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 10 October 2011

1. ACADEMIC UNIT: SILC

2. COURSE PROPOSED: RUS/SLC 494 Art in Exile: Vladimír Vladimirovich Nabokov 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 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: SLC494, ENG494

Is this an on-site course?: ☐ No ☒ Yes; Is it governed by a common syllabus?

Hilde Hoogenboom 10 October 2011

Chair/Director (Print or Type) Chair/Director (Signature)

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

LITERACY AND CRITICAL INQUIRY - [L]

**Rationale and Objectives**

**Literacy** is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

**Notes:**

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [L] CRITERIA

**TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE—AS EVIDENCED BY THE FOLLOWING CRITERIA:**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<td></td>
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<td>Syllabus</td>
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</table>

**CRITERION 1:** At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. *Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.*

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

   **C-1**

**CRITERION 2:** The composition tasks involve the gathering, interpretation, and evaluation of evidence

1. Please describe the way(s) in which this criterion is addressed in the course design

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-2".

   **C-2**

**CRITERION 3:** The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".

   **C-3**
<table>
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<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Syllabus, handouts on writing and editing papers</td>
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</tbody>
</table>

**CRITERION 4:** These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. *Intervention at earlier stages in the writing process is especially welcomed.*

1. Please describe the sequence of course assignments—and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-4".
<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>
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<tbody>
<tr>
<td>C-1. At least 50% of the grade should be writing.</td>
<td>The only assignments in this course are writing assignments, and all papers can be revised (and not just once) for a better grade.</td>
<td>Goals (4) and Writing Assignments. This course includes three papers, which are 90% of the grade.</td>
</tr>
<tr>
<td>C-2. The composition tasks involve the gathering, interpretation and evaluation of evidence.</td>
<td>Students read primary texts and their paper topics ask them to compare and analyze complex texts.</td>
<td>Writing Assignments. Papers 1 and 3 include comparison of texts (2 texts and 1 text and 2 films, respectively). Paper 3 is about 1 of 2 complex novels.</td>
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<tr>
<td>C-3. The course should include a minimum of 2 substantial writing tasks.</td>
<td>This course includes three papers, with a total of 3,500 words or about 14 pages, which they can revise.</td>
<td>Writing Assignments. An initial short 500 word paper, followed by a 1,250 word (about 5 pages) and 1,750 word (about 7 pages) paper on 2 of the 3 main novels in the course</td>
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<tr>
<td>C-4. These substantial writing assignments should be arranged so that students will get timely feedback from the instructor in time to help them do better on subsequent assignments.</td>
<td>The best way to learn to write is to have the opportunity to revise, and revise often. I provide typed feedback, ask them to come to my office for help editing and revising their paper, which includes a handout on how to write and edit for me. I am a tough grader (few As, mostly Bs, with a liberal dose of Cs for papers with no arguments) to encourage students to come see me and take the opportunity to do better. I encourage those who have mastered the basics to be creative and use such other formats as personal statements, letters, fiction, and drama. I even have had a paper in the form of lab notes.</td>
<td>Writing Assignments, Guidelines for Papers, and Paper Grades on Syllabus, and writing handouts. Papers can be revised. A short assignment in week 3 gives students feedback on my expectation and how they are doing. The longer papers are due in weeks 8 and 12 or 16 (depending on which novel students choose). They can revise papers handed in on the last day of class until the exam date for the class. The syllabus includes a detailed explanation of what my paper grades mean.</td>
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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)
Pas (1957, Russian 1983)
Pale Fire (1962, Russian 1983)

Recommended Translations of Russian Literature by Nabokov

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. Shayer, 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.tk/ 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) C-1, C-2, C-3, C-4**

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 work. 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**

Week 1  *Speak, Memory*

Week 2  *Speak, Memory*

Week 3  *Speak, Memory*
   - Paper 1 due

Week 4  *Mary*

Week 5  *The Gift*
Week 6   The Gift

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://clt.eas.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  C-4

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.
WRITING A BASIC PAPER FOR PROFESSOR HOOGENBOOM
Know the rules so that you can break them in interesting and creative ways.

1. Make an argument about your material in the opening of the paper – what it means; what it doesn’t mean; why it doesn’t mean what X says it means; a new way of looking at it; it doesn’t mean what it appears or claims to mean; it can’t mean anything because nothing means anything; this theoretical context/writer reveals an interesting aspect about this work; this material sheds light on big, important problem Y; I can’t believe we’re reading this work because etc.

2. Think about arguments for and against your position; begin with your strongest argument, ends with your second strongest, and tuck the rest in between them. Use concrete evidence from the text. Remember that a sophisticated argument allows for ambiguities and should account for evidence that does not agree with the argument.

3. Tell me the point of each paragraph in relation to your argument in the first sentence, your topic sentence. Topic sentences should make a point; they should not be descriptive or lists of yet another instance of something you think is important. Don’t let me wonder why I’m reading this, where I’m going, etc. as you line up all your evidence to make your point at the end of the paragraph, or worse, and as often happens, at the end of the paper. Read good writers and watch how they handle their topic sentences, which are the key to controlling your paper and guiding your reader.

4. Descriptions of what happened should serve analytic points. Quotations should not substitute for your own words, but illustrate your point.

5. Edit your paper: watch for typos; make judicious use of the verb “to be,” which can indicate use of passive voice; to avoid passive voice, think of characters performing actions and use juicy vitamin verbs; in your sentences, put old information first, new information last, and in the next sentence, recast your new information differently, as now old information – to create a smooth flow of thought.

6. In a small paper, you can assume that I will remember everything as I get to the conclusion. In a large paper, where you discuss several things, remind me every few pages of the other writer/work/idea etc. to keep it all together.

7. Rewrite your paper. Writing means rewriting, even for the best writers. And write often.
Professor Hilde Hoogenboom

**Editing and Revising**


How to take a paragraph apart and get the critical distance with tools to completely revise, and not just edit, your work.

Taking sentences apart

1. Underline each piece of new information in the first paragraph. This distinguishes the fluff from the substance, and shows information you may not have used to its best effect or failed to follow through on.

2. Circle verb “to be” in all its forms. It is not a strong verb and there is a tendency to overuse it. You should choose to use it, consciously. Attention to verbs gives you some idea of the location of the verb relative to subject.

3. The verb “to be” usually indicates the use of passive voice. Most students need to be reminded about passive voice. You can use passive voice, consciously.

Putting sentences together

4. Think of characters performing actions. This gets you away from abstract, convoluted sentences and gets you to want good juicy verbs.

5. Put old information first, new information last. This produces a good flow from one sentence to the next, where the beginning of a new sentence satisfies the expectations raised at the end of the last sentence, amplifies or recasts the end of the previous sentence, and moves forward.

Putting paragraphs together

6. Paragraphs should have topic sentences that state the significance of the paragraph in relation to the argument. As I read through the topic sentences, they should tell a story. This is a very powerful tool for thinking through your argument. Most of us need to work on this.

7. Sentence by sentence, look to see if there is a fairly consistent subject. Sometimes too much variety in how you begin sentences makes the paragraph seem unfocused.