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: School of International Letters and Cultures

2. COURSE PROPOSED: SLC 494/598 Stalinism in European Literature and Film

   (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: GCU 494/598; REL 494; POS 494
   ENG 494/598

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

Robert Joe Cutter
Chair/Director (Print or Type)  Signature

Date: 10/21/11

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

**ASU—[G] CRITERIA**

**GLOBAL AWARENESS [G]**

<table>
<thead>
<tr>
<th>YES</th>
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<th>Identify Documentation Submitted</th>
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1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.

2. The course must match at least one of the following descriptions: (check all which may apply).

- 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.

- b. The course is a language course for a contemporary non-English language, and has a significant cultural component.

- 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.

- 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.²

Syllabus and Course Reading List

Syllabus and Course Reading List

Syllabus and Course Reading List

Syllabus and Course Reading List

²
### Criteria (from checksheet)

<table>
<thead>
<tr>
<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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<tbody>
<tr>
<td><strong>SAMPLE:</strong> 2d: study the cultural significance of a non-U.S. centered global issue</td>
<td><strong>SAMPLE:</strong> The course examines the cultural significance of financial markets Japan, Korea, and the UK. <strong>SAMPLE:</strong> 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. Subject matter that leads to an understanding of the contemporary world outside the US.

As one of the principal political systems of twentieth-century Europe, Stalinism played an overwhelming role in shaping pre-and post-communist Central and Eastern Europe. Stalinism also dictated the cultural, economic and social stages of development of the region (the Warsaw Pact, May Day Parades, powerful cliches, such as Workers of the World, Unitel, the hammer and the sickle symbolism, etc.). Weeks 1 and 2 expose the perilous effect of totalitarian ideology on the integrity of individual and collective identity. Weeks 3 and 4 show the dystopian society of communist absolutism, with its rationalization of resources, annihilation of the fundamental human rights and counterfeit self-legitimizing propaganda. Weeks 5 and 6 continue the examination of satirical exposures of Soviet society and Stalinist instruments of "molarization" (Deleuze, Guattari: uniformity of masses). Weeks 7 and 8 discuss the prevalent cliches whereby the Stalinist state machine attempted to standardize individuals. Weeks 9 and 10 show the dramatic moments of transition from a Hitler-occupied Czechoslovakia that allowed for the transportation of human cargo to the German camps to the equally brutal Stalinist takeover that occupied the stage in the aftermath of WWII. Weeks 11 and 12 show transparent accounts of Stalinist
| 2a. An examination of culture-specific elements of a region, country or culture that is non US. | The course focuses on the multi-faceted cultural diversity of the diverse regions of modern East-and Central Europe that were forced to adopt an aberrant Stalinisation, superimposed on the ethnicity, ethnography, religious specificity and societal differences of the Other Europe. | Weeks 1 and 2 show the dissolution and distortion of identity concepts in countries pertaining to the communist block. Weeks 3 and 4 exhibit the awareness of the dangers implicit in the rising red ideology as reflected in the works of turn-of-the-century Russian writers. Weeks 5 and 6 show the deleterious effects of arrogant apparatchiks on stultified destinies from the Stalinist Gulag. Weeks 7 and 8 discuss novels and films that focus on the specific experience of war as a political and epistemic break in Tsarist Russia/the Soviet USSR. Weeks 9 and 10 explore the attending crimes of collectivization policies in the dystopian accounts of Czech and Russian films. Weeks 11 and 12 discuss Russian and Romanian renditions of the traumas of totalitarianism seen as a mass-afflicting disease. Weeks 13 and 14 detail the hardship of life in Russia in both pre- and post-Tsarist regimes, as well as the difficult realization of the difference between the state of affairs in pre-revolutionary Russia and the Stalinist provinces of the Soviet Union. |

| 2c. The course is a comparative cultural study in which most of the material is devoted to non US areas. | The course attempts to define Europe: "Geographic Europe," the smallest continent which extends from the Atlantic to the Ural Mountains, was always divided into two halves that evolved separately: one tied to ancient Rome and the Catholic Church, the other anchored in Byzantium and the Orthodox Church. After WWII ended in 1945, there were THREE Europes: Western, Eastern and... | Weeks 1 and 2 bring into focus modern Europe's new individual, who epitomizes the decadent culture of shallow materialism of Europe's bourgeoisie and its failure to withstand the advancement of the red scourge. Weeks 3 and 4 examine prototypical Russian anti-Bolshevik and anti-Stalinist works that expose the cowardice of the intellectuals who... |
| CENTRAL or The Other Europe, which was geographically in the center: culturally in the West and politically in the East as it had to look to a new master, the Soviet Union or USSR. The course also attempts to define the Other Europe: the multi-lingual region situated between Germany and Russia, at the heart of the struggle between Western and Eastern Christianity, Habsburg domination and Ottoman rule. Labeled Central Europe, or Mitteleuropa by the German statesman and publicist Friedrich Naumann in his influential book Mitteleuropa (1915), this space fell under the Soviet sphere of influence after WWII and came to be known as the Soviet bloc. |
| misunderstand totalitarian ideology and appropriate it in foolish extremes. Weeks 5 and 6 show the inadequacy of societal structures to offer real support in the face of the advancing political monstrosity of communism in the works of Russian anti-establishment writers. Weeks 7 and 8 reveal the fiery rhetoric and ultimate destruction brought about by Nazism and Stalinism, as portrayed in Russian film and fiction. Weeks 9 and 10 offer further insights into countries belonging to the Other Europe (Czechoslovakia and the USSR), on which Stalinism took an inhuman toll. Weeks 11 and 12 look at self-reflexive accounts of the history of communism in the countries forced to adhere to the Soviet sphere of influence (Romania). Weeks 13 and 14 detail the humiliating and dehumanizing mechanisms of power in communist Romania, one of the satellite countries of the USSR. |
Stalinism in European Literature and Film  
Spring 2011

ENG 494  SLC 494/498/598/ 
POS 494  GCU 494/598  REL 494/598

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Dr. Ileana Orlich</th>
<th>Office:</th>
<th>LL 402A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone:</td>
<td>480-965-4658</td>
<td>Office Hours:</td>
<td>Tuesday - Thursday</td>
</tr>
<tr>
<td>E-mail</td>
<td><a href="mailto:orlich@asu.edu">orlich@asu.edu</a></td>
<td></td>
<td>3:00 - 4:30</td>
</tr>
</tbody>
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To understand the cultural sphere and the order of things in the former Soviet Union and in Central Eastern Europe after WWII, we need to examine the politics and ideology that led to the Bolshevik Revolution of 1917 and to focus on the cultural aspects of the early twentieth century. We will then analyze the Stalinist era and we will take a closer look at the countries of the Communist block, a region viewed as monolithic in spite of its cultural past and religious diversity. Its complexity, which opens a new area of study, complicates our theoretical sophistication and invites an openness to dialogue across academic specializations, from literature and literary theory and criticism through anthropology, political science, religious studies, history and sociology, to the plastic and performing arts, to gender studies and cultural geography. Above all, it proves the growing need to cross academic disciplines and engage in discursive “contact zones.”

**Defining Europe:** “Geographic Europe,” the smallest continent which extends from the Atlantic to the Ural Mountains, was always divided into two halves that evolved separately: one tied to ancient Rome and the Catholic Church, the other anchored in Byzantium and the Orthodox Church. After WWII ended in 1945, there were THREE Europes: Western, Eastern and CENTRAL or **The Other Europe**, which was geographically in the center: culturally in the West and politically in the East as it had to look to a new master, the Soviet Union or USSR.

**Defining the Other Europe:** the multi-lingual region situated between Germany and Russia, at the heart of the struggle between Western and Eastern Christianity, Habsburg domination and Ottoman rule. Labeled Central Europe, or **Mitteleuropa** by the German statesman and publicist Friedrich Naumann in his influential book *Mitteleuropa* (1915), this space fell under the Soviet sphere of influence after WWII and came to be known as the Soviet bloc.

**Course syllabus in the order of our class discussions and movie watching:**
Weeks 1 and 2
Oscar Wilde, *The Importance of Being Earnest* (film, 2002)
Tom Stoppard, *Travesties* (bookstore)
Tristan Tzara, *The Dadaist Manifesto* (Blackboard)
Discussion questions for *Travesties*: Identify Lenin/Joyce/Tzara; What are their contributions to the 20th century? Why does Stoppard use Wilde’s dramatic format?

Weeks 3 and 4
Yevgheny Schwartz, *The Dragon in Three Soviet Plays* (USSR) (Blackboard)
Stalin: About Stalinism (in-class lecture)
Yevgheny Zamyatin, *We* (Soviet society) (bookstore)

Weeks 5 and 6
Mikhail Bulgakov, *Heart of a Dog* (USSR) (bookstore)
Consider: “And strength and youth and glory/ He gave us for eternal time/ He kindled bright spring sunrises/ Over our homesteads./ Comrades, we sing a song/ To that most trusted man_/ Of the sun, the truth of peoples,/ Of Stalin we sing a song.” M. Isakovski, “Song of Stalin,” 1936)
Aleksandr Solzhenitsyn, *We Never Make Mistakes* (USSR) (bookstore)

MIDTERM

Weeks 7 and 8
WWII: Grigory Chukhrai, *Ballad of the Soldier* (film) (Discusses WWII and exemplifies the issue of propaganda movies)

Boris Pasternak, *Doctor Zhivago* (Russia/USSR Civil War and subsequent Stalinism) (film and book) (bookstore)

Weeks 9 and 10
Bohumil Hrabal, *Closely Watched Trains* (occupation of Czechoslovakia by the Nazi during WWII) (film and book) (bookstore)

Collectivization and Staline’s crimes: *Burnt by the Sun* (Mikhalkov, 1994, film)
Weeks 11 and 12

Aleksandr Solzhenitsyn, A Day in the Life of Ivan Denisovich (life in the Siberian Gulag) (bookstore)
Matei Visniec, A History of Communism Told to Mental Patients ( Romanian film)

Weeks 13 and 14

Aleksandr Solzhenitsyn, Matryona's House (elderly woman's life in rural USSR) (bookstore)
Moscow Does Not Believe in Tears (1987, film)

Herta Muller, The Appointment (woman's life in Ceausescu's Romania) (bookstore)

REQUIRED TEXTS:
Tom Stoppard, Travesties
Tristan Tzara, The Dadaist Manifesto (Blackboard)
Yevgheny Schwartz, The Dragon (Blackboard)
Yevgheny Zamyatin, We
Mikhail Bulgakov, Heart of a Dog
Boris Pasternak, Doctor Zhivago
Aleksandr Solzhenitsyn, We Never Make Mistakes
Aleksandr Solzhenitsyn, Matryona's House
Aleksandr Solzhenitsyn, A Day in the Life of Ivan Denisovich
Herta Muller, The Appointment

FILMS:
The Importance of Being Earnest
Ballad of a Soldier
Closely Watched Trains
Burnt by the Sun
Moskow Does Not Believe in Tears
A History of Communism Told to Mental Patients

COURSE REQUIREMENTS

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) 30%  Your paper will focus on a work by any Central Eastern European fiction writer 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.

Undergraduate research paper guidelines:
- this paper of approximately six to eight pages in length, should use a bibliography; use 12 point font and 1.5 spacing (see MLA or Chicago Manual for style.)

Graduate research paper guidelines:
- Ten to twelve pages in length and all of the above.

4. **short, one-page essays on 5 of the films**, i.e., all except The Importance of Being Earnest, 2% of class grade each, total **10% of class grade**. Due at the beginning of class immediately following movie showing.

Midterm and final exams will cover the duration of class time. Please mark your calendars for those dates as exam times and dates cannot be changed. Please bring blue books for midterm and final exams.

**CLASS ATTENDANCE**
Since we are showing rare and hard-to-find movies and our class material is a collage of materials gathered from many sources, your classroom attendance is mandatory. Missing class means missing classroom participation and engagement in classroom discussions. Missing such activities will result in a drop of one letter grade after three unexcused absences. In case of an emergency or unavoidable situation, please contact me so that we can make alternate arrangements. It is very important that you arrive to class on time. Because of time constraints, movie screenings will start immediately at the beginning of the class session for which they are scheduled.
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.
Film Listing for Stalinism in European Literature and Film

The Importance of Being Earnest
Ballad of a Soldier
Closely Watched Trains
Burnt by the Sun
Moskow Does Not Believe in Tears
A History of Communism Told to Mental Patients
Course Readings for Stalinism in European Literature and Film

Aleksandr Solzhenitsyn, *A Day in the Life of Ivan Denisovich*

Aleksandr Solzhenitsyn, *Matryona's House*

Aleksandr Solzhenitsyn, *We Never Make Mistakes*

Bohumil Hrabal, *Closely Watched Trains*

Boris Pasternak, *Doctor Zhivago*

Herta Muller, *The Appointment*

Mikhail Bulgakov, *Heart of a Dog*

Tom Stoppard, *Travesties*

Tristan Tzara, *The Dadaist Manifesto*

Yevgheny Schwartz, *The Dragon*

Yevgheny Zamyatin, *We*