

## 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 checksheet)	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 through the eyes of prominent Soviet and Russian filmmakers. The Soviet Union was the first communist country in the world, and in 1991, it became the only country in the world to simultaneously and immediately undergo three transitions: from one party rule to democracy, from a command economy to a free market economy, and from being an empire to becoming a much smaller nation. Each film was well received by Soviet and Russian audiences. The films thus both reflected how Soviet and Russians recalled these events, as well as shaping how they perceived them. The films all focus on events which fundamentally changed the society, be it socially, politically or economically (or all three).	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. Assigned primary source readings students are required to employ in their three required essays that ask them to compare films (and thus major events) from different eras are all drawn from speeches and political treatises by leaders of the Soviet Union. These texts, bolstered by lectures on the nature and motivation of ideological shifts in Soviet history, provide students with an understanding of the state's directives. Students are required in these essays to use facts they have learned from lectures and secondary source readings: as the rubric in the syllabus indicates, they are graded down if they DO NOT use facts, and also graded down if they use historical facts incorrectly.
2 The course examines and explains human development as a sequence of events influenced by a variety of factors.	The course provides insight into how and why revolutions (1917 and 1991), occur and how their political, economic, social and cultural components are implemented in individuals' daily lives. It focuses on how individuals responded and interpreted state directives, and how they developed strategies to carve out a semblance of normal life under a totalitarian regime, or to even fight for it. Simultaneously it offers, and asks the students to consider, the various explanations which individuals and societies	Weekly discussion posts are based on provocative questions that elicit lively debate and could be answered either way. They forced students to adopt a position that must be backed with multiple examples from the films. Their postings can not be simply opinion or interpretation: they are graded down if they do not use facts they learned in readings and lectures, if they use facts incorrectly, or if they ignore counter examples in the films (see rubric). The instructor carefully monitors all posts and frequently responds to posts, as do other students. Students are required to respond to a subsequent post by the instructor and by another student: these subsequent posts are designed to compel students to either rethink

	<p>have created to explain often excessively violent events in their nation's history.</p>	<p>or elaborate on their position by using more examples from the films or facts learned. Each of the 7 films is historically accurate, the way in which particular characters act is indicative of the gender/class/profession/geographic location of individuals of that particular era.</p> <p>Week 2 "The Purges of the 1930s" continues the focus in week 1 on the various factors which contributed to the 1917 revolution and Stalin's revolution from above, which began in 1928. The film students watch explores how class tensions led to the revolution, along with belief in communism and nationalism. Discussion post 1 requires the reading of a primary source, a plea from the most well known victim of the Stalinist purges. This plea, like the film which accompanies it, requires the students to think deeply about whether prominent communists who were ultimately victims of the revolution, believed in Marxist ideology, and if they stopped believing in it, what triggered their deconversion, and when? This question is one of the major questions scholars of Stalinism still study, and my lecture which accompanies it, and their secondary reading, introduce them to the various theories historians propose.</p> <p>Week 3: "The Great Patriotic War" examines how Nazi and Soviet policies in the occupied Western Soviet Union fed the grassroots partisan movement, which helped ensure Soviet victory over the Nazis. Individuals were forced to make difficult decisions, choosing between collaboration or resistance. Their ultimate overwhelming participation in the war effort against the Nazis is one of the reasons the war is remembered in the Soviet Union as a war without victims, the prompt students write about in their discussion.</p> <p>Week 5: "The Revolution far from Moscow" examines how three generations of Siberians from a single village endured 1917, the purges, W.W. II and industrialization/modernization. It explains the motivation some villagers had to support the Bolsheviks, engage in class warfare, and to harness the unique environment to further Soviet industrial needs, while also examining how others resisted these attempts. In the end some individuals switched sides in this struggle between modernization and tradition. In their discussion, students are asked to consider the pluses and minuses of this modernization drive, and, while understanding that the film is entirely "factually" correct, try and tease out the director's</p>
--	--	--

		<p>interpretations of the momentous events in his country's history.</p> <p>Week 6: "Glasnost' and Perestroika" explores the factors that led to the collapse of the Soviet Union. The film the students watch depicts some of these factors--such as class identity, attitudes toward the West and poverty--are understood entirely differently by two very different Soviet citizens, whose clash is a metaphor for the failure of these reforms.</p>
<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 such as families and communities, had to both constantly adjust to ideological shifts within another institution, the state, or face serious repercussions while also at time befitting from these same state directives.</p>	<p>Week 2 explores how the institution of the family became completely intertwined with state directives in the early Soviet period. The film shown focuses on a day in the life of one elite extended family during the purges. Marriages have been made (and not made) due to the state's demands, and family members are forced to denounce loved ones, and looked back over how 1917 has effected their relationships. Students are compelled to address this intrusion of the state into the lives of every Soviet individual and family in essay number 1 when they contemplate the cost of a war by the state against internal enemies.</p> <p>Week 4: "Moscow post-Stalin, 1950s-1970s" examines how families were transformed in the Soviet period. Women gained newfound freedom in the work place and the nuclear family no longer functioned as the only acceptable family structure.</p> <p>Week 6 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. The clash between the two "heroes" in the film, about which students are asked to write, captures this difficult moment as the two men constantly challenge each other's beliefs.</p>
<p>4 The course examines the relationship among events, ideas, and artifacts and the broad social, political and</p>	<p>The history of the Soviet Union/Russia from Stalin to Putin is a history of conflicting ideas, experiences and relationships that led to revolutions and to their complicated aftermath, which effects individuals in all aspects of their lives.</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. Students are required to address these issues as they evaluate the main character, an oligarch who stands up to corruption in the Kremlin while</p>

<p>economic context.</p>		<p>taking full advantage of the primitive capitalism that reigns after 1991 to enrich himself.</p> <p>Week 8 "Corruption in Putin's Russia" examines how in present-day Russia individuals raised under communism struggle to adjust to the new value system that life in a capitalist society encourages. The film students watch explores these issues through the life of a paramedic whose personal and professional life are thrown into chaos as he attempts to maintain his service ethic to his patients, juggles an extension of his work hours, and doubts his marriage given new societal norms.</p>
--------------------------	--	---

**PLEASE READ THE SYLLABUS CAREFULLY. IT CONTAINS IMPORTANT INFORMATION YOU WILL NEED TO COMPLETE THIS COURSE SUCCESSFULLY.**

### **HST 304: STALIN TO PUTIN**

Session B, Fall 2020

October 14 – December 4, 2020

### **FACULTY INFORMATION**

Name: Dr. Laurie Manchester

Email: Laurie.Manchester@asu.edu

### **Hallway conversations are the best way to pose questions:**

If you have questions about when assignments are due, how to find a specific assignment, how to access the discussion board, please refer to the syllabus first. If you can't find the answer, or if you have other questions about whether you've understood the form or content of an assignment correctly, post these questions to Hallway Conversations; the link can be found on the left hand navigation menu. With these types of questions, you are probably not the only one wondering, and so it is helpful to ask these questions publicly. I will check the Hallway Conversations at least twice a day every day of the week. In addition, I don't have to be the only person posting responses. If you know the answer to a question, feel free to answer!

### **E-mail:**

If you have a quick question or issue that you want to remain private, please send it to me via email. I will respond within 24 hours every day of the week, and usually much sooner. If I think the answer to the particular question you have asked me will benefit the entire class, I will post your question (without revealing your name) and my answer to hallway conversations.

**Course announcements:** this is my only means of communicating with all of you as a group. Read these announcements! I will use these announcements, for example, to correct factual errors that I see more than a few of you making in your posts.

### **COURSE OVERVIEW**

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 twentieth 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.

## LEARNING OUTCOMES

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

- Understand the key events that occurred in Russia over the last ninety years.
- Understand how Russians, at least those who made and like these popular films, view key aspects of their history.
- Explain how dictatorships stay in power.
- Analyze, interpret and evaluate films (and other media in popular culture) for their historical content.
- Understand strategies that individuals have used in history to carve out a semblance of normal life in the midst of less than ideal circumstances.
- Explain ways in which societies deal with excessively violent events in their nation's history.
- Think more abstractly having been exposed to how people lived in a different region under distant time periods.
- 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: graded discussions; timed quizzes; three short essays; reading articles and chapters; films; lectures and a final assignment.

Unit	Topic	Assignments	Due Date - All assignments are due at 11:59 p.m. MST on dates shown	Points
1 10/14-10/16	<b>The Soviet Experiment</b>	First Assignment	Sunday 10/18	3
2 10/19-10/23	<b>The Purges of the 1930s</b>	Quiz 1 Discussion 1	Thursday 10/22 Saturday 10/24	3 5
3 10/26-10/30	<b>The Great Patriotic War</b>	Quiz 2 Discussion 2 Short Essay 1	Thursday 10/29 Saturday 10/31 Sunday 11/1	3 5 9
4 11/2-11/6	<b>Moscow Post-Stalin: 1950s-1970s</b>	Quiz 3 Discussion 3	Thursday 11/5 Saturday 11/7	3 5
5 11/9-11/13	<b>A Siberian Village: 1900s-1970s</b>	Quiz 4 Discussion 4 Short Essay 2	Thursday 11/12 Saturday 11/14 Sunday 11/15	3 5 9
6 11/16 – 11/20	<b>Glasnost' and Perestroika under Gorbachev</b>	Quiz 5 Discussion 5	Thursday 11/19 Saturday 11/21	3 5



7 11/23 – 11/27	<b>Capitalism in Post-Soviet Russia: 1990s</b>	Quiz 6 Discussion 6 Short Essay 3	*Friday 11/27 Saturday 11/28 Sunday 11/29	3 5 9
8 11/30- 12/4	<b>Corruption in Putin’s Russia</b>	Quiz 7 Discussion 7 Final Assignment	**Wednesday 12/2 Thursday 12/3 Friday 12/4	3 5 14

\*As Thursday is Thanksgiving!

\*\*As is our final week.

## REQUIRED READING

All required readings are loaded onto the Canvas site.

## HOW TO WATCH THE FILMS

All seven films are available on [sovietmoviesonline.com](http://sovietmoviesonline.com) which offers paid daily passes (\$5) to watch as many films as you want within one day, as well as weekly (\$15) and monthly (\$30) passes. Some of them are also available on amazon prime, google play, vudu and amazon video, and students last year were able to find them on other venues, including for free. If you find such a site that shows any of these films for free, post it on hallway conversations! Netflix, unfortunately, does not show any of them.

### The seven films you are required to see are:

*Burnt by the Sun* (1995)

*Come and See* (1985)

*Moscow Does not Believe in Tears* (1979)

*Siberiade* (1979)

*Taxi Blues* (1990)

*Tycoon* (2002)

*Arrhythmia* (2017)

## COURSE SCHEDULE

### Week 1: 8/16-8/17 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 10/19-F 10/23 The Purges of the 1930s**

### **Reading:**

1. *The Western Heritage*, 982-988.
2. The Last plea of Nikolai Bukharin, during his trial in 1938:  
<https://www.marxists.org/archive/bukharin/works/1938/trial/3.htm>

**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 the fictional 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.

- 1) 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.
- 2) Two 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.
- 3) 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.
- 4) 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.
- 5) Your posts need to be written out in full sentences, as do all your posts and short essays, – no bulleted lists.

- 6) Your 3 posts combined should include references to the beginning, middle and end of the film.
- 7) At least one hour has to have transpired between each of your 3 posts.
- 8) **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, but you will also be graded down if you do not citing at least one fact from our lectures and readings in each of your 3 required posts. (see rubric as well)**

### **Week 3: M 10/26 – F 10/30 The Great Patriotic War**

#### **Reading:**

1. William C. Fuller, Jr., “The Great Fatherland War,” in Gregory L. Freeze, **Russia: A History** (2002): 319-335.
2. Kenneth Slepyan, “The People’s Avengers: The Partisan Movement,” in David Stone (ed.), *The Soviet Union at War, 1941-1945*.
3. Stalin, “Defects in Party Work,” delivered to the Central Committee of the U.S.S.R., March 3, 1937.
4. Stalin, “Speech the Red Army Parade on Red Square, November 7, 1941.”

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

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

#### **ASSIGNMENTS:**

##### **Quiz #2**

**Discussion:** in Russia today, and in the Soviet Union, while the suffering of the Soviet people during the war was always emphasized, so was the following statement concerning the war: **“no one was a victim.”** This statement was widespread in textbooks, museums and documentaries about the war. **What do you make of such a statement vis a vie this popular and well reviewed film of the war?** See rubric.

**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. **In the two speeches you read by Stalin, one given in 1937 as he was fighting “internal” enemies, and the other six months after the Soviet Union was attacked by the Nazis, Stalin describes the nature of the enemies his country is fighting and what is at stake. Keeping in mind his perceptions, which were communicated directly to his countrymen, on the basis of the two films we’ve seen, which type of war (against internal v.s. enemies) was hardest for Soviet citizens to endure?** See rubric.

#### **Week 4: M 11/2-F 11/6 Moscow Post-Stalin: 1950s-1970s**

##### **Reading:**

1. 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, were Soviet women really equal to men, as Marxist theory delegated? See rubric.

#### **Week 5: M 11/9 – TH 11/13 A Siberian Village: 1900s-1970s**

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

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

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

##### **ASSIGNMENTS:**

##### **Quiz #4**

**Discussion:** Revolutions are usually portrayed as having both positive and negative outcomes. Those who live through them, and those who study and are affected by them, sometimes feel the need to take a side, arguing that a certain revolution was necessary, while another might be tragic. Some people remain ambivalent. There is so much disagreement about revolutions because they are by their nature violent, as they bring about momentous change within a brief period of time. Yet they have been responsible for many of the major changes in modern history. In our lecture for this week you learned about the fairly unique socio-economic background and status of the director of *Siberiade*, Andrei Konchalovsky. Like all Russians, he and his family, as well as his country (!) were tremendously affected by the October 1917 revolution. Does Konchalovsky, based on your interpretation of the film, backed by examples from the film and facts you’ve learned in this course, portray the Russian Revolution and the ensuing communist regime as having more of positive or a negative effect on the lives of the villagers in the film? Keep in mind that everything that happens in the film is factually correct, by like every director, Konchalovsky has chosen to emphasize certain facts over others. **See rubric.**

**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. **See rubric.**

## **Week 6: M 11/16 – F 11/20 Glasnost' and Perestrokia under Gorbachev**

### **Reading:**

1. 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? **See rubric.**

## **Week 7: M 11/23 – W 11/27 Capitalism in Post-Soviet Russia: 1990s**

### **Reading:**

1. Suny, "The Second Russian Republic and the Near Abroad," in *The Soviet Experiment*, 515-539.
2. 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? **See rubric.**

**Short essay #3:** Reading Gorbachev's final speech as first secretary of the Soviet Union in December 1991, "The End of Communism." The speech explains what the U.S.S.R. achieved during glasnost' and perestroika, and what Gorbachev's hopes were for the future, despite the fact that he knew when he gave the speech that the country he had ruled was being dismantled as he spoke. *Taxi Blues* and *Tycoon* were made by the same director, Pavel Loungine, 12 years apart. *Taxi Blues*, made in 1990, captures the country as it was collapsing under Gorbachev. *Tycoon*, made in 2002, focuses on the late 1990s, at the end of the first decade of a new Russia freed from communism. Drawing on Gorbachev's speech as insight into the hopes the Soviet people had in 1991 for the future, in which film is there more hope, and less cynicism, for the future of Russia? **See rubric.**

## Week 8: M 11/30 – F 12/4 Corruption in Putin's Russia

**Lecture:** Russians Rallied Around Putin But Now the Country is Divided

### Reading:

- 1) David Remnick, "Watching the Eclipse," *The New Yorker*, 2014  
<https://www.newyorker.com/magazine/2014/08/11/watching-eclipse>
- 1) 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:** Oleg, born in the Soviet Union but now living his life in post-Soviet Russia, has a ton of problems. What are his problems, and of them is his main problem? If he could fix his main problem would he still have the other problems? **See rubric.**

**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 film we watched. The link will open at midnight on 12/3 and close at 11:59 MST on 12/4. There is a rubric for how this assignment is graded. **See rubric.**

## GRADING

GRADE	PERCENTAGE	POINT RANGES
A+	98-100%	98-100 points
A	93-97%	93-97 points
A-	90-92%	90-92 points
B+	87-89%	87-89 points
B	83-86%	83-86 points
B-	80-82%	80-82 points
C+	77-79%	77-79 points
C	70-76%	70-76 points
D	62-69%	62-69 points
E	0-61%	0-61 points

**NOTE ON GRADING:** I do not round up grades

## 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 each for a total of	35 points
3 short essays	27 points
There are 7 quizzes worth 3 points each for a total of	21 points
There is one first assignment worth	3 points
There is one final assignment worth	14 points
<b>Total points in course is equal to</b>	<b>100 points</b>

**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. A rubric is posted, as are instructions you need to follow (posted under week 2 in this syllabus).

**SHORT ESSAYS:** You are only required to write three short essays for the course. Each essay is 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, at least a paragraph long, as to why you received the quality grade you did. This should help you improve the quality of your subsequent essay grades.

**EXTRA CREDIT:** you can replace either one quiz grade, the short assignment grade, or one discussion grade (including replacing a “0” with a grade by watching the Russian film *Leviathan* (2014) and reading Masha Lipman’s article “the Case against Leviathan” on canvas. Then write a two page paper, 1 inch margins and 12 pitch font, about whether you think the criticisms in Russia lodged against the film that Lipman summarizes are justified by the film itself. The rubric for this essay is the same as the rubric for grading the short essays.

### **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 will receive a response within 24 hours, and 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  
602-496-4321 (Voice)

#### **West Campus**

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

**Polytechnic Campus** □  
480-727-1165 (Voice)

**Tempe Campus**  
480-965-1234 (Voice)

### **COMPUTER REQUIREMENTS**

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

- Web browsers ([Chrome](#), [Internet Explorer](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (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

## **Rubric for grading discussions for Manchester HST 304**

Initial response to question posed: 10

That your first response answer the question posed and be 6-8 sentences long

Response to a fellow student's posting: 10

That one more post engage another person's posts and be 3-5 sentences long.

Response to one of my questions: 10

One post has to be in response to a question I pose while responding to your posts and be 3-5 sentences long

Content contribution: 10

Discuss parts from the beginning, middle and end of the film

Non-Repetition: 10

Each of the required posts states a separate idea of the student

Timing of posts: 10

At least one hour has to have taken place between each of your posts

Clarity + Mechanics: 10

Complete sentences free of grammatical errors

Use of Facts Required: 10

Each of the three required posts uses at least one fact from the lectures and readings.

Factual correctness: 10

No post cites facts we covered in the lectures and readings incorrectly

References: 10

2 posts reference specific parts of movie citing hour/minute, and if reading required to be quoted, 1 quote from reading

## **Rubric for grading short essays for Manchester HST 304**

Initial response to question posed: 10

That you answer the prompt (without quoting it) in the first paragraph of your essay.

Content contribution: 10

Discuss parts from the beginning, middle and end of the two films.

Your argument does not contradict the films: 10

Your essay does not exclude parts of either film which contradict your argument.

Non-Repetition: 10

Your paper is free from repetition.

Length: 10

Your essay must be 6 paragraphs long and each paragraph must be 6-8 sentences long.

Lucidity of Argument: 10

The argument you are making makes sense and is consistently argued throughout the essay.

Use of Facts Required: 10

Use at least three fact from the lectures and readings (no need to cite them).

Clarity + Mechanics: 10

Complete sentences free of grammatical errors.

Factual correctness: 10

No post cites facts we covered in the lectures and readings incorrectly.

References: 15

References in paper to at least 3 different scenes in each of the two films (a total of 6) and at least one quote from primary reading assigned for the topic. Put the page number of your quote from Stalin, Trotsky or Gorbachev in ( ) with his their last name first (e.g. Stalin, p.).

Quality: 5

These points are reserved for essays which demonstrate a high degree of thought and a creative, complex argument. Since this is a subjective category I will explain in the comments section why you did or did not receive these points.

### **Rubric for final assignment for Manchester HST 304**

Student addresses how film 1 changed her/his conception of Russia: 7

Student addresses how film 2 changed her/his conception of Russia: 7

Student addresses how film 3 changed her/his conception of Russia: 7

Student addresses how film 4 changed her/his conception of Russia: 7

Student addresses how film 5 changed her/his conception of Russia: 7

Student addresses how film 6 changed her/his conception of Russia: 7

Student addresses how film 7 changed her/his conception of Russia: 7

Non-repetition: 8

Student does not repeat herself/himself.

Clarity + mechanics: 8

Complete sentences free of grammatical errors

Factual correctness: 5

No post cites facts we covered in the lectures and readings incorrectly

Facts cited: 10

Besides the introduction, each of the 7 paragraphs mentions at least one fact you learn in lectures or in your readings for the class (no need to cite source).

Reflection on first assignment: 10

Student's post refers to her/his first assignment and demonstrates how his/her views of Russia have evolved since then.

Length: 10

Essay is at least 8 paragraphs long