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
- Humanities, Fine Arts and Design—HU
- Social and Behavioral Sciences—SB
- Natural Sciences—SQ

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 an unlisted course? □ No ☑ Yes; Is it governed by a common syllabus? YES

Maureen Goggin
Chair/Director (Print or Type)

Date: 10-24-11

Chair/Director (Signature)

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a central and substantial portion of the course content.

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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts; including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted primarily to developing skill in the use of a language. However, language courses that emphasize cultural study and the study of literature can be allowed.

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted primarily to teaching skills.
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<td>Eng</td>
<td>429</td>
<td>Theatre and Politics in Modern Europe</td>
<td>Humanities (HU)</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.

<p>| 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)                                                                                                                                                                                                                                                                                                                                                       |
|---------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2 Concerns the comprehension and analysis of written, aural or visual texts, and the historical development of literary traditions. | The politically-inflected plays included in the syllabus for this course are the work of some of the most prominent playwrights of modern and contemporary Western and Central/Eastern Europe: Tom Stoppard, Caryl Churchill (UK); Max Frisch (Germany); Samuel Beckett, Ionesco, Matei Visniec (Ireland-Romania-France); Nedyalko Iordanov (Bulgaria), Vlad Zografi, Nic Ularu (Romania). This is an overview of the historical evolution/tradition of theatrical drama from medieval to Renaissance to contemporary communist and post-communist textual samples. | Weeks 1 and 2 show the vibrant intertextual mechanisms allowing contemporary authors (Stoppard, Iordanov) to embark upon a dialogical rewriting of Shakespearean tropes of power, revealing also their contemporary relevance. Weeks 3 and 4 pose Stoppard's and Zografi's plays in the filiation of Oscar Wilde's dramaturgy. Similarly, week 5 reveals the &quot;anxiety of influence&quot; between Ularu and his literary predecessor in political play writing (Chekhov). Weeks 6, 7 and 8 outline the existentialist inflections of the theatre of the absurd as practised by Frisch and Ionesco. Weeks 9, 10, 11, 12 do the same with reference to Gogol, Kafka, Beckett and Visniec. Weeks 13 and 14 show a gendered cultural perspective on the political/ideological subject matter in contemporary film and drama. |
| 3 Concerns the comprehension and analysis of material objects, images and spaces, and their historical development. | This survey of dramatic renditions of twentieth-century European societal systems and relationships – supplemented by further readings of relevant fiction or literary manifestos – provides the students with an understanding of literary traditions in Europe, specifically the evolution of political theatre steeped in culture.                                                                 | Weeks 1 and 2 begin from Shakespeare's Hamlet (with its images and material symbols of death and decay), and move to Iordanov's Murder of Gonzago in communist Bulgaria (with reference to communist epochal documents such as the journal Georgi Dimitrov, the first communist leader of Bulgaria). Weeks 3 and 4 discuss Peter the Great/ Stalin/ Ceausescu from the contemporary perspective of Romanian contemporary |</p>
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<td>Deepen awareness of the analysis of literature and the development of literary traditions.</td>
<td>This course deepens awareness of the dramatic literature produced in twentieth-century Europe in response to the major political, ideological and philosophical trends and events, surveying a wide array of Western and European plays (with reference to other discursive and literary traditions), from Gogol's stage drama to Kafka's incipient modernism in the Austro-Hungarian empire, to existentialist and absurd philosophy, as exemplified in Beckett's theatre.</td>
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<td>Playwright Vlad Zografi. Week 5 analyzes Tsarist and Soviet emblems (the hammer and the sickle), St. Basil's Church in Moscow and the Kremlin; sights from the Siberian Gulag; religious paintings (icons) from Orthodox monasteries. Weeks 6, 7 and 8 relate the Absurd Theatre and its politics with Tzara's Dadaist Manifesto. Weeks 9, 10, 11 and 12 further explore images of the &quot;wasteland&quot;, epitomizing the consequences of the will to power in the theatre of the absurd. Weeks 13 and 14 explore the symbolism of the female womb as the counterpart of the arena where power struggles are fought in outer society under the totalitarian regimes depicted by Churchill and Visinescu.</td>
<td>This course deepens awareness of the dramatic literature produced in twentieth-century Europe in response to the major political, ideological and philosophical trends and events, surveying a wide array of Western and European plays (with reference to other discursive and literary traditions), from Gogol's stage drama to Kafka's incipient modernism in the Austro-Hungarian empire, to existentialist and absurd philosophy, as exemplified in Beckett's theatre.</td>
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<td>reflected in contemporary European theatre and film.</td>
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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, Nedjalko 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 oneness 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: *Rozencrantz 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 Hoffaman, Samuel Beckett: The Language of Self
Bonnie Marranca, Plays for the End of the Century
Paul Ricoeur, The Self as Another
Lawrence Venuti, 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.
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 Hoffmann, *Samuel Beckett: The Language of Self*

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