

## CAT 2. Russia and the US: A Century of Revolutions



Professor: Amelia Glaser ([amglaser@ucsd.edu](mailto:amglaser@ucsd.edu))  
Lectures. Tues-Thurs 11am-12:20pm **LEDDN Aud**  
Office hours: T 1-2 and Th 2-3 in Literature 345; and by apt.  
***This syllabus is subject to revision.***

*“Lenin Coca-Cola” by Alexander Kosolapov, 1980*

### Course Description

“Brooklyn Bridge,” wrote the revolutionary Russian poet Vladimir Mayakovsky on his 1926 visit to the US, “Yes...that’s quite a thing!” Russians and Americans have long viewed each other with a mixture of fascination, fear, and admiration. Recent portrayals of Russia in the American media have led many to reconsider the relationship between the two countries. In this course, we will study how Russia and the United States, from 1917 to the present, have portrayed each other in film, on television, in art, in literature, and in the news media. We will begin with a brief overview of historical parallels and contrasts, such as the nearly simultaneous abolition of slavery in the US and serfdom in Russia. We will discuss American views of the 1917 Bolshevik Revolution in Russia and discuss Russian-American relations before World War II, during the war, and in the Cold War period. We will examine fantasies and fears involving spies, sabotage, and terrorism. The readings and lectures will be designed to help us better understand both countries’ views of one another today, the relationship between “right” and “left,” freedom and Wikileaks, protest and state power, truth and myth in both countries.

### Required Reading and Technology for Lecture and Section

- Gerald Graff and Cathy Birkenstein, *They Say / I Say* (TSIS)
- Articles online and at [reserves.ucsd.edu](http://reserves.ucsd.edu). The password for this class is **ag2**.
- A pen and notebook for notetaking and writing exercises
- Access to the internet, the library for ereserves, UCSD email, and Tritoned.

### Recommended Further Reading (bookstore)

- Linor Goralik, *Found Life*
- Marci Shore, *The Ukrainian Night*
- Langston Hughes, *I Wonder as I Wander*
- Vladimir Mayakovsky, *My Discovery of America*

### Course Objectives: Argumentative Writing and Revision

- Identify, analyze, and respond to explicit and implicit arguments.
- Understand uses of rhetoric in American and Russian 20<sup>th</sup> Century cultural interactions
- Craft a compelling written argument, and support it with carefully evaluated evidence
- Learn to read, critique, and create arguments in diverse genres
- Practice proper citation and documentation of sources

### Grading and Assignments

- **Participation: 15%**. Each week of lecture attendance is worth 10% of the grade. Your active participation in section is worth 5% of your final grade. Section participation is essential. Missing more than three sections will result in deducting 1/3 of a letter grade off your final course grade (i.e. an A- would become a B+). Missing 8 or more sections is grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.

- **Weekly news analysis** (10 total): **20%** (2% each). Every Tuesday we will read or view one contemporary or historical news article or clip in class: You will write a brief summary and response to this article, answering the following questions in 1-2 sentences each: 1. What is being described? 2. Who is expected to care about this, and why? 3. Who is presenting this story? 4. How does the story fit into an ongoing discussion? Bring a hard copy (handwritten or printed) of each exercise to your Thursday section. You may print and use one of the worksheets provided on TED or number your answers on a piece of paper. You will receive full credit for turning in this exercise as assigned and putting in a reasonable amount of effort. Credit will not be given for late exercises.
- **Essay #1: Manifesto** (draft due Thurs. week 2, final Tues week 4): **15%**. There is a mass revolt at UCSD, and a new student-led government has appointed you to write the mission statement for the new vision. First, name your vision (words ending in “ism” work well – for example “futurism,” “presentism,” “feminism”, “technologism”). Write a 10-point manifesto, using the first person plural “we”, and outlining the rules of your new vision. Point 1 should present who you represent. Point 2 should present your argument for why your new vision is necessary. Points 3-9 should spell out the rules of your vision for a new social structure or “-ism”. Point 10 should restate your argument, telling us why this vision is important. **Hand in hard copies of the draft and final version at your Thursday section and upload your final version to Turnitin.**
- **Essay #2, option 1: Film shot-analysis** (draft due week 5, final version due week 7): **20%** total. Choose one of the films you have seen thus far in class (*Mr. West*, *Ninotchka*, or *Dr. Strangelove*). In 800-1000 words, explain how a formal filmmaking technique has allowed the filmmaker to convey a message. This essay should consist of a well-supported thesis/argument, and 5-7 well-developed paragraphs based on your notes from a second viewing of the film. Please include a works cited list (no outside research), and an original title.
- **Rough draft** (essay two, option 1) **5%**. Write your rough draft in 5 paragraphs, in the following order. 1. Choose a frame from this film and, using “image capture”, take a picture of this frame. Your first paragraph should discuss where this frame appears in the film, why it is interesting, and how it has been created. Discuss techniques such as mise-en-scène, lighting, and contrast. 2. Select a sequence of 4- 5 shots that build from your original frame. Discuss the formal elements in this sequence, including setting, cinematography, editing, and sound. 3. Choose one key element from your sequence-analysis and discuss why this element is significant to our understanding of the scene. 4. Expanding on what you have done in sections 1-4, write a well-developed thesis-statement, explaining why your chosen frame and the subsequent sequence allows you to make a point about the film as a whole. **Drafts will be graded.**
- **Final draft** (essay two, option 1) **15%**. Your final draft should be a development of your rough draft. However, your thesis paragraph should now be at the top, and you should include a concluding paragraph, which reiterates the points you made in your introduction, and tells your reader why your argument is important.
- **Essay #2: Option 2 – Film** (shot-list due week 5, film due week 7) Based on your manifesto, plan a 60-second film that will employ either Kuleshov’s “effect” or Eisenstein’s “intellectual montage” to promote your philosophy.
- **Film shot list** (essay 2, option 2) **5%**. 1. Share an image of the shot that will open your short film. In one paragraph, describe how you created the shot, and what it will do for your viewers. Please discuss techniques such as mise-en-scène, lighting, and contrast. 2. Describe the 4 or 5 shots that will build from your original frame. Discuss the formal techniques that you are using in this sequence, including setting, cinematography, editing, and sound. 3. Expanding on what you

have described above, in one well-developed paragraph, discuss how your technique is the best way to promote your message. **Shot-list will be graded.**

- **Final Film** (essay 2, option 2) **15%**. Please upload your film to the TA appropriate folders using the google drive link. Please include a brief introduction to the film (**300-400 words**) explaining how your film uses formal techniques to make a point about your new revolutionary movement.
- **Final paper: 30%**. (Rough draft due week 9 – **10%**, final draft due Finals week – **20%**.)  
Representing history: 1. Choose one geopolitical episode involving Russia and the United States from the last 100 years. 2. Choose two texts from our course that represent this moment from two distinct perspectives. 3. In a short, comparative essay (1500-1800 words, including notes), discuss the two portrayals, and explore the argumentative, artistic, and technical methods used to make each argument. 4. Your thesis statement should carefully highlight the reasons for examining these two works together to better understand the moment they are describing. 5. Your conclusion, in addition to reiterating the points in your thesis, should tell us why it is important to carefully read the texts you have presented. **Draft will be graded.**
- Extra credit events. **1% each**. You can receive extra credit for attending **up to 3** approved CAT events. To receive credit, submit a 250-word review of the event that answers the following questions: 1. In what ways did you experience, or think about, Culture, Art, and Technology intersecting in this event? 2. How did this event connect to your current CAT course? Submit your review under your TA section. Some of these events are already listed on the syllabus.

#### Laptop Policy

Laptops and other electronic devices are not permitted during lectures or section discussions. You may bring them to section to take out for small group work as directed by your TA.

#### Electronic Readings

In an effort to keep student costs down, most readings are on e-reserve. I recommend printing these texts and collecting them in a notebook. I will have an electronic version ready and can project a page for the class at your request.

#### Podcasting

A podcast will be created, for your use only, to help with notes.

#### Film Screenings

We will be holding optional film screenings for you to view class films as a group on the big screen. If you cannot make these screenings, please view the film on your own at the library or online via e-reserves.

### **Schedule of Lectures and Readings**

**Note: All readings must be completed by the date after which they are listed.**

#### Week 1. Revolutionary manifestos

**Tues. Jan 9** Introduction to the class.

*In class Manifestos:* Marx and Engels, Preamble to the “Manifesto of the Communist Party” (1848)  
Marinetti, “Futurist Manifesto” (1909)  
Khlebnikov, Kruchennykh, et al, “A Slap in the Face of Public Taste” (1912)  
Mina Loy, “Feminist Manifesto” (1914)  
Russell-Einstein, et al, “The Russell-Einstein Manifesto” (1955)

*Exercise: Manifesto*

**Thurs. Jan 11**

- From John Reed, *Ten Days that Shook the World* (1919)  
[http://www.classzone.com/books/wh\\_05\\_shared/pdf/WHS05\\_030\\_871\\_PS.pdf](http://www.classzone.com/books/wh_05_shared/pdf/WHS05_030_871_PS.pdf)
- Sergei Eisenstein, "The Montage of Attractions" (87-89) *e-reserves*
- Dziga Vertov, "We. A Version of a Manifesto" *e-reserves*
- For section: Losh, "Why Rhetoric?" *e-reserves*
- In-class clips: Sergei Eisenstein, "October" and Eisenstein's "Battleship Potemkin"

**Thurs. Jan 11. Film Screening of *Mr. West*, 5pm**

Week 2. Ideological tourism

**Tues. Jan 16**

- Film: Lev Kuleshov, "The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks"
- Kuleshov, "Americanism" *e-reserves*
- TSIS: "What's Motivating This Writer?" (173)

*Exercise: Film editorial*

**Thurs. Jan 18**

- Vladimir Mayakovsky poems: "A Farewell," "Shallow Philosophy," "Broadway," and "Brooklyn Bridge" (1925) *e-reserves*
- Timothy Corrigan, "Elements of Mise-en-Scene," "The Shot," and "The Edited Image" *e-reserves*
- In class: Diego Rivera's Moscow and New York paintings

***Reminder: draft of Manifesto (essay 1) due in section.***

**Thurs. Jan. 18. Film Screening: *Ninotchka*, 5pm.**

Week 3: American Race Relations... in Moscow

**Tues. Jan 23**

- Film: Lubitsch, "Ninotchka", 1939
- In-class clips: Alexandrov, "Circus" (1936)
- TSIS: "Generating Ideas and Text" (249)

*Exercise: Early animation*

**Thurs. Jan. 25**

- Langston Hughes, "Moscow Movie" (1946) *e-reserves*

**Extra Credit Opportunity: Monday, Jan 29. Tony Michels talk (Faculty Club, 5pm)**

Week 4. The Popular Front and WWII

**Note: All sections will meet in the library once this week. Please check with your TA for details.**

**Tues. Jan 30**

- Tony Michels, "The Russian Revolution and the American Left: A Long View from the Twenty-First Century" *e-reserves*
- Paul Robeson, "USSR – The land for me" (1936) and "Soviet Culture" (1941) (Paul Robeson Speaks, p 105, 136) *e-reserves*

*Exercise: WWII News*

***Reminder: final Manifesto (essay 1) due in section.***

**Thurs. Feb 1**

- Muriel Rukeyser, "Mediterranean" (1936):  
<http://www.unz.org/Pub/NewMasses-1937sep14-00018>
- "Robeson Calls for Aid to Negroes Defending Democracy in Spain/*The Negro Worker*, Hamburg, Germany, June 1937 (Paul Robeson Speaks, p 118)
- Churchill, Roosevelt, Stalin, "Crimea (Yalta) Conference, 1945" :  
<https://www.loc.gov/law/help/us-treaties/bevans/m-ust000003-1005.pdf>

**Thurs. Feb. 1 Film Screening of *Dr. Strangelove* at 5pm**

Week 5. Cold War Fears and Fantasies

**Tues. Feb 6**

- Film: Kubrick, *Dr. Strangelove* (1964)

*Exercise: McCarthy*

**Thurs. Feb 8**

- Leonov and Scott, "Cold War Warriors: 1956-61" *e-reserves*
- Angela Davis, "Women in the 1980's" *e-reserve*

**Extra credit opportunity: February 8 "Uncle Vanya" screening at "The Lot" in downtown La Jolla, 6:30 PM (\$10)**

***Reminder: Essay 2 Shot List due in section.***

Week 6. Migrations

**Tues. Feb 13**

- Nabokov, "The Wood Sprite" (1921), and "Signs and Symbols" (1958) *e-reserves*
- Gary Shteyngart, "Lenny Hearts Eunice" (*New Yorker*):

<https://www.newyorker.com/magazine/2010/06/14/lenny-hearts-eunice>

*Exercise: Samantha Smith (News)*

**Thurs. Feb. 15**

- Anya Ulinich, *Lena Finkle's Magic Barrel* *e-reserves*
- In class: Citizens summit (1986)

Week 7. Spies or refugees?

**Tues. Feb 20**

- Episode 1, Season 1: "The Americans"
- TSIS: "Drafting" (258)

*Exercise: Baron-Cohen Clip*

**Extra credit opportunity: Eddie Portnoy (UCSD Faculty Club, 5pm)**

**Thurs. Feb 22**

- Snowden, "The World Says No to Surveillance."  
<https://www.nytimes.com/2015/06/05/opinion/edward-snowden-the-world-says-no-to-surveillance.html? r=0>

- David Graham, “The Astonishing Transformation of Julian Assange”  
<https://www.theatlantic.com/politics/archive/2017/01/assange-man-in-the-news/512243/>
- In class clips: “Citizenfour”

**Reminder: Essay 2 due in section.**

Week 8. The end of history?

**Tues. Feb 27**

- Francis Fukuyama, “The End of History” (1989 article)  
<https://ps321.community.uaf.edu/files/2012/10/Fukuyama-End-of-history-article.pdf>
- Svetlana Alexievich, “How Stuff became worth as much as words and ideas” e-reserves
- In class: Visit from Evgeny Mitta

*Exercise: Pussy Riot*

**Tues. Feb 27. Evening film screening: *Act and Punishment*, 5pm**

**Thurs. Mar 1**

- Film: Mitta, *Act and Punishment*
- Peter Pomerantsev, from “Reality-Show Russia” e-reserves

Week 9. Truth and Post-Truth

**Tues. Mar 6**

- Natalia Roudakova, “Trying a Life without Irony in the Early 2010s” (196-217) in *Losing Pravda*

*Exercise: On Russian Propaganda (Radio)*

**Thurs. Mar 8 Goralik visit**

- Serhiy Zhadan, poems from *Words for War* e-reserves
- Linor Goralik, “The Blind Eye” (183-197) in *Found Life* e-reserves

**Reminder: Draft of final paper due in Section.**

Week 10. Revolutions for a new millennium

**Tues. Mar 13**

- Marci Shore, from *Maidan* e-reserves
- In-class clips, Loznitsky’s *Maidan*
- **In-class: Guest lecture – Marci Shore**

**Thurs. Mar 15**

- Masha Gessen, “Epilogue,” (475-486) *The Future is History* e-reserves
- Stephen F. Cohen, “Russia Is Not the No. 1 Threat”:

<https://www.thenation.com/article/russia-is-not-the-no-1-threat-or-even-among-the-top-5/>

*Exercise. News Item*

**Reminder: Finals week: You must submit your Final paper, including a copy of your to turnitin (via TED) by the official exam time.**

**CAT POLICIES:**

1. ASSIGNMENT SUBMISSION
2. ATTENDANCE
3. CAT TECHNOLOGY POLICIES
4. CLASS PARTICIPATION
5. CAT GRADING CRITERIA – PARTICIPATION
6. ACADEMIC INTEGRITY
7. UCSD'S PRINCIPLES OF COMMUNITY

*Receipt of this CAT syllabus constitutes an acknowledgment that you have understood and are responsible for understanding and acting in accordance with the following CAT and UCSD guidelines, including the UCSD principles of community and guidelines on academic integrity.*

## 1. ASSIGNMENT SUBMISSION

### A. Due Dates

- The writing process itself is important in developing writing and argumentation skills. An assignment may receive an F if a student does not participate in **every** phase of the development of the project and **meet all deadlines** for preliminary materials (proposals, drafts, etc).
- Failure to submit **any** of the graded course assignments is grounds for failure in the course.
- If a final draft, plus required addenda, is not submitted **in class on the date due**, it will be considered late and *will lose one letter grade for each day or part of a day past due* (A to B, etc.).
- You must submit your assignments directly to your TA; you will not be able to leave papers for your TA at the Sixth College Offices. Any late submissions must be approved by your TA and/or faculty instructor well in advance of the due date.

### B. Turnitin

- Assignments are due in hard copy as well as via turnitin (via TritonEd). Final drafts must be submitted to Turnitin **BY MIDNIGHT** on the day they are submitted in class.
- A grade will not be assigned to an assignment until it is submitted to Turnitin via TritonEd. Failure to submit an assignment to Turnitin via TritonEd is grounds for failure of the assignment.

### C. Grade Contesting Policy

- [Grade Contesting Policy](#)

## 2.. ATTENDANCE

- On-time attendance in lecture and section is required. Regular attendance will be taken in both lecture and section.
- Please notify your TA if you must be absent for illness or family emergency.
- You may miss up to three classes in a term without penalty (this includes lecture and section).
- Missing more than three sections will result in deducting  $\frac{1}{3}$  of a letter grade off your final course grade (i.e. an A- would become a B+). Missing 8 or more sections is grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.

## 3. TECHNOLOGY

- For in-class technology, we ask that you use your best judgment and common sense. Each CAT instructor may have a different specific policy in relation to technology, but broadly, if and when you use technology in the classroom, it should directly relate to the course (i.e., feel free to take notes on your computer/tablet, tweet about the class if appropriate, etc.).
- In some CAT courses, phones and computers are not allowed in the lecture halls or discussion sections. Having your phone or computer out, then, may mean you are marked as absent for that day.

## 4. CLASS PARTICIPATION

- Contributions to class discussions and active participation in small group work are essential to both the momentum of the course and the development of your ideas. This requires that you come to class prepared (having completed assigned reading and writing) and ready to participate in class activities. See the participation evaluation rubric below for more information.

#### **A. CAT GRADING CRITERIA – PARTICIPATION**

- Here is a description of the kind of participation in the course that would earn you an A, B, C, etc. Your TA may use pluses and minuses to reflect your participation more fairly, but this is a general description for each letter grade.

##### **A – Excellent**

Excellent participation is marked by near-perfect attendance and rigorous preparation for discussion in lecture and section. You respond to questions and activities with enthusiasm and insight and you listen and respond thoughtfully to your peers. You submit rough drafts on time, and these drafts demonstrate a thorough engagement with the assignment. You respond creatively to the feedback you receive (from both your peers and TA) on drafts, making significant changes to your writing between the first and final drafts that demonstrate ownership of your own writing process. Finally, you are an active contributor to the peer-review and collaborative writing processes.

##### **B – Good**

Good participation is marked by near-perfect attendance and thorough preparation for discussion in lecture and section. You respond to questions with specificity and make active contributions to creating a safe space for the exchange of ideas. You submit rough drafts on time, and these drafts demonstrate thorough engagement with the assignment. You respond effectively to the feedback you receive (from both your peers and TA) on drafts, making changes to your writing between the first and final drafts. You are a regular and reliable contributor to the peer-review and collaborative writing processes.

##### **C – Satisfactory**

Satisfactory participation is marked by regular attendance and preparation for discussion in lecture and section. You respond to questions when prompted and participate in classroom activities, though you may sometimes be distracted. You are present in lecture and section, with few absences, and have done some of the reading some of the time. You submit rough drafts on time and make some efforts toward revision between the first and final drafts of an assignment. You are involved in peer-review activities, but you offer minimal feedback and you may not always contribute fully to the collaborative writing process.

##### **D – Unsatisfactory**

Unsatisfactory participation is marked by multiple absences from section and a consistent lack of preparation. You may regularly be distracted by materials/technology not directly related to class. You submit late or incomplete drafts and revise minimally or only at a surface level between drafts. You are absent for peer-review activities, offer unproductive feedback, or do not work cooperatively in collaborative environments.

##### **F—Failing**

Failing participation is marked by excessive absences, a habitual lack of preparation, and failure to engage in the drafting, revision, and collaborative writing processes.

## **5. ACADEMIC INTEGRITY**

UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at <http://academicintegrity.ucsd.edu>. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course. **If you plagiarize an assignment, you will receive a 0 on the assignment.**

To officially report academic integrity violations, fill out this form: [https://ucsd-advocate.symplicity.com/public\\_report/index.php/pid646163?rep\\_type=1001](https://ucsd-advocate.symplicity.com/public_report/index.php/pid646163?rep_type=1001).

Specific examples of prohibited violations of academic integrity include, but are not limited to, the following:

Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.

Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.

Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

Plagiarism refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

## **6. UCSD's PRINCIPLES OF COMMUNITY**

***The CAT program affirms UCSD's Principles of Community, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:***

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements.

To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

- We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
- We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
- We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
- We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
- We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.
- We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and, we will confront and appropriately respond to such acts.
- We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
- We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
- We are committed to the enforcement of policies that promote the fulfillment of these principles.

- We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

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