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 Societies and Cultures in Modern Europe
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Ileane 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: GCU 494/598; REL 494; POS 494;

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

Robert Joe Cutter
Chair/Director (Print or Type)

Date: 10/21/11

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.**

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

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

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

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.
   b. Concerns aesthetic systems and values, literary and visual arts.
   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.
   d. Deepen awareness of the analysis of literature and the development of literary traditions.

**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.
<table>
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<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>2. Concerns the comprehension and interpretation of written, aural and visual texts and the development of literary traditions.</td>
<td>The course discusses literary texts relating to the empires spread across Central and Eastern Europe; Russia/ the Soviet Union and Communist Gulag. The course focuses on Stalinist tactics, the Prague Spring, the Fall of the Berlin Wall, and subsequent revolutions, the dramatic execution of the Ceausescus in Romania two centuries to the year after the French guillotined Louis XVI and Marie-Antoinette and stormed into the Bastille, and the new, emerging democracies of a fragmented Central Eastern Europe.</td>
<td>Weeks 1, 2 and 3 explore the dichotomy between Western and Eastern Europe as portrayed in literary texts by Joseph Conrad (whose Under Western Eyes follows the tradition of realism and develops it into a modern novel), Bulgakov (whose portrayal of the Russian culture of totalitarian regimes is lodged in the Faustian and Christian tradition) and Zografi (who similarly deploys an antagonistic framework for his play, which wavers between the indictment of Stalinism and the resurrection of religious symbolism in literature). Weeks 4 and 5 show the coordinates of European literature and film on the Gulag experience. Weeks 6 and 7 provide insights into European visual and literary explorations of the East-West divide. Week 8 shows a Czech writer’s perspective on the liminal experience of borders. Weeks 9 and 10 show the Hungarian vs. the Romanian literary take on the trauma of global war (the theatre of the absurd, the historical novel). Weeks 11 and 12 unravel the Central and Eastern European literary perspective based on the harsh experience of communist totalitarianism. Weeks 13 and 14 alternate Western and Eastern European vantage points on the literature of dissent.</td>
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<td><strong>3. Concerns the comprehension and interpretation of material objects, images and spaces and their historical development.</strong></td>
<td>This course provides students with an interdisciplinary introduction to the culture of the countries of Central and Eastern Europe from the time of the three empires of the region, Austro-Hungarian, Ottoman and Cz arist Russia through WWII to the present. Weeks 1, 2 and 3 explore the metaphors of vision (defective sight, faulty visibility) to highlight the quasi-incomprehensible gap between Western and Eastern European perspectives and experiences. Weeks 4 and 5 show the tropes and images of incarceration Central and East European writers deploy in charting the Gulag experience in fiction and film. Weeks 6 and 7 offer an index of the symbols used to define the boundary between East and West in contemporary European fiction and film. Week 8 does the same with reference to the fluidization of borders in wartime situations, as reflected in a Czech novel/film adaptation. In weeks 9 and 10, the course examines (through the novel The Toth Family) a metaphorical space of nightmarish imagery which corresponds to Hungary under the fascist occupation during WWII. Weeks 11 and 12 emphasize the imagery of spirituality that must be maintained to counter the dehumanizing effects of totalitarianism in Eastern and Central European literary and visual texts. Weeks 13 and 14 explore the liminal symbolism of border spaces and hybrid identities (UK/Romania and Romania/Germany).</td>
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<td><strong>4b. Concerns aesthetic systems and values, literary and visual arts.</strong></td>
<td>Drawing on the disciplines of contemporary history and politics, literature, the plastic and visual arts, anthropology, sociology, and economics, and using a variety of critical approaches – literary criticism and film studies, psychoanalysis, Marxism, phenomenology, feminism, and reader-response theories – the course explores various manifestations of culture in the countries of the Other Europe. Weeks 1, 2 and 3 show the prevalence of an ideological/political topic at the heart of literary impressionism (Conrad), religious aestheticism (Bulgakov) and neo-baroque drama (Zografi). Weeks 4 and 5 show the Dantesque inflections of literature on the gulag (Solzhenitsyn, Milosz). Weeks 6 and 7 show the aesthetic dissonances implicit in socialist realist literature. Week 8 highlights resistance literature produced in the communist countries as the counternarrative</td>
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to official historiography. Weeks 9 and 10 show how Ionesco’s The Rhinoceros brings the image of the ambiguous pachiderms, an obvious hallucinatory representation of the twin evils of Hitlerism and Stalinism sweeping through Europe, at a time when to be a fascist or a communist seemed to be the only alternatives of choice for the European intellectuals. Weeks 11 and 12 counterpoise realistic and aestheticised literary and filmic renditions of historical trauma, as post-lapsarian nostalgia for the loss of a golden age. Weeks 13 and 14 explore the wave of nude, unaestheticized literature devoted to exploring the individual/collective destinies afflicted by totalitarianism.
Societies and Cultures in Modern Europe – Fall 2011

ENG 494/598; SLC 494/498/598; REL 494/598; POS 494; GPU 494/598
Will attempt to regularize this course.

Professor Ileana Alexandra Orlich (orlich@asu.edu)
Office: Durham Building, School of International Letters and Cultures
Room 402 A; 965-4658
Office Hours: Tu, Wed, Th 3:00-6:00; and by appointment
Class time: T, Th 1:30-2:45

Course Description:
We will discuss issues relating to the three empires spread across Central and Eastern Europe, the Soviet and Communist Gulag, Stalinist tactics, the Fall of the Berlin Wall, the Prague Spring and the Velvet Revolution, the dramatic execution of the Ceausescus in Romania two centuries to the year after the French guillotined Louis XVI and Marie-Antoinette and stormed into the Bastille, and the new, emerging democracies of a fragmented Central Eastern Europe.

Objectives:
1. This course will provide you with an interdisciplinary introduction to the culture of the countries of Central Eastern Europe from the time of the three empires of the region, Austro-Hungarian, Ottoman and Czarist Russia through WWII to the present. Drawing on the disciplines of contemporary history and politics, literature, the plastic and visual arts, anthropology, sociology, and economics, and using a variety of critical approaches — literary criticism and film studies, psychoanalysis, Marxism, phenomenology, feminism, and reader-response — we will explore various manifestations of culture in each of the countries of the Other Europe.
2. We will examine such issues as the politics and ideology that led to the fall of the regions' empires; the rise of nationalism; the triumph of the Bolshevik Revolution and the ensuing proletarian dictatorship; and the questions one feels compelled to ask in dealing with post-war totalitarianism and the emerging democracies of the newest members of the European Union.
3. We will turn to literature, philosophy, religion, sociology, cultural theory, linguistics, gender studies and other fields in the humanities to explore the issues of nations beyond borders; thinking beyond borders and addressing
global values; and European democracy and the notion of non-Europe, among many others.
Sample discussion issue: The writings of the existential phenomenologist Paul Ricoeur, who summarizes the reciprocity between freedom and necessity in what he calls “the paradox of the servile will,” seems to offer a better appreciation and understanding of the Soviet bloc, where servitude and the will seem to go hand in hand; this paradox has arguably had the greatest impact on the cultural milieu of the former Soviet region and/or modern totalitarianism and autocracy.

Grading:
30% each for Midterm and Final Examinations
10% for class participation
30% for research paper; no late paper will be accepted.

30% each for Midterm and Final Examinations; Midterm will cover the materials from the first day of classes to exam’s date; Final will cover materials from Midterm to end of the semester; both Midterm and Final will require in-class writing on Blue Books; both exams have similar format, which includes two parts:
• a first part that includes questions requiring as response short-paragraph answers
• a second part containing one or two essay questions

30% for research paper; no late paper will be accepted; due date is the first day of classes after Thanksgiving recess so that graded papers can be returned to you before the final examination; rewrite is recommended for a grade of C or below;
Undergraduate research paper guidelines:
• this paper of approximately 8 pages in length, should use a bibliography; use 12 point font and 1.5 spacing (see MLA or Chicago Manual for style); a draft/two page outline of the proposed topic and likely sources due two weeks after Midterm (sent to me electronically or handed in at the end of class).
Graduate research paper guidelines:
• 12 pages in length and all of the above; in addition, graduate students need to turn in a 1 page in length essay (a total of 2 essays) for each of the in-class movies (i.e., East/West, The Unbearable Lightness of
Being); these are due at the time of the next class meeting immediately following the film-showing class.

10% for class participation, which means active participation in all class discussions.

**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](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 Required Texts and Primary Readings**

"...identity and culture can be accounted for only if the broader political context is taken into account. This does not simply mean that literature reflects the political climate, but that literature is an intersection of discourses latent in a given culture and made manifest by an individual author."

Tomislav Z. Longinovic, *Borderline Culture*

"From a certain point in time that cannot subsequently be designated, one begins to regard oneself as historical: that is to say, embedded in, and tied to, time."

Christa Wolf, 2003 *Tag 7*
Books are to be purchased at the ASU Bookstore; text manual is available at The Alternative Print &Copy, 1004 S. Mill Ave, Tempe, AZ, 85281 (480).829.7992 store.

**Week 1, 2 & 3**
Joseph Conrad. *Under Western Eyes* (Poland, tsarist Russia) (Bookstore)
Mikhail Bulgakov. *The Master and Margarita* (The Soviet Union/USSR)
Vlad Zografi. *Peter* (France, tsarist Russia) (Bookstore)
Cannibalism in Stalin’s Russia and Mao’s China (text manual)

**Week 4 & 5**
Czeslaw Milosz. *The Captive Mind* (Poland, The Baltic States) (Bookstore)
Aleksandr Solzhenitsyn. *The First Circle* (The Soviet Union/ USSR) (Bookstore)
*The Way Back* (movie)

**Week 6 & 7**
Mikhail Sholokov. “The Fate of A Man” (USSR) (text manual)
Vera Inber. “Maya” (USSR) (text manual)
*East and West* (movie)

**MIDTERM** In-class examination. Bring blue books. No open books/notes.

**Week 8**
Bogumil Hrabal. *I Served the King of England* (Czechoslovakia) (Bookstore and movie)

**Week 9 & 10**
Istvan Orkeny. *The Toth Family* (Hungary) (text manual)
Eugène Ionesco. *The Lesson; The Rhinoceros* (post-WWII Europe) (text manual)

**Week 11 & 12**
Milan Kundera. *The Unbearable Lightness of Being* (Czechoslovakia) (Bookstore and Movie)
Four Months, Three Weeks and Two Days (Movie shown in class)
*Balkan Plots* (Yugoslavia, Bosnia) (Bookstore)

**Week 13 & 14**
Caryl Churchill. *The Mad Forest* (UK/Romania) (text manual)
Raccourci (Romania) (text manual)
Herta Mueller. *The Land of Green Plums* (Germany, Romania) (Bookstore)
Research Paper due.

**FINAL EXAM:** Scheduled in the Fall Listing of Classes
In-class examination. Bring blue books. No open books/notes.

**Term Papers due Thursday after Thanksgiving Recess**

Secondary Readings for Research Paper

Robert Cullen, *Twilight of Empire. Inside the Crumbling Soviet Bloc*
David Remnick, *Lenin’s Tomb*
Giles Whittell, *Lambada Country. A Ride Across Eastern Europe*
Eva Hoffman, *Exit into History*
Georgina Harding, *In Another Europe*
Course Reading List for Societies and Cultures in Modern Europe

Joseph Conrad. *Under Western Eyes*

Mikhail Bulgakov. *The Master and Margarita*

Czeslav Milosz. *The Captive Mind*

Aleksandr Solzhenitsyn. *The First Circle*

Mikhail Sholokov. *The Fate of a Man*

Bogumil Hrabal. *I Served the King of England*

Istvan Orkeny. *The Toth Family*

Vera Imber. *Maya*

Eugen Ionesco. *The Lesson; The Rhinoceros*

Milan Kundera. *The Unbearable Lightness of Being*

Vaclav Havel. *The Power of the Powerless: Citizens against the State in Eastern Europe*

Matei Visniec: *Body of Woman as Battlefield in the Bosnian War in Balkan Plots*

Caryl Churchill. *The Mad Forest*

Alexandru Vlad. *Raccourci*

Herta Mueller. *The Land of Green Plums*

*Secondary Readings for Research Paper*