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 935-0739.

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

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

Chair/Director (Print or Type)

Date:

Chair/Director (Signature)

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

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.  
   - Syllabus and Course Reading List

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.  
   - Syllabus and Course Reading List

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.  
   - Syllabus and Course Reading List

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
   
   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.  
      - Syllabus and Course Reading List
   
   b. Concerns aesthetic systems and values, literary and visual arts.  
      - Syllabus and Course Reading List
   
   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.  
      - Syllabus and Course Reading List
   
   d. Deepen awareness of the analysis of literature and the development of literary traditions.  
      - Syllabus and Course Reading List

### 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.
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>
</tr>
</thead>
</table>
| 2. Concerns the comprehension and interpretation/analysis of written, aural and visual texts and the historical development of textual traditions. | The course defines the Other Europe and its literary traditions: 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 block. The entire syllabus for this course samples the literature of the Other Europe, evincing, through close analysis and interpretation of these literary works (Socialist Realism), the conflicts and resolutions, the hegemonic struggles and conciliation attempts between the Western and Eastern systems of political, philosophical and social thought: Tom Stoppard (Czechoslovakia/UK), Tristan Tzara (Romania), Max Frisch (Germany), Mikhail Bulgakov (USSR). | Weeks 1 and 2 show how Western and Eastern European writers use Wilde’s dramatic format to explore multi-faceted aspects of identity in a characteristically postmodern acceptance (identity as travesties). Weeks 3 and 4 highlight the overt and covert critique of Stalinist ideology in the works of prototypical Russian writers, who resort to the fairytale and dystopian format to subvert the paradoxically hegemonic counter-values of totalitarian regimes. Weeks 5 and 6 show how Russian writers creating in the underground samizdat tradition attempt to expose the grotesque mechanics of power that Stalinism sanctioned to extremes. Weeks 7 and 8 examine the propaganda underscoring Russian movies that served the Stalinist state machine. Weeks 9 and 10 continue this survey of Russian, this time post-Stalinist, film that exposes the crimes and transvaluation of values specific to communist totalitarianism. Weeks 11 and 12 offer an incursion into the Soviet Gulag as a mental asylum nurturing/poisoning the minds of dissidents who refuse to succumb to brainwashing techniques. Weeks 13 and 14 explore the necessary resurrection of Christian values in a social and cultural space.
<table>
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<tr>
<th>4a. Concerns the development of human thought including emphasis on analysis of philosophical and/or religious systems of thought</th>
<th>This course examines the politics and ideology that led to the Bolshevik Revolution of 1917 and focuses on the cultural aspects of the early twentieth century. The course also analyzes the Stalinist era and the Marxist/Leninist philosophies underlying the officially sanctioned literature produced in the countries of the Communist block, a region viewed as monolithic in spite of its cultural past and religious diversity.</th>
<th>Weeks 1 and 2 explore the dystopian imposition of Bolshevik ideology as an enforced deprivation of individual identity and a dissolution of selfhood in depthless masks. Weeks 3 and 4 show the deleterious effects of the massification strategies Leninist/Stalinist ideologues resorted to. Weeks 5 and 6 examine the immorality of a culture animated by human instincts engaged in a struggle to survive, with no regard for decency, normative behavioural patterns and old-fashioned values. Weeks 7 and 8 highlight the disappearance of religion and its substitution with ideology in a country where artists are forced to create in the vein of a style that Maxim Gorki coined as Socialist Realism. Weeks 11 and 12 show the &quot;return of the repressed&quot; in Russian film, in which emphasis is laid on debunking the watchdogs of Stalinist dogma. Weeks 13 and 14 explore the necessary interrogation of Stalinism's reversed values, from the vantage point of Russian and Romanian/German artists.</th>
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<tr>
<td>4c. This course emphasises aesthetic experience in visual and performing arts.</td>
<td>The course highlights the aesthetic experience underlying politically-inflected works produced in Western, Central, Eastern European and Russian literature and film, which convey a delegitimizing stance on Stalinist ideology. The course opens a new area of study, 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 film, gender</td>
<td>Weeks 1 and 2 convey a quasi-burlesque perspective - with tragic overtones - on the dehumanizing effects of totalitarianism on the human individual. Weeks 3 and 4 show the critique of nascent Marxist-Leninist and Stalinist ideology clothed in highly wrought aesthetic plays and narratives. Weeks 5 and 6 adopt a critical stance in an attempt to deconstruct the apparatus of propaganda that is indicted in the works of dissident Russian</td>
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<tr>
<td>studies and cultural geography. Above all, it proves the growing need to cross academic disciplines and engage in discursive “contact zones.”</td>
<td>writers. Weeks 7 and 8 show the corrosive effects of the Russian Revolution on the elites of nation, as portrayed in literary and cinematic works that subvert the official communist ideology. Weeks 9 and 10 look at Czech and Russian films that metafictionally &quot;derealize&quot; the solidity of Soviet propaganda. Weeks 11 and 12 show the exploration of carceral spaces and experiences in Russian counter-narratives to officially sanctioned Socialist Realism. Weeks 13 and 14 show the erosion of communist state ideology by reworking the image of the sun and solar leadership - with a long tradition in autocratic European regimes - into an almighty Stalin, whose burning power energizes the class struggle or, as it is subversively suggested in these works, destroys lives.</td>
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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 3:00 - 4:30</td>
</tr>
<tr>
<td>E-mail</td>
<td><a href="mailto:orlich@asu.edu">orlich@asu.edu</a></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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*