

# IDS 2935: Why Spy?

## Quest 1: War and Peace

### I. General Information

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#### Class Meetings

- Fall 2024
- Attendance: 100% In-Person, No GTAs, 35 Residential
- Period TBD
- Location TBD

#### Instructor

- Meghan Herwig
- Office E510
- Office Hours TBD
- [meghan.herwig@ufl.edu](mailto:meghan.herwig@ufl.edu)

#### Course Description

Why spy? Spying has long been an important part of how countries relate to each other and defend themselves. But why do they do it? This semester, we will approach this question from several different perspectives by reading stories of Cold War espionage (both fiction and nonfiction).

We will examine it at a national level, asking what role intelligence plays in countries' foreign policy and international relations. We will examine it at a personal level, asking why people choose to join their countries' intelligence services, and why some people choose to spy on their own countries for foreign governments. We will also pose it skeptically, asking how we ought to think about morality and immorality in a world full of deception.

Along the way, we will also consider bigger questions that the world of spy craft poses for our everyday lives. What is the role of knowledge and information in decision-making? What level of uncertainty and risk are we willing to accept when making big decisions? How can we trust that what we know is true?

#### Quest and General Education Credit

- Quest 1
- Humanities
- Writing Requirement (WR) 2000 words

This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

### Required Readings and Works

1. Graham Greene, *The Third Man* (USA, 1999). ISBN: 9780140286823.
2. Ben Macintyre, *The Spy and the Traitor* (New York, 2019). ISBN: 9781101904213.
3. John Le Carré, *Tinker Tailor Soldier Spy* (USA, 2011). ISBN: 9780143119784.
4. Other readings for the course are available as PDFs on Canvas.
5. The writing manual for this course is: *The Economist Style Guide*, 11<sup>th</sup> edn. (2015). ISBN: 9781610395755. This is available as a PDF on Canvas.
6. Materials and Supplies Fees: n/a.

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## II. Graded Work

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### Description of Graded Work

**1. Active Participation and Attendance: 20%**

**a. Participation: 10%**

- i. An exemplar participant shows evidence of having done the assigned reading before each class, consistently offers thoughtful points and questions for discussion, and listens considerately to other discussants. See participation rubric below. (R)

**b. Class Attendance: 10%**

- i. On-time class attendance is required for this component of the course grade. You may have two unexcused absences without any penalty, but starting with the third class missed your grade will be affected. Starting with the third unexcused absence, each unexcused absence reduces your attendance grade by 2/3: an A- becomes a B, and so on.
- ii. Except for absence because of religious holiday observance, documentation is required for excused absences, per university policy. Excessive unexcused absences (10 or more) will result in failure of the course. If you miss 10 or more classes (excused or not), you will miss material essential for successful completion of the course.

**2. Experiential Learning Component (Rare Books Library Session): 10%**

During the semester, the class will visit the Harold & Mary Jean Hanson Rare Book Collection in the UF Smathers Library. Students will meet with Dr. Neil Weijer, the collection's curator, and examine a wide range of manuscripts and early printed books related to spies and spying. Students will experience handling these rare materials with their own hands and examining them directly. They will complete a short assignment during the session about the books they are handling (instructions to be given during the session).

**3. In-class Reading Quizzes: 20%**

- a. Reading quizzes will be administered at the start of class on Monday, five times throughout the semester. They will test the student's knowledge of the week's readings, and will contain short-answer, true/false, and multiple-choice questions. Professor will provide written feedback on your short-answer questions. See grading rubric below. (R)
- b. Quiz dates: Weeks 3, 5, 9, 12, 15.

**4. Midterm Examination: 25%**

- a. In Week 7, a midterm examination will be administered in class. The examination will be an in-class, 50-minute exam including essay, short-answer, true-false, and/or multiple-choice questions. Professor will provide written feedback on your essay and/or short-answer questions. See grading rubric below. (R)

**5. Final Analytical Paper: 25%**

- a. During Week 13, you will submit a 2,000 word (minimum) analytical essay addressing a prompt provided to you by Week 5. You will develop an analytic argument based on your own thesis responding to the prompt, incorporating course material on the history and philosophy of that relationship. Your paper must incorporate at least four course readings. See Canvas for more details. Professor will provide written feedback. See grading rubric below. (R)
- b. Professor will evaluate and provide written feedback, on all the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- c. You may want to access the university's [Writing Studio](#).

- d. An additional writing guide website can be found at [OWL](#).
- e. See Writing Assessment Rubric on syllabus.

## Grading Scale

For information on UF's grading policies for assigning grade points, see [here](#).

A	94 – 100%		C	74 – 76%
A–	90 – 93%		C–	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B–	80 – 83%		D–	60 – 63%
C+	77 – 79%		E	<60

## Grading Rubrics

### Participation Rubric

<b>A</b>	Typically comes to class with questions about the readings in mind. Engages others about ideas, respects the opinions of others and consistently elevates the level of discussion
<b>B</b>	Does not always come to class with questions about the reading in mind. Waits passively for others to raise interesting issues. Some in this category, while courteous and articulate, do not adequately listen to other participants or relate their comments to the direction of the conversation.
<b>C</b>	Attends regularly but typically is an infrequent or unwilling participant in discussion.
<b>D–E</b>	Fails to attend class regularly and is inadequately prepared for discussion.

## Writing Rubric

	A	B	C	D-E
<b>Thesis and Argumentation</b>	Thesis is clear, specific, and presents a thoughtful, critical, engaging, and creative interpretation. Argument fully supports the thesis both logically and thoroughly.	Thesis is clear and specific, but not as critical or original. Shows insight and attention to the text under consideration. May have gaps in argument's logic.	Thesis is present but not clear or specific, demonstrating a lack of critical engagement to the text. Argument is weak, missing important details or making logical leaps with little support.	Thesis is vague and/or confused, demonstrates a failure to understand the text. Argument lacks any logical flow and does not utilize any source material.
<b>Use of Sources</b>	Primary (and secondary texts, if required) are well incorporated, utilized, and contextualized throughout.	Primary (and secondary texts, if required) are incorporated but not contextualized significantly.	Primary (and secondary texts, if required) are mostly incorporated but are not properly contextualized.	Primary and/or secondary texts are absent.
<b>Organization</b>	Clear organization. Introduction provides adequate background information and ends with a thesis. Details are in logical order. Conclusion is strong and states the point of the paper.	Clear organization. Introduction clearly states thesis, but does not provide as much background information. Details are in logical order, but may be more difficult to follow. Conclusion is recognizable and ties up almost all loose ends.	Significant lapses in organization. Introduction states thesis but does not adequately provide background information. Some details not in logical or expected order that results in a distracting read. Conclusion is recognizable but does not tie up all loose ends.	Poor, hard-to-follow organization. There is no clear introduction of the main topic or thesis. There is no clear conclusion, and the paper just ends. Little or no employment of logical body paragraphs.
<b>Grammar, mechanics, and MLA Style</b>	No errors.	A few errors.	Some errors.	Many errors.

### Examination Rubric: Essays and Short Answers

	A	B	C	D-E
<b>Completeness</b>	Shows a thorough understanding of the question. Addresses all aspects of the question completely.	Presents a general understanding of the question. Completely addresses most aspects of the question or address all aspects incompletely.	Shows a limited understanding of the question. Does not address most aspects of the question.	Does not answer the specific central question.
<b>Analysis</b>	Analyses, evaluates, compares and/or contrasts issues and events with depth.	Analyses or evaluates issues and events, but not in any depth.	Lacks analysis or evaluation of the issues and events beyond stating accurate, relevant facts.	Lacks analysis or evaluation of the issues and events beyond stating vague, irrelevant, and/or inaccurate facts.
<b>Evidence</b>	Incorporates pertinent and detailed information from both class discussions and assigned readings.	Includes relevant facts, examples and details but does not support all aspects of the task evenly.	Includes relevant facts, examples and details, but omits concrete examples, includes inaccurate information and/or does not support all aspects of the task.	Does not incorporate information from pertinent class discussion and/or assigned readings.
<b>Writing</b>	Presents all information clearly and concisely, in an organized manner.	Presents information fairly and evenly and may have minor organization problems.	Lacks focus, somewhat interfering with comprehension.	Organizational problems prevent comprehension.

### III. Annotated Weekly Schedule

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#### WEEK 1: SPY NOVELS: THE GENRE

This week we will review the characteristics of the spy novel as a genre, placing it in the larger context of spycraft and its place in national and international relations. Students will analyze the style and structure of Graham Greene's spy novel *The Third Man*, examining questions of risk, trust, and the morality of Greene's central characters.

Readings (64 pages):

1. Graham Greene, *The Third Man*, pp. 13–77.

#### WEEK 2: SPY NOVELS: THE ATTRACTION

Students will explore the dynamics of the attraction of narratives about everyday people who get pulled into the world of spies. How do these narratives function? Continuing our reading of *The Third Man*, we will ask: Is there a hero in this story? Is there a discernable sense of right and wrong in the ending?

Readings (79 pages):

1. Greene, *The Third Man*, pp. 78–157.

#### WEEK 3: WHY SHOULD WE SPY?

This week our inquiry will broaden into larger issues of national security and intelligence, focusing on the development of spy services in early twentieth-century America. Among the questions we will ask is: Why did the United States create intelligence agencies in the 1940s?

Readings (29 pages):

1. Evan Thomas, *The Very Best Men: The Daring Early Years of the CIA* (New York, 2006), pp. 15–43.

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Assignment: Reading Quiz #1

#### WEEK 4: HOW SHOULD WE SPY?

Practicalities and logistics of intelligence services form the basis of this week's readings. Students will examine the various activities of the CIA and its role within the United States' foreign policy apparatus.

Readings (44 pages):

1. Thomas, *The Very Best Men*, pp. 107–126, 164–173, 179–192.

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#### WEEK 5: WHAT COULD GO WRONG?

What happens when national security is imperiled when spy services fail? This week we will examine the case study of the Bay of Pigs. How do we explain the failure of the Bay of Pigs operation? What does this story tell us about the bigger moral and philosophical problems with spying?

Readings (36 pages):

1. Thomas, *The Very Best Men*, pp. 237-272.

Assignment: Reading Quiz #2

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#### WEEK 6: SPIES AND THEIR REASONS: THE KGB, BRITAIN AND TREASON

This week we will examine the figure of Oleg Gordievsky, a spy who first joined the KGB, and then chose to spy for British intelligence. By examining the motivations of one spy to betray his own country, we will examine the utility of the double-agent, looking at how multiple levels of deception operate in such instances.

Readings (82 pages)

1. Ben Macintyre, *The Spy and the Traitor*, pp. 1–83.

#### WEEK 7: BRITISH INTELLIGENCE

Continuing our examination of Gordievsky, we will look at the details of his role as a spy for British intelligence. Students will analyze elements of spycraft, and reflect on the role luck played in his usefulness. How can we view his choices in the larger context of intelligence services and their place in international relations? What was the broader context of the story?

Readings (97 pages):

1. Macintyre, *The Spy and the Traitor*, pp. 84–159, 175–197.

Assignment: Midterm Examination

#### WEEK 8: THE MORALITY OF SPYING

Gordievsky's escape to the United Kingdom involved several morally agonizing decisions that had to be made amid great uncertainty. What gambles was he taking? Would we make the same decisions in the same circumstances? Students will reflect on issues of morality and elements of risk-taking in this week's readings and discussion.

Readings (47 pages):

1. Macintyre, *The Spy and the Traitor*, pp. 198–220, 246–250, 312–330.

#### WEEK 9: HOW DO LEADERS USE INTELLIGENCE?

This week is the anniversary of the beginning of the Cuban Missile Crisis. During the crisis, President John F. Kennedy and his advisors needed a lot of information very quickly if they were going to successfully confront the Soviets. What did they know; what did they not know; and how did they go about learning?

Readings (42 pages):

1. May and Zelikow (eds.), *The Kennedy Tapes*, pp. 30–53, 73–105, 296–319.

Assignment: Reading Quiz #3

#### WEEK 10: *TINKER TAILOR SOLDIER SPY*: INTRODUCTION

We will analyze Le Carré's method of developing characters and revealing his story. Comparing this week's readings with those of our first two weeks, we will compare Le Carré's depiction of spying with Greene's depictions. How do Le Carré's many characters operate differently than Greene's? Is deception depicted differently in the two books? How does Le Carré develop his narrative?

Readings (78 pages):

1. John le Carré, *Tinker Tailor Soldier Spy*, pp. 3–81.

#### WEEK 11: *TINKER TAILOR*: THE CRAFT AND NARRATIVE OF SPYCRAFT

This week we will compare Le Carré's stylistic methods in crafting his narrative to spycraft itself. We will discuss the new characters Le Carré introduces and his method of characters' storytelling to reveal information. We will also discuss the beginning of his main character Smiley's investigation.

Readings (77 pages):

1. Le Carré, *Tinker Tailor Soldier Spy*, pp. 82–159.

#### WEEK 12: *TINKER TAILOR*: PERSONAL INTEGRITY AND NATIONAL SECURITY

Using the framework of Le Carré's narrative, students will investigate the role of personal character in the success of certain intelligence agencies. What role does integrity play in spycraft? Can national security agencies ensure the integrity of their agents, and if so, how? We will continue our discussion of Smiley's investigation and the shape of Le Carré's narrative.

Readings (87 pages)

1. Le Carré, *Tinker Tailor Soldier Spy*, pp. 160–247.

Assignment: Reading Quiz #4

#### WEEK 13: *TINKER TAILOR*: UNCERTAINTY

This week students will examine the limits of uncertainty for intelligence agents, reflecting on such questions in their own lives. Psychologically, morally, and ethically, how do we deal with various levels of uncertainty in our own decision-making? We will discuss how Le Carré begins to wind down his story, looking at scenes that involve individuals making decisions in the face of grave uncertainty.

Readings (71 pages):

1. Le Carré, *Tinker Tailor Soldier Spy*, pp. 248–319.

Assignment: Analytical Paper Due

#### WEEK 14: *TINKER TAILOR*: CONCLUSION

This week we will consider the end of Smiley’s investigation. How does he catch the spy? What do we make of the way Le Carré concludes his story? We will also compare Le Carré’s narrative to the story of Oleg Gordievsky.

Readings (61 pages):

1. Le Carré, *Tinker Tailor Soldier Spy*, pp. 320–381.

#### WEEK 15: EXPERTS

What do we do when there are things we cannot know for certain? Do we trust experts’ gut feelings?

Video:

1. *The Hunt for Red October* (1990)

Assignment: Reading Quiz #5

#### WEEK 16: REVIEW

In this final week of class, students will reflect on the issues we have discussed over the course of the semester and what we have learned. Do we think differently about the class’s guiding questions now versus the start of the semester? Why or why not? Each student will prepare two discussion questions and come to class prepared to share with the group.

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## IV. Student Learning Outcomes (SLOs)

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At the end of this course, students will be expected to have achieved the [Quest](#) and [General Education](#) learning outcomes as follows:

**Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).*

- Identify, describe, and explain the methodologies used in spy novels (Quest 1, H). **Assessment:** midterm exam, analytical essay, in-class reading quizzes.
- Describe and explain important events and themes in the history of Cold War espionage (Quest 1, H). **Assessment:** midterm exam, analytical essay, in-class reading quizzes.

**Critical Thinking:** *Students carefully and logically analyse information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).*

- Analyze and evaluate the structure of narratives and the literary devices used to drive those narratives (Quest 1, H). **Assessment:** analytical essay, midterm exam.
- Analyze and evaluate the perspective and argument of the author and key characters. (Quest 1, H). **Assignments:** analytical essay, discussion questions, midterm exam.
- Analyze and evaluate the differences among literary genres (including fiction, biography, and history) (Quest 1, H). **Assessments:** class participation, reading reflections, analytical essay.

**Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).*

- Develop and present clear and effective written and oral work that demonstrates critical engagement with course texts, and experiential learning activities (Quest 1, H). **Assessments:** experiential learning interview report and discussion, analytical essay, midterm exam.
- Communicate well-supported ideas and arguments effectively within class discussion and debates, with clear oral presentation and written work articulating students' personal experiences and reflections spies and spy craft (Quest 1, H). **Assessments:** active class participation, experiential learning component, discussion questions.

**Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.*

- Connect course content with students' intellectual, personal, and professional lives at UF and beyond. (Quest 1). **Assessments:** experiential learning component, analytical paper, discussion questions.
- Reflect on students' own and others' experience with spies and spy craft, in class discussion and written work (Quest 1). **Assessments:** experiential learning component, analytical paper, discussion questions.

## V. Quest Learning Experiences

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### 1. Details of Experiential Learning Component

During this semester, the class will visit the Harold & Mary Jean Hanson Rare Book Collection in the UF Smathers Library. Students will meet with Dr. Neil Weijer, the collection's curator, and examine a wide range of manuscripts and early printed books related to spies and spy craft. Students will experience handling these rare materials with their own hands and examining them directly. They will complete a short assignment during the session about the books they are handling (instructions to be given during the session).

### 2. Details of Self-Reflection Component

Self-reflection is built into many of the assignments, primarily through the reading questions that students create, the analytic essay assignment, and the spies and spy craft experiential learning assignment. In these opportunities for self-reflection offered by specific activities throughout the course, students will reflect on the broader implications of the themes of the course, considering the impact to themselves and/or to a wider community.

## VI. Required Policies

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### Attendance Policy

Requirements for class attendance and make-up exams, assignments and other work in this course are consistent with university policies that can be found [here](#).

### Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the [Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available [here](#). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [this link](#). Summaries of course evaluation results are available to students at [GatorEvals Public Data](#).

### University Honesty Policy

UF students are bound by The Honor Pledge which states, 'We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment'. The [Honor Code](#) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

### Counseling and Wellness Center

Contact information for the [Counseling and Wellness Center](#): 352-392-1575; and the University Police Department: 352-392-1111 or 9-1-1 for emergencies.

### The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the [Writing Studio](#) online or in 2215 Turlington Hall for one-on-one consultations and workshops.

## In-Class Recordings

The university's in-class recording policies may be found [here](#). Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A 'class lecture' is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To *publish* means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under [UF Regulation 4.040 Student Honor Code and Student Conduct Code](#).