

Term Information

Effective Term Autumn 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 3480.99
Course Title The Russian Spy: Cultures of Surveillance, Secret Agents, & Hacking from the Cold War through Today
Transcript Abbreviation Russ. Spy Online
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. 100% Online.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? Yes
Is any section of the course offered 100% at a distance
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 Not open to students with credit for Russian 3480 or Russian 3480.01
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 05.0110
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior

Requirement/Elective Designation

General Education course:

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

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Demonstrate historical knowledge of Russian-American relations from the early 20th-century through today.
- Articulate similarities and differences between Russian portrayals of Americans and American portrayals of Russians and how they have changed.
- 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

Sought Concurrence

No

Attachments

- Russian 3480.99 Syllabus Revised.docx: Online Syllabus
(Syllabus. Owner: Peterson, Derek)
- Russian 3480.99 ASC Tech Review.docx: ASC Tech Review
(Other Supporting Documentation. Owner: Peterson, Derek)
- R3480 - Spy Syllabus.docx: In-person Syllabus
(Syllabus. Owner: Peterson, Derek)
- R3480 Assessment Plan.doc
(GEC Course Assessment Plan. Owner: Peterson, Derek)
- R3480 Assessment Plan Appendix A.docx: Appendix A
(GEC Course Assessment Plan. Owner: Peterson, Derek)
- R3480 Assessment Plan Appendix B.docx: Appendix B
(GEC Course Assessment Plan. Owner: Peterson, Derek)
- R3480 Assessment Plan Appendix C.docx: Appendix C
(GEC Course Assessment Plan. Owner: Peterson, Derek)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Peterson, Derek	05/11/2020 06:08 PM	Submitted for Approval
Approved	Peterson, Derek	05/11/2020 06:08 PM	Unit Approval
Approved	Heysel, Garrett Robert	05/12/2020 04:55 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal	05/12/2020 04:55 PM	ASCCAO Approval

RUSSIAN 3480.99

THE RUSSIAN SPY: CULTURES OF SURVEILLANCE, SECRET AGENTS, AND HACKING FROM THE COLD WAR THROUGH TODAY SPRING 2021

LECTURE, 3 CR/HR

Course overview

Instructor

Instructor: TBD

Email address: TBD

Phone number: TBD

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 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) or the Marvel film *Black Widow* (2020), 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.

GE goals and expected learning outcomes

GE DIVERSITY: GLOBAL STUDIES

GOAL 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.

LO 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.

LO 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 and television shows, as well as 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

GOAL 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.

LO 1 Students analyze, appreciate, and interpret significant works of art.

LO 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 larger assignments. Learning and practicing the tools for critical analysis of visual materials will be a focus of the course.

Course goals and expected learning outcomes

GOAL A Students will understand the history of the espionage tale and its common tropes in both Russian culture and American culture.

LO 1 Students will be able to list and describe the characteristics of major fictional spies in Russian culture and American culture.

LO 2 Students will be able to compare and contrast the tropes of American/Western espionage tales those of with Russian ones.

LO 3 Students will be able to analyze the historical and cultural factors that account for differences between the development of Russian and American/Western espionage tales.

GOAL B Students will be able to engage with espionage themes in films, television episodes, popular literature, and journalism using the analytical skills of scholars of cultural studies.

LO 1 Students will be able to assess the dynamic relationship between the fictional spy stories of popular culture and the historical circumstances in which they were created and received.

- LO 2 Students will be able to interpret what spy stories imply about such concepts as power structures in society; nationalism, fear, and the enemy; and the subjugation of populations along lines of class, race, gender, and sexuality.
- LO 3 Students will be able to use the cultural tropes proper to the spy story as a lens to evaluate contemporary media narratives about Russian spies and hackers.
- GOAL C Students will know the broad history of the Cold War and its immediate pre- and post-history, with specific attention to intelligence efforts between Russia and the United States (and its Western allies).
 - LO 1 Students will be able to describe the basic function and operations of the KGB and its predecessors and successors.
 - LO 2 Students will be able to identify and explain major events in the history of U.S.-Russian intelligence, such as the Able Archer war scare.
 - LO 3 Students will be able to identify and describe the work of key historical intelligence agents and double agents working between Russia and the U.S. (and its Western allies), such as Oleg Gordievsky and Kim Philby.
 - LO 4 Students will be able to evaluate how political developments, such as the fall of the USSR, have influenced espionage practices.
- GOAL D Students will appreciate the role of historical circumstances, the media, and popular culture in shaping Russian perspectives on America and American perspectives on Russia over time.
 - LO 1 Students will be able to recognize and critique cultural stereotypes underlying films, tv episodes, and popular literature.
 - LO 2 Students will be able to show how both fictional and non-fictional spy stories shape national narratives about enemies, otherness, nationhood, and power.
 - LO 3 Students will be able to reflect on the ways in which their own perceptions are shaped by popular culture narratives, including their understandings of power, gender, sexuality, and national cultures.

Course materials

You do not need to purchase any books for this class. But you will need to stream some of our films and tv episodes for a small fee from companies such as Amazon, Apple, Google, etc. An Amazon Prime subscription that gives you access to Prime Video will allow you to watch most of the assigned materials. Several of our other films and tv episodes are available for free on YouTube, Kanopy, or the OSU Secured Media Library. The course schedule lists how to access each film or episode.

Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

Baseline technical skills necessary for online courses

- Basic computer and web-browsing skills
- Navigating Carmen

Technology skills necessary for this specific course

- CarmenConnect text, audio, and video chat
- Collaborating in CarmenWiki
- Recording, editing, and uploading video and audio files

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

Necessary software

- [Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
 - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
 - Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

Grading and faculty response

Assignments

1. **Syllabus Quiz (2%):** This quiz will ask you a few questions to ensure you understand our course policies and how to navigate our Carmen site. You may reference this syllabus when taking the quiz.
2. **Active-Learning Tasks (25%):** You will have one active-learning task due each Sunday at 11:59pm. These tasks will consist of either a small-group discussion or a small-group activity (such as collectively annotating a scene from a film) and will be assigned and facilitated on Carmen. Your contributions to the tasks will be assessed for accuracy, meaningfulness, and level of engagement. See the modules section of Carmen each week for more information about the week's task.
3. **Weekly Quizzes (15%):** You will have one multiple-choice and short-answer quiz due each Sunday at 11:59pm. These quizzes will cover all of our assigned materials for the week: any film or tv episodes, readings, and lectures. You may reference our course materials when doing these quizzes.
4. **Reflection Essays (10%):** You will write two short reflection essays. These are 450-550 word fairly informal reflections on how you think about a particular issue. The first essay is on your perceptions of Russia, and the second is on how you think media discussions of Russian hackers are influenced by popular culture. You will receive an assignment sheet and rubric with more information about these assignments.
5. **Exams (18%):** You will have two exams designed to assess your learning and aid your recall of information we've covered in the course. Both exams will consist of short-response questions, and you may reference course materials when taking them. Both exams will be made available to you one week before they are due, meaning that you will have one week to complete them.
6. **Soviet Cultural Officer Report (10%):** This assignment is a 650-800 word assessment of a scene from one of our films or tv episodes written from the perspective of a Soviet official reporting on its suitability for showing in the USSR. You will receive an assignment sheet and rubric with more information about this assignment.
7. **Create-Your-Own Russian Spy Project (20%):** For this assignment you will formulate a pitch to an American media company for a new Russian spy tv or film character. Your pitch must show critical awareness of both the Western and Russian traditions of portraying Russian spies. In part, your aim is to correct misconceptions about Russian spies by better aligning your fictional spy with historical truth. The project can take the form of either a 1350-1500 word paper or a 5-minute video. You will receive an assignment sheet and rubric with more information about this assignment.

All assignment due dates are listed on the course schedule and on Carmen.

Late assignments

If extenuating circumstances (severe illness, severe distress, family circumstances, etc.) interfere with your ability to submit your work on time, please email the instructor immediately so that I

may consider granting an extension. I am usually flexible, when appropriate, provided that you are in prompt contact with me about the situation.

Grading scale

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

Faculty feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

Grading and feedback

Weekly quizzes and active-learning tasks will usually receive feedback **within 72 hours** of the Sunday, 11:59pm deadline. For exams and other larger assignments, you can expect feedback **within 7 weekdays**.

E-mail

I will reply to e-mails and Carmen messages **within 24 hours on weekdays**.

Discussion board

I will check and reply to messages in the course-wide discussion board **within 24 hours on weekdays**. Discussion posts that are graded as weekly active-learning tasks will receive feedback on the timeline indicated above.

Attendance, participation, and discussions

Student participation requirements

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in:**
Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Office hours and live sessions:**
This course does not include any live sessions. I will hold office hours over CarmenZoom at regular, weekly times, but as always, these are optional. I am also available to talk on CarmenZoom at other times if you contact me in advance to arrange an appointment.
- **Participating in discussion forums:**
The weekly active-learning task, which sometimes will take the form of a Carmen discussion but other times will take other forms, is your primary form of participation and interaction in this course. I encourage you to use these discussions and activities to really engage with each other. We will also have a course-wide discussion thread on Carmen, where you can post any questions you have about course logistics or course material. There is no grade for participating in this discussion thread: it is simply a public line of communication with the instructor, similar to asking a question in class.

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in active-learning tasks as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Informality (including an occasional emoticon) is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** In your active-learning tasks, please cite your sources to back up what you say. (For course materials, list at least the title and page numbers. For online sources, include a link.)
- **Backing up your work:** Consider composing your active-learning tasks in a word processor, where you can save your work, and then copying into Carmen. This way any glitch with Carmen doesn't erase your work.

Other course policies

Academic integrity policy

Policies for this online course

- **Quizzes and exams:** All quizzes and exams in this course are open-book but not collaborative, meaning that you may reference any materials on our Carmen site, your notes, the Internet, etc., but you may not get help of any kind from other people, including your peers in the course.
- **Written assignments:** Your written assignments, including the active-learning tasks, should be your own original work. In formal assignments, you should follow **MLA or Chicago** style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Collaboration and informal peer-review:** The course includes many opportunities for formal collaboration with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

Ohio State's academic integrity policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student*

Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Trigger warning

Some contents of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Statement on title IX

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

Accessibility accommodations for students with disabilities

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video
- Synchronous course tools

Your mental health!

A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other and alcohol use among the top ten health impediments to academic performance. Students experiencing personal problems or situational crises during the quarter are encouraged to contact the College of Pharmacy Office of Student Services in room 150 Parks Hall (614-292-5001) OR OSU Counseling and Consultation Services (614-292-5766) for assistance, support and advocacy. This service is free and confidential.

Advising

Information about advising available on the Columbus campus, including how to schedule an appointment, can be found at <https://advising.osu.edu/>.

Student Services

A variety of student services available on the Columbus campus. More information can be found on the Student Services website: <https://contactbuckeyelink.osu.edu/>.

Course schedule (tentative)

Important information

- By each Monday at 6:00pm, you will find posted to Carmen a set of lecture material (which may include short audio or video lectures and reading prompts), a quiz on the lecture material, and a small-group active-learning task. The lectures will supplement the week's films and readings, listed below and on Modules. The quiz and your contributions to the active-learning task will be due the following Sunday at 11:59pm.
- Our course is organized into units based around common perceptions of Russian spies in popular culture. These perceptions often come from the Western perspective, but sometimes they come from the Russian perspective, too. The films and shows we watch in each unit will help us think about how these perceptions have developed through time and across cultures. We will constantly question and critique these perceptions. Our study will be cumulative: we will often reference films or shows we watched earlier in the semester and will often apply insights from themes discussed in previous units to the film or show we are discussing presently.
- Please note that this schedule is subject to minor changes. An up-to-date version will always be available on Carmen.

UNIT I: "SPIES ARE... RUSSIAN"?

In this unit, we ask what is a spy? Why are spies so alluring in popular culture? And in particular, why are spy figures so often Russian?

Week 1 (August 25)

Lecture topic: introductions, broad history of espionage, the Illegals Program

Watch:

1. *The Americans*, episode 1, "Pilot" (2013, dir. Gavin O'Connor, 69 min.) (*included with Amazon Prime or buy from Amazon, Apple, Google Play, etc.*)
2. *The Americans*, episode 2, "The Clock" (2013, dir. Adam Arkin, 48 min.) (*included with Amazon Prime or buy from Amazon, Apple, Google Play, etc.*)

Read:

1. Shaun Walker, "The day we discovered our parents were Russian spies," from *The Guardian* (May 7, 2016, 14 pages)
2. Jack Barth, chapters 1-2 of *The International Spy Museum Handbook of Practical Spying* (2004, 20 pages)

****Active-learning task, weekly quiz, syllabus quiz, and reflection essay #1 due on Sunday at 11:59pm****

Week 2 (August 31)

Lecture topic: overview of Russian history, history of security agencies in Russia/USSR

Watch:

1. *Hitler Goes Kaput!* (2008, dir. Maryus Visberg, 94 min.) (*included with Amazon Prime or buy from Amazon*)

Read:

TBD, on life in the USSR

****Active-learning task and weekly quiz due on Sunday at 11:59pm****

Week 3 (September 7)

Lecture topic: how to study popular culture, nationalism in spy stories

Watch:

1. *The Man from U.N.C.L.E.*, episode 7, “The Giuoco Piano Affair” (1964, dir. Richard Donner, 50 min.) (*buy from Amazon*)
2. *The Man from U.N.C.L.E.*, episode 15, “The Deadly Decoy Affair” (1965, dir. Alvin Ganzer, 50 min.) (*buy from Amazon*)

Read:

1. John G. Cawelti and Bruce A. Rosenberg, chapter 1 of *The Spy Story* (1987, 23 pages)
2. Michael Kackman, introduction to *Citizen Spy: Television, Espionage, and Cold War Culture* (2005, 18 pages)

****Active-learning task and weekly quiz due on Sunday at 11:59pm****

UNIT II: “RUSSIANS ARE THE ENEMY”?

In this unit, we ask what is an enemy? Historically, when and why have Russians been seen as the enemy in the West? And when and why has Russia seen the West as an enemy? How does popular culture shape our notions of “us” and “them”—of who is an ally and who is an enemy? And how can popular culture complicate or disrupt enemy narratives?

Week 4 (September 14)

Lecture topic: origins of the Cold War, Socialist Realism

Watch:

1. Excerpts from *Miss Mend*, part 1 (1926, dir. Boris Barnet and Fedor Ozep, 10 min.) (*free on Kanopy*)
2. *Cold War*, episode 21, “Spies: 1944-1994,” CNN documentary (1998, 46 min.) (*free on YouTube*)

Look at:

1. Selection of propaganda images from the USSR and the US (on Carmen)

Read:

1. Brett Silverstein, "Enemy Images: The Psychology of U.S. Attitudes and Cognitions Regarding the Soviet Union," from *American Psychologist* (June 1989, 9 pages)

****Active-learning task and weekly quiz due on Sunday at 11:59pm****

Week 5 (September 21)

Lecture topic: the origins of the KGB

Watch:

1. *The Shield and the Sword*, part 1 (1968, dir. Vladimir Basov, 79 min.) (*free on YouTube*)

Read:

1. Ignaty Vishnevetsky, "The Villain Gap: Why Soviet Movies Rarely Had American Bad Guys," from *The A.V. Club* (March 31, 2016, 3 pages)
2. Vladimir Kuzichkin, foreword and pages 35-111 of *Inside the KGB: My Life in Soviet Espionage* (1990, 79 pages)

****Active-learning task, weekly quiz, and Soviet Cultural Officer Report due on Sunday at 11:59pm****

Week 6 (September 28)

Lecture topic: the late period of the KGB

Watch:

1. *From Russia with Love* (1963, dir. Terence Young, 115 min.) (*free on the OSU Secured Media Library*)

Read:

1. Antonio J. Mendez and Jonna Mendez, chapters 1-2 and epilogue from *The Moscow Rules: The Secret CIA Tactics That Helped America Win the Cold War* (2019, 36 pages)

****Active-learning task and weekly quiz due on Sunday at 11:59pm****

Week 7 (October 5)

Lecture topic: Russian hacking and cyberespionage

Read:

1. Andrei Soldatov and Irina Borogan, prologue and chapters 1 & 16 from *The Red Web: The Kremlin's Wars on the Internet* (2017, 56 pages)
2. Julie Hemment, "Red Scares and Orange Mobilizations: A Critical Anthropological Perspective on the Russian Hacking Scandal," from *Slavic Review* (2017, 13 pages)
3. Politically diverse selection of media articles related to the disputed 2016 U.S. Presidential Election Hacking, as well as more recent Russian efforts to hack American elections (on Carmen)

****Active-learning task and weekly quiz due on Sunday at 11:59pm****

UNIT III: "THE SOVIETS ARE RIGHT" OR "RUSSIANS MUST DEFECT"?

In this unit, we ask why have some Westerners "switched sides" to spy for Russia? And vice versa? Why do Western movies often show the "good" Russians defecting to the West? How does popular culture influence our understanding of political ideology, both "ours" and "theirs"?

Week 8 (October 12)

Lecture topic: famous Westerners who spied for the Soviets

Watch:

1. *Tinker Tailor Soldier Spy* (2011, dir. Tomas Alfredson, 128 min.) (rent from Apple, YouTube, Amazon, Google Play, etc.)

Read:

1. Phillip Knightley, introduction to Kim Philby, *My Silent War: The Autobiography of a Spy* (1968, 9 pages)

****Active-learning task, weekly quiz, and exam #1 due on Sunday at 11:59pm****

Week 9 (October 19)

Lecture topic: KGB spy networks in the U.S.

Watch:

1. *The Optimists*, episode 1 (2017, dir. Aleksei Popogrebskii, 73 min.) (included with Amazon Prime or buy from Amazon)
2. *The Optimists*, episode 2 (2017, dir. Aleksei Popogrebskii, 51 min.) (included with Amazon Prime or buy from Amazon)

Read:

1. John Earl Haynes, Harvey Klehr, and Alexander Vassiliev, conclusion to *Spies: The Rise and Fall of the KGB in America* (2009, 8 pages)

****Active-learning task, weekly quiz, and reflection essay #2 due on Sunday at 11:59pm****

UNIT IV: “RUSSIANS ARE SEXY”?

In this unit, we ask why are female Russian spies so often highly sexualized? How do Russian and Western portrayals of female Russian spies compare? What role does gender play in espionage tales?

Week 10 (October 26)

Lecture topic: sexpionage

Watch:

1. *Red Sparrow* (2018, dir. Francis Lawrence, 140 min.) (free with an HBO subscription or rent from Amazon, Apple, etc.)
2. Trailer for *Anna* (2019, dir. Luc Besson, 2 min.) (free on YouTube)
3. Trailer for *Black Widow* (2020, dir. Cate Shortland, 2 min.) (free on YouTube)

Read:

1. Anastasiia Fedorova, “Luc Besson’s spy thriller *Anna* shows the West is still hung up on harmful stereotypes of Russian women,” from *The Calvert Journal* (July 17, 2019, 3 pages)

****Active-learning task and weekly quiz due on Sunday at 11:59pm****

Week 11 (November 2)

Lecture topic: Anna Chapman and the female spy in Russian culture

Watch:

1. *Spies*, episode 1 (2013, dir. Feliks Gerchikov, 51 min.) (included with Amazon Prime or buy from Amazon)
2. *Spies*, episode 2 (2013, dir. Feliks Gerchikov, 50 min.) (included with Amazon Prime or buy from Amazon)

Read:

1. Julie Hemment, “Arousing Patriotism: Anna Chapman and the Curious Case of the Sexy Spy” (2018, 10 pages)

****Active-learning task and weekly quiz due on Sunday at 11:59pm****

UNIT V: “RUSSIANS ARE COLD, TOUGH, AND CEREBRAL”?

In this unit, we ask what makes a quintessential Russian spy hero in Russian culture? In American culture? We will reflect back over the semester while studying the beloved Soviet spy character Max Otto von Stierlitz.

Week 12 (November 9)

Lecture topic: *Seventeen Moments of Spring* in the Soviet imagination

Watch:

1. *Seventeen Moments of Spring*, episode 1 (1973, dir. Tatyana Lioznova, 69 min.)
(available for free on YouTube)
2. *Seventeen Moments of Spring*, episode 2 (1973, dir. Tatyana Lioznova, 69 min.)
(available for free on YouTube)

Read:

1. Andrew Male, "Russia's answer to James Bond: did he trigger Putin's rise to power?"
from *The Guardian* (September 11, 2018, 5 pages)

****Active-learning task and weekly quiz due on Sunday at 11:59pm****

Week 13 (November 16)

Lecture topic: Putin's Assassination Program

Choose-Your-Own week (aka, Russian Spies Are Everywhere): This week, I'd like you to watch a Russian spy-themed movie or tv episode of your choice and apply to it what you've learned from our class. You'll find on Carmen for this week a list of possible movies or episodes you could watch, though the list will not be exclusive. You'll then engage in discussion with your classmates on Carmen of how the media you watched illuminates or challenges the themes and concerns of our course. This week is about moving beyond this course and applying our knowledge to new materials.

****Active-learning task, weekly quiz, and exam #2 due on Sunday at 11:59pm****

Week 14 (November 30)

Lecture topic: reflecting back on the semester

No assigned reading or viewing material for our final week. Instead, we will use this time for synthesizing and reflecting on the topics we've covered this semester. You will still have lecture material posted to Carmen and an active-learning task due even though you don't have any outside content to watch or read.

****Active-learning task and due on Sunday at 11:59pm (no quiz this week)****

****Create-Your-Own Spy Project due on the official final exam date for this course****

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**

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: Russian 3480.99

Instructor: TBD

Summary: Russian Youth Culture

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> • Carmen • Office 365 • Departmental film library. • YouTube • Kanopy • Secure media library
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> • Carmen Discussion Boards • CarmenWiki
6.3 Technologies required in the course are readily obtainable.	X			All software is available for free via OSU site license.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			Please include statement a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			Please include statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			Please include statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			Accessibility links are provided for all tools.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Instructions are provided.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

Reviewer Information

- Date reviewed: 5/7/20
- Reviewed by: Ian Anderson

Notes: Add dates to the weekly schedule breakdown.

^aThe following statement about disability services (recommended 16 point font):
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.

<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.

Russian 3480.99—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 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 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 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 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 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 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 3480.99
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 3480.99
Assessment Plan: Appendix B

In the final project, students will formulate a pitch to an American media company for a new Russian spy tv or film character. The pitch should show critical awareness of both the Western and Russian traditions of portraying Russian spies. In part, the aim is to correct misconceptions about Russian spies by better aligning fictional spy with historical truth. Through this assignment, 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 between fictional spy and historical events are superficial.	Demonstrates some compelling analysis of the fictional work, though the analysis and comparisons to historical cases may be weak or unconvincing.	Evidences incisive, strong analysis of the fictional work in comparison with historical cases.

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 historical cases.	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 fictional works in comparison with the historical cases, 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 historical cases 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 3480.99
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.