

## **Term Information**

**Effective Term** Summer 2026

## **General Information**

**Course Bulletin Listing/Subject Area** Slavic Languages & Literatures  
**Fiscal Unit/Academic Org** Slavic/East European Eurasian - D0593  
**College/Academic Group** Arts and Sciences  
**Level/Career** Undergraduate  
**Course Number/Catalog** 3390  
**Course Title** Tuning in to Red Soundscapes: Politics and Culture of Soviet and Russian Radio  
**Transcript Abbreviation** Soviet/Rus Radio  
**Course Description** The course aims to deepen understanding of the role of radio and sound in shaping the cultural, social, and political environments of the Soviet Union and Post-Soviet Russia. Lenin's sentiment, "Communism is Soviet power plus the electrification of the whole country," highlights the importance he placed on technological advancements, including communications technology, in building the USSR.  
**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, Lima, Mansfield, Marion, Newark, Wooster

## **Prerequisites and Exclusions**

**Prerequisites/Corequisites**  
**Exclusions**  
**Electronically Enforced** No

## **Cross-Listings**

**Cross-Listings**

## **Subject/CIP Code**

**Subject/CIP Code** 16.0400  
**Subsidy Level** General Studies Course  
**Intended Rank** Freshman, Sophomore, Junior, Senior

## **Requirement/Elective Designation**

Lived Environments

## **Course Details**

### **Course goals or learning objectives/outcomes**

- This course challenges students to treat environments as socially, culturally, and politically constructed and contested.
- They learn that sound is not neutral. It can be used as a technology of power, a medium of resistance, and an aesthetic force that shapes cultures and societies, identities, and politics.
- Besides theorizing sonic environments and soundscapes, students analyze the literature as well as primary materials (such as, radio clips and films) to interrogate their socio-cultural and political dimensions.
- Last, students practice applied analysis by creating their own podcast, i.e., synthesizing theory and practice, whilst producing a sonic environment themselves.
- Students will integrate approaches to the theme by connecting their analysis of lived, sonic environments and soundscapes to experiences beyond the classroom and across disciplines
- They will draw on observations of everyday soundscapes and personal (or even professional) interests to deepen their understanding of how sound functions as a socio-cultural, political, and aesthetic force.
- This course examines the lived environments humans inhabit through the lens of soundscapes, treating sound not as neutral or natural, but as a socially, politically, and culturally constructed aspect of human environments.
- Students will explore a range of scholarly and experiential perspectives on how sound shapes and reflects social relations, cultural identities, political struggles, and aesthetic experiences.

### **Content Topic List**

- Why Radio today?; Notion of soundscape in relation to cultural and political aspects of radio broadcasting; Introduction to early-Soviet radio; Invention of Radio; Technology and Broadcasting; Telegraph; 1917, waves, telegraphs, and radio
- Lenin and the modernity project; How radio soundscape shaped cultural and social experiences in the Soviet Union; Stalin: Political and cultural indoctrination; Soviet Star Radio Announcer: Yuri Levitan; KGB and CIA radio surveillance and broadcasts
- Radio Liberty and the Voice of America; Exporting Soviet Voices: Radio Moscow and Cold War News; Sputnik; Ham radio and DIY Culture; Seva Novgorodtsev and promotion of English and American music and language; "Song-scape" to/from Moscow;
- Radio and regulation of time; Key location of Radio (and other media) in Soviet apartments; Pedagogical Radio: Theatre, Classical music, and Children Stories; Find a Person: Post-War Childhood, Agnia Barto, and the Soviet Radio
- Multilingualism and support of indigenous groups (korenizatsiya) and festivals; Collapse of the Soviet Union: Radio as News; Putin: Nationalizing radio (Radio Chanson and Nashe Radio)

### **Sought Concurrence**

Yes

## **Attachments**

- Slavic 3390 Soviet Radio GE Theme course submission worksheet\_RADIO.docx: Slavic 3390 GE sheet 9/25  
*(GEC Course Assessment Plan. Owner: Ernst,Joseph)*
- Curriculum Maps Russian Major -Sept 25.docx: SEELC Curriculum Map Russian Major  
*(Other Supporting Documentation. Owner: Ernst,Joseph)*
- slavic 3390 international studies concurrence copy.pdf: International Studies Concurrence Slavic 3390  
*(Concurrence. Owner: Ernst,Joseph)*
- slavic 3390 polisci concurrence.pdf: Polisci Concurrence for Slavic 3390  
*(Concurrence. Owner: Ernst,Joseph)*
- Slavic 3390 Radio Syllabus 9-25 (2).docx: 12/21 Syllabus with updated statements  
*(Syllabus. Owner: Ernst,Joseph)*

## **Comments**

- Please see subcommittee feedback email sent 12/5/25. *(by Neff,Jennifer on 12/05/2025 01:21 PM)*
- Please request concurrences from the Dept of Political Science and International Studies. *(by Vankeerbergen,Bernadette Chantal on 09/28/2025 09:23 PM)*

## **Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Ernst,Joseph	09/25/2025 12:28 PM	Submitted for Approval
Approved	Ernst,Joseph	09/25/2025 12:29 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	09/28/2025 09:23 PM	College Approval
Submitted	Ernst,Joseph	11/14/2025 02:06 PM	Submitted for Approval
Approved	Ernst,Joseph	11/14/2025 02:06 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	11/17/2025 12:32 PM	College Approval
Revision Requested	Neff,Jennifer	12/05/2025 01:21 PM	ASCCAO Approval
Submitted	Ernst,Joseph	12/22/2025 12:10 PM	Submitted for Approval
Approved	Ernst,Joseph	12/22/2025 12:10 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	12/22/2025 03:05 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	12/22/2025 03:05 PM	ASCCAO Approval

# Slavic 3390: Tuning in to Red Soundscapes: Politics and Culture of Soviet and Russian Radio

## 1. General information

**Instructor:** Dr Laura Siragusa

**Email address:** Siragusa.8@osu.edu

**Office hours:** Wed 3:00-4:00 PM, Thurs 4:00-5:00 PM; Hagerty Hall TBA

*I prefer email over Carmen messages, but you can expect me to respond within 36 hours during the work week.*

## 2. Meeting days and times and classroom location

**Semester:** Fall 2026

**Days and times:** Wed/Fri, TIME TBA, 80 min

**Classroom:** TBA

*Should in-person classes be canceled, we will meet virtually via CarmenZoom during our regularly scheduled time. I will share any updates via email, CarmenCanvas, email or other modes of communication.*

## 3. Course number and title

Slavic 3390: Tuning in to Red Soundscapes: Politics and Culture of Soviet and Russian Radio

## 4. Format of instruction

Lecture (seminar-style, discussion-based classes).

## 5. Number of contact hours per week: 3.

## 6. GE category - Lived Environments

## 7. The “GE Expected Learning Outcomes” for Lived Environments.

**GOAL 1:** Successful students will analyze an important topic or idea at a more advanced and in-depth level than in the Foundations component.

The GE Lived Environments theme asks students to critically analyze the environments humans live in, create, and are shaped by. Students go beyond simply noticing or describing them. This course challenges them to treat environments as socially, culturally, and politically constructed and contested. They learn that sound is not neutral. It can be used as a technology of power, a medium of resistance, and an aesthetic force that shapes cultures and societies, identities, and politics.

Besides theorizing sonic environments and soundscapes, students analyze the literature as well as primary materials (such as, radio clips and films) to interrogate their socio-cultural and political dimensions. Last, students practice applied analysis by creating their own podcast, i.e., synthesizing theory and practice, whilst producing a sonic environment themselves.

### **ELO 1.1.: Engage in critical and logical thinking about the topic or idea of the theme.**

Students will critically think about the construction and contestation of lived environments by applying theoretical concepts to both secondary and primary materials. They will identify features of real-world sonic environments and analyze how these reflect socio-cultural and political forces.

During their weekly discussion groups, students will assess and debate arguments from readings and media materials about the role of sound in shaping environments, identities, cultures, and politics. To do

so, they will use evidence and theoretical frameworks while critically engaging with perspectives from their peers and offering nuanced interpretations.

Two exercise papers will provide students with the opportunity to critically evaluate the literature and concepts discussed in class as well as primary data (e.g., audio clips, films, or other media). Students will thus develop scholarly arguments that connect theoretical frameworks with concrete examples (including personal experiences), demonstrating depth of analysis and engagement with course materials.

The group presentation will enable students to analyze a specific case study and construct a logical, evidence-based argument about its cultural, political, social, and aesthetic dimensions. The sub-aim of this assignment is to collaborate effectively and present a coherent and critical interpretation to an audience.

Finally, the podcast project tests the ability of the students to plan a podcast concept that reflects the theories and debates discussed in class, to synthesize and evaluate theoretical insights, and to demonstrate logical reasoning about the implications of sound in lived environments. The project combines research, creative practice, and critical reflection to produce an original sonic environment informed by scholarly investigation.

**ELO 1.2.: Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.**  
Students will analyze soundscapes in depth, situating them within scholarly debates about the socio-cultural and political construction of lived environments.

In their weekly discussion groups, they will critically engage with advanced readings and media, contributing nuanced analyses and questions that reflect scholarly depth.

The two exercise papers will provide opportunities for students to critically evaluate concepts discussed in class alongside primary data (such as audio clips, films, or soundscapes), articulating well-reasoned arguments that bridge theory and empirical examples.

The group presentation will allow them to research and present a well-supported, scholarly argument about the socio-political and aesthetic dimensions of a case study.

Finally, the podcast project will enable students to conduct scholarly research to inform their podcast concept and approach. This will lead them to produce a podcast that demonstrates both creative skill and deep engagement with scholarly debates on sound and lived environments. To conclude the project, students will write a reflection connecting their podcast to theoretical and scholarly discussions of sound as a contested cultural and political force.

**GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.**

Students will integrate approaches to the theme by connecting their analysis of lived, sonic environments and soundscapes to experiences beyond the classroom and across disciplines. They will draw on observations of everyday soundscapes and personal (or even professional) interests to deepen their understanding of how sound functions as a socio-cultural, political, and aesthetic force.

Through assignments such as discussion groups, exercise papers, and the final podcast project, students will reflect on how their academic knowledge of the contested and constructed nature of sound informs their engagement with real-world environments and circumstances. During the discussions, exercises, presentation, and final project, they will also consider how skills and insights gained in this course can enhance future academic, creative, or even professional endeavors, fostering an appreciation of the role of sound in shaping identities, communities, and power relations.

**ELO 2.1.: Identify, describe, and synthesize approaches or experiences as they apply to the theme.**

Students will identify, describe, and synthesize scholarly approaches and personal (or at times, even interdisciplinary) experiences to analyze lived, sonic environments and soundscapes.

In the exercise papers, they will synthesize insights from course readings, primary data, and (when applicable) prior academic experiences to critically evaluate how different scholarly approaches explain the construction and contestation of soundscapes.

Likewise, in their discussion group, they will contribute perspectives that connect course concepts to personal observations, other disciplines, or prior academic work, enriching group discussion with their own experiences.

Through group presentation, students will continue to debate and collaborate to analyze a sonic case study, drawing connections between theories, socio-cultural contexts, and lived experiences.

In their final podcast project, they will apply and synthesize approaches from different fields and lived experiences to produce a soundscape that reflects both critical analysis and creative practice. Their podcast will have to draw on academic knowledge, prior or ongoing experiences to explore sound as a contested cultural and political force.

**ELO 2.2.: Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.**

Students will develop a reflective awareness of themselves as learners by engaging with challenging ideas about sound, society, culture, and politics, building on prior experiences and responding creatively and critically to new contexts.

For this purpose, the weekly discussions will prove pivotal. Students will actively contribute to discussions with thoughtful, evidence-based insights while reflecting on how their perspectives evolve through engagement with peers, readings, and media. In the course of the semester, they will demonstrate growing confidence and self-awareness as they articulate and reassess their positions in response to new arguments and feedback.

Similarly, in the exercise papers, students will reflect critically on their learning process and intellectual growth in written form, explicitly addressing how prior knowledge and classroom experiences inform their understanding of sonic environments and soundscapes.

The podcast project will contribute to such personal growth as students will plan, produce, and reflect on their podcast as a creative, scholarly response to a challenging theme, demonstrating how they have integrated prior experiences, course knowledge, and personal insights. In the final reflection paper, they will be asked to articulate how the podcast process has shaped their understanding of the socio-political and cultural dimensions of sound and contributed to their growth as critical thinkers and creators.

**GOAL 3: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g., agricultural, built, cultural, economic, intellectual, natural) in which humans live.**

This course examines the lived environments humans inhabit through the lens of soundscapes, treating sound not as neutral or natural, but as a socially, politically, and culturally constructed aspect of human environments. Students will explore a range of scholarly and experiential perspectives on how sound shapes and reflects social relations, cultural identities, political struggles, and aesthetic experiences.

Through course readings, media analysis, and primary observations, students will engage with diverse viewpoints on how sonic environments operate as technologies of power, mediums of resistance, and sites of identity formation. They will analyze case studies from different social, cultural, and historical contexts to consider how sound both constructs and contests social hierarchies and political order.

Assignments such as discussion groups, exercise papers, and the podcast project will enable students to critically examine how humans interact with sonic environments (i.e., creating, shaping, and being shaped by them) and to reflect on the cultural, social, and political consequences of these interactions from multiple, sometimes competing and/or conflictual, perspectives.

**ELO 3.1.: Engage with the complexity and uncertainty of human-environment interactions.**

Students will engage with the complexity and uncertainty of human interactions with sonic environments by recognizing the layered, contested, and context-dependent meanings of a real-world soundscape.

In the weekly discussion groups, they will critically engage with readings and media that present competing or contradictory perspectives on how sound shapes, and is shaped by, social, cultural, and political forces. They will thus debate interpretations of sonic environments that acknowledge ambiguity, subjectivity, and power relations in human-environment interactions.

Likewise, the exercise papers will ask the students to demonstrate awareness of how sonic environments can simultaneously oppress and empower, unify and exclude, and how these effects depend on historical and cultural contexts, including their own. Further reflection will occur through the group presentation, where they investigate a case study that illustrates the contested and uncertain ways humans create, inhabit, and respond to sonic environments, and presenting multiple perspectives in their analysis. The final podcast project will bring all these threads and reflections together.

**ELO 3.2.: Describe examples of human interaction with and impact on environmental change and transformation over time and across space.**

Students will examine how human interactions with sonic environments contribute to, and are shaped by, environmental changes and transformations, particularly through technologies, cultural practices, and human-nonhuman dynamics.

They will do so by identifying how a soundscape reflects the impact of technological, social, or spatial changes in a specific environment, such as urban and rural settings in the Soviet Union and today's Russia. In the weekly discussions, they will analyze examples from readings and media that trace how sonic environments, and their cultural, political, and aesthetic meanings have transformed over time and across different geographical and social contexts.

Such reflections will be further elaborated in the exercise papers and group presentations, as they will present and discuss a case study that illustrates environmental transformation through sound, such as the rise of mass media and radio, or the sonic marking of contested spaces and identities.

The final podcast project will also reflect on how sonic environments are not static but rather evolve over time and space, influenced by human interventions, cultural shifts, and nonhuman actors. Thus, by reflecting on how their project represents these temporal and spatial dynamics, the students will gain awareness of the role of sound in processes of environmental change and transformation.

**GOAL 4: Successful students will analyze a variety of perceptions, representations, and/or discourses about environments and humans within them.**

This course invites students to analyze how sonic environments and the humans who create, inhabit, and contest them are perceived, represented, and discussed across social, cultural, and political contexts.

Students will critically examine scholarly debates, media texts (such as films and radio clips), and primary soundscapes that portray environments and their human and nonhuman actors in divergent, often contested ways.

Assignments such as exercise papers and group presentation will help students recognize and critique how soundscapes are framed in discourse, i.e., as oppressive or liberating, marginal or central to social and cultural identity and power.

Through weekly discussions, students will reflect on how their own perceptions and cultural assumptions shape their understanding of sonic environments.

Finally, the podcast project will challenge them to produce their own representation of an environment through sound, making deliberate choices about how to convey human–environment interactions and critically reflecting on these choices in relation to broader discourses about sound and power.

**ELO 4.1.: Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values, and behaviors.**

Students will analyze how human interactions with sonic environments influence cultural attitudes, social values, political beliefs, and collective or individual behaviors by analyzing readings and media that show how (Soviet and Russian) societies have used sound to express identity, enforce power, resist oppression, or signal belonging, and discussing how these interactions have shaped social norms and political ideologies.

They will further critically evaluate case studies of sonic environments and primary materials in their exercise papers and group presentation, identifying how soundscapes reflect and shape beliefs about community, authority, identity, and resistance in different cultural and historical contexts. By presenting a case study in which a soundscape is central to shaping attitudes and behaviors (for example, through propaganda or artistic expression), the students will also analyze its socio-cultural implications.

Similarly, when creating a podcast that explores how a particular sonic environment shapes social, cultural, or political attitudes and values, students will consider and reflect how sound mediates human behavior and reinforces or challenges dominant beliefs in specific Soviet and Russian environments.

**ELO 4.2.: Describe how humans perceive and represent the environments with which they interact.**

Students will describe and critically reflect on how humans perceive and represent sonic environments by discussing as well as documenting how people experience and respond to the sounds in a specific environment, and analyzing how these perceptions reveal cultural assumptions, values, and power relations.

This will be done through thorough examinations in group discussions and group presentations of scholarly texts, films, radio clips, and other media represent soundscapes and human-environment interaction, considering what is emphasized, silenced, or contested.

In the final podcast project students will produce a podcast as a creative representation of a sonic environment, consciously shaping how listeners perceive and interpret that environment through sound. They will thus reflect on their own role in constructing and mediating perceptions of a soundscape through their creative and analytical choices.

**ELO 4.3.: Analyze and critique conventions, theories, and ideologies that influence discourses around environments.**

By the end of the course, students will analyze how human interactions with sonic environments shape cultural attitudes, social values, political beliefs, and behaviors. They will describe and critique how people perceive and represent the soundscapes they inhabit (e.g., in media, scholarly discourse, and creative practice) and reflect on how these representations construct meaning and power relations.

Through critical engagement with theories, conventions, and ideologies, students will uncover, and challenge assumptions embedded in discourses about sound and environment.

Assignments such as weekly discussions, exercise papers, group presentation, and podcast project will support students in developing nuanced analyses and creative representations of how soundscapes mediate human experience and identity.

**Additional theoretical and methodological goals:**

- Students will become acquainted with key developments in Soviet and Russian ideologies and discourses about technology, using the example of radio to explore how technological narratives reflect and shape social, cultural, and political life.
- Students will develop the ability to speak to one another respectfully, even when disagreeing, by practicing active listening, thoughtful negotiation of ideas, and constructive engagement with opposing positions.

**8. Course description**

The course “Tuning in to Red Soundscapes: Politics and Culture of Soviet and Russian Radio” aims to deepen students’ understanding of the role of radio and sound in shaping the cultural, social, and political environments of the Soviet Union and Post-Soviet Russia. Lenin’s sentiment, “Communism is Soviet power plus the electrification of the whole country,” highlights the importance he placed on technological advancements, including communications technology, in building the Soviet state.

The focus of this course is the role of sonic environments or, in other words, the idea of how the sounds around us shape our societies and cultures. We will examine how radio during Soviet and post-Soviet times shaped the way people engaged with the world, through the analysis of critical essays, short videos, films, and various audio and visual stimuli. Additionally, we will critically evaluate case studies that illustrate the relationships between the Soviet Union and other countries through their unique engagement with radio.

The course also analyses the Cold War through the lens of enemy voices and secret waves transmitted via radio, emphasizing both their political and aesthetic value.

Students will have the opportunity to explore a theme related to the politics and culture of Soviet and Russian radio in their final research project, which will involve the production of a podcast on a relevant topic.

**9. Required texts and other course materials**

All readings will be made available digitally through CarmenCanvas. On average, you should expect to watch one film and read ca. 30-50 pages every week. For citations as well as details on streaming services for the films, see below our weekly schedule.

**10. Assignments:**

- Participation and weekly discussion groups
- Exercise papers
- Group presentation
- Podcast Project in three steps (preparatory assignment, podcast creation, and a reflection paper)

**11. Grading of assignments**

Following are the point values and/or percentages for each assignment:

Participation and weekly discussion groups	15
Two exercise papers	20
A group presentation	15
Podcast project (three steps: preparatory assignment, podcast creation and submission, and a reflection paper)	50

<b>Total</b>	<b>100</b>

## **12. 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

## **13. Information about the length and format of all assignments**

This is a *3-credit-hour course*. According to Ohio State policy, students should expect around *3 hours per week of time spent on direct instruction* (instructor content and Carmen activities, for example) in addition to *6 hours of homework* (reading and assignment preparation, for example) to receive a grade of (C) average. [ASC Honors](#) provides an excellent guide to scheduling and study expectations.

Guidelines for the exercise papers, group presentations, and podcast project will be available as handouts in the General Information Module on Carmen.

Below is an overview of the main assignment types and their common elements.

- **Weekly Discussions:** All discussions will take place during class time. Students will be assessed on their engagement with the material and their contributions to the discussion. Assigned material must be read before class, and students will receive a set of guiding questions in advance to help them prepare.
- **Group Presentations:** Students will work in groups to lead a class discussion on a case study, concept, idea, or first-hand material covered in class. The presentation schedule will be determined during the first two weeks of the semester.
- **Writing Assignments**

Students will complete the following written components:

### **1. Exercise Papers**

- Two reflective papers (ca. 2 pages each) on sonic environments, soundscapes, and the role of media in shaping soundscapes.
- The first exercise occurs at the beginning of the semester, and the second at the end, to allow students to evaluate their learning.
- The exercises must include an annotated bibliography demonstrating engagement with course readings.
- Deadlines are listed in the weekly modules below and on Carmen.

### **2. Podcast Project Proposal**

- A preparatory description (ca. 2 pages) outlining the student's plan for the podcast project.

- It should include the central question to be addressed, the methods to be used, a risk assessment, and a proposed timeline for completion.
- The students will be asked to show their progress twice before submitting the final project.

3. **Podcast Reflection**

- A reflective paper (ca. 2 pages) evaluating the podcast process and its alignment with the initial plan.
- It must connect the project to at least two key concepts or ideas discussed in class and include an annotated bibliography.

- **Podcast Project**

- The podcast will be submitted on Carmen.
- It must engage with a theoretical approach to at least one of the topics discussed in class.
- The podcast should be clearly organized, with an introduction, body, and conclusion.
- Duration: 5–7 minutes.

### **Late Assignments**

All assignments are due by the specified deadlines. Late submissions are accepted **only in extenuating circumstances**. Students must inform the instructor in advance whenever possible, explaining the reason for the delay.

### **14. Attendance policy**

- You are allowed two unexcused absences, no questions asked
- For every further missed class in the excess of two, I subtract 3 points from your participation grade

*What is an excused absence?*

An absence is excused if you provide me official documentation: doctors' notes (that should NEVER reveal any detailed information about your health), OSU Athletics notes, ROTC notes, conference schedules featuring your name, documentation about other OSU academic activities (field trips, competitions), documentation of certain kinds of volunteering.

### **15. Course Schedule**

#### **Week 1: Introduction to Soviet radio, soundscape, and environments**

Day 1

- Introduction to syllabus
- Why Radio today?

*Readings:*

- Bessire, L. and Fisher, D. 2013. "The Anthropology of Radio Fields." *Annual Review of Anthropology* 42:363-378.
- Syllabus.

Day 2

- Notion of soundscape in relation to cultural and political aspects of radio broadcasting
 

*Readings:*

  - Murray Schafer, R. 1977. *The Soundscape: Our sonic Environment and the Tuning of the World*. Rochester, Vermont: Destiny Books. [Ch. 6. The Electric Revolution, pp. 88-101]
- Introduction to early-Soviet radio
 

*Readings:*

  - Zakharine, D. 2022. Electrical Signalling: Radio. In *Media and Communication in the Soviet Union (1917-1953)*, edited by Postoutenko K., Tikhomirov E., and Zakharine D. Palgrave McMillan. [Ch. 20, pp. 327-342]

**Assignment: Participation and weekly discussion groups**

**Week 2: The uncertainty over the invention of this new technology: Popov and the others.**

Day 1

- Radio: whose invention?

*Readings:*

- Pinkerton, A. 2019. *Radio Making Waves in Sound*. London: Reaktion Books. [Ch. 2 Making Waves, pp. 50-80]
- Süsskind, C. 1962. "Popov and the beginnings of Radiotelegraphy." *Proceedings of the IRE*: 2036-2047.

Day 2

- Technology and Broadcasting

*Readings:*

- *Pinkerton. 2019. Radio Making Waves in Sound. [Ch. 1 Wireless Worlds. pp. 19-49]*

*Videos:*

- [How radio works 1943](#)
- [How do radios work](#)
- [How radio broadcast works](#)

**Assignment: Participation and weekly discussion groups**

**Assignment DL: Exercise 1**

**Week 3: The revolution of waves**

Day 1

- Morse and the invention of telegraph

*Readings:*

- Müller, S. M. 2016. *Wiring the World: The Social and Cultural Creation of Global Telegraph Networks*. New York: Columbia University Press. [Selected pages]

*Video:*

- [How Does the Morse Code Work?](#)

*Song:*

- [Morse Code](#) by Vladislav Geikh (1965)

Day 2

- 1917 and waves, telegraphs, and radio

*Readings:*

- Ferro, M. 1980. *October 1917: A Social History of the Russian Revolution* [Translated by N. Stone]. Routledge & Kegan Paul Books. [Selected pages]
- Solnick, S. L. 1991. "Revolution, reform and the Soviet telephone system, 1917–1927." *Soviet Studies* 43(1): 157–176.
- Solymar, L. 2000. The effect of the telegraph on law and order, war, diplomacy, and power politics. *Interdisciplinary Science Reviews* 25(3): 165-232. [Russia, p. 208]

**Assignment: Participation and weekly discussion groups**

**Assignment DL: Presentation Group 1**

**Week 4: Lenin: Nationalizing Radio**

Day 1

- Lenin and the modernity project

*Readings:*

- Coopersmith, J. 2016[1992]. *The Electrification of Russia: 1880-1926*. Cornell University Press. [Ch. 6 GOELRO: The Creation of a Dream, 1920-1921, pp. 153-163]
- Lovell, S. 2015. *Russia in the Microphone Age: A History of Soviet Radio, 1919–1970*. Oxford: Oxford University Press. [Ch. 1 Institutionalizing Soviet Radio, pp. 13-22]

## Day 2

- How the radio soundscape shaped cultural and social experiences in the Soviet Union
  - Readings:
  - Lovell, S. 2015. *Russia in the Microphone Age: A History of Soviet Radio, 1919–1970*. Oxford: Oxford University Press. [Ch. 2 Radio and the Making of Soviet Society, pp. 51-69 and Ch. 3 How Russia Learned to Broadcast, pp. 71-78]
  - Video:
  - [Video](#) on radio chastushka (1926, in Russian with subtitles)

**Assignment: Participation and weekly discussion groups**

**Assignment DL: Podcast project proposal**

**Assignment DL: Presentation Group 2**

## Week 5: Stalin and the voice of Soviet Radio

### Day 1

- Stalin: Political and cultural indoctrination
  - Readings:
  - Lovell, S. 2015. *Russia in the Microphone Age: A History of Soviet Radio, 1919–1970*. Oxford: Oxford University Press. [Ch. 3 How Russia Learned to Broadcast. pp. 78-87]
  - Video:
  - [Stalin](#) addressing the nation

### Day 2

- Soviet Star Radio Announcer: Yuri Levitan and the gender of the voice
  - Readings:
  - Whitney, C. R. 1977, 1 Nov. "Soviet Star Radio Announcer," *New York Times*.
  - Lovell, S. 2015. *Russia in the Microphone Age: A History of Soviet Radio, 1919–1970*. Oxford: Oxford University Press [Ch. 4 Mobilizing Radio: The War, pp. 110-126]
  - Zakharine, D. 2016. "Speaking for the Soviet land. Voice and mediated communities in the age of early broadcast." *Russian Journal of Communication* 8(2): 168-182.
  - Videos:
  - [22 June 1941 \(Levitan\)](#)

**Assignment: Participation and weekly discussion groups**

**Assignment DL: Presentation Group 3**

## Week 6: Secret waves and Soviet environments

### Day 1

- Cold War Frequencies and KGB signal surveillance
  - Readings:
  - Ball, D. and Windrem, W. 2008. "Soviet signals intelligence (Sigint): Organization and management." *Intelligence and National Security* 4(4): 612-659.
  - Pinkerton, A. 2019. *Radio Making Waves in Sound*. London: Reaktion Books. [Ch. 5 Radio Wars, pp. 139-175]
  - Videos:
  - [Soviet Spy Radio R-353 Proton](#)
  - [Soviet Spy Radio set R-354 \(Bumblebee\)](#)

Film:

- The Lives of Others (2006)

Day 2

- CIA Radio Broadcasting to USSR and Eastern Europe

Readings:

- Cummings, R. H. 2021. *Cold War Frequencies: CIA Clandestine Radio Broadcasting to the Soviet Union and Eastern Europe*. Jefferson, North Carolina: McFarland & Co. [Ch. 1 Genesis of American Clandestine Cold War Broadcasting, pp. 7-20].

Assignment: Participation and weekly discussion groups

Assignment DL: Presentation Group 4

**Week 7: "Interactions" with Enemies News**

Day 1

- Radio Liberty and The Voice of America

Readings:

- Pomar, M.G. 2022. *Cold-War Radio: The Russian Broadcast of The Voice of America*. Potomac Books, University of Nebraska Press. [pp. 70-104]
- Roth-Ey, K. 2011. *Moscow Prime Time: How the Soviet Union Built the Media Empire that Lost the Cultural Cold War*. Cornell University Press. (Ch. 3 What was said when the muses were heard: foreign radio in Soviet context, pp. 131-175)

Additional readings:

- Johson, A. R., and Parta, R. E. 2010. *Cold War Broadcasting: Impact on the Soviet Union and Eastern Europe*. CEU Press [Ch. 5 The Audience to Western Broadcasts to the USSR During the Cold War: An External Perspective, pp. 67-102, and Ch. 6 The Audience to Western Boradcasts to the USSR During the Cold War: An Internal Perspective, pp. 103-120]

Day 2

- Exporting the Soviet Voices: Radio Moscow and Cold War News

Readings:

- Huxtable. 2018. *Making News Soviet: Rethinking Journalistic Professionalism After Stalin, 1953-1970*. *Contemporary European History* 27(1):59-84.
- Roth-Ey, K. 2020. How Do You Listen to Radio Moscow? Moscow's Broadcasters, 'Third World' Listeners, and the Space of the Airwaves in the Cold War." *Slavonic and East European Review* 98(4): 712-741.
- Winek, M. D. 2009. "Radio as a Tool of the State: Radio Moscow and the Early Cold War." *Comparative Humanities Review* 3(9): 99-113.
- Lovell, S. 2015. *Russia in the Microphone Age: A History of Soviet Radio, 1919–1970*. Oxford: Oxford University Press [Ch. 7 Radio Genres and their audiences in the post-war era, pp. 188-193]

Additional reading:

- Risso, L. 2013. "Radio Wars: Broadcasting in the Cold War. *Cold War History* 13(2): 145-152.

Assignment: Participation and weekly discussion groups

Assignment DL: Presentation Group 5

Checking in stage of podcast project

**Week 8: Sonic environments: space race and ham radio**

## Day 1

- Sputnik

### Readings:

- Bulkeley, R. 2008. "Harbingers of sputnik: The amateur radio preparations in the Soviet Union." *History and Technology* 16(1): 67-102.
- della Dora, V. 2023. "From the Radio Shack to the Cosmos: Listening to Sputnik during the International Geophysical Year (1957–1958)." *Isis* 114(1).

### Video:

- [Yuri Gagarin on space](#) (Levitin)

## Day 2

- Ham radio and DIY culture

### Readings:

- Golubev, A. and Smolyak, O. 2013. "Making selves through making things: soviet do-it-yourself culture and practices of late soviet subjectivation." *Cahiers du Monde russe* 54:517-541.
- Lovell, S. 2015. *Russia in the Microphone Age: A History of Soviet Radio, 1919–1970*. Oxford: Oxford University Press [Ch. 2 Radio and the Making of Soviet Society, pp. 43-51]

### Videos:

- [Amateur Radio 1992](#)
- [DIY Journals for Youth:](#)
- [Yunnyy Tekhnik](#) [A Young Technician]
- [Modelist-Konstruktor](#)

**Assignment: Participation and weekly discussion groups**

**Assignment DL: Presentation Group 6**

## Week 9: Enemies aesthetics

### Day 1

- Seva Novgorodtsev and the promotion of English and American music (and language)

### Readings:

- Kremer, W. 2015, 5 Sept. "Seva Novgorodtsev: the DJ who brought down the USSR", BBC, <https://www.bbc.com/news/magazine-34157596>.
- Daniel, M. S. 2023. *The DJ who "brought down" the USSR: The life and legacy of Seva Novgorodtsev*. Boston: Academic Studies Press. [Preface, pp. ix-xiii and Ch. 8 Smoke on the water, pp. 89-100]

### Website:

- <https://seva.ru/>

### Videos:

- [Seva Novgorodtsev lecture](#)
- [Radio destroyed the USSR](#)
- [How in the USSR they fought radio hooligans](#)

### Day 2

- "Song-scape" to/from Moscow

### Songs:

- [Advice To Joe](#) (Roy Acuff and His Smoky Mountain Boys) (1951)
- [Back to the USSR](#) (Beatles) (1968)
- [Russians](#) (Sting) (1985)

- [Kuba Liubov moia](#) (Muslim Magamaev) (1962)
- [Pesnya amerikanskogo parnya](#) (Eduard Khil') (1971)
- [Bella Chao](#) (Muslim Magamaev)

**Assignment: Participation and weekly discussion groups**

**Assignment DL: Exercise 2**

**Assignment DL: Presentation Group 7**

**Checking in stage of podcast project**

## **Week 10: The Space and Time of Soviet Radio**

Day 1

- The radio and regulation of time

**Readings:**

- Lovell, S. 2015. *Russia in the Microphone Age: A History of Soviet Radio, 1919–1970*. Oxford: Oxford University Press [Ch. 3 Programming. pp. 147-158]
- Song:**
- [Utrennya Gimnastika](#) (morning gymnastics) – Vladimir Vysotsky

Day 2

- Key location of Radio (and other media) in Soviet apartments

**Readings:**

- Golubev, A. 2020. *The Things of Life: Materiality in Late Soviet Russia*. Cornell University Press. [Ch.6 The Voyeuristic Revolution of Soviet Apartment Interiors. pp. 148-151]
- Nagy, Zoltán. 2013. “Television and Problems of Interpreting Cultural Phenomena Among the Vasiugan [Eastern] Khanty.” *Anthropology & Archaeology of Eurasia* 52 (3): 13–33.

**Assignment: Participation and weekly discussion groups**

**Assignment DL: Presentation Group 8**

## **Week 11: Radio environments: Emotions and Subjectivity**

Day 1

- A Pedagogical Radio: Theatre, Classical music, and Children Stories

**Readings:**

- Lovell, S. 2015. *Russia in the Microphone Age: A History of Soviet Radio, 1919–1970*. Oxford: Oxford University Press [Ch. 3 How Russia Learned to Broadcast. pp. 87-93; and Ch. 7 Radio Genres and their audiences in the post-war era, pp. 181-188 and 193-208]

Day 2

- Find a Person: Post-War Childhood, Agnia Barto, and the Soviet Radio

**Readings:**

- Oushakine, S. A. 2022. “Podranki: War Childhood Revisited.” In *Historical and Cultural Transformations of Russian Childhood*, edited by Balina M., Rudova, L., and Kostetskaya, A. Routledge. [Ch. 8, pp. 178-199]

**Film:**

- [Ishchu cheloveka](#) [I look for a person] (1973)

**Assignment: Participation and weekly discussion groups**

**Assignment DL: Submit podcast**

**Assignment DL: Presentation Group 9**

## **Week 12: Indigenous/Ethnic Radio as multilingual environment**

Day 1

- Multilingualism and support of indigenous groups (korenizatsiya) and festivals
 

Readings:

  - Grenoble, L. 2003. *Language Policy in the Soviet Union*. Kluwer Academic Publishers. [Ch. 1 The Linguistic Map of the Soviet Union, pp. 8-19, and Ch. 2 An Overview of Soviet Language Policy, pp. 35-64]
  - Martin, T. 2001. *The Affirmative Action Empire: Nations and Nationalism in the Soviet Union, 1923-1939*. Cornell University Press. [Selected pages]
  - [Indigenous radio station list](#)

Day 2

- Buryatia Radio: a Means to Modernity
 

Readings:

  - Chakars, M. 2014. *The Socialist Way of Life in Siberia: Transformation of Buryatia*. CEU [Ch. 6 Radio and Television Programming, pp. 218-226.]
  - Graber, K. 2020. Mixed Messages: Mediating Native Belonging in Asian Russia. Ithaca and London: Cornell University Press. [Ch. 2 Media and the Making of a Buryat Public, pp. 93-120]

Assignment: Participation and weekly discussion groups

Assignment DL: Presentation Group 10

### Week 13: From liberating to nationalizing the radio

- Collapse of the Soviet Union: Radio as News
 

Readings:

  - Yudin, A. and Keith, M. C. 2009. "Russian Radio and the Age of Glasnost and Perestroika." *Journal of Radio Studies* 10(2): 246-254.
- Putin: Nationalizing radio (Radio Chanson and Nashe Radio)
 

Readings:

  - Gordienko, A. 2018. "The Paradoxical Role of the Shanson in Putin's Russia." *The Soviet and Post-Soviet Review* 45(3): 342–384.
  - McMicheal, P. 2018. "That's Ours. Don't touch. Nashe Radio and the consolations of the domestic mainstream." In *Russian Culture in the Age of Globalization*, edited by Strukov V. and Hudspith S. [31 pages]

Website:

- [Radio Chanson official site](#)
- [Nashe Radio official site](#)

Assignment: Participation and weekly discussion groups

### Week 14 - break

### Week 15 – Podcast feedback and final revision

Assignment DL: Podcast reflection paper

### IMPORTANT COURSE-SPECIFIC RULES

#### 16. 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:** Sometimes we will have short in-class writing assignments (so-called “thinking through writing” exercises). While you should aim for correct spelling and punctuation, these do

not have to be polished in style. The purpose of these exercises is predominantly to develop and exchange ideas.

- **Tone and civility:** Our goal should be to maintain a supportive learning community where everyone feels safe and where people can disagree amicably.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

**17.** Please follow the link below to the Office of Undergraduate Education's Syllabus Policies & Statements webpage (<https://ugeducation.osu.edu/academics/syllabus-policies-statements>) to see the Academic Misconduct, Student Life-Disability Services, Religious Accommodations, and Intellectual Diversity statements.

# Slavic 3390: Tuning in to Red Soundscapes: Politics and Culture of Soviet and Russian Radio

## GE Theme course submission worksheet: Lived Environments

### Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

### Briefly describe how this course connects to or exemplifies the concept of this Theme (Lived Environments)

**In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.**

A central element of human-environment relations is sound. Through a study of radio, its development, and its current use in rural and urban settings, students will gain a deeper knowledge and a new angle on how humans relate to the lived environments in which they dwell. Radio serves as both a technological and cultural artifact, shaping and reflecting how communities experience their surroundings.

The course analyzes this theme through cultural, aesthetic, political, and social angles, offering a humanistic and social perspective on the dynamic relationship between humans and their environment. By engaging with topics such as the role of radio in creating shared spaces, students will develop a nuanced understanding of sound as a critical mediator of lived experiences. This exploration aligns with the general education theme of lived environments, encouraging students to think critically about how media, sound, and place interconnect in shaping human life.

## Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**Goal 1:** Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

**Goal 2:** Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

### **ELO 1.1 Engage in critical and logical thinking.**

This course on radio provides robust learning outcomes aligned with the Lived Environment theme by equipping students with the skills necessary to critically and logically analyze the interplay between soundscapes and human relations within lived spaces. The course emphasizes how sound shapes and reflects human interaction with the environment, fostering a deeper understanding of sound as a critical component of cultural and social life. Assignments such as reflective papers, group-led discussions, and the podcast project provide structured opportunities for students to practice and demonstrate these critical and analytical skills in both written and oral forms.

**ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.** Students will engage in a scholarly examination of soundscapes and their influence on the lived environment, both diachronically and in contemporary contexts. Weekly readings and discussions will involve analyzing cutting-edge research and theories, fostering critical thinking about how sound mediates human-environment relations.

### **ELO 2.1 Identify, describe, and synthesize approaches or experiences.**

Through the following assignments, students will develop skills in synthesizing scholarship, engaging in logical reasoning, analyzing empirical data, and producing creative, research-informed outputs:

*Participation and weekly discussion groups (15% of final grade):* Regular group discussions will encourage students to explore and debate sound-human relations, reinforcing their ability to use evidence-based reasoning. Students will be assessed on their engagement with the material and their contributions to the discussion.

*Two exercise papers (20% of final grade):* Students will write two reflective papers on sonic environments, soundscapes, and the role of media in shaping soundscapes. The first exercise occurs at the beginning of the semester, and the second at the end, to allow students to evaluate their learning.

*Group Presentation (15% of final grade):* Students will collaborate to present and critically analyze one of the ideas, concepts, artifacts discussed in class, demonstrating their understanding of theoretical and applied aspects of sound and environment.

*Podcast Project (50% of final grade):* This major project, completed in three steps (preparatory assignment, podcast creation, and a reflection paper), allows students to apply their learning by creating original content that explores soundscapes and their impact on lived environments.

**ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.**

By combining theoretical learning with hands-on analysis of sound environments, students will achieve a nuanced understanding of how sound interacts with and shapes human experiences in their environments.

The *podcast project* requires students to synthesize research, explore creative storytelling, and reflect critically on the relationship between sound and lived environments, resulting in an original scholarly output.

Through *group presentations*, students will engage deeply with academic texts and case studies, presenting and debating ideas in a scholarly setting. This promotes collaborative exploration and a deeper understanding of the ways in which soundscapes impact cultural and social experiences.

## Goals and ELOs unique to Lived Environments

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**GOAL 3:** Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environments (e.g. social, cultural, intellectual, natural) in which humans live.

**GOAL 4:** Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

**ELO 3.1 Engage with the complexity and uncertainty of human-environment interactions.**

This course on radio engages students with the complexity and uncertainty of human-environment interactions by exploring how soundscapes influence and reflect their lived environment. Through a study of radio, students examine the interplay between auditory culture and human behavior, addressing how radio has culturally shaped, and been shaped by, both rural and urban settings.

By critically analyzing sound-human relationships, students engage with the unpredictable and evolving nature of sound as an environmental element. Assignments such as the weekly discussions, and the final podcast project challenge students to confront the dynamic and uncertain ways in which auditory experiences mediate human interaction with their environments. These activities encourage a nuanced understanding of the social, cultural, and technological factors that influence the relationship between humans and their lived environments.

**ELO 3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.**

Through the lens of radio, students explore how auditory media has influenced, and been influenced by, transformations in rural and urban settings, capturing shifts in human behavior, technology, and environmental perception.

Assignments such as the final podcast project provide concrete opportunities for students to trace and describe examples of how humans have interacted with their sound environments and contributed to their transformation over time and in different spatial contexts.

This approach highlights the interconnectedness of cultural practices, technological innovations, and environmental change.

**ELO 4.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.**

This course on radio engages students in analyzing how human interactions with their environments shape and have shaped attitudes, beliefs, values, and behaviors. By exploring the role of radio as a cultural and technological medium, students examine how auditory experiences reflect and influence societal norms and values within different environmental contexts, such as rural and urban settings.

Through past and contemporary case studies, students investigate how soundscapes mediated by radio broadcasting have shaped collective attitudes and individual behaviors, such as listening habits and patterns of communication. Assignments like group presentations, exercises, and the podcast project challenge students to critically analyze how environmental factors, including technological advances and geographical settings, contribute to shifts in human values and beliefs.

**ELO 4.2 Describe how humans perceive and represent the environments with which they interact.**

Students engage with the concept of soundscapes as a lens to examine how humans interpret their surroundings and use sound to express environmental experiences.

Assignments such as the podcast project challenges students to create their own representations of environments through sound, reflecting on the ways in which radio conveys human experiences, cultural values, and social realities tied to specific places and times. This exploration fosters a deeper understanding of the interconnectedness between human perception, environmental interaction, and representation.

**ELO 4.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.**

This course on radio critically engages with the conventions, theories, and ideologies that influence discourses surrounding environments, particularly in relation to sound and auditory culture.

Through readings, discussions, and assignments, students explore how different theories about soundscapes, communication, and media influence the ways in which radio broadcasts construct environmental narratives. The podcast project, in particular, provides an opportunity for students to examine and challenge prevailing ideologies around environmental representation, using radio as a tool to both reflect and critique societal norms and values related to the environment.

**Subject:** RE: Slavic Department Concurrence Request for Slavic 3390: Tuning in to Red Soundscapes

**Date:** Thursday, November 13, 2025 at 11:41:33 AM Eastern Standard Time

**From:** McSweeney, Kendra

**To:** Ernst, Joe

Joe,

Sounds like a great course. You have International Studies' concurrence.

Best,

Kendra

**Kendra McSweeney**

Director, [International Studies Program](#)

Professor & Distinguished Scholar, [Department of Geography](#)

**The Ohio State University**

[mcsweeney.14@osu.edu](mailto:mcsweeney.14@osu.edu) | [ResearchGate](#)

---

**From:** Ernst, Joe <[ernst.150@osu.edu](mailto:ernst.150@osu.edu)>

**Sent:** Wednesday, November 12, 2025 10:22 AM

**Subject:** Slavic Department Concurrence Request for Slavic 3390: Tuning in to Red Soundscapes

I am reaching out to you regarding a concurrence request from the Department of Slavic and East European Languages and Cultures.

**Slavic 3390 Tuning in to Red Soundscapes: Politics and Culture of Soviet and Russian Radio -**

The course aims to deepen understanding of the role of radio and sound in shaping the cultural, social, and political environments of the Soviet Union and Post-Soviet Russia. Lenin's sentiment, "Communism is Soviet power plus the electrification of the whole country," highlights the importance he placed on technological advancements, including communications technology, in building the USSR.

I have attached the Syllabus and Lived Environments GE Theme worksheet for your consideration, and we are asking the Department of Political Science and International Studies would consider giving the Slavic Department concurrence for this course!

Thank you and please let me know if you have any questions.

Best,

Joe

**Joseph Ernst**

Senior Academic Program Services Specialist

ASC Staff Advisory Council Treasurer

**The Ohio State University**

Department of Slavic and East European Languages and Cultures

**Subject:** FW: Slavic Department Concurrence Request for Slavic 3390: Tuning in to Red Soundscapes  
**Date:** Wednesday, November 12, 2025 at 2:16:13 PM Eastern Standard Time  
**From:** Luft, Ivy  
**To:** Ernst, Joe  
**Attachments:** image001.png

Hi Joe,

Yes, the Chair of the Political Science Department has given approval to concur.

Thank you!

-Ivy



**Ivy Luft**

Senior Academic Program Services Specialist  
**The Ohio State University**  
Department of Political Science  
College of Arts and Sciences  
2143 Derby Hall, 154 N. Oval Mall, Columbus, OH 43210  
614-292-6358  
[luft.44@osu.edu](mailto:luft.44@osu.edu) / [osu.edu](http://osu.edu)  
Pronouns: she/her

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**From:** Kurtz, Marcus <[kurtz.61@osu.edu](mailto:kurtz.61@osu.edu)>  
**Sent:** Wednesday, November 12, 2025 1:57 PM  
**To:** Luft, Ivy <[luft.44@osu.edu](mailto:luft.44@osu.edu)>  
**Subject:** RE: Slavic Department Concurrence Request for Slavic 3390: Tuning in to Red Soundscapes

Hi Ivy,

You can transmit this email to Slavic Studies to indicate that we concur.

Best,  
Marcus.

Marcus J. Kurtz, chair.  
ASC Distinguished Professor of Political Science  
Ohio State University  
[website](#)  
+1.614.292.0952

---

**From:** Luft, Ivy <[luft.44@osu.edu](mailto:luft.44@osu.edu)>  
**Sent:** Wednesday, November 12, 2025 11:01 AM  
**To:** Kurtz, Marcus <[kurtz.61@osu.edu](mailto:kurtz.61@osu.edu)>; Smith, Charles William <[smith.3280@polisci.osu.edu](mailto:smith.3280@polisci.osu.edu)>  
**Subject:** FW: Slavic Department Concurrence Request for Slavic 3390: Tuning in to Red Soundscapes

Morning!

Slavic studies is asking for a concurrence with PoliSci for one of their courses. Let me know if I need to send this out to any specific faculty members.

Thank you!

-Ivy

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**From:** Ernst, Joe <[ernst.150@osu.edu](mailto:ernst.150@osu.edu)>  
**Sent:** Wednesday, November 12, 2025 10:22 AM  
**Subject:** Slavic Department Concurrence Request for Slavic 3390: Tuning in to Red Soundscapes

I am reaching out to you regarding a concurrence request from the Department of Slavic and East European Languages and Cultures.

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Thank you and please let me know if you have any questions.

Best,  
Joe

**Joseph Ernst**  
Senior Academic Program Services Specialist  
ASC Staff Advisory Council Treasurer  
**The Ohio State University**  
Department of Slavic and East European Languages and Cultures

## Curriculum Map for Russian Major

<b>Program Goals</b>			
<b>Goal 1</b> <b>Lang. Proficiency</b>		<b>Goal 2</b> <b>Analytic Skills</b>	<b>Goal 3</b> <b>Cult. Appreciation</b>
<b>Prerequisites</b>			
Russian 1101 -(including all decimal suffixes)	Novice Low/Mid	NA	Novice Low
Russian 1102 -(including all decimal suffixes)	Novice Mid/High	NA	Novice Mid
Russian 1103 -(including all decimal suffixes)	Novice High	NA	Novice High
Russian 1133	Intermediate Low	NA	Intermediate Low
Russian 2250.01/99 -or- Russian 2335.01/.99	NA	Novice	Novice
<b>Required Courses</b>			
Russian 2104 -(including all decimal suffixes)	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
Slavic 4530	NA	Advanced	Advanced
<b>Language Elective Courses (9 credits)</b>			
Russian 3106	Intermediate	Intermediate	NA
Russian 4101/4102	Intermediate Low/Mid	NA	Advanced
Russian 4102	Intermediate Mid	NA	Advanced
Russian 4135	Novice/Intermediate	Intermediate	Novice
Russian 5101	Intermediate High	Advanced	Advanced
Russian 5102	Advanced Low	Advanced	Advanced
Russian 5103	Advanced Low/Mid	Advanced	Advanced
Russian 5104	Advanced Mid	Advanced	Advanced
Russian 5150	Advanced	Advanced	Advanced

Russian 5260      Advanced      Advanced      Advanced  
-(can be applied in this category or the Lit/Cult/Ling electives category)

### **Literature, Culture, Linguistics Elective Courses (6 Credits)**

Russian 2250	NA	Novice	Novice
-(including all decimal suffixes, if not used as a prerequisite)			
Russian 2335	NA	Novice	Novice
-(including all decimal suffixes, if not used as a prerequisite)			
Russian 2345	NA	Novice	Novice
Russian 2850	NA	Novice	Novice
Russian 3460	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3350	NA	Intermediate	Intermediate
Russian 3355.99	NA	Intermediate	Intermediate
Russian 3360	NA	Intermediate	Intermediate
Russian 3370	NA	Intermediate	Intermediate
Russian 3380	NA	Intermediate	Intermediate
Russian 3390	NA	Intermediate	Intermediate
Russian 3470	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3480	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3490	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3750	NA	Intermediate	Intermediate
Russian 4330	NA	Advanced	Advanced
Russian 4520.99	NA	Advanced	Advanced
Russian 5200	Advanced	Advanced	Advanced
Russian 5225	NA	Advanced	Advanced
Russian 5230	NA	Advanced	Advanced
Russian 5250	NA	Advanced	Advanced
-(including all decimal suffixes)			
Russian 5260	Advanced	Advanced	Advanced
-(can be applied in this category or the language electives category)			
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
-(including all decimal suffixes)			
Slavic 2365	NA	Novice	Novice
-(including all decimal suffixes)			
Slavic 2995.99	NA	Intermediate	Intermediate
Slavic 3310	NA	Intermediate	Intermediate
Slavic 3320	NA	Intermediate	Intermediate
Slavic 3321	NA	Intermediate	Intermediate
Slavic 3340	NA	Intermediate	Intermediate
Slavic 3333	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Slavic 3711	NA	Intermediate	Intermediate
Slavic 3797.02	NA	Intermediate	Advanced
Slavic 3800	NA	Intermediate	Intermediate
Slavic 3995	NA	Intermediate	Intermediate
Slavic 4530	NA	Advanced	Advanced
Slavic 4597	NA	Advanced	Advanced
Slavic 5020	NA	Advanced	Advanced
Slavic 5450	NA	Advanced	Advanced