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 March 7, 2011

1. ACADEMIC UNIT: School of International Letters & Cultures

2. COURSE PROPOSED: 
   Prefix: SLC  
   Number: 494  
   Title: Slavophiles & Westernizers  
   (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

   Joel 2011

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.

   See attached.

   CROSS-LISTED COURSES: ☐ No  ☑ Yes; Please identify courses: HST494 and SLC494

   Is this an multicourse section?: ☑ No  ☐ Yes; Is it governed by a common syllabus?

   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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<tbody>
<tr>
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<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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**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.


**Course Prefix** | **Number** | **Title** | **Designation**
--- | --- | --- | ---
RUS/SLC/HST | 494 | SLAVOPHILES AND WESTERNIZERS | HU

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>
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<tbody>
<tr>
<td>Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
<td>Study of the development of a central debate in Russian culture, philosophy, and religion over the past 3 centuries, between Westernizers, who believe that Russia must learn from the West, and Slavophiles, who believe that Russia has its own path, which begins with a return to Russian Orthodoxy. I view this tradition through the political philosophical ideas of civil society, which shape our views of these debates among the Russian elite then and now.</td>
<td>The course is framed by these issues in their post-Soviet manifestations in film and theater (weeks 1 &amp; 16), and then develops the central issues through Russians' encounters with Europe, through travel (week 3 &amp; 4), literature (week 6), art (week 1), philosophy (week 5 &amp; 15), politics (week 14), religion (week 2, 5-8, 15), and history (week 2, 3, 15). Each week is structured as an exchange between different positions (with the exception of the 4 weeks devoted to Herzen's memoirs), with an additional contemporary reading from ideas about civil society, in which all of these elite Russian participate.</td>
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<tr>
<td>Concerns the comprehension and interpretation/analysis of written/aural/visual texts, and/or the historical development of textual traditions.</td>
<td>The Slavophile/Westerner debates infuse the Russian memoir and literary traditions, and more recently, Russian films.</td>
<td>The course begins and ends with 3 important filmmakers (weeks 1 &amp;15), with key memoirs (week 3, 4, 6, 8, 10-13), including a month devoted to perhaps the greatest Russian memoir, by Herzen (weeks 10-13), and several literary texts (weeks 6, 8, &amp; 16), including a week devoted to Russian thick journals (week 9), in which most literature was published.</td>
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<td>4.a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. 4.d. Deepen the awareness of the analysis of literature and the development of literary traditions.</td>
<td>4.a. The Slavophile/Westerner debates engaged with the philosophical, religious, and political debates of Europe as systems of thought, against which they contrasted Russian ideas. 4.d.Russia's greatest writers all addressed the</td>
<td>4.a. Alexander Herzen, whose extraordinary memoirs are a centerpiece for the course (weeks 10-13), was a central conduit for European philosophical systems, especially Hegel. Russian religious thought (weeks 5-8) developed as a rejection of European religions,</td>
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| Slavophile/Westerner debates in their works. | with an emphasis on Russia's unique mission through Orthodoxy.  
4.d. Works by Pushkin (week 4), Gogol's controversial Correspondence with Friends (week 6), Turgenev's first major work (week 6), Dostoevsky's challenging Notes from Underground (week 8), and Herzen's memoirs shape this important current in Russian literature. |
Course Description
We survey the central debate in Russian culture since 1700, between the Slavophiles and Westernizers, through political philosophy, literary criticism, literature, history, religion, philosophy, and film. With a focus on nineteenth-century responses by the intelligentsia to the Peter the Great's Europeanization of Russia, we trace these issues up through recent manifestations of this debate in theater and film. In addition to short works by Catherine the Great, Radishchev, Karamzin, Chaadaev, Pushkin, Gogol, Dostoevsky, Belinsky, Dobroliubov, Solzhenitsyn, Sakharov, Tarkovsky, Mikhalkov, and Sokurov, we read perhaps the greatest nineteenth-century Russian memoir, Alexander Herzen's My Past and Thought. We will examine the special position of the elite and intelligentsia in Russian culture and politics, with particular attention to the institutional role of publications and journals, through the framework of debates in political theory about civil society. In particular, since the 1980s, ideas about the special role of elites and non-governmental organizations (NGOs) have taken on a vigorous new role in Russia's political transitions and its relationship with the United States. The historiography of debates about Russian culture continues to be shaped by the teleological concerns of today.

Requirements
- Weekly response to study questions comparing positions of authors or directors (300-400 words) (25%)
- 5 to 7-page midterm paper (1,250-1,750 words) due in class on one author or director that includes a work in addition to that read or viewed in class. (30%)
- 10-page final paper (2,500 words) due in class that examines an important debate between two or more authors or directors in the context of arguments in political theory about civil society. (35%)
- Class participation includes listening as well as speaking. (10%)

Required Texts
- Other readings will be posted on Blackboard

Texts on Reserve
  - Part I: *Voyage*, PR 6069 T6 V69X 2002
  - Part II: *Shipwreck*, PR 6069 T6 S55X 2002
  - Part III: *Salvage*, PR 6069 T6 S25S 2002

Websites
Brockhaus and Efron, *Entsiklopedicheskii slovar’* (Moscow, 1890-1906)

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.

Goals
Students should learn the following information and skills:
1. Key figures, texts, and their arguments in a major Russian cultural debate over the past 3 centuries about Russia’s relationship to the West, and how it relates to current issues.
2. A historical understanding of debates on civil society and their relationship to current relations between the United States and Russia.
3. How to interpret primary texts from diverse disciplines (literature, history, political theory, religion, and philosophy).
4. How to identify, articulate, and write about key arguments in Russian culture.
5. The précis: summary, analysis and critique of ideas in weekly paragraphs.

Syllabus

Week 1 Introduction: Peter the Great and Europeanization
Slavophile/Westerner debate today in Russian culture; historiography of the debate; the role of the intelligentsia

- Tom Stoppard, *The Coast of Utopia* (2002), reviews of the MXAT's production

Week 2

**Peter I (1689-1725)**

- Mikhail V. Lomonosov (1711-1765), “Panegyric to the Sovereign Emperor Peter the Great” (1755) (Raeff, No. 2, 31-48)
- Prince Mikhail M. Shcherbatov (1733-90), “Petition of the City of Moscow on Being Relegated to Oblivion” (1787; pub. 1860); “Approximate Evaluation of the Length of time Russia would have Required, in the Most Favorable Circumstances, to Attain by Her Own Efforts, without the Autocratic Rule of Peter the Great, Her Present State of Enlightenment and Glory” (pub. 1890), (Raeff, No. 3, 49-60)


Week 3

**Catherine II (1762-96)**

- Empress Catherine the Great (1729-96), *Nakaz* (1768), *Documents of Catherine the Great*, ed. by W. F. Reddaway (Cambridge: Cambridge UP, 1931), 215-35
- Princess Catherine Dashkova (1743-1810), Russian Academy Dictionary (1786-94)

Week 4

**Alexander I (1801-25)**

- Nikolai Mikhailovich Karamzin (1766-1826),
  - *Letters of a Russian Traveler* (1791-1801)
  - “Notes of Old and New Russia in her Political and Civic Relations” (1811, 1861) (Riha, 280-94)
- Alexander Pushkin, “The Bronze Horseman” (1833)
- G.F.W. Hegel, from *Philosophy of Right* (1821) (Hodgkinson & Wiley, *Reader*, 76-95)

Week 5

**Nikolai I (1825-55)**
• Petr Iakovlevich Chaadaev (1794-1856), “Letters on the Philosophy of History” (Teleskop, 1836) (Raeff, No. 8, 160-73)
• Alexander Sergeevich Pushkin (1799-1837), “Letter to Chaadaev” (Oct. 19, 1836)
• Ivan Kireevsky (1806-56), “European Culture: Its Relation to the Culture of Russia,” (1852) (Raeff, No. 9, 174-207)
• Alexei Stepanovich Khomiakov (1804-60), “On Humboldt” (1849; pub. 1861-73) (Raeff No. 10, 208-29)

Week 6 1840s
• Vissarion Grigor’evich Belinsky (1811-48)
  o “Thoughts and Notes on Russian Literature” (Otechestvennye zapiski 1846) (Matlaw 33-82)
  o “A Survey of Russian Literature in 1847: Part Two” (1847) (Matlaw)
  o “Letter to N. V. Gogol” (1847; pub. Poliarnata zvezda, 1855) (Raeff No. 12, 252-61), or (Matlaw 83-94)
• Nikolai Vasil’evich Gogol (1809-52), Selected Passages from Correspondence with Friends (1847)
• Ivan Turgenev (1818-83), A Huntsman’s Sketches (1847-51, 1852, 1872-74)

Week 7 Alexander II (1855-81)
• Konstantin Sergeevich Aksakov (1817-60), “On the Internal State of Russia” (1855; pub. Rus’, 1881) (Raeff, No. 11, 230-51)
• Nikolai Aleksandrovich Dobroliubov (1836-61), “What is Obloomovitis?” (Sovremennik, 1859) (Matlaw, 133-75)
• Nikolai Gavrilovich Chernyshevsky (1828-89), “The Russian at the Rendez-Vous” (Sovremennik, 1859) (Matlaw, 108-29)

Week 8 Emancipation 1861/Assassination 1881
• Fyodor Mikhailovich Dostoevsky (1821-81)
  o Winter Notes on Summer Impressions (1863)
  o Notes From Underground (1864)
  o “Pushkin: A Sketch” (Dnevnik pisatel’ia, 1880) (Raeff, No. 14, 288-300)
• Konstantin Dmitrievich Kavelin (1818-85), “A Letter to F. M. Dostoevsky” (1880; pub. Vestnik Evropy, 1889) (Raeff, No. 15, 301-21)
• First paper due

Week 9 Thick Journals
• Vestnik Evropy, Sovremennik, Evropeets, Moskvitarian, Biblioteka dlia chtenia, Russkii vestnik, Otechestvennye zapiski
• Alexis de Toqueville, from Democracy in America (1832) (Hodgkinson & Wiley, Reader, 113-32)

Week 10 Alexander Ivanovich Herzen (1812-70)
My Life and Thought (1852-68)

Week 11
My Life and Thought (1852-68)
- Karl Marx, from “On the Jewish Question” (1844) (Hodgkinson & Wiley, Reader, 96-112)

Week 12
My Life and Thought (1852-68)

Week 13
My Life and Thought (1852-68)

Week 14 ___________ 1917
- Viacheslav Ivanovich Ivanov (1866-1949) and Mikhail Osipovich Gershenzon (1869-1925), “A Corner-to-Corner Correspondence” (1921) (Raeff, No. 18, 372-401)

Week 15 ___________ Leonid Brezhnev (1964-82)
- Landmarks (Vekhi, 1909), From the Depths (Iz glubiny, 1918), From Under the Rubble (Iz pod glyb, 1974)
- Andrei Tarkovsky, Andrei Rublev (180 min., 1976)

Week 16 ___________ 1991: Tom Stoppard (born Tomáš Straussler, 1937) & Alexander Herzen
- The Coast of Utopia (2002), reviews of the MXAT’s production
- Berlin, Isaiah. Russian Thinkers. (1953)

Week 17 ___________ Conclusions
Final paper 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://clite.asu.edu/firstYrSeminar/core/integrity/
http://elas.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. Your name should appear only on the back of the last page. Feel free to write in the first person. Support claims with evidence and conclusions with argument. Avoid wordiness and hyperbolic words like extremely.

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 “NC” 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.