday, 7th February 2018**

World War I:

Reading Assignments:


**Watch FILM & Discuss:** John Buchan, *The Thirty-Nine Steps*, 1915 and [Film] by Alfred Hitchcock 1935
- **Paperback**: 90 pages
- **Publisher**: CreateSpace Independent Publishing Platform (August 21, 2014)
- **ISBN-13**: 978-1500911133
Week Four: Wednesday, 14th February 2018

Inter-War Years 1919-1939:

Reading Assignments:


W. Somerset Maugham, Ashenden or The British Agent, 1928
- **Series:** Vintage Classics
- **Paperback:** 326 pages
- **Publisher:** Vintage UK; New Ed edition (2000)
- **ISBN-13:** 978-0099289708

Week Five: Wednesday, 21st February 2018 and Week Six: Wednesday, 28th February 2018

World War II 1939-1945:

Reading Assignments:

Chapter 5: “At a Crossroads – Eric Ambler and Graham Greene” in Caweltti and Rosenberg’s The Spy Story, pp. 101-124

Watch FILM & Discuss: Eric Ambler, Journey into Fear, 1940
- **Paperback:** 288 pages
- **Publisher:** Vintage Crime/Black Lizard; First Edition Thus edition (2002)
- **ISBN-13:** 978-0375726729

Helen MacInnes, Assignment in Brittany, 1942
- **Paperback:** 320 pages
- **Publisher:** Titan Books (March 5, 2013)
- **ISBN-13:** 978-1781161517

Ken Follett, The Key to Rebecca (WWII North Africa) 1980
- **Paperback:** 352 pages
- **Publisher:** Penguin Books; Reprint edition (February 4, 2003)
- **ISBN-13:** 978-0451207791
Week Seven: Wednesday, 7th March 2018

Post World War II and the Cold War:
Cold War: Spies (1944--1994)
https://www.youtube.com/watch?v=RU2ZGfP2iWA

Reading Assignments:


Watch FILM & Discuss: Graham Greene, Our Man in Havana, 1958
- **Series:** Penguin Classics
- **Paperback:** 256 pages
- **Publisher:** Penguin Classics; Reissue edition (July 31, 2007)
- **ISBN-13:** 978-0142438008

**Reading Critique paper due today**

Spring Break: 12-18 March – No Classes

Week Eight: Wednesday, 21st March 2018

The Cold War (continued):

Reading Assignments:


Watch FILM & Discuss: John Le Carré, The Spy Who Came in from the Cold, 1963 and [Film] with Richard Burton and directed by Martin Ritt, 1965
- **Series:** George Smiley Novels
- **Paperback:** 240 pages
Cold War Spies - CNN  
http://www.cnn.com/2014/01/02/world/the-cold-war-landmark-documentary/index.html

**Week Nine: Wednesday, 28th March 2018**

Post-Cold War: The Cold War was over…. What now?

**Reading Assignments:**


David Ignatius, *Agents of Innocence*, 1997 (The Middle East)

- **Paperback:** 448 pages
- **Publisher:** W. W. Norton & Company; Reprint edition (September 17, 1997)
- **ISBN-13:** 978-0393317381

**‘IN THE NEWS’ ASSESSMENT due today**

**Week Ten: Wednesday, 4th April 2018 and Week Eleven: Wednesday, 11th April 2018**

Post-Cold War: Institutions such as the CIA, MI6, the Mossad and the KGB = FSB (Federal Security Service of the Russian Federation) and the SVR (Foreign Intelligence Service).

**Reading Assignments:**


**Watch FILM & Discuss:** John Le Carré, *A Most Wanted Man*, 2010 [Film with Phillip Seymour Hoffman, Rachel McAdams, Robin Wright]

- **Mass Market Paperback:** 512 pages
- **Publisher:** Pocket Books; 1 Reprint edition (July 27, 2010)
- **ISBN-13:** 978-1416596097
**Week Twelve: Wednesday, 18th April 2018**

Post-Cold War (continued):

Reading Assignments:

- **Series:** The Red Sparrow Trilogy (Book 1)
- **Paperback:** 464 pages
- **Publisher:** Scribner; Reprint edition (December 9, 2014)
- **ISBN-13:** 978-1476706139


**Reading Critique paper due today**

**Week Thirteen: Wednesday, 25th April 2018**

Espionage in Popular Culture:
Spies in Television Shows – *The Night Manager* (BBC Mini-series) - [Watch Episode 1 & 2 and discuss](http://www.bbc.co.uk/programmes/p03g13rt)

A Sample of TV Shows for our discussion:
- The Avengers
- Rocky and Bullwinkle
- Mission Impossible
- Get Smart
- The Man from U.N.C.L.E.
- The Six Million Dollar Man

The James Bond Phenomenon

Reading Assignments: [available on Blackboard]


**Week Fourteen: Wednesday, 2nd May 2018 [Last Class]**

Reading Assignments:


**Final Research Paper due on 12th May 2018**

The literature on intelligence has grown exponentially since the early 1970s. This list is intended as a sampler only. Students should use this list as a starting point in their research and further reading.

**Additional Suggested/Optional Readings:**

Jeffrey T. Richelson, A Century of Spies – Intelligence in the Twentieth Century, Oxford University Press, 1995
- **Hardcover**: 544 pages
- **Publisher**: Oxford University Press (July 31, 1995)
- **ISBN-10**: 0195073916
- **ASIN**: B000C1ZX3G

Richard W. Rowan, The Story of Secret Service
- **Hardcover**
- **Publisher**: Garden City, N.Y. The Literary Guild of America, Inc.; First Edition (1938)
- **ASIN**: B004O840TQ

Myron J. Smith and Terry White, Cloak and Dagger Fiction, An Annotated Guide to Spy Thrillers, 1995
- **Hardcover**: 896 pages
Espionage in Popular Culture and Literature

Wednesday 7:20 pm – 10:00 pm
Arlington: FH 317

- **Publisher**: Greenwood; 3rd edition (February 22, 1995)
- **ISBN-13**: 978-0313277009

**Allan Hepburn, Intrigue: Espionage and Culture, 2005**
- **Hardcover**: 352 pages
- **Publisher**: Yale University Press; First Edition (March 11, 2005)
- **Language**: English
- **ISBN-10**: 0300104987
- **ISBN-13**: 978-0300104981

**Christian Hartmann, Operation Barbarossa – Nazi Germany’s War in the East, 1941-45, 2013**
- **Hardcover**: 208 pages
- **Publisher**: Oxford University Press; 1 edition (October 1, 2013)
- **ISBN-13**: 978-0199660780

- **Paperback**: 400 pages
- **Publisher**: Harper Paperbacks; Reprint edition (September 5, 2017)
- **ISBN-13**: 978-0062420138

**Timothy Melley, The Covert Sphere: Secrecy, Fiction, and the National Security State, 2012**
- **Paperback**: 304 pages
- **Publisher**: Cornell University Press; 1 edition (November 27, 2012)
- **ISBN-13**: 978-0801478536

**Uri Bar-Joseph, and Rose McDermott, Intelligence Success and Failure: The Human Factor**
- **Paperback**: 280 pages
- **Publisher**: Oxford University Press; 1 edition (April 4, 2017)
- **ISBN-13**: 978-0199341740

**Allan Hepburn, Intrigue: Espionage and Culture, 2005**
- **Hardcover**: 352 pages
- **Publisher**: Yale University Press; First Edition edition (March 11, 2005)
- **ISBN-13**: 978-0300104981

**Walter Laqueur, The Uses and Limits of Intelligence, 1993 & 1995**
- **Paperback**: 404 pages
- **Publisher**: Routledge; 1 edition (February 1, 1993)
- **ISBN-13**: 978-1560005940

**John Alfred Atkins, The British Spy Novel: (Calder Collection)**
- **Series**: Calder Collection
- **Paperback**: 288 pages
- **Publisher**: Calder Publications (March 1, 2010)
- **ISBN-13**: 978-0714540566
- **Series**: Understanding Contemporary British Literature
- **Hardcover**: 300 pages
- **Publisher**: University of South Carolina Press; 1st edition (February 2, 1998)
- **ISBN-13**: 978-1570031687

Mick Herron, *Slow Horses*, 2014 (MI5 - UK)
- **Series**: Slough House (Book 1)
- **Paperback**: 329 pages
- **Publisher**: Soho Crime (March 11, 2014)
- **ISBN-13**: 978-1616954161

Frederick Forsyth, *The Day of the Jackal*, 1971 and [Film] directed by Fred Zinnemann in 1973
- **Paperback**: 432 pages
- **Publisher**: G.P. Putnam's Sons; Reprint edition (September 4, 2012)
- **ISBN-13**: 978-0451239372

- **Paperback**
- **Publisher**: Orion (an Imprint of The Orion Publishing Group Ltd.) (August 15, 2013)
- **ISBN-13**: 978-1409147800

*Foreign authors:*
Yulian Semyonov, *Seventeen Moments of Spring*, 1969
- **Paperback**: 308 pages
- **Publisher**: Fredonia Books (NL) (October 1, 2001)
- **ISBN-13**: 978-1589635463

Mai Jia, *Decoded*, 2002
- **Paperback**: 320 pages
- **Publisher**: Picador; Reprint edition (March 3, 2015)
- **ISBN-13**: 978-1250062352

Javiar Marias, *Your Face Tomorrow: Fever and Spear (Vol. 1)*, 2002
- **Series**: New Directions Books
- **Paperback**: 400 pages
- **Publisher**: New Directions; Reprint edition (September 17, 2007)
- **ISBN-13**: 978-0811217279

- **Paperback**: 896 pages
- **Publisher**: Penguin Books (March 25, 2003)
- **ISBN-13**: 978-0142002629