1. ACADEMIC UNIT: SILC

2. COURSE PROPOSED: RUSJST 494 Art in Exile: Vladímir Vladimirovich Nabókov 3 credits (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Hilde Hoogenboom Phone: 480-965-4576
Mail Code: 0202 E-Mail: hilde.hoogenboom@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 955-0739.

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: SLC494, ENG494

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

Hilde Hoogenboom 10 October 2011
Chair/Director (Print or Type) Chair/Director (Signature)

Rev. 1/04, 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>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.  
   - syallabus

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

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

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

**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>
<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>
<tbody>
<tr>
<td>Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
<td>The course follows Nabokov's aesthetic philosophy for us. In &quot;L'Envoi&quot; (The Message), Nabokov wrote that his goal as a teacher was for students &quot;to feel the pure satisfaction which an inspired and precise work of art gives...In this course I have tried to reveal the mechanism of those wonderful toys--literary masterpieces...I have tried to teach you to read books for the sake of their form, their visions, their art... the joys and the difficulties of creation...to sample the rarest and ripest fruit of art which human thought has to offer.&quot;</td>
<td>The first paper (Writing Assignments, week 3) is a comparison of Nabokov's views with those of Tolstoy in What is Art?, who saw literature as one aspect of material culture, which should be accessible to everyone, not just the initiated. This philosophical and aesthetic debate about the value of art frames the course because Nabokov both loudly rejected the ideological didacticism of nineteenth-century Russian literature (especially Dostoevsky), and covertly encoded it (such as by entitling his essay &quot;The Message&quot; in French).</td>
</tr>
<tr>
<td>Concerns the comprehension and interpretation/analysis of written/aural/visual texts, and/or the historical development of textual traditions.</td>
<td>Nabokov is often taught in English departments, where his great debt to Russian and French literatures, especially of the nineteenth century, is difficult to fully acknowledge. The opportunity to teach him in the context of Russian literature will greatly enrich students' understanding of his debt to this major textual tradition.</td>
<td>The course focuses on the 4 major Russian novels, especially The Gift, which is his homage to nineteenth-century Russian literature, and his memoir of childhood in Russia.</td>
</tr>
<tr>
<td>4.b. Concerns aesthetic systems and values, literary and visual arts.</td>
<td>4.b. Nabokov believed in literary masterpieces, in great books and artists, in a vision of high art that is academically un fashionable today, but still lives in great books courses and most Russian programs. Nevertheless, Nabokov was sufficiently interested in film to write his own screenplay for Kubrick's masterpiece Lolita, and the course includes 3 films.</td>
<td>4.b. The course covers 3 films (weeks 8, 10, &amp; 11) (including the classic Lolita by Kubrick), 7 novels (including his 3 greatest novels, The Gift, Lolita, and Pale Fire), 3 of his best short stories, from 3 periods of his life in exile, and his memoir, in addition to a couple of essays on aesthetics and translation.</td>
</tr>
<tr>
<td>4.c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
<td>4.c. Nabokov wrote the screenplay for Lolita (and 8 plays); we will examine the screenplay and why Kubrick did not use it.</td>
<td>4.c. The course includes 3 films (weeks 8, 10, &amp; 11), and paper #3 can be about Lolita and its transposition into 2 films</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>4.d. Deepen the awareness of the analysis of literature and the development of literary traditions.</td>
<td>4.d. Nabokov was deeply read in three great literary traditions: he not only had a degree from Cambridge in French literature, but writes that, &quot;By the age of 14 or 15, I had read or re-read all Tolstoy in Russian, all Shakespeare in English, and all Flaubert in French – besides hundreds of other books… In other words, I was a perfectly normal trilingual child in a family with a large library.” We will deal mainly with the Russian literary tradition.</td>
<td>4.d. The course includes 3 papers for students to analyze Nabokov’s work, which we cover in such various genres as memoirs, novels, short stories, essays, and a screenplay. Texts emphasize the Russian tradition of these genres, and the course includes four of his nine novels originally in Russian. The course focuses on the tradition of literary exile.</td>
</tr>
</tbody>
</table>
Art in Exile: Vladímir Vladímirovich Nabókov

Course Description
In English. The scandal surrounding Vladimir Nabokov’s 1955 novel about the nymphet Lolita finally made him a hugely successful celebrity, allowing him to retire from teaching at Cornell University and move to Switzerland to devote himself to fiction, translation, criticism, and lepidoptery. This was only one of the many metamorphoses Nabokov underwent while in exile, moving from Russia to the Crimea, Cambridge UK, Berlin, Paris, Cambridge MA, Ithaca, Hollywood, and finally Montreux. Members of the Russian nobility, the Nabokovs lost everything with the 1917 Revolution except for their immense cultural capital, which Nabokov transformed into a tremendously productive career in Russian, French, and English. This course examines both the Russian (in translation) and American novels about exile – his first novel, Mary (1926), The Defense (1929), Glory (1932), The Gift (1938), Lolita (1955), Pnin (1957) and Pale Fire (1962) – his memoirs, Speak, Memory (1966), and some of the essays and short stories, plus recordings of Nabokov reading his work aloud. We will also watch American films of Lolita by Stanley Kubrick (1962) and Adrian Lyne (1997). A mercurial defier of national, linguistic, cultural, and theoretical categories, Nabokov remains paradoxically elusive and monumental, a thrilling and exasperating genius.
Goals
Students should learn the following information and skills:
1. Nabokov’s life as writer, translator, and lepidopterist, the major works, and some scholarship and films about him and his works.
2. Nabokov’s work as a translator and his views on translation in the context of translation theory.
3. Nabokov’s position on important literary debates in the context of Russian literary history more generally.
4. How to identify and write about key issues in Nabokov’s life and works in relation to Russian literature.

Required Texts
Mary (1926, English 1970)
The Defense (1929, English 1964)
Glory (1932, English 1971)
The Gift (1938, 1952, English 1963)
Speak, Memory (1951, 1966, Russian 1954)
Pnin (1957, Russian 1983)
Pale Fire (1962, Russian 1983)

Recommended Translations of Russian Literature by Nabokov
Mikhail Lermontov ( ), A Hero of Our Time (1842), translated 1958.
The Song of Igor’s Campaign (13th century), translated 1961.

Recommended Books about Nabokov
Vladimir Alexandrov, Nabokov’s Otherworld, 1991
Brian Boyd, Vladimir Nabokov: The Russian Years, 1990
Brian Boyd, Vladimir Nabokov: The American Years, 1991
Brian Boyd, Nabokov’s Pale Fire, 1999
Julian W. Connolly, Nabokov and His Fiction: New Perspectives, 1999
D. Barton Johnson, Worlds in Regression: Some Novels of Nabokov, 1985
Stacy Schiff, Véra (Mrs. Vladimir Nabokov), 1999
Gavriel Shapiro, Nabokov at Cornell, 2003
Maxim D. Shraer, The World of Nabokov’s Stories, 1999

Websites
http://www.libraries.psu.edu/nabokov/ is the official website of the Vladimir Nabokov Society. Maintained at Penn State, is contains list of all the places (names of hotels, street addresses, etc.) where Nabokov lived with some photos, a chronology of his life, a bibliography of his work, of works about his works, and of films based on his works,
some literary critical articles, and information about the two main journals *The Nabokovian* and *Nabokov Studies*.

http://www.nabokov.tl/ This is a Russian site in both Russian and English. It contains complete texts of novels, stories, essays, interviews, plays, translations, and letters, voice recordings of Nabokov reading *Lolita* and several Russian poems, and visuals.

**Writing Assignments (% of your final grade)**
This course includes three papers and no final exam. All papers can be revised for a better grade and I will average the grades. Late papers may not be revised. Please number pages and include the word count. Papers can be creative or traditional expository prose, but whatever format and voice you choose, there must be an argument.

1. Write a short response paper (500 words, about 2 pages) comparing Nabokov’s and Tolstoy’s ideas about art. Do you share either of their views? Due Monday, week 3 (20%).

2. Paper on *The Gift* (1,250 words, about 5 pages), due Monday, week 8. (30%)

3. One paper (1,750 words, about 7 pages) on either *Lolita* or *Pale Fire*. The paper on *Lolita* can be a film review, comparing the novel and the 2 films. Please submit a one-paragraph abstract of your paper to me before you begin writing. The paper is due Monday after we finish the novel, either week 12 or 16 (40%).

4. Class participation (10%). There will be study questions for each week. Sometimes I will ask you to discuss the questions in class, occasionally I will ask you to write about a question briefly at the start of class. Feel free to use these questions as your paper topics. Class participation includes listening carefully to your classmates.

**Attendance**
Attendance is mandatory. I will take formal attendance. Let me know ahead of time if you cannot come to class. After 4 unexcused absences, your grade for the course will drop a half grade.

**Readings**

<table>
<thead>
<tr>
<th>Week</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td><em>Speak, Memory</em></td>
</tr>
<tr>
<td>Week 2</td>
<td><em>Speak, Memory</em></td>
</tr>
<tr>
<td>Week 3</td>
<td><em>Speak, Memory</em></td>
</tr>
<tr>
<td></td>
<td>Paper 1 due</td>
</tr>
<tr>
<td>Week 4</td>
<td><em>Mary</em></td>
</tr>
<tr>
<td>Week 5</td>
<td><em>The Gift</em></td>
</tr>
<tr>
<td>Week 6</td>
<td><em>The Gift</em></td>
</tr>
</tbody>
</table>
Week 7  
*The Gift*

Week 8  
*The Defense*; film *The Luzhin Defense* (2000, 112 min.)
- Paper 2 due

Week 9  
*Glory*

Week 10  
*Lolita*
*Lolita*, by Stanley Kubrick (1962, 152 min.)
Nabokov’s screenplay

Week 11  
*Lolita*
*Lolita*, by Adrian Lyne (1997, 137 min.)

Week 12  
*Pnin*; Nabokov’s lectures on and translations of Russian literature
- Paper 3 due

Week 13  
*Pale Fire*

Week 14  
*Pale Fire*

Week 15  
*Pale Fire*

Week 16  
Coda: “The Return of Chorb” (Berlin, 1925), “The Visit to the Museum” (Paris, 1939), and “The Vane Sisters” (America, 1959)
- Paper 3 due

**Disability Accommodations:** Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment.

**Plagiarism**
Plagiarism is bad scholarship with serious consequences. Do not do it. It is the equivalent of being caught doping in athletics: an attempt to gain a competitive advantage by illegal means. Here are some ASU guidelines that you will have covered or will cover in ASU101:
http://provost.asu.edu/academicintegrity.
http://crite.asu.edu/firstYrSeminar/core/integrity/
http://clas.asu.edu/files/AI%20Flier.pdf

We will review proper ways to acknowledge ideas and quotations by others before you write your first paper. Papers for this course do NOT require research, just that you read the texts carefully, think about how they work and what that means, and articulate YOUR ideas clearly.

**Guidelines for Papers**
Papers must be double-spaced and responsive to all aspects of the assignment, including length (provide a word count on the first page), and prepared according to the Modern Language Association or Chicago Manual of Style. Make sure you document every reference—in quotation or paraphrase—including page numbers whenever possible. Feel free to write in the first person. Most important, a paper is an argument: no argument, no paper. Support your thesis with evidence. Please read the handouts on writing on BB.

Paper grades
An “A” paper demonstrates that the writer has not only mastered the concepts of the course, but also has applied them in an imaginative and incisive way. The paper shows a command of language that allows the writer to express worthwhile ideas or perceptions clearly, effectively, in detail and with virtually no mechanical errors. There is grace to the sentence structure, which is clear and varied throughout. The paper consistently includes adequate documentation. The “A” grade is reserved for exceptional papers; “A-” papers tend to be exceptional in part but marred by one or two problems.

A “B” paper demonstrates that the writer has understood the concepts of the course, and has applied them with some originality. The paper shows the writer can organize a coherent essay with few mechanical errors. The thesis statement is clear and is responsive to the assigned topic. It is supported with strong, logical argumentation and use of evidence. The paper for the most part includes adequate documentation.

A “C” paper demonstrates that the writer has understood most of the concepts of the course, but needs to pay more attention to detail in reading or writing. Thesis statement and topic sentences are weak, and documentation is erratic.

A “D” paper demonstrates that the writer has only a minimal understanding of the concepts of the course. Significant gaps in the writer’s comprehension indicate the need for more study. Moreover, the writer’s basic compositional skills are below satisfactory for university work. Documentation is unsatisfactory.

An “F” paper demonstrates that the writer has little, if any, understanding of the concepts of the course. Because of the writer’s lack of skill or concern, the work includes gross errors as well as a conspicuous lack of content. Documentation is negligible. The paper may also fail to address parts of the assignment.

A paper may combine different levels of work. In that case, the grade will depend on the paper’s overall demonstration of knowledge of the material and of writing skills.

Emails
You should regard all writing for this class as professional writing, including your emails to me. You can address me as “Dear Professor Hoogenboom,” and you should put your name at the end. My emails to you will have this format too.