I. COURSE REQUIREMENTS:--

Course Description: Designed for undergraduate and graduate students with some background in U.S. diplomatic history and Third World politics, the course probes the dynamics of CIA covert wars through comparative case histories over the past 60 years. Through a focus on world regions such as Southeast Asia, the seminar will explore the central role of these covert wars in international history during the Cold War and its aftermath. Sometimes these clandestine interventions have ended successfully from a U.S. perspective. But they have often left behind ruined battlegrounds that became geopolitical black holes of lasting local, regional, and international instability.

After several sessions surveying the origins of the CIA and its distinctive style of clandestine operations, the seminar will apply a case-study approach to covert wars in Europe, Asia, Africa, and Latin America—including, the anti-Mossadeq coup in Iran, Sukarno’s overthrow in Indonesia, Lumumba’s murder in the Congo, and the ongoing war in Afghanistan. Reflecting the significance of Southeast Asia to CIA operations, the seminar will devote four sessions to this region, including the Huk communist revolt in the Philippines, destabilization of the Sukarno regime in Indonesia, counter-guerilla operations in South Vietnam, and the secret war in Laos, arguing that the latter two operations are central to understanding contemporary conflicts in Afghanistan and Iraq.

As the course progresses, the class will engage in a collective model-building exercise, drawing insights from each successive case to build, factor-by-factor, a working paradigm for analysis of both CIA operations and the larger covert netherworld of which they are a part. By the third week, it will become apparent that the literature is largely devoted to penetrating the veil of secrecy and disinformation to establish an accurate narrative of events—an important task that nonetheless denies these readings any theoretical framework and leaves most of the literature little more than chronicle or reportage devoid of academic depth. With each passing week, therefore, we will engage in a collective, cumulative model-building exercise to construct an analytical framework for probing the context, conduct, and consequences of each CIA covert operation, determining specific analytical attributes for each phase.

For context, we will devise an applied historical analysis that identifies key actors or factors during the conduct of a CIA operation and then traces them backward until we come to some watershed in that nation's history--that is, a time when these actors emerged in a political array that seemed to resonate with the issues at stake during the later covert war. In the conduct phase, we will learn to identify the weapons or tactics in the Agency's evolving arsenal of covert warfare, using global comparative analysis to attach some larger significance to the particular operation under study. Finally, in the final consequences phase we will examine the long-term impact of each operation at three levels—(1.) in the society that was the site of this covert
battleground, (2.) its immediate region, and (3.) a larger geopolitical arena, for both the world order and the conduct of U.S. foreign policy.

Admittedly, the consequences phase of analysis has an inherently critical perspective that might prove divisive in a class with diverse viewpoints. Instead of pursuing such normative or ethical analysis, the class will attempt to maintain analytical coherence by adopting a realpolitik approach that assesses each operation on its own terms, weighing short-term tactical gains in a Cold War context against long-term costs for both the subject society and broader U.S. geopolitical interests. Based on these discussions and additional research, each student will apply this three-phase model to a particular covert war in writing the research essay outlined in Section III below, hopefully expanding upon the insights gained in the seminar’s weekly discussions.

Class Meetings: This seminar will meet on Tuesdays from 4:00 to 5:55 pm in Room No. 5255, Humanities Building. N.B.: No laptops may be opened during class.

Office Hours: In Room 5131 Humanities, Thursdays 12:00 to 2:00 p.m., and other hours by appointment. Telephone: 263-1855 (direct line); 263-1800 (History Department, message). Messages also may be left in Mailbox No. 5026 or sent direct via email to <awmccoy@wisc.edu>

Grading: In addition to participating in each class, students shall be marked upon their participation in discussions and their weekly writing exercises.

Class Attendance: Attendance is mandatory. More than one unexcused absence bars successful completion of the course.

Class Presentations: Each class shall begin with every student presenting a brief, two-minute analysis of the topic based on two or more assigned readings for the week. Starting in week two, several students shall offer 15-minute discussions of the required readings for the week, with each student making two such oral presentations during the semester. Each presenter will meet with the professor two times to plan this presentation: first, for a few minutes at the close of class on Tuesday to apportion the work for the following week’s presentation; and next, during Thursday office hours with a five-page draft outline of the presentation. After revision, each student should email me a revised draft of the presentation by the Sunday evening before the scheduled presentation.

Discussion Summaries: Students shall submit two short discussion papers during the semester. First, before 9:00 am, Tuesday, January 21, all students shall deliver to my mailbox (No. 5026) a two-page reflection on week’s reading, addressing the question: “Assess the impact of CIA covert operations on the conduct U.S. foreign policy during the past half century.” Second, before 9:00 a.m., Monday, May 5, students will submit a second paper that asks: “Applying the lessons learned from study of past CIA covert wars, reflect upon the likely outcome of U.S. military operations in Afghanistan.”

Final Paper: Drawing upon both primary and secondary sources, students shall write a fifteen-page analytic essay on a single CIA covert war or clandestine operation by following the directions specified below in Part V. While students are free to examine any of the case studies covered in the course, most will find it best to expand upon one of their oral presentations to the class.

For primary sources, students will need to consult Foreign Relations of the United States, U.S. Congressional hearings, the New York Times (on Proquest), and compendia of official documents by organizations such as the National Security Archive (both bound and web-based). It is anticipated that students shall use one of their oral presentations as basis for this essay.
As a first step, students shall place a two-page outline of their proposed paper in my Humanities Building mailbox by 9:00 a.m., Monday, April 7—with a complete annotated bibliography of primary and secondary sources. During that week, students with questions can meet with me during office hours to discuss their proposed papers.

By 9:00 a.m., Monday, April 28, students shall submit a 15-page essay, drawn from both secondary and primary sources, analyzing a single CIA covert operation, assessing both its short-term gains and long-term impact. Each essay shall have full footnote citations and a complete annotated bibliography. Students should use their research skills to cite no less than 20 primary documents from Memorial Library and the Internet, using sites such as the CIA home page or the National Security Archive.

Final Grade: Mark in the course shall be computed as follows:

--discussion papers: 20%
--oral participation: 40%
--research essay: 40%

Readings--Texts: Sold at University Bookstore, State Street Mall (opposite Memorial Library):

McCoy, Alfred W. The Politics of Heroin: CIA Complicity in the Global Drug Trade


Readings--Library: There is no single text or group of texts capable of meeting the broad agenda of the course. In preparation for each meeting, students are expected to read all of the required readings below marked by an asterisk (*). Students presenting should review all readings in the “required” section. Most required readings are available via <e-reserve> for History 600/755, which you can access through your <MyUW> account. Moreover, the undergraduate library in Helen C. White will hold 50 selected books on three-hour reserve and journal articles are available in the stacks of Memorial Library.

II. READINGS [N.B.: *Noteworthy Reading]:

{Discussion Paper Due, 9:00 am, Tuesday, January 21}

WEEK 1 (January 21): CENTRAL INTELLIGENCE--ORIGINS & HISTORY

Required--Origins & History:


**Recommended:**


**WEEK 2 (January 28): INTELLECTUAL ASSETS--CULTURE & MIND CONTROL**

*Required--Intellectual Mobilization/*


*Required--Mind Control/*


*Recommended—Intellectual Mobilization:-*


*Recommended—Mind Control:-*


**WEEK 3 (February 4): CIA OPERATIONS IN A COVERT NETHERWORLD**

*Required—Covert Operations:*


Treverton, Gregory F. **Covert Action: The Limits of Intervention in the Postwar World** New York: Basic Books, 1987, pp. 3-12, 149-78.

**Required—Covert Netherworld:**


**Recommended:**


WEEK 4 (February 11): EUROPE—SECURING GREECE, FRANCE & ITALY

Required:-


*Recommended:-*


WEEK 5 (February 18): IRAN--COUP AGAINST MOSSADEQ

Required:-


**Recommended:**


*Wilber, Donald, “CIA Clandestine Service History, “Overthrow of Mossadeq of Iran, November 1952-August 1953” (March 1954).*


WEEK 6 (February 25): COVERT OPERATIONS IN CENTRAL AMERICA

Required--Central America:


Required--Guatemala:


Required--Nicaragua:


Required---El Salvador:-


Recommended:-


**WEEK 7 (March 4): PHILIPPINES--DEFEATING THE HUKS**

*Required:--*


*Recommended:--*


**WEEK 8 (March 11): CUBA: SECRET WAR ON CASTRO**

*Required:-*


**Recommended:**


WEEK 9 (March 25): INDONESIA--TOPPLING SUKARNO

Required--1957-58 Outer Islands Rebellion:-


Required--1965-66 Coup & Crushing PKI:-


*Bunnell, Frederick. “American ‘Low Posture’ Policy toward Indonesia in the Months Leading up to the 1965 ‘Coup,’” Indonesia 50 (1990), pp. 29-60.


Recommended:-


WEEK 10 (April 1): SOUTH VIETNAM-- COVERT OPS & OPERATION PHOENIX

Required:-


Recommended:-


{Essay Outlines Due, 9:00 am, Monday, April 7}

**WEEK 11 (April 8): LAOS—COUPS, TRIBAL MILITIA & AIR POWER**

*Required:*-


**Recommended:**


WEEK 12 (April 15): CHILE--KILLING ALLENDE

*Required:*-


*Recommended:*-


**WEEK 13 (April 22): AFRICA--CONGO & ANGOLA OPERATIONS**

*Required--Angola:*


*Weissman, Stephen R. “CIA Covert Action in Zaire and Angola: Patterns and Consequences,” *Political Science Quarterly* 94, no. 2. (Summer, 1979), pp. 263-286. [JSTOR]*

*Required Congo:*


*Recommended--Angola:*


*Recommended--Congo:*


{Research Essay Due, 9:00 a.m., Monday, April 28}  

**WEEK 14 (April 29): AFGHAN CIVIL WARS, 1979-2009**

*Required--Politics:*


*Cogan, Charles, G. “Partners in Time: The CIA and Afghanistan since 1979,” *World Policy Journal* 10, no. 2 (Summer 1993), pp.73-83


*Mamdani, Mahmood, Good Muslim, Bad Muslim: America, the Cold War, and the Roots of Terror* New York: Pantheon, 2004, pp. 119-77.

*Required--Opium:-*


*Recommended:-*


{Discussion Paper Due, 9:00 am, Monday, May 5}

**WEEK 15 (May 6): WAR ON TERROR**

**Required—War on Terror:**


McCoy, Alfred W. The Politics of Heroin: CIA Complicity in the Global Drug Trade

McCoy, Alfred W., A Question of Torture: CIA Interrogation, from Cold War to the

McCoy, Alfred W., “Torture in the Crucible of Counterinsurgency,” Lloyd C. Gardner
and Marilyn B. Young, Iraq and the Lessons of Vietnam: Or, How Not to

Powers, Thomas, Intelligence Wars: American Secret History from Hitler to al-

Risen, James, State of War: The Secret History of the CIA and the Bush

Suskind, Ron, The One Percent Doctrine: Deep Inside America’s Pursuit of Its

Weiner, Tim, Legacy of Ashes: The History of the CIA New York: Doubleday, 2007,
pp. 467-85, 498-514.

Attacks Upon the United States, Official Government Edition Washington,
Available Online: <http://www.gpoaccess.gov/911/index.html>

Required—War in Iraq:-

Isikoff, Michael, and David Corn, Hubris: The Inside Story of Spin, Scandal, and the
Selling of the Iraq War. New York: Crown, 2006, pp. 6-18, 153-61, 166, 211-
12.

Gordon, Michael, and General Bernard E. Trainor, Cobra II: The Inside Story of the
Invasion and Occupation of Iraq New York: Pantheon Books, 2006, pp. 474-
96.

Weiner, Tim, Legacy of Ashes: The History of the CIA New York: Doubleday, 2007,
pp. 486-97.

Recommended:-

Center for National Security Studies. CIA’s Covert Operations vs. Human Rights

*Chomsky, Noam. Pirates and Emperors, Old and New: International Terrorism in

Davis, John, ed. The Global War on Terrorism: Assessing the American Response


III. MAJOR ESSAY QUESTION:-

1.) Survey the context, conduct, and consequences of a CIA covert operation—assessing both the short-term impact on a single nation and the longer term legacy for that country’s geographical region and the conduct of U.S. foreign policy.

IV. LEARNING FROM FILM & FICTION:

FILM--Suggested Titles:
--Miscellaneous Films: The films listed below are all highly recommended and are available on video at the more specialist Madison area video outlets:
  1.) "The Quiet American" (black and white; with Audie Murphy)
  2.) "The Quiet American" (color; with Michael Caine)
  3.) “The Skeleton Coast” (Angola)
  4.) “The Tailor of Panama.”
  5.) “Shadow Play” (documentary, Director: Chris Hilton, Indonesia, 2003)
  6.) “Our Man in Havana”
  7.) “The Third Man”

--Learning Support Services in Van Hise Hall: This on-campus media center has a collection of feature films and documentaries that can provide visual imagery that will help this chronicle of colonialism, revolution, diplomacy, and battles come alive. Among the films available are:
  1.) “The Trial of Henry Kissinger”
  2.) “Bombies” (Laos)
FICTION—Some Suggested Titles:
1.) Graham Greene, *The Quiet American*.
2.) Graham Greene, *Our Man in Havana*.
3.) Graham Greene, *The Third Man*.
4.) John LeCarré, *The Tailor of Panama*.
5.) Jean Larteguy, *Bronze Drums*.
7.) Christopher Koch, *The Year of Living Dangerously*.
8.) Christopher Koch, *Highways to a War*.

V. HOW TO WRITE A RESEARCH ESSAY—THE THREE-STEP METHOD:

1.) *STEP ONE--Reading & Research:*
   a.) Sources/Research:
      1.) All good essays begin with the three “Rs”—reading, research, and reflection.
      2.) Like most essays, a History term paper is a distillation of its author's reading and reflections upon the subject whose quality usually reflects the depth of the author's research.
   b.) How to Read for an Essay:
      1.) Using the course syllabus, begin with a general text to get an overview of the problem.
      2.) Using the syllabus or textbooks, select more specific sources.
      3.) As you read, begin forming ideas in your mind about:
         a.) your overall hypothesis, and;
         b.) the evidence you will need to support your argument.
      4.) As you read, take notes, either on paper, or in the margin of a photocopy of the source. As you take notes, make sure you have the bibliographic information for your source: author, title, place of publication, publisher, and relevant pages.
      5.) Towards the end of your reading, draw up an outline of the essay. If you are missing sources for your argument, then do some supplemental reading.
   c.) Citing Sources:
      1.) Assuming three paragraphs per page, you should have a minimum of one source or note per paragraph.
      2.) Every idea that is not your own and every major body of data you use in your essay should be sourced. In particular, quotations must be sourced.
      3.) Use end notes or footnotes in the following format:


      4.) For a second, non-sequential citation of the same work use a short citation:

      27. McCoy, *Southeast Asia Since 1800*, pp. 77-78.

      5.) If you are citing the same source in sequence, use Ibid for second citation.

      27. McCoy, *Southeast Asia Since 1800*, pp. 77-78.
      28. Ibid., pp. 79-80.
      29. Ibid., pp. 80-81.

2.) **STEP TWO—Framing the Argument:**

a.) **Outline:** With your reading done, restrain the urge to plunge right into writing and instead take some time to outline your argument. Begin by articulating the single, central question you will ask and answer in the course of this paper. Next, write a one- or two-page outline of your essay’s basic components, which are discussed below.

b.) **Overall structure:** Almost every scholarly essay has three basic components—(1.) the problem/hypothesis, (2.) the evidence/argument, and (3.) the conclusion. To summarize very broadly, the introduction asks a question and poses a hypothesis, the argument arrays evidence to establish that hypothesis, and the conclusion reflects upon the original hypothesis in light of the evidence presented.

Of these three elements, the opening hypothesis is, by far, the most difficult and the most essential for the success of your essay. In your opening paragraph, try to stand back from the mass of material you have read and articulate an historical thesis, which usually explains causality (why events occurred) or analyzes significance (the particular import of an event or a pattern of events). Then identify the key elements--whether factors, themes, or topics—that you will explore to test your thesis in the second part of the essay, the analytical narrative that contains the evidence to support your thesis.

By the time you start writing, you should be able to summarize your argument in the essay’s first sentence with something akin to the following formulation: “By applying A to B, the essay will establish C.” To illustrate, an essay on the impact of the CIA covert intervention in Guatemala, might begin: “By analyzing the impact of the CIA’s intervention against the Abenz government, the agency’s coup exacerbated social tensions that led to a thirty-year civil war with a quarter-million deaths.”

Here are some further reflections on each of these three sections:

1.) **Hypothesis:** In your introduction, state your thesis clearly.
   a.) If necessary, you should give your definition of any key terms that require a specific usage (e.g., “revolution.”)
   b.) In stating your problem, refer to the literature in the syllabus.
   c.) A standard and often effective device is to identify two differing schools of thought about a single problem and offer resolution.
   d.) Make sure you are examining the main point, not a secondary or side issue.

2.) **The Evidence:** In the middle part of your essay, you must present evidence—through an analytical intertwining of events and factors—to deal with the problem posed at the beginning of your essay. Be specific. Give the reader a brief narrative of an event grounded in some statistical or anecdotal evidence.

3.) **The Conclusion:** In the final page or two of your essay, reflect on the problem as stated in the introduction in light of the evidence you presented in the middle part of the essay. Stretch the data you present for clarity, but do not exaggerate or over-extend the usefulness of your data.

c.) **Level of Argument:** Some students produce papers that fill all the demands of the format but do not produce an argument that fully engages the problem.
   1.) Drawing upon reading and lectures, try to frame an argument that seems to address the question in the most direct and significant manner possible, drawing the most convincing evidence to support the case your are making.
   2.) By reading several sources with diverse viewpoints and reflecting on the authors’ approaches, you can define an appropriate question and level of analysis.

d.) **Nature of History Questions:** Whether in books or courses such as this one, History usually explores the study of change in human communities, societies or nations over
time. In general, History essays ask you to explain two key aspects of such change: *causality*, that is the underlying reasons for long-term change; or *significance*, that is the import or impact of an event upon a society over the longer term. Thus, most History questions, in both essays and exams, ask you to:

1. analyze the forces or factors that explain how or why a human community changed in a particular way during a specific time period, or;
2. explain the significance or lasting impact that an event, such as a war or revolution, had upon a society in the years following that event.

3.) **STEP THREE—Writing the Essay:**

   a.) **Procedure:**
   1.) As explained above, start by writing an outline of about 2 pages for a 10 to 15 page essay. Ideally, each projected paragraph in the essay should be a line in your outline.
   2.) Following your outline, write a first draft taking care to introduce transitional clauses or sentences that allow the reader to follow your argument paragraph by paragraph.
   3.) Reading aloud to yourself if necessary, edit the prose to produce a second draft.

   b.) **Sentences:**
   1.) Each sentence should be a complete sentence with subject, verb, and direct object.
   2.) Vary your sentences to include short periodic sentences, simple compound sentences, compound sentences with clauses in apposition, and longer sentences communicating detail.

   c.) **Paragraphs:**
   1.) Start your paragraph with “topic sentence”—that is, a periodic or compound sentence stating the basic message of this particular paragraph and its relation, in brief, to your overall argument.
   2.) Varying your sentence structure, elaborate and expand this theme into a fully developed paragraph.
   3.) Within the paragraph, try to link your sentences with words such as “similarly,” “moreover,” and “however” so that they flow from one sentence to another.
   4.) Paragraphs should not be too long. If you need a rough guide, have 3 paragraphs to a page with 8 to 10 typed lines in each.

   d.) **Aspire to style:**
   1.) As in all forms of discourse, there is an appropriate style for an academic essay somewhere between the chatty colloquial and the overly formal.
      a.) Use a formal voice—not ponderous, just formal.
      b.) Avoid contractions (can't, didn't).
      c.) Avoid colloquialisms.
   2.) There is a melody and tempo to good writing. Sensitize your mind's ear to the rhythms of your prose, thus giving written expression to your inner voice.