

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	<b>School of Historical, Philosophical and Religious Studies</b>
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Prefix:	<b>HST</b>	Number:	<b>304</b>	Title:	Studies in European History (Stalin to Putin)	Units:	<u>3</u>
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Course description:

Is this a cross-listed course? No If yes, please identify course(s):

Is this a shared course? No If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

**Requested designation:** *Historical Awareness (H)* **Mandatory Review: Yes**

*Note- a **separate** proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

**Area proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

**Checklists for general studies designations:**

- Complete and attach the appropriate checklist
- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name	Marissa Timmerman	E-mail	Marissa.R.Timmerman@asu.edu	Phone	480-727-4029
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**Department Chair/Director approval: (Required)**

Chair/Director name (Typed):	Richard Amesbury	Date:	11/01/2019
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Chair/Director (Signature): 

## Arizona State University Criteria Checklist for

### **HISTORICAL AWARENESS [H]**

#### **Rationale and Objectives**

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[H] CRITERIA</b>			
<b>THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		• Courses that are merely organized chronologically.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	General Studies Designation
HST	304	Stalin to Putin	H

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1 History is the major focus of the course	The course examines critical events in the history of the Soviet Union and modern-day Russia as a state that helped shape contemporary world politics.	All modules offer a historical exploration of key events and different periods in the history of the Soviet Union and modern-day Russian, examining significant issues that deal with Russian daily life, politics, and history.
2 The course examines and explains human development as a sequence of events influenced by a variety of factors.	The course seeks to understand what strategies individuals have used to carve out a semblance of normal life under a totalitarian regime while simultaneously offering an explanation of the various ways in which societies deal with excessively violent events and revolutions in their nation's history.	<p>Week 2 "The Purges of the 1930s" offers a discussion of Stalin's rise to power and the impact of his terror not just on the victims but on Soviet society in general as the participation of Soviet citizens in the form of denunciations helped sustain the purges. This discussion provides students with diverse narratives of perpetrators and victims and how often in the Soviet Union this was not a black and white issue as today's perpetrators turned into tomorrow's victims.</p> <p>Week 3 "The Great Patriotic War" explores the invasion of the Soviet Union and Nazi occupation policies. Soviet citizens were once more presented with a complex set of factors influencing whether they would continue to support the Soviet Union's war effort or collaborate with the German occupation. Everyday survival strategies are discussed as are the difficult choices made by civilians caught in a situation beyond their ability to control. Additionally, students are asked to contemplate how survival in the Soviet Union in the 1930s compared to survival under occupation in the 1940s.</p> <p>Week 4 "Moscow Post-Stalin: 1950s - 1970s" offers a look at the lives of Soviet women in a society that on the surface professed gender equality and asks them to compare gender roles as well as relationships between men and women in the Soviet Union and</p>

		contemporary U.S.
<p>3 There is a disciplined systematic examination of human institutions as they change over time.</p>	<p>The course offers an inside look at the transition of the Russian Empire to the Soviet Union and eventually the Russian Federation, examining how institutions had to constantly adjust to ideological foundations and societal expectations or perish.</p>	<p>Week 5 "A Siberian Village: 1900s-1970s" examines what life entailed for those living in a rural setting in the Russian Empire and the Soviet Union. This allows for a discussion of how state institutions implemented government policies in cities compared to the countryside and challenges students to identify institutional limitations based on geographic settings.</p> <p>Week 6 "Glasnost' and Perestroika under Gorbachev" discusses how the internal changes in state institutions that allowed citizens to question what they were previously told reverberated throughout society and led to the undermining of those very same state institutions.</p>
<p>4 The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</p>	<p>The history of the Soviet Union/Russia from Stalin to Putin is also a history of conflicting ideas and relationships not only between people but also state institutions and the state itself.</p>	<p>Week 7 "Capitalism in Post-Soviet Russia: 1990s" explores how importing capitalist ideas and examples from the West altered Russian life, including individual relationships, as ideas revolving around the state and its obligations to its citizenry clashed with capitalism, individualism, and the spirit of entrepreneurship.</p> <p>Week 8 "Corruption in Putin's Russia" examines the relationship between crony capitalism and corruption, which Putin has combined with a nostalgia for the Soviet Union and its victory in the Second World War as he has begun to elevate Russia's position on the world stage.</p>

# Course and Faculty Information

**Course Description:** This course examines the history of a country which once again has emerged as an enemy of the United States. It spans the 1930s to the present, covering the majority of the existence of the Soviet Union and the first twenty-five years of post-Soviet Russia through the prism of seven popular, award winning Russian language films. While we cannot delve into all aspects of Russia's history during this time frame, we can explore key issues these films raise. All of these issues demonstrate how twentieth and twenty first century Russian daily life, politics and history is different from the United States. Yet by exploring these issues in depth through the eyes of Russian directors, we can understand the complexity of these issues beyond a sixty second sound bite and comprehend why Russia's history is so different from our own, while also appreciating the humanity of Russians and what they have in common with Americans.

**Credits:** 3

**Instructor:** Mehmet Volkan Kaşıkçı

**Contact Info:**

**Email:** Mehmet.Kasikci@asu.edu

## Course Learning Outcomes

At the completion of this course, students will be able to:

1. Understand the key events that occurred in Russia over the last ninety years.
2. Understand how Russians, at least those who made and like these popular films, view key aspects of their history.
3. Explain how dictatorships stay in power.
4. Analyze, interpret and evaluate films (and other media in popular culture) for their historical content.
5. Understand strategies that individuals have used in history to carve out a semblance of normal life in the midst of less than ideal circumstances.
6. Explain ways in which societies deal with excessively violent events in their nation's history.
7. Think more abstractly having been exposed to how people lived in a different region under distant time periods.
8. Compare and contrast the histories of the U.S. and Russia in the last hundred years, taking into account questions of continuity and change over time.

**COURSE TOPICS, SCHEDULE, & GRADING**

Activities used for instruction and assessment of learning include: discussions; timed quizzes; short essays; articles and chapters; films; lectures and a timed final exam.

<b>Unit</b>	<b>Topic</b>	<b>Assignments</b>	<b>Due Date - All assignments are due at 11:59 p.m. MST on dates shown</b>	<b>Points</b>
<b>1</b> 8/22-8/23	<b>The Soviet Experiment</b>	First Assignment	Sunday 2019-08-25	4
<b>2</b> 8/26-8/30	<b>The Purges of the 1930s</b>	Quiz 1 Discussion 1	Thursday 2019-08-29 Saturday 2019-08-31	4 5
<b>3</b> 9/2-9/6	<b>The Great Patriotic War</b>	Quiz 2 Discussion 2 Short Essay Choice 1	Thursday 2019-09-05 Saturday 2019-09-07 Sunday 2019-09-08	4 5 18
<b>4</b> 9/9-9/13	<b>Moscow Post-Stalin: 1950s-1970s</b>	Quiz 3 Discussion 3	Thursday 2019-09-12 Saturday 2019-09-14	4 5
<b>5</b> 9/16- 9/20	<b>A Siberian Village: 1900s-1970s</b>	Quiz 4 Discussion 4 Short Essay Choice 2	Thursday 2019-09-19 Saturday 2019-09-21 Sunday 2019-09-22	4 5
<b>6</b> 9/23 – 9/27	<b>Glasnost' and Perestroika under Gorbachev</b>	Quiz 5 Discussion 5	Thursday 2019-09-26 Saturday 2019-09-28	4 5

7		Quiz 6	Thursday 2019-10-03	
9/30 – 10/4	<b>Capitalism in Post-Soviet Russia: 1990s</b>	Discussion 6	Saturday 2019-10-05	4
		Short Essay Choice 3	Sunday 2019-10-06	5
		Quiz 7	Wednesday 2019-10-09	4
8		Discussion 7	Thursday 2019-10-10	5
10/7-10/11	<b>Corruption in Putin's Russia</b>	Final Assignment	Friday 2019-10-11	15

## Textbooks

All required readings are provided within the modules.

## How to watch the Films

All seven films are available on [sovietmoviesonline.com](http://sovietmoviesonline.com) which offers paid daily passes (\$3) to watch as many films as you want within one day, as well as weekly (\$10) and monthly (\$20) passes. Some of them are also available on amazon prime, google play, vudu and amazon video. Netflix, unfortunately, does not show any of them. The seven films you are required to see are:

1. Burnt by the Sun (1995)
2. Come and See (1985)
3. Moscow Does not Believe in Tears (1979)
4. Siberiade (1979)
5. Taxi Blues (1990)
6. Tycoon (2002)
7. Arrhythmia (2017)

### COURSE SCHEDULE

**Week 1: 2019-08-22 to 2019-08-23 What was the Soviet Experiment?**



**Lecture:** Introduction to the Course

**Lecture:** 1917 Ushers in the First Communist Country in the World

**Reading:** Kagan, Ozment, and Turner, *The Western Heritage* (2001): 915-918, 938-941.

**Assignment:** We all come to whatever we study with preconceived notions about the subject. Since Putin and Russia are in the news virtually every day lately, this is especially true regarding the study of Russia. In any case, I'm sure you've run across conceptions of Russia through popular culture or hearsay and you'll learn something about Russia in this week's lectures. **Write a long paragraph (at least 8-10 complete sentences) explaining everything you associate with Russia and what the sources of your information have been (ie., a film, story someone told you, a news program).** Your posts need to be written out in full sentences – no bulleted lists.

**Week 2: M 2019-08-26 to 2019-08-30 The Purges of the 1930s**

**Reading:**

1. *The Western Heritage*, 982-988.
2. Bukharin's last plea: <https://www.marxists.org/archive/bukharin/works/1938/trial/3.htm> (Links to an external site.)

**Lecture:** Stalin's Rise to Power and Revolution from Above

**Lecture:** The Purges of the 1930s

**Watch:** *Burnt by the Sun* (1995) 2 hours and 32 minutes

**ASSIGNMENTS:**

**Quiz #1**

**Discussion:** Why does Colonel Kotov believe in communism, and do you think his, as well as Bukharin's belief in communism, wavers or is destroyed once they are arrested?

**NOTE:** Last year students were confused by the scene when army tanks are destroying a crop of wheat. This is NOT an example of collectivization, which was already complete by the mid- 1930s when this film takes place. The tank commander has receiving the wrong geographic location regarding where he should conduct military exercises but is afraid to stop the exercises until he receives orders to do so.

- You must post at least three times to our discussion board. Your first post has to be 6-8 sentences long. Your other two posts have to be 3-5 sentences long.
- At least one of your posts have to refer to specific scenes or dialogue (citing the hour and minute of the movie) from the film and one post has to quote from Bukharin's text.
- Only after you have posted your first post read through your classmates' postings. If you post a blank post the first time you will receive a "0" for the assignment.
- After your first post, your subsequent posts are required to be: 1) in response to one of your classmate's posts and 2) in response to a question I have posted in the midst of the discussion. Feel free to disagree politely. Make sure you bring in evidence from the film that supports the point you are making and don't repeat what you have written in other posts on the film.
- Your posts need to be written out in full sentences, as do all your posts and short essays – no bulleted lists.
- Your 3 posts combined should include references to the beginning, middle and end of the film.
- At least one hour has to have transpired between each of your 3 posts.
- **Like all the questions I pose (except on the quizzes!), there are no correct answers, but you can cite facts we learned in lectures and readings incorrectly. You will be graded down for citing such facts incorrectly.**

**Week 3: M 2019-09-02 to F 2019-09-06 The Great Patriotic War**

**Reading:**

11. William C. Fuller, Jr., "The Great Fatherland War," in Gregory L. Freeze, **Russia: A History** (2002): 319-335.

12. Kenneth Slepyan, "The People's Avengers: The Partisan Movement," in David Stone (ed.), *The Soviet Union at War, 1941-1945*.

**Lecture:** The Nazi Occupation of the Western Soviet Union

**Watch:** *Come and See* (1985) 2 hours and 26 minutes

## **ASSIGNMENTS:**

### **Quiz #2**

#### **Discussion:**

*Come and See* captures the horrors many experienced who lived through Nazi occupation of the Western countryside of the Soviet Union. Most people in the Western world know very little about what the Soviet Union suffered during World War Two.

**How do the horrors depicted in the film compare to what you know about the Holocaust?**

**Short essay #1:** Write six paragraphs (each should be 6-8 sentences) on the following subject: the Purges depicted in *Burnt by the Sun*, along with the other violent atrocities of the 1930s such as forced collectivization of agriculture, can be conceived of as a war against Soviet citizens deemed as internal enemies by the Soviet government. *Come and See* depicts a more traditional war, not only in terms of combat, but because the Soviet Union was attacked by a foreign, external enemy. **On the basis of these two films, which type of war (against internal v.s. enemies) was harder to survive?** Please refer to at least 3 different scenes in each film, citing the hour and minutes in ( ). Remember there is no correct answer, but you must use the facts and examples from the films you cite correctly. Your paper can be single or double spaced, and needs to use 12 pitch font and have one inch margins.

**Week 4: M 2019-09-09 to 2019-09-13 Moscow Post-Stalin: 1950s-1970s**

#### **Reading:**

13. Gregory L. Freeze on reform and stagnation, 1953-1985 in **Russia: A History**, 342-387

**Lecture:** The Double Burden: The Lives of Soviet Women

**Lecture:** Residence Permits and Inequality: How Residents of Capital Cities Became the Elite

**Watch:** *Moscow Does not Believe in Tears* (1979) 2 hours and 30 minutes

### **ASSIGNMENTS:**

#### **Quiz #3**

**Discussion:** Based on the lives of the three women depicted in the film, how do gender roles, and the relationships between men and women, in the Soviet Union in the 1950s-1970s differ from the contemporary U.S.? Follow the instructions under “discussion” module 2.

### **Week 5: M 2019-09-16 – TH 2019-09-20 A Siberian Village: 1900s-1970s**

**Lecture:** The Russian Revolution Far from the Cities: The Case of Rural Siberia

**Watch:** *Siberiade* (1979) 4 hours and 20 minutes

#### **Reading:**

14. Leon Trotsky, “Revolutionary and Socialist Art,” in *Literature and Revolution* (1924).

### **ASSIGNMENTS:**

## Quiz #4

**Discussion:** Does the director of *Siberiade*, Andrei Konchalovsky, portray the Russian Revolution and the ensuing communist regime as having a positive or negative effect on the lives of the villagers in the film? Follow the instructions under “discussion” week 2, minus the reading.

**Short essay #2:** Write six paragraphs (each should be 6-8 sentences) on the following subject: you’ve just watched back to back two films about very different geographic regions of the Soviet Union: Moscow, the coveted capital city which had the highest standard of living, and a remote village in Siberia. **Based on these two films, which geographic area best achieved the ideals of communism?** To answer this question you’ll have to define what you consider the ideals of communism to be in your first paragraph. Use the 1924 article we’ve read by Trotsky to do so, quoting it at least once. Even though the article is seemingly about literature and art, the last few pages define what Trotsky and other early Bolsheviks imaged communism and the new communist person, to be. Please refer to at least 3 specific scenes in each film, citing the hour and minutes in ( ). You should also put the page number of your quote from Trotsky in ( ) with his name first (Trotsky, p.).

## Week 6: M 2019-09-23 to F 2019-09-27 Glasnost’ and Perestroika under Gorbachev

### Reading:

15. Ron Suny, “The Road to Reform,” *The Soviet Experiment* (2001) 479-513.

**Lecture:** The Erosion of Belief in Communism

**Lecture:** Forbidden Fruit: The Allure of Western Culture

**Watch:** *Taxi Blues* (1990) 1 hour and 50 minutes

\*Note: There is a violent sexual scene from 1:11:48-1:12:23 and 1:12:55-1:13:30 that you may find inappropriate; feel free to skip it.

## **ASSIGNMENTS:**

### **Quiz #5**

**Discussion:** what do the two main characters in the film, Ivan (the taxi driver) and Lioysa (the saxophonist), represent in the last couple of years of Soviet society in terms of their class/political beliefs, and what does the way they interact with each other tell us about the failure of communism? Follow the instructions under “discussion” week 2 minus the reading.

### **Week 7: M 2019-09-30 to W 2019-10-04 Capitalism in Post-Soviet Russia: 1990s**

#### **Reading:**

16. Suny, “The Second Russian Republic and the Near Abroad,” in *The Soviet Experiment*, 515-539.
17. Stephen Kotkin, “Survival and Cannibalism in the Rust Belt,” in *Armageddon Averted* (2001):113-141.

**Lecture:** Russia’s First Businessmen

**Lecture:** Standard of Living + Quality of Life Plummet

**Watch:** *Tycoon* (2002) 2 hours and 8 minutes

\*Note: there is a sexual scene from 15:50-17:00 that some of you may find inappropriate; feel free to skip it.

## **ASSINGMENTS:**

### **Quiz #6**

**Discussion:** Do you consider Plato a hero, given his opposition to the Kremlin, or a criminal who is robbing the Russian people? Follow the instructions under “discussion” week 2 minus the reading.

**Short essay #3:** *Taxi Blues* and *Tycoon* were made by the same director, 12 years apart. *Taxi Blues* deals with the late 1980s, when the Soviet Union was collapsing under Gorbachev, while *Tycoon* focuses on the late 1990s, when Boris Yeltsin was the first democratically elected president of Russia. In which film is there more hope for the future of Russia?

## **Week 8: M 2019-10-07 – F 2019-10-11 Corruption in Putin’s Russia**

**Lecture:** Why Most Russians Support Putin

### **Reading:**

- David Remnick, “Watching the Eclipse,” *The New Yorker*, 2014 <https://www.newyorker.com/magazine/2014/08/11/watching-eclipse> ([Links to an external site.](#))
- Suny on Putin in *The Soviet Experiment*, 539-547.

**Watch:** *Arrhythmia* (2017) 1 hour 56 minutes

**\*Note:** there is a graphic sexual scene from 1:27-1:31 that some of you may find inappropriate; feel free to skip it.

### **ASSIGNMENTS:**

#### **Quiz #7**

**Discussion:** Do you think the disregard for human life that so frustrates Oleg as the Russian health care system undergoes reforms is rooted more in their communist past, or in their capitalist present?

Follow the instructions under “discussion” week 2 minus the reading.

## Grading

Your grade will be determined based on the following grading schema:

Grade	Percentage	Points Range
A+	98-100%	98-100
A	93-97%	93-97
A-	90-92%	90-92
B+	87-89%	87-89
B	83-86%	83-86
B-	80-82%	80-82
C+	77-79%	77-79
C	70-76%	70-76
D	62-69%	62-69
E	0-61%	0-61

## Overview of Assignments

In this course there are three types of assignments: discussions, short assignments and final assignment.

There are 7 discussions worth 5 points for a total of	35 points
There are 1 short essay worth 18 points for a total of	18 points
There are 7 quizzes worth 4 points each for a total of	28 points
There is one first assignment worth	4 points
There is one final worth 10 points	15 points
Total points in course is equal to	100 points

**QUIZZES:** You are required to take a ten question multiple choice quiz on the film we have watched each week. Once you begin the quiz you have five minutes to complete it, and you cannot pause the quiz. The quiz link closes at 11:59 MST on the day the quiz is marked due in the syllabus. I strongly advise you to take the quiz immediately after watching the entire film. The quiz tests you on the film, and if you have seen the film, you should do well.



**DISCUSSIONS:** You will need to participate in a group discussion for each unit.

You will each be assigned to a discussion group. You may post to the discussion threads earlier than the due date. The discussion board closes at 11:59 PM MST on the date it is marked due in the syllabus. You must post at least three times to the discussion board. Only after you have posted your first post read will you be able to read through your classmates' postings. Your first post must be a response to the question posed. If you post a blank post the first time you will receive a "0" for the assignment. One subsequent posting should be in response to a post by another student; another should be in response to a question I pose to the entire group once the discussion begins. At least two of your posts have to refer to specific scenes or dialogue (citing the hour and minute of the movie) from the movie we have watched that week. Two of your posts have to be at least 3-5 sentences long; your initial post must be 6-8 sentences long. You cannot post more than once within a single hour. Your posts need to be written out in full sentences, as do all your posts and short essays,— no bulleted lists. Like all the questions I pose, there are no correct answers, but you can use the facts you've learn in lectures and our readings incorrectly in constructing your response. A rubric is posted.

**SHORT ESSAYS:** You are only required to write one short essay for the course, and you have three choices for topics and three different due dates. However, if you want to improve your grade, you have the option of writing more than one essay. The higher grade will be the final grade you receive. Each essay should be required to be six paragraphs (each should be 6-8 sentences) long and follow all the instructions in the rubric. Essays must be turned in by 11:59 p.m. MST on the due date. As you will see in the rubric for these essays, 5% of your grade is determined by the quality of your essay. I grade the essays, and will give you extensive feedback on why you received the quality grade you did. This should help you improve the quality of your subsequent essay grades.

**FINAL ASSIGNMENT:** The final assignment is a short assignment that asks you to reflect upon and apply what you have learned in the course. Please reread the paragraph you wrote at the beginning of the course about what you associated with Russia. **How have your preconceived notions of Russia changed over the course of the semester? How have each of the films we've watched effected your notion of what the Soviet Union and post-Soviet Russia is, and was?** You are required to write at least eight paragraphs. One paragraph will serve as an introduction, and each of the seven paragraphs should be devoted to each filme we watched. The link will open at midnight the final day of classes and close at 11:59 MST on the last day of classes. There is a rubric for how this assignment is graded.

## **GRADING PROCEDURE**

Grades reflect your performance on assignments and adherence to deadlines. Graded assignments will be available via the Gradebook on the course site.

## **COMMUNICATING WITH THE INSTRUCTOR**

This course uses a discussion board called "Hallway Conversations" for general questions about the course. Prior to posting a question, please check the syllabus, announcements, and existing posts. If you do not find an answer, post your question. You are encouraged to respond to the questions of your classmates.

Email questions of a personal nature should be addressed to your instructor. You can expect a response within 24 hours, usually much sooner.

## **ONLINE COURSE**

This is an online course. There are no face-to-face meetings. You can log into your course via MyASU or <https://my.asu.edu>.

## **EMAIL AND INTERNET**

ASU email is an [official means of communication](#) among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly.

## **ALL INSTRUCTOR CORRESPONDENCE WILL BE SENT TO YOUR ASU EMAIL ACCOUNT.**

If you use another email account, it is a good idea to forward messages from your ASU account to the other account.

## **COURSE TIME COMMITMENT**

This three-credit course requires approximately 135 hours of work. Please expect to spend around 18 hours each week preparing for and actively participating in this course.

## **LATE OR MISSED ASSIGNMENTS**

Published assignment due dates (Arizona Mountain Standard time) are firm. Please follow the appropriate University policies to request an [accommodation for religious practices](#) or to accommodate a missed assignment [due to University-sanctioned activities](#).

Notify the instructor **BEFORE** an assignment is due if an urgent situation arises and the assignment will not be submitted on time. **Except in cases of medical emergency that are verified by a written medical excuse, if the instructor is not notified in advance, late assignments will not be accepted.** To request permission to submit a late assignment, the instructor must be contacted at least one day in advance. In general, because this is a 7 and ½ week course, students must have a very good reason, such as illness, family emergency, religious accommodation or accommodation for University-sanctioned activities for submitting an assignment late. Computer and/or system problems do NOT excuse late work or missed quizzes. Please do not wait until the last minute to submit assignments.

## **SUBMITTING ASSIGNMENTS**

All assignments, unless otherwise announced, **MUST** be submitted to the designated area of Canvas. Do not submit an assignment via email.

You are responsible for ensuring that your computer and software are compatible with Canvas. If you have computer problems, do NOT contact the instructor. Instead, contact the Help Desk at 1-855-278-5080 or the helpdesk tab on your “My ASU” page. You can also take a look at <http://asuonline.asu.edu/student-resources/technical-support> for help with common problems.

If there is a documented outage of or problem with Canvas, the deadline will be extended.

## **DROP AND ADD DATES/WITHDRAWALS**

This course adheres to a compressed schedule and may be part of a sequenced program, therefore, there is a limited timeline to [drop or add the course](#). Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

## **GRADE APPEALS**

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the [University Policy for Student Appeal Procedures on Grades](#).

## **STUDENT CONDUCT AND ACADEMIC INTEGRITY**

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification, and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>. Additionally, required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), [Computer, Internet, and Electronic Communications policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions.

[Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#).

Appropriate online behavior (also known as netiquette) is defined by the instructor and includes keeping course discussion posts focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion board posts or those containing foul language may be deleted by the instructor.

The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

## **COURSE EVALUATION**

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available.

## **SYLLABUS DISCLAIMER**

Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.

## **ACCESSIBILITY STATEMENT**

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act as amended (ADAAA) of 2008, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

[Qualified students with disabilities may be eligible to receive academic support services and accommodations.](#) Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are [responsible for requesting accommodations and providing qualifying documentation](#) to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities.

Qualified students who wish to request an accommodation for a disability should contact the DRC by going to <https://eoss.asu.edu/drc>, calling (480) 965-1234 or emailing [DRC@asu.edu](mailto:DRC@asu.edu).

To speak with a specific office, please use the following information:

### **ASU Online and Downtown Phoenix Campus**

University Center Building, Suite 160  
+1-602-496-4321 (Voice)

### **Polytechnic Campus**

+1-480-727-1165 (Voice)

### **West Campus**

University Center Building (UCB), Room 130  
+1-602-543-8145 (Voice)

### **Tempe Campus**

+1-480-965-1234 (Voice)

## **COMPUTER REQUIREMENTS**

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome \(Links to an external site.\)](#), [Internet Explorer \(Links to an external site.\)](#), [Mozilla Firefox \(Links to an external site.\)](#), or [Safari \(Links to an external site.\)](#))
- [Adobe Acrobat Reader \(Links to an external site.\)](#) (free)
- [Adobe Flash Player \(Links to an external site.\)](#) (free)

## TECHNICAL SUPPORT

This course uses Canvas to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas home page at: <https://canvas.asu.edu>

To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>.

To contact the help desk call toll-free at +1-855-278-5080.

## STUDENT SUCCESS

This is an online course. To be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track

## Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Remember to check your ASU email and the course site often.