ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE Oct. 20, 2011

1. ACADEMIC UNIT: Department of English

2. COURSE PROPOSED: ENG 429 Theatre and Politics in Modern Europe
   (prefix ) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Ileana Orlich Phone: 480-965-4658
   Mail Code: 0202 E-Mail: orlich@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) 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. (Please submit one designation per proposal)

   Core Areas
   Literacy and Critical Inquiry—L ☐
   Mathematical Studies—MA ☐ CS ☐
   Humanities, Fine Arts and Design—HU ☐
   Social and Behavioral Sciences—SB ☐
   Natural Sciences—SQ ☐ SG ☐

   Awareness Areas
   Global Awareness—G ☑
   Historical Awareness—H ☐
   Cultural Diversity in the United States—C ☐

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   CROSS-LISTED COURSES: ☐ No ☑ Yes; Please identify courses: SLC 429

   Is this a multisection course?: ☐ No ☑ Yes; Is it governed by a common syllabus? YES

Maureen Goggin
Chair/Director (Print or Type) [Signature]

Date: 10-24-11

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America’s cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.
**ASU--[G] CRITERIA**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<td><strong>GLOBAL AWARENESS [G]</strong></td>
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<td><strong>Studies must</strong> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.** Syllabus Theatre and Politics in Modern Europe**</td>
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<td><strong>2. The course must match at least one of the following descriptions: (check all which may apply):</strong></td>
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<td><strong>a. In-depth area studies concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</strong> Syllabus Theatre and Politics in Modern Europe Course Reading List</td>
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<td><strong>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</strong></td>
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<td><strong>c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</strong> Syllabus Theatre and Politics in Modern Europe</td>
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<td><strong>d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures.</strong> Syllabus Theatre and Politics in Modern Europe</td>
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Global Awareness [G]
Page 3

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<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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<tr>
<td>Eng</td>
<td>429</td>
<td>Theatre and Politics in Modern Europe</td>
<td>Global Awareness (G)</td>
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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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<td>SAMPLE:</td>
<td>The course examines the cultural significance of financial markets Japan, Korea, and the UK.</td>
<td>Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</td>
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1. The subject matter of this course leads to an understanding of the contemporary world outside the U.S.

The course develops an understanding of the political, ideological, philosophical and social factors that shaped the face of Europe throughout the twentieth century, from the fall of the great European empires to the turn of the new millennium. It deploys a comparative cultural perspective on the political, social, ethical and aesthetic problems tackled in contemporary West- and East-European drama. By exploring the collective biography of modern Europe – a multicultural, ethnically and nationally diverse space by definition – after the fall of the three empires, Ottoman, Austro-Hungarian and Russian, and of the developing nations of Central and Eastern Europe before and after the 1989 fall of the Berlin Wall, this course exposes the students of European modernist and postmodernist theatre to the diverse, often times conflicting global issues that have changed the face of Europe over the past century. The course also provides them with key strategies of survival and personal/national/transnational...
| 2a. It examines cultural specific elements of Western versus Central and East European literature, politics and ideology. | The course critically examines cultural - ethnic/national - specific configurations of power structures within western/consumerist and eastern/communist regimes. It outlines the mechanisms of power deployed against/towards the shaping of individual/national/trans-national identities at diverse points in the modern history of Europe, east and west. This course explores the intertextual web of references that connects plays produced by authors of diverse cultural, ethnic and national backgrounds, lodging the cultural decipherment and interpretative approaches to the dramatic corpus under analysis in a trans-disciplinary, global perspective on antagonistic concepts such as war/peace, conflict/harmony, nationalism/universalism, materialism/humanism. | Weeks 1 and 2 show the manner in which a British author of Czech extraction and a Bulgarian playwright use a transnational theatrical motif - the protagonist's madness in the Shakespearean revenge tragedy - to stage the peculiar political and ideological problems of their contemporary Britain/Bulgaria. Weeks 3 and 4 show the same intertextual propensity of contemporary British/Romanian drama to engage in a dialogical examination of Europe's major traumas (autocracy, totalitarianism, belligerence). Week 5 does the same, counterposing reflections on pre- and post-revolutionary Russia in the Chekhovian original and in a Romanian playwright's work, with references to the peculiarly, yet similar, Romanian trauma of cultural/political/social upheaval. Written by Swiss and Romanian-French playwrights, the plays in weeks 6, 7 and 8 reveal the interplay between European and national politics and the conflict between the individual and society in pre- and post-WWII Europe. Weeks 9, 10, 11 and 12 grant further insight into the conflict between nationalism and universalism in a tormented twentieth-century Europe from the vantage points of Russian, Czech, Irish-French and Romanian authors. Weeks 13 and 14 shed light on the victimization of women under |
| 2c. The course is a comparative cultural study in which the material is almost exclusively devoted to non-U.S. areas. | The corpus of plays/playwrights and other genres subjected to analysis from an interdisciplinary perspective is exclusively of European extraction. The political/aesthetic aspects highlighted by these works are specific to Western/Eastern Europe, although their overall relevance for contemporary issues is global. The politically-inflected plays included in the syllabus for this course are the work of some of prominent playwrights from modern and contemporary Western and Central/Eastern Europe: Tom Stoppard, Caryl Churchill (UK); Max Frisch (Germany); Samuel Beckett, Eugene Ionesco, Matei Visniec (Ireland/ France/ Romania); Nedyalko Jordanov, Vlad Zografi, Nic Iulau (Bulgaria/ Romania). This course provides the students with a synoptic model of global conflict and resolution patterns, enabling them to develop and maintain a global perspective that stresses international communication/dialogue and intercultural understanding. | Weeks 1 and 2 compare the cultural inflections of universal struggles for power in English and Bulgarian theatre. Weeks 3 and 4 compare and contrast socialist/communist ideology via their Leninist and Stalinist avatars, as they are rendered in the plays of British and Romanian authors. Week 5 deploys a contrastive perspective on pre- and post-Bolshevik Russian cultural and social situations as reflected in the plays of Chekhov and Ularu. Weeks 6, 7 and 8 explore the diverse cultural inflections of the rhetoric of power and its subversive counter-rhetoric in plays of Swiss and Romanian-French writers. Weeks 9, 10, 11 and 12 continue the analysis of the grotesque mechanics of power in Gogol, Kafka, Beckett and Visniec. Weeks 13 and 14 show a gender-inflected picture of totalitarian systems in English/Romanian drama and film. |
Theatre and Politics in Modern Europe
ENG 429

Dr. Orlich (965-4658; orlich@asu.edu)
Office: LL 402 A
Office hours: LL 402 A. M, W 2:00-3:00; T, Th 3:00-4:00
Class time: T, Th 12:00-1:15

"Try to be original in your play and as clever as possible; but don't be afraid to show yourself foolish; we must have freedom of thinking, and only he is an emancipated thinker who is not afraid to write foolish things. Don't round things out, don't polish – but be awkward and impudent."

Anton Chekhov, Letters on the Short Story, the Drama and Other Literary Topics

Prerequisites: There are no prerequisites for this course.

Course Description:
This course offers a comparative cultural perspective on the political, social, ethical and aesthetic problems tackled in contemporary West- and East-European drama. By exploring the collective biography of modern Europe – a multicultural, ethnically and nationally diverse space by definition – and on the developing nations of Central and Eastern Europe before and after the 1989 fall of the Berlin wall, this course examines the conflicting global issues that have changed the face of Europe over the past century to the present, providing them with key strategies of survival and personal/national/transnational identity configuration that are relevant for understanding today’s dialogical interplay between national goals and global concerns. In particular, this course explores the intertextual web of references that connects plays produced by authors of diverse cultural, ethnic and national backgrounds, lodging the cultural decipherment and interpretative approaches to the dramatic corpus under analysis in a trans-disciplinary, global perspective on antagonistic concepts such as conflict/harmony, nationalism/universalism, materialism/humanism.

The politically-inflected plays included in the syllabus for this course are the works of prominent playwrights of modern and contemporary Western and Central/Eastern Europe: Tom Stoppard, Max Frisch, Samuel Beckett, Caryl Churchill, Eugene Ionesco, Nedyalko Iordanov, Vlad Zografi, Vaclav Havel, Nic Ularu and Matei Visniec. Their plays examine the importance of establishing a dialogue between selfhood and otherness through inter-cultural communication and through developing cultural interrelationships on a global scale, in order to foster cultural learning among varied societies/cultures and to address and resolve conflictual situations generated by political phenomena like dictatorship, totalitarianism, mass migrations, and the threat of global wars.

Consistent with the overall heterological perspective (developing an awareness of and respect for otherness) espoused in the literary/theatrical/filmic works analyzed here, the course also addresses issues such as women’s rights under totalitarian regimes, overpopulation, natality and state-sanctioned demographic policies within the context of contemporary films and cinematic adaptations of these plays. This survey of dramatic renditions of twentieth-century European societal systems and relationships – supplemented by further readings of relevant fiction or literary/political manifestos – provides the students with a synoptic model of global
conflict and resolution patterns, enabling them to develop and maintain a global perspective that stresses international cooperation and inter-cultural understanding.

Objectives:
1. To examine, from an inter- and trans-disciplinary perspective the politics and ideology that led to the formation of the "Other Europe" in the aftermath of the Bolshevik Revolution and disintegration of the Austro-Hungarian Empire.
2. To develop a critical understanding of the philosophical-moral attitude of respect for otherness and cultural diversity that underlies the aesthetic – literary, theatrical and filmic – works subjected to analysis and decipherment.
3. To enhance analytical and critical skills that explore "the detritus that constitutes modern consciousness," with a view to developing a global awareness of key cultural, political, social, aesthetic and ethical issues that are highly relevant in today’s trans-national and trans-cultural society.

READINGS:
Materials are available from two sources: bookstore or course manual from THE ALTERNATIVE PRINT AND COPY located at 1004 South Mill Ave., Tempe, AZ 85281; phone: 480-829-7992; email: alttempe@alternativecopy.com

READINGS:
Weeks one, two:
Tom Stoppard: Rozencreantz and Gilderstern are Dead (film shown in class)
Nedyalko Iordanov: The Murder of Gonzago (manual)

Weeks three and four:
Oscar Wilde: The Importance of Being Earnest (Bookstore and movie shown in class)
Tom Stoppard; Travesties (Leninist ideology; Joycean aesthetics; Romanian Dadaism) (Bookstore)
Vlad Zografi: Peter (Stalinism; autocracy, cultural values in France and Russia) (Bookstore)

Weeks five:
Anton Chekhov: The Cherry Orchard (twilight of tsarist Russia) (Bookstore)
Nic Ularu: The Cherry Orchard, A Sequel (aftermath of the Bolshevik Revolution) (manual)

Weeks six, seven and eight:
Max Frisch: The Firebugs (the political play; rise of Communism) (manual)
Eugene Ionesco: The Rhinoceros (aberrant politics of pre and post-WWII Europe) (Bookstore and movie shown in class)
Eugene Ionesco: The Lesson (language as political weapon) (Bookstore)
Tristan, Tzara: The Dadaist Manifesto (manual)

MIDTERM EXAM in-class examination; bring blue books; no open books or notes.

Week nine, ten, eleven and twelve:
Nikolai Gogol: The Government Inspector (the bureaucracy of empires; the personage K) (Bookstore)
Kafka: The Castle; (not a play, but an essential novel for explaining the origin of K. and the concept of empire, be it tsarist or Austro-Hungarian) (Bookstore)

Samuel Beckett: Waiting for Godot (the absurd; the stage as wasteland) (Bookstore)
The Trial (not a play, but an essential novel for this course explaining Beckett’s clowns and the mysterious K.) (Bookstore)

Matei Visniec: Old Clown for Hire (the absurd continued) (manual)
Pockets Full of Bread (more of the absurd) (Blackboard)

Week thirteen and fourteen:
Churchill: The Mad Forest (women in totalitarian regimes) (manual)
Matei Visniec: Body of Woman as Battlefield in the Bosnian War (ethnic wars and the victimization of women) (Bookstore in the volume Balkan Plots)
Four Months, Three Weeks and Two Days (movie shown in class)

TERM PAPER
FINAL EXAM in-class examination; bring blue books; no open books or notes.

Secondary Readings:
Ruby Cohn, Ed. The Impact of Beckett's Modern Classic: Reviews, Reflections and Interpretations
Toby Cole, Ed. Playwrights on Playwriting
Martin Esslin, The Theatre of the Absurd
Frederick Hoffinan, Samuel Beckett: The Language of Self
Bonnie Marranca, Plays for the End of the Century
Paul Ricoeur, The Self as Another
Lawrence Venutti, Our Halcyon Days

Grading: Your grade in this class will be based on the following:
1. midterm exam (short essay answers) 30%
2. final exam (short essay answers) 30%
3. term paper (six to eight pages for undergraduates; ten to twelve pages for graduate students; use 12 point font and 1.5 spacing- see MLA or Chicago Manual for style) 30%. Your paper will focus on a work by any Central Eastern European playwright whose work appeared during the 1918-present period. Works discussed in class cannot be used for the paper, but you may choose to write on works other than those discussed in this class by the authors included on the syllabus. Early papers are welcome. Late papers will not be accepted. You need to discuss with me your selected topic, so make sure you let me know your selection before you begin writing.
4. Your class participation will account for 10% of your grade.
ACADEMIC DISHONESTY, including plagiarism and inappropriate collaboration or cheating, is not tolerated!

In the Student Academic Integrity Policy manual, ASU defines Plagiarism [as] using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately. You can find this definition at: http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm#definitions

There are severe sanctions for cheating, plagiarizing and any other form of dishonesty. Please see the Student Code of Conduct and Student Disciplinary Procedures. All work must be yours and it must be original to this class. If you have questions about this, please ask me.
Theatre and Politics in Modern Europe  
ENG 429/598  
Dr. Orlich (965-4658; orlich@asu.edu)

COURSE READINGS LIST:

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*  
Nedyalko Iordanov: *The Murder of Gonzago*  
Oscar Wilde: *The Importance of Being Earnest*  
Tom Stoppard: *Travesties*  
Vlad Zografi: *Peter*  
Anton Chekhov: *The Cherry Orchard*  
Nic Ularu: *The Cherry Orchard, A Sequel*  
Max Frisch: *The Firebugs*  
Eugene Ionesco: *The Rhinoceros*  
Eugene Ionesco: *The Lesson*  
Tristan Tzara: *The Dadaist Manifesto*  
Nikolai Gogol: *The Government Inspector*  
Franz Kafka: *The Castle*  
Samuel Beckett: *Waiting for Godot*  
Samuel Beckett: *The Trial*  
Matei Visniec: *Old Clown Wanted*  
Vaclav Havel: *The Vanek Trilogy*  
Tadeusz Rozewicz: *Reading the Apocalypse*  
Sławomir Mrożek: *Tango*  
Caryl Churchill: *The Mad Forest*  
Matei Visniec: *Body of Woman as Battlefield in the Bosnian War*

Secondary Readings:  
Ruby Cohn, Ed. *The Impact of Beckett's Modern Classic: Reviews, Reflections and Interpretations*  
Toby Cole, Ed. *Playwrights on Playwriting*  
Martin Esslin, *The Theatre of the Absurd*  
Frederick Hoffman, *Samuel Beckett: The Language of Self*  
Bonnie Marranca, *Plays for the End of the Century*
Paul Ricoeur, *The Self as Another*
Lawrence Venutti, *Our Halcyon Days*