

Term Information

Effective Term Spring 2020

General Information

Course Bulletin Listing/Subject Area Russian
Fiscal Unit/Academic Org Slavic/East European Lang&Cul - D0593
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3480
Course Title The Russian Spy: Cultures of Surveillance, Secret Agents, & Hacking from the Cold War through Today
Transcript Abbreviation Russian Spy
Course Description This course explores the concept of the spy in the cultural imaginations of both Russia and the West from the early-20th century through the present. Topics will include stereotyping in popular culture, the relationship between fiction and the political imagination, Western (especially American) and Russian views of each other, the Cold War, privacy, security, fear, and war.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 16.0402
Subsidy Level General Studies Course
Intended Rank Freshman, Sophomore, Junior

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors)

Course Details

Course goals or learning objectives/outcomes

- Demonstrate historical knowledge of Russian-American relations from the early 20th-century through today.
 - Write persuasive close analysis of spy themes in film/tv scenes, literary passages, and journalism.
- Recognize and critique the political ideologies at work in cultural products and the media.
- Articulate similarities and differences between Russian portrayals of Americans and American portrayals of Russians and how they have changed over the pa
- Identify and interpret common tropes of espionage tales and their changes over time.

Content Topic List

- Before the Cold War: The West in the Eyes of Russian Culture
 - Before the Cold War: Russia in the Eyes of Western Culture
 - The Cold War Dawns: The 007 Phenomenon
 - The Soviet Spy Thriller: Max Otto von Stierlitz
 - Cold-War Literature: The West Critiques the West
 - The Post-Soviet Spy Novel
 - Cold-War Spy Stories Today: The Americans
 - Snowden and Cyber-Hacking: The Media's Spy Tales
- No

Sought Concurrence

Attachments

- R3480 - Spy Syllabus.docx
(Syllabus. Owner: Peterson, Derek)
- film studies concurrence.pdf
(Concurrence. Owner: Peterson, Derek)
- computer science concurrence.pdf
(Concurrence. Owner: Peterson, Derek)
- international studies concurrence.pdf
(Concurrence. Owner: Peterson, Derek)
- Curriculum Maps Russian Major November 14.docx: Curriculum Map
(Other Supporting Documentation. Owner: Peterson, Derek)
- R3480 Assessment Plan.doc
(GEC Course Assessment Plan. Owner: Peterson, Derek)
- R3480 Assessment Plan Appendix A.docx
(GEC Course Assessment Plan. Owner: Peterson, Derek)
- R3480 Assessment Plan Appendix B.docx
(GEC Course Assessment Plan. Owner: Peterson, Derek)
- R3480 Assessment Plan Appendix C.docx
(GEC Course Assessment Plan. Owner: Peterson, Derek)

Comments

- Course number changed to 3480, with changes to syllabus. This new syllabus was sent when requesting concurrence. *(by Peterson,Derek on 01/16/2019 02:27 PM)*
- Given the topics addressed, concurrence from Engineering (Computer Science), film studies, and International Studies would all be expected for this course. *(by Heysel,Garett Robert on 11/17/2018 08:24 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Peterson,Derek	11/14/2018 02:06 PM	Submitted for Approval
Approved	Peterson,Derek	11/14/2018 02:06 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	11/17/2018 08:24 PM	College Approval
Submitted	Peterson,Derek	01/16/2019 02:30 PM	Submitted for Approval
Approved	Peterson,Derek	01/16/2019 02:30 PM	Unit Approval
Approved	Heysel,Garett Robert	01/21/2019 03:32 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	01/21/2019 03:32 PM	ASCCAO Approval

Russian 3480 - The Russian Spy:

Cultures of Surveillance, Secret Agents, and Hacking from the Cold War through Today

(Lecture, 3 credit hours)

Prof. Alisa Lin
 Email: lin.3183@osu.edu
 Office: Hagerty Hall 418
 Office hours: TBD

Course description:

Why do spies fascinate us? From WikiLeaks and Edward Snowden to data surveillance on social media and high-profile political hacking, we are continually confronted in the media by stories of espionage. And although the Cold War ended almost three decades ago, in America today, Russia and Eastern Europe are—rightly or wrongly—often perceived as the spying enemy.

This course explores the concept of the spy in the cultural imaginations of both Russia and the West from the early-20th century through the present. We will look at stories of real and fictional spies, detectives, and hackers, as well as at constructions of otherness and the enemy to understand how the spy story has changed over the last century and how it continues to drive American culture today. Topics will include stereotyping in popular culture, the relationship between fiction and the political imagination, Western (especially American) and Russian views of each other, the Cold War, media portrayal of Russian-American relations, privacy, security, fear, and war. We'll look at major popular spy thrillers, like the James Bond classic *From Russia with Love* and the USSR's *Seventeen Moments of Spring*, alongside readings on real Cold-War and post-Soviet espionage practices in Russia and the U.S. in order to ask how history intertwines with culture. Was the spy thriller a diversion or a provocation as Cold-War tensions escalated? And how might new spy stories, like the television show *The Americans* (2013-18), continue to shape our cultural views today? We will also consider what spy narratives imply about power structures in society and the subjugation of populations along lines of class, race, gender, and sexuality.

Course objectives:

By the end of this course, you will be able to:

- Demonstrate historical knowledge of Russian-American relations from the early 20th-century through today.
- Write persuasive close analysis of spy themes in film/tv scenes, literary passages, and journalism.
- Recognize and critique the political ideologies at work in cultural products and the media.
- Articulate similarities and differences between Russian portrayals of Americans and American portrayals of Russians and how they have changed over the past century.
- Identify and interpret common tropes of espionage tales and their changes over time.

General Education goals and learning outcomes fulfilled by this course:

GE DIVERSITY: GLOBAL STUDIES

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples, and cultures outside the U.S.

2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

How will this course satisfy these GE learning outcomes? Through study of Russian films, television shows, and literature, as well as of history of espionage in Russia, students will examine aspects of the political, cultural, and social diversity of Russia of the past century.

GE VISUAL AND PERFORMING ARTS

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

How will this course satisfy these GE learning outcomes? Students will analyze, appreciate, and interpret significant Russian and Western films, television episodes, and propaganda images in class discussion, quizzes, and exam essays. Learning and practicing the tools for critical analysis of visual materials will be a focus of the course.

Class format:

Classes will consist of a combination of lecture and discussion, both as an entire class and in small groups. Always bring the day's readings with you to class (in paper or digital form), as well as your notes on the assigned viewing materials.

Required books for purchase (available at the campus bookstore – Barnes and Noble at Ohio State, 1598 N. High St.):

1. *The Turkish Gambit* by Boris Akunin, translated by Andrew Bromfield (Random House, 2006 edition)
2. *The Spy Who Came in from the Cold* by John le Carré (Penguin Books, 2013 edition)

All other readings will be posted as pdfs to Carmen. Visual materials (films and tv episodes) will be available for viewing on the Secured Media Library (drm.osu.edu). See the course schedule for a full list of readings and visual materials.

Assessment:

Attendance/participation	15%
Short quizzes (one per class period)	10%
Exam #1	15%
Exam #2	20%
Final group project: Spy Case Website	20%
Short Research Paper	20%

I will use the OSU standard grading scale for calculating the final letter grade:

93-100 (A)	73-76.9 (C)
90-92.9 (A-)	70-72.9 (C-)
87-89.9 (B+)	67-69.9 (D+)
83-86.9 (B)	60-66.9 (D)
80-82.9 (B-)	Below 60 (E)
77-79.9 (C+)	

Attendance will be taken at each class period, and your level of **participation** will be noted. To succeed at this assessment, come to each class having carefully watched/read the assigned film/texts and prepared to engage as an attentive listener and active discussant. Note that dozing off in class or losing yourself in your electronic devices will sharply lower your participation grade. I will post to Carmen four grades for the Attendance/Participation category, at the following intervals: at the ends of weeks 3, 7, 10, and 14. Each student will be allowed two unexcused absences for the semester. For each additional unexcused absence, your attendance/participation grade for the given quarter of the semester will be lowered by 20%, which results in approximately one point off your total final grade for the semester. See the “important policies” section of this syllabus for information on getting an absence excused.

We will have a **short quiz** (usually 2 questions, worth 1 point per question) at the beginning of each class period about the assigned texts and/or visual materials for the day. The purpose of these quizzes is to ensure that you *attentively* prepare for class on time, without falling behind, so that we can engage in productive discussions. These quizzes will also prepare you for the two exams. No quiz can be made up if missed, even just by being tardy to class, but the lowest two quiz grades will be dropped. You will be excused from a quiz if you have an excused absence for the day. Occasional extra-credit questions will appear on the quizzes, as well.

Each of the **two exams** will feature a mixture of multiple-choice, short-answer, and short-essay questions to assess your knowledge of the films, tv episodes, readings, and in-class material (lecture and discussion), as well as your developing skills in literary and film analysis. In advance of each exam, we will do an in-class review. Each exam covers half the semester; thus, Exam #2 is not cumulative.

The **short research paper**, 3-5 pages, should help prepare you to work with your classmates on the final group project. The paper aims to provide more detail on a subject that was covered in class, the topic of the group project, or another topic as approved by the instructor. A rubric and expectations sheet will be distributed around week 5.

In the **final group project**, you will work in a group of 2-3 students to design a website devoted to presenting and critiquing media portrayals of a real-life spy case involving Russian agents in the West or Western agents in Russia. A portion of the website will be devoted to interpreting media portrayals of your real-life spy case through tropes used in a fictional spy story we have encountered this semester. Groups will briefly present their work on the final day of class. A detailed assignment sheet with grading rubric will be handed out and discussed in class around mid-semester.

UNIVERSITY POLICIES

Academic misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct at <http://studentlife.osu.edu/csc/>.

Disability accommodations: The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including

mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Students in distress: Students experiencing personal problems or situational crises during the semester are encouraged to contact the OSU Counseling and Consultation Service (614-292-5766; www.ccs.osu.edu) for assistance, support, and advocacy. The service is free and confidential.

Sexual misconduct: Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

Diversity: The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

COURSE POLICIES

Office hours: Take note of my office hours (at the top of this syllabus). I am always willing to meet with students to be helpful in any way that I can. I encourage you to drop in with any questions you have about the course, the assignments, or even just to chat about your reading, your thinking, and how the course is going for you. I greatly enjoy getting to know students in office hours, and I hope you'll come by!

Individual needs: Please feel welcome to notify me of any relevant personal information or circumstances that will help me to make our course a comfortable, fair, and inclusive environment.

Phones, laptops, tablets: Laptops and tablets are discouraged in class as a distraction both to yourself and to those around you. Should you choose to use one, be sure that you are an engaged member of the class and are not using your device for anything unrelated to class, such as social media, email, or online shopping. You will lose participation credit as you lose yourself in your electronics. Additionally, do not use your cell phone in class. Use of your phone in class will lead to loss of participation credit.

Late work: Generally, late work is not accepted in this course. If extenuating circumstances (severe illness, severe distress, etc.) interfere with your ability to submit your work on time, however, please

email me about the issue *immediately*, so that I may consider granting an extension. Please do not just assume that an extension will be granted.

Attendance: Attendance is essential. You are allowed **two unexcused absences at no penalty**. Severe tardiness counts as half an absence. Please note that these unexcused absences are intended to cover missing class due to such causes as job interviews, minor illnesses, personal travel, traffic and car trouble, and extracurricular conflicts. Plan ahead, and use your unexcused absences wisely. Absences will be excused in the case of a family emergency, an illness serious enough to warrant medical attention, observance of a religious holiday, and required military/ROTC service. Any other absences will be excused strictly at the instructor's discretion. Proper documentation must be submitted by email to your instructor within a week of the absence for the absence to be excused. You are responsible for material you miss during your absence; make friends with students who take good notes.

SCHEDULE OF CLASSES AND ASSIGNMENTS

Note: all readings not in the books required for purchase will be available as pdfs on Carmen. Assigned films and television episodes will be available for viewing through the Secured Media Library.

Week 1: Introductions

- Date A Introduction to the course
- Date B Espionage and Modernity: The Origins of the Spy Tale
 Watch: * *The 39 Steps* (1935, directed by Alfred Hitchcock, 86 min.)

Week 2: Before the Cold War: The West in the Eyes of Russian Culture

- Date A Watch: * *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* (1924, directed by Lev Kuleshov, 73 min.)
- Date B Continued discussion of *The Extraordinary Adventures*
 Read: * Yana Hashamova, "The Western Other (Foe and Friend): Screening Temptations and Fears," from *Pride and Panic: Russian Imagination of the West in Post-Soviet Film*, p. 19-38
 * Christopher Andrew and Vasili Mitrokhin, "The Magnificent Five," from *The Sword and the Shield: The Mitrokhin Archive and the Secret History of the KGB*, p. 56-67

Week 3: Before the Cold War: Russia in the Eyes of Western Culture

- Date A Watch: * *Ninotchka* (1939, directed by Ernst Lubitsch, 110 min.)
- Date B McCarthyism + Continued discussion of *Ninotchka*
 Read: * Ellen Schrecker, "'They Are Everywhere': The Communist Image," from *Many Are the Crimes: McCarthyism in America*, p. 119-53

Week 4: The Cold War Dawns: The 007 Phenomenon

- Date A Watch: * *From Russia with Love* (1963, directed by Terrence Young, 115 min.)
- Date B Continued discussion of *From Russia with Love*
 Read: * Katherine A. S. Sibley, "Soviet Spies, the Atomic Bomb, and the Emerging Soviet Threat," from *Red Spies in America: Stolen Secrets and the Dawn of the Cold War*, p. 133-74

Week 5: The Soviet Spy Thriller: Max Otto von Stierlitz

- Date A Watch: * Episode 1 of *Seventeen Moments of Spring* (1973, 68 min.)
 Read: * Andrew Male, "Russia's answer to James Bond: did he trigger Putin's rise to power?," from *The Guardian* (11 September 2018)
- Date B Watch: * Episode 2 of *Seventeen Moments of Spring* (1973, 69 min.)

Week 6: The Soviet Spy Thriller, Continued

- Date A Watch: * Episode 3 of *Seventeen Moments of Spring* (1973, 66 min.)
 Read: * Andrew and Mitrokhin, "War" and "The Grand Alliance," from *The Sword and the Shield*, p. 82-121
- Date B Watch: * Episode 4 of *Seventeen Moments of Spring* (1973, 75 min.)

Week 7: Cold-War Literature: The West Critiques the West

- Date A **Exam #1**
- Date B Read: * John le Carré, *The Spy Who Came in from the Cold* (1963), 1-90

Week 8: Cold-War Literature, Continued

- Date A Read: * le Carré, *The Spy Who Came in from the Cold*, 91-166
 * Christopher Andrew and Oleg Gordievsky, *KGB: The Inside Story*, p. 533-55
- Date B Read: * le Carré, *The Spy Who Came in from the Cold*, 167-240

Week 9: The Post-Soviet Spy Novel

- Date A Read: * Boris Akunin, *The Turkish Gambit* (1998), p. 1-80

Date B Read: * Akunin, *The Turkish Gambit*, p. 81-150
 * Angela Brintlinger, “‘A Murky Business’: the Post-Soviet Enemy,” from
 The Enemy in Contemporary Film, p. 35-52

Week 10: The Post-Soviet Spy Novel, Continued + Views of America

Date A Read: * Akunin, *The Turkish Gambit*, p. 151-211
 * Helena Goscilo and Margaret B. Goscilo, Introduction to *Fade from Red: The Cold-War Ex-Enemy in Russian and American Film, 1990-2005*, p. 1-16

Date B Watch: * *Tycoon* (2002, directed by Pavel Lungin, 123 min.)

Week 11: Cold-War Spy Stories Today: *The Americans*

Date A Watch: * Episode 1 of *The Americans*, Season 1 (2013, 69 min.)

Date B Watch: * Episode 2 of *The Americans*, Season 1 (2013, 49 min.)
 Read: * Shaun Walker, “The day we discovered our parents were Russian spies,”
 from *The Guardian* (7 May 2016)

Week 12: *The Americans*, Continued + Espionage in Putin’s Russia

Date A Watch: * Episode 3 of *The Americans*, Season 1 (2013, 45 min.)
 Read: * Luke Harding, “Mafia State” and “Death of an Oligarch,” from *A Very Expensive Poison: The Assassination of Alexander Litvinenko and Putin’s War with the West*

Date B Watch: * Episode 4 of *The Americans*, Season 1 (2013, 42 min.)
 Read: * Andrei Soldatov and Irina Borogan, *The Red Web: The Kremlin’s Wars on the Internet*, p. 223-257

SHORT RESEARCH PAPER DUE

Week 13: Snowden and Cyber-Hacking: The Media’s Spy Tales

Date A The Edward Snowden Case
 Watch: * *Citizenfour* (2014, directed by Laura Poitras, 113 min.)

Date B The Disputed 2016 Election Hacking
 Read: * Updated selection of recent articles from both U.S. and Russian news sources that affirm, reject, and question the possibility of interference by Russian hackers in the 2016 U.S. presidential election.
 Please note: our task for this class period is not to sort through the evidence and take a stance on the validity of claims about Russia’s role—or lack thereof—in the election; we are not intelligence agents privy to a full investigation and therefore are not in a position to pass truly informed judgment. Instead, our task is to examine the rhetoric that different media outlets (from both the U.S. and Russia, and from a range of political angles) use to present their claims about what happened. In our discussion we will consider ways in which the history of Russian and American propaganda about each other and fictional portrayals of each other’s culture (as we have studied all semester) might or might not be

influencing ongoing media rhetoric about the election. We will also ask how allegedly real-life hacking tales relate to fictional spy tales.

Week 14: Conclusions

Date A **Presentations of final projects**

Date B **Presentations of final projects. Conclusions.**

Finals Week:

Date A **Exam #2**

Russian 3480—GE Assessment Plan

a) Specific Methods used to demonstrate student achievement of the GE expected learning outcomes

GE Expected Learning Outcomes	Direct Methods (<i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i>)	Indirect Methods (<i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i>)
1. Students analyze, appreciate, and interpret significant works of art.	Embedded questions on exams ¹ Analysis of final group project ²	Opinion survey ³
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.	Embedded questions on exams Analysis of final group project	Opinion survey
3. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.	Embedded questions on exams Analysis of final group project	Opinion survey
4. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.	Embedded questions on exams Analysis of final group project	Opinion survey

¹ On the two exams in the course, several questions will be written specifically to assess student achievement of each GE expected learning outcome. The scores on these questions will be included in the totals for the exam but will also be analyzed separately so that the data can be used in revising the course and for GE assessment reporting purposes. Examples of specific embedded questions are provided in the Appendix A of this document.

²In the final group project, students have the opportunity to demonstrate mastery of GE expected learning outcomes. Elements that reprise the four GE expected learning outcomes have been written into the rubric for project. See Appendix B of this document.

³At the end of the semester, each student will be asked to fill out an opinion survey. The survey found in Appendix C contains specific questions asking to what extent each student has achieved the four GE expected learning outcomes in this course.

b) Explanation of level of student achievement expected

In general, for exams, success means that students will answer 75% of the embedded GE questions correctly. For the group project, success will mean that at least 75% of the students will achieve level 2 or more (out of a possible 4) for all four GE expected learning outcomes.

c) Description of follow-up/feedback processes

At the end of the course, we will use an analysis of the embedded exam questions and the final group project to identify problem spots and how we might change the course and the presentation of materials to ensure better fulfillment of the GE Visual and Performing Arts and GE Diversity: Global Studies expected learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses in the instructor's office so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee. We will also use these data to write a GE report when the ASCC Assessment Panel asks for a report.

RUSSIAN 3480
Assessment Plan: Appendix A

On the two exams administered in the semester, several questions will be written specifically to assess student achievement of each GE expected learning outcome. The scores on these questions will be included in the totals for the exam but will also be analyzed separately so that the data can be used in revising the course and for GE assessment reporting purposes. Examples of specific embedded questions are provided below.

VISUAL AND PERFORMING ARTS:

Students analyze, appreciate, and interpret significant works of art.

Examples:

1. How does *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* use montage techniques to aid its comical stereotyping of Americans and to further the film's propagandistic message?
2. Both the Soviet *Seventeen Moments of Spring* and the British *From Russia with Love* construct a concept of the enemy. Compare and contrast the formal elements used in these two massively popular Cold-War era works to portray the enemy figure.

Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Examples:

1. How does *The Americans* speak to a 2010s audience even though its setting and subject matter belong to the Cold-War era?
2. How does the documentary *Citizenfour* empower the viewer to take multiple points of view on the Edward Snowden case?

DIVERSITY: GLOBAL STUDIES:

Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.

Examples:

1. We have noted that the spy figure never caught on as a recurring trope in Soviet culture, despite the success of the spy drama *Seventeen Moments of Spring*. What historical and cultural factors may account for the dearth of spy stories in the USSR, as compared with the proliferation of them in the U.S. and Western Europe?
2. Western spy stories often imagine the role of the KGB. How did the practices of the KGB actually affect the daily lives and mentalities of Soviet citizens in the Cold-War era?

Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Examples:

1. How do cultural stereotypes of Russians as portrayed in the early James Bond films or *The Spy Who Came in from the Cold* reflect Western anxieties about the ideology, culture, and power of the Soviet Union? In your answer reference specific historical events from the 1950s-1980s.
2. What does the popularity of Akunin's *The Turkish Gambit* tell us about the ideological tendencies of the post-Soviet era?

RUSSIAN 3480
Assessment Plan: Appendix B

In the final group project, which is the design of a website that presents and critiques media portrayals of a real-life spy case and interprets those portrayals through comparison with devices used in a fictional spy story, each student has the opportunity to demonstrate mastery of GE expected learning outcomes. Elements that reprise the four GE expected learning outcomes have been written into the rubric for the project. Note that since the project consists of an informal presentation and a website, the quality of the presentation, website design, and writing will be evaluated in addition to evidence of having mastered the expected outcomes.

VISUAL AND PERFORMING ARTS:

Students analyze, appreciate, and interpret significant works of art.

(1) No	(2) Novice (Basic)	(3) Intermediate	(4) Advanced
Shows no attempt at analysis or interpretation; may exclusively show summary and generalization.	Analysis is weakened by summary and generalization, and ties to the real-life case are superficial.	Demonstrates some compelling analysis of the fictional work, though links to the real-life case may be weak or unconvincing.	Evidences incisive, strong analysis of the fictional work in comparison with the real-life case.

Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

(1) No	(2) Novice (Basic)	(3) Intermediate	(4) Advanced
Shows little grasp of or attention to the historical and cultural context of the fictional work in comparison with the real-life case.	Shows only basic comprehension of the historical and cultural context; does not purposefully employ this context in the analysis.	Shows some comprehension of the historical and cultural context and employs this context in the analysis.	Shows insightful attention to the historical and cultural context of the fictional work in comparison with the real-life case, and builds the analysis from comprehension of this context.

DIVERSITY: GLOBAL STUDIES:

Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples, and cultures outside the U.S.

(1) No	(2) Novice (Basic)	(3) Intermediate	(4) Advanced
Shows no comprehension of the concepts listed above in analysis of the media texts and their relation to the fictional work.	Shows only basic comprehension of the concepts listed above.	Shows comprehension of the concepts listed above and uses them in interpretation and analysis.	Shows full comprehension of concepts listed above, using them insightfully in interpretation and analysis.

Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

(1) No	(2) Novice (Basic)	(3) Intermediate	(4) Advanced
Shows no comprehension of the role of culture and the media in shaping attitudes and values as described above.	Shows only basic comprehension of the role of culture and the media in shaping attitudes and values as described above.	Shows comprehension of the role of culture and the media in shaping attitudes and values, using this comprehension in the interpretation and analysis.	Shows full comprehension of the role of culture and the media in shaping attitudes and values, using this comprehension purposefully and insightfully in interpretation and analysis.

RUSSIAN 3480
Assessment Plan: Appendix C

At the end of the semester, each student will be asked to fill out an opinion survey. The survey found here contains specific questions asking to what extent the student has achieved the four GE expected learning outcomes in this course. One question from each of the four categories below will be added to the discursive evaluations given to students at the end of each term. The questions will rotate with each offering of the course, allowing SEELC to thoroughly assess each category over multiple offerings.

VISUAL AND PERFORMING ARTS:

Students analyze, appreciate, and interpret significant works of art.

Example:

On a scale of 1 to 5 (1- strongly agree; 2- agree; 3- somewhat agree; 4- disagree; 5- strongly disagree) rate the knowledge that you have acquired in this class:

1. I have learned how to analyze visual media, such as films and television programs, from a variety of perspectives and to understand their cultural significance.
2. I have learned how to identify recurring tropes and stereotypes expressed in spy films and television programs.

Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Example:

On a scale of 1 to 5 (1- strongly agree; 2- agree; 3- somewhat agree; 4- disagree; 5- strongly disagree) rate the knowledge that you have acquired in this class:

1. I have learned how Russian and Western creators of spy films and television programs appropriated the spy tale and made changes in accordance with their authorial, ideological, and philosophical goals.
2. I have reflected on my own experience as an informed observer of a contemporary artwork, such as *The Americans*, and on how my experience of that work is shaped by my awareness of today's political context.

DIVERSITY: GLOBAL STUDIES:

Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nation, peoples, and cultures outside the U.S.

Example:

On a scale of 1 to 5 (1- strongly agree; 2- agree; 3- somewhat agree; 4- disagree; 5- strongly disagree) rate the knowledge that you have acquired in this class:

1. This course has taught me enough about Russians' way of thinking that I could apply some of the knowledge to other aspects of Russian culture and perhaps Russian politics.

2. I now have a better sense of how Russia's history as part of the Soviet Union has shaped its culture and ideology of today.

Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Example:

On a scale of 1 to 5 (1- strongly agree; 2- agree; 3- somewhat agree; 4- disagree; 5- strongly disagree) rate the knowledge that you have acquired in this class:

1. I have studied Soviet/Russian portrayals of American culture and have seen how Soviet/Russian perceptions of America were shaped by these stereotypes.
2. I have learned how the legacy of the Cold-War mentality continues to play a role in American culture today.

Subject: Re: Course Concurrence

Date: Wednesday, December 5, 2018 at 6:57:37 PM Eastern Standard Time

From: Friedman, Ryan

To: Peterson, Derek

CC: Swift, Matthew

Hi, Derek,

The Film Studies undergraduate committee has reviewed the syllabus you sent and grants the program's concurrence for the new course. We think it would be a good fit for the Film Studies minor. If you don't mind, please notify Matt when the course is officially approved, so that he can add it to the minor degree audit.

Thank you,
Ryan

The Ohio State University

Ryan Jay Friedman

Director, Film Studies Program

Associate Professor of English

150 Hagerty Hall

1775 College Road

Columbus, OH 43210

From: "Peterson, Derek" <peterston.636@osu.edu>

Date: Tuesday, November 27, 2018 at 3:53 PM

To: "Swift, Matthew" <swift.23@osu.edu>

Subject: Course Concurrence

Good Afternoon Matt,

We recently submitted a course proposal, and were asked to get concurrence from a couple of different units, one of them being Film Studies. I've attached the syllabus. Could you please forward this to whoever makes curriculum decisions in your department? The ASC curriculum committee can accept an email that shows concurrence, but if you would prefer, I can send a concurrence form.

All the best,

Derek

Derek Peterson

Academic Program Coordinator

The Ohio State University

College of Arts and Sciences Department of Slavic and East European Languages and Cultures

400E Hagerty Hall, 1775 College Rd., Columbus, OH 43210

614-688-5597 Office

Subject: RE: Course Concurrence
Date: Monday, December 3, 2018 at 11:33:58 AM Eastern Standard Time
From: Sivilotti, Paul
To: Peterson, Derek
CC: Quinzon-Bonello, Rosario, Tomasko, David
Attachments: image001.png

Hi Derek—

I received the request for concurrence for Russian 3480 (The Russian Spy) via David Tomasko, below.

The dept. of Computer Science and Engineering curriculum committee has reviewed the syllabus and concurs with the offering of this course. Let me know if anything beyond this email confirmation is needed.

Best wishes,
--paul

From: Tomasko, David
Sent: Friday, November 30, 2018 2:45 PM
To: Sivilotti, Paul <paolo@cse.ohio-state.edu>
Cc: Quinzon-Bonello, Rosario <quinzon-bonello.1@osu.edu>
Subject: FW: Course Concurrence

Paul,
Could your curriculum committee please look at this new course proposal and provide concurrence as appropriate?

Thanks,
David



David L Tomasko, PhD
Associate Dean for Undergraduate Education and Student Services
Professor
College of Engineering William G Lowrie Dept of Chemical and Biomolecular Engineering
121 Hitchcock Hall, 2070 Neil Ave, Columbus, OH 43210
tomasko.1@osu.edu

From: Peterson, Derek <peterson.636@osu.edu>
Sent: Friday, November 30, 2018 11:17 AM
To: Tomasko, David <tomasko.1@osu.edu>
Subject: Course Concurrence

Good Morning Dr. Tomasko,

We recently submitted a course proposal, and were asked to get concurrence from a couple of different units, one of them being Computer Science and Engineering. I've attached the syllabus. Could you please forward this to whoever makes curriculum decisions in your department? The ASC

curriculum committee can accept an email that shows concurrence, but if you would prefer, I can send a concurrence form. Please let me know if there is anything else you need.

All the best,

Derek

Derek Peterson

Academic Program Coordinator

The Ohio State University

College of Arts and Sciences Department of Slavic and East European Languages and Cultures

400E Hagerty Hall, 1775 College Rd., Columbus, OH 43210

614-688-5597 Office

peterson.636@osu.edu

Subject: Re: Course Concurrence

Date: Tuesday, November 27, 2018 at 4:20:23 PM Eastern Standard Time

From: Mughan, Anthony

To: Peterson, Derek

Derek,

My apologies for the delay in getting back to you. International Studies enthusiastically endorses the new course Russian 3480: The Russian Spy.

Tony Mughan

Sent from my iPhone

On Nov 27, 2018, at 1:52 PM, Peterson, Derek <peterston.636@osu.edu> wrote:

Good Afternoon Dr. Mughan,

We recently submitted a course proposal, and were asked to get concurrence from a couple of different units, one of them being International Studies. I've attached the syllabus. The ASC curriculum committee can accept an email that shows concurrence, but if you would prefer, I can send a concurrence form. Would you be able to look at the syllabus and determine concurrence for International Studies?

All the best,

Derek

Derek Peterson

Academic Program Coordinator

The Ohio State University

College of Arts and Sciences Department of Slavic and East European Languages and Cultures

400E Hagerty Hall, 1775 College Rd., Columbus, OH 43210

614-688-5597 Office

peterston.636@osu.edu

<R3480 - Spy Syllabus.docx>

Curriculum Map for Russian Major

	Program Goals		
	Goal 1 Lang. Proficiency	Goal 2 Analytic Skills	Goal 3 Cult. Appreciation
Prerequisites			
Russian 1101	Novice Low/Mid	NA	Novice Low
Russian 1102	Novice Mid/High	NA	Novice Mid
Russian 1103	Novice High	NA	Novice High
Russian 1133	Intermediate Low	NA	Intermediate Low
Required Courses			
Russian 2104	Novice High/ Intermediate Low	NA	Novice High/Intermediate Low
Russian 2144	Intermediate Low/Mid	NA	Intermediate Mid
Russian 3101	Intermediate Low	NA	Intermediate Low
Russian 3102	Intermediate Mid	NA	Intermediate Med
Russian 4575	Intermediate High	Advanced	Advanced
Language Elective Courses			
Russian 3121/3122	Intermediate Low	NA	Intermediate High
Russian 4101/4102	Intermediate Low/Mid	NA	Advanced
Russian 4135	Novice/Intermediate	Intermediate	Novice
Russian 4136	Intermediate/Advanced	Advanced	Intermediate/Advanced
Russian 5101/5102	Intermediate High/Advanced Low	Advanced	Advanced
Literature, Culture, Linguistics Elective Courses			
Medren 2513	NA	Novice	Novice
Russian 2250	NA	Novice	Novice
Russian 2335	NA	Novice	Novice
Russian 2345	NA	Novice	Novice
Russian 3460	NA	Intermediate	Intermediate
Russian 3350	NA	Intermediate	Intermediate
Russian 3470	NA	Intermediate	Intermediate
Russian 3480	NA	Intermediate	Intermediate
Russian 4220/4221	NA	Advanced	Advanced
Russian 4600	Novice	Advanced	Advanced
Russian 5225	NA	Advanced	Advanced
Russian 5230	NA	Advanced	Advanced

Russian 5250	NA	Advanced	Advanced
-(including all decimal suffixes)			
Russian 5460	NA	Advanced	Advanced
Russian 5530	Intermediate	Advanced	Advanced
Russian 5601	Advanced	Advanced	Advanced
Russian 5630	Intermediate/Advanced	Advanced	Advanced
Russian 5701	Advanced	Advanced	Advanced
Slavic 2330	NA	Novice	Novice
Slavic 2365	NA	Novice	Novice
Slavic 3360	NA	Intermediate	Intermediate
Slavic 3310	NA	Intermediate	Intermediate
Slavic 3333	NA	Intermediate	Intermediate
Slavic 3800	NA	Intermediate	Intermediate
Slavic 4520H	NA	Advanced	Advanced
Slavic 4560H	NA	Advanced	Advanced
Slavic 4260H	NA	Advanced	Advanced
Slavic 4597	NA	Advanced	Advanced
Slavic 5450	NA	Advanced	Advanced