

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

| | | | |
|--------------------------------|--------------------------------------|---|--|
| College/School | College of Liberal Arts and Sciences | Department | School of International Letters & Cultures |
| Prefix | RUS | Number | 439 |
| | | Title | Art in Exile: Vladimír Vladimirovich Nabókov |
| | | | Units: <u>3</u> |
| Is this a cross-listed course? | Yes | If yes, please identify course(s) | SLC439 |
| Is this a shared course? | No | If so, list all academic units offering this course | |

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials

Course description: **In English. The scandalous success of Lolita (1955) allowed Vladimir Nabokov 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 that Nabokov, a Russian noble, underwent while in exile, moving from Russia to the Crimea, Cambridge UK, Berlin, Paris, Cambridge MA, Ithaca, Hollywood and finally Montreux. Examines the Russian roots of Nabokov's Russian (in translation) and American novels about exile: his first novel, Mary (1926), The Defense (1929), Glory (1932), and his tribute to 19th-century Russian literature, The Gift (1938), which he considered his greatest Russian novel. These are followed by Lolita (1955), Pnin (1957) and Pale Fire (1962), his memoirs, Speak, Memory (1966), and some essays and short stories. Films include Lolita by Stanley Kubrick (1962) and Adrian Lyne (1997).**

Requested designation:

Mandatory Review: No

Humanities, Arts and Design-HU

*Note- a **separate** proposal is required for each designation.*

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

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.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SO/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- Criteria checklist for General Studies designation(s) being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books



ARIZONA STATE UNIVERSITY

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Hilde Hoogenboom E-mail hilde.hoogenboom@asu.edu Phone 480-965-4576

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Nina Berman Date: _____

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

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 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 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, 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, 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, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

| ASU - [HU] CRITERIA | | | |
|---|-------------------------------------|---|----------------------------------|
| HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> 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. | | | |
| YES | NO | | Identify Documentation Submitted |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | 1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience. | Syllabus |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | 2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions. | Syllabus |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> | 3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions. | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | 4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements: | Syllabus |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> | a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought. | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | b. Concerns aesthetic systems and values, especially in literature, arts, and design. | Syllabus |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | c. Emphasizes aesthetic experience and creative process in literature, arts, and design. | Syllabus |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | d. Concerns the analysis of literature and the development of literary traditions. | Syllabus |
| | | THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN: | |
| | | <ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. | |
| | | <ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. | |
| | | <ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. | |

| Course Prefix | Number | Title | General Studies Designation |
|---------------|--------|--|-----------------------------|
| RUS/SLC | 439 | ART IN EXILE: VLADIMIR VLADIMIROVICH NABOKOV | 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.

| Criteria (from checklist) | How course meets spirit (contextualize specific examples in next column) | Please provide detailed evidence of how course meets criteria (i.e., where in syllabus) |
|--|--|---|
| Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. | The course follows Nabokov's aesthetic philosophy for us. In "L'Envoi" (The Message), Nabokov wrote that his goal as a teacher was for students "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." | 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 recoded it (such as by entitling his essay "The Message" in French). |
| Concerns the comprehension and interpretation /analysis of written/aural/ or visual texts, and/or the historical development of textual traditions | 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 his native textual tradition | The course focuses on the 4 major Russian novels, especially The Gift, which is both his homage to and arguments with nineteenth-century Russian literature, and his memoir of childhood in Russia. |
| 4.b. Concerns aesthetic systems and values in literary and visual arts. | 4.b. Nabokov believed in literary masterpieces, in great books and artists, in a vision of high art that is academically unfashionable 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. | 4.b. The course covers 3 films (weeks 6 & 12) (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. |

| | | |
|--|---|--|
| <p>4.c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</p> <p>4.d. Deepen the awareness of the analysis of literature and the development of literary traditions.</p> | <p>4.c. Nabokov wrote the screenplay for Lolita (and 8 plays); we will examine the screenplay and why Kubrick did not use it.</p> <p>4.d. Nabokov read extensively in three great literary traditions: he not only had a degree from Cambridge in French literature, but writes that, "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.</p> | <p>4.c The course includes 3 films (weeks 6 & 12), and paper #3 can be about Lolita and its transposition into 2 films</p> <p>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.</p> |
|--|---|--|

RUS 439 #27826
SLC 439 #27827/HON494
General Studies L and HU
TTh 12:00-1:15 pm

Prof. Hilde Hoogenboom
hilde.hoogenboom@asu.edu
LL 420B, 480.965.4576
Office Hours: TTh 2-4 & by appt.

Art in Exile: Vladímir Vladímirovich Nabókov **Spring 2017**



Course Description #4D

This course is offered in English. The scandalous success of *Lolita* (1955) allowed Vladimir Nabokov 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 that Nabokov, a Russian noble, underwent while in exile, moving from Russia to the Crimea, Cambridge UK, Berlin, Paris, Cambridge MA, Ithaca, Hollywood, and finally Montreux. This course examines the Russian roots of Nabokov's Russian (in translation) and American novels about exile: his first novel, *Mary* (1926), *The Defense* (1929), *Glory* (1932), and his tribute to nineteenth-century Russian literature, *The Gift* (1938), which he considered his greatest Russian novel. These are followed by *Lolita* (1955), *Pnin* (1957) and *Pale Fire* (1962), his memoirs, *Speak, Memory* (1966), and some essays and short stories. Films include *Lolita* by Stanley Kubrick (1962) and Adrian Lyne (1997).

Learning Outcomes

Over the course of the semester, students will be able to:

1. Demonstrate familiarity with Nabokov's life as writer, translator, and lepidopterist, the major works, and some scholarship and films about him and his works.
2. Discuss Nabokov's work as a translator and his views on translation in the context of translation theory.
3. Identify, analyze and write about key issues in Nabokov's life and works in relation to Russian literature.

Required Texts #2

1. *Mary* (1926, English 1970) (New York Knopf/Vintage, 1989) 978-0-679-72620-3, \$15
2. *The Defense* (1929, English 1964) (New York Knopf/Vintage, 1990) 978-0-679-72722-4, \$16.95
3. *Glory* (1932, English 1971) (New York Knopf/Vintage, 1991) 978-0-679-72724-8, \$16
4. *The Gift* (1938, 1952, English 1963) (New York Knopf/Vintage, 1991) 978-0-679-72725-5, \$16
5. *Speak, Memory* (1951, 1966, Russian 1954) (New York Knopf/Vintage, 1989). 978-0-679-72339-4, \$16
6. *The Annotated Lolita* (1955, Russian 1967, 1976) (New York Knopf/Vintage, 1991) 978-0-679-72729-3, \$21
7. *Pale Fire* (1962, Russian 1983) (New York Knopf/Vintage, 1989) 978-0-679-72342-4, \$16
8. *Pnin* (1957, Russian 1983) (New York Knopf/Vintage, 1989) 978-0-679-72341-7, \$14

9. **HONORS STUDENTS ONLY:** *The Enchanter* (1986, Russian, 1939) (New York Knopf/Vintage, 1991) 978-0-679-72886-3, \$15 Students will incorporate their reading of the precursor to *Lolita* into their

Recommended Translations of Russian Literature by Nabokov

Mikhail Lermontov (1840), *A Hero of Our Time* (1842), translated 1958.

The Song of Igor's Campaign (13th century), translated 1961.

Alexander Pushkin (1799-1837), *Eugene Onegin* (1824-31), translated 1964.

Recommended Books about Nabokov

Vladimir Alexandrov, *Nabokov's Otherworld*, 1991

Vladimir Alexandrov, ed. *The Garland Companion to Vladimir Nabokov*, 1995

Brian Boyd, *Vladimir Nabokov: The Russian Years*, 1990

Brian Boyd, *Vladimir Nabokov: The American Years*, 1991

Brian Boyd, *Nabokov's Pale Fire*, 1999

Brian Boyd and Robert Michael Pyle, ed., *Nabokov's Butterflies: Unpublished and Uncollected Writings*, with new translations from the Russian by Dmitri Nabokov, 2000.

Julian W. Connolly, *Nabokov and His Fiction: New Perspectives*, 1999

Julian W. Connolly, ed. *The Cambridge Companion to Nabokov*, 2005

D. Barton Johnson, *Worlds in Regression: Some Novels of Nabokov*, 1985
 Kurt Johnson and Steve Coates, *Nabokov's Blues: The Scientific Odyssey of a Literary Genius*, 1999.
 Yuri Leving, *Keys to the Gift: A Guide to Nabokov's Novel*, 2011
 Stacy Schiff, *Véra (Mrs. Vladimir Nabokov)*, 1999
 Gavriel Shapiro, *Nabokov at Cornell*, 2003
 Maxim D. Shraye, *The World of Nabokov's Stories*, 1999
 Michael Wood, *The Magician's Doubts: Nabokov and the Risks of Fiction*, 1995

Websites

<http://www.libraries.psu.edu/nabokov/> is the official website of the Vladimir Nabokov Society. Maintained at Penn State, it contains a 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.keystogift.com/> is a concordance to *The Gift*.

Assignments (% of final grade)

This course includes three papers. All papers can be revised for a better grade and I will average the grades. 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. Please submit all papers to me by email, by midnight of the due date.

1. #1. Write a short paper (500 words, about 2 pages) comparing Nabokov's and Tolstoy's ideas about art. What are your views on art? Do you share either of their views? Due Monday, January 23. (20%)

- Leo Tolstoy, *What is Art?* 1896, 50-53.
- Vladimir Nabokov, "L'envoi," *Lectures on Literature* (1950s), 181-82.

2. Paper on *The Gift* (1,250 words, about 5 pages), due Monday, February 27 (30%)

3. One paper (1,750 words, about 7 pages) on either *Lolita* or *Pale Fire*. 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 Monday, April 10 (revisions due April 17) or Monday April 24

(revisions due May 1)
(40%)

#4B & 4C The paper on *Lolita* can be a film review, comparing the novel, the screen play, and the 2 films.

HONORS

STUDENTS ONLY: Please present on your reading of *The Enchanter* (1939), the precursor to *Lolita*, on March 30 and if you choose to write on *Lolita*, incorporate it into your paper on *Lolita*.

4. Class participation (10%). Please come to class prepared **with your book**, prepared to participate in reading and discussion. Class participation includes listening carefully to your classmates.

Attendance

Attendance is mandatory and worth half your participation grade (5%). Let me know ahead of time if you cannot come to class for health reasons. After 4 unexcused absences, your grade for the course

will slowly drop. You can keep track of your grades and number of classes missed on Blackboard in your grade center.

If you require accommodations on assignments for a disability, university-sanctioned event, or religious holiday, you must let me know in advance. See the links below for the accommodations the university provides and that this class follows:

- Religious accommodations: <http://www.asu.edu/aad/manuals/acd/acd304-04.html>
- University-sanctioned activities: <http://www.asu.edu/aad/manuals/acd/acd304-02.html>

Cell Phones and Computers

Before class begins turn off cell phones. You may use your computer, tablet, and phone at my discretion, for taking notes and reading materials on Blackboard, but not for surfing the web or checking email. If you do not follow these rules, you will be marked absent for that class.

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. Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday. Disability information is confidential.

SILC Learning Support Services

Located in the basement level of the Language and Literature Building (administrative offices in LL64), the SILC LSS provides computers and technology-focused instructional support for students and faculty in the School of International Letters and Cultures. A video recording studio for faculty and students has a green screen, a teleprompter, and allows you to make presentational videos on the go. The student fee entitles you to 50 pages of printing. <https://silc.asu.edu/learning-support-services>

Readings BB (on Blackboard)

1T 1/10 Introduction: Which Nabokov?

R 1/12 *Speak, Memory*, Foreword, Chapters 1-3 (9-77)

- Vladimir Nabokov, "L'envoi," *Lectures on Literature* (1950s), 181-82. BB

2T 1/17 Chapters 4-7 (78-152)

- Leo Tolstoy, *What is Art?* 1896, 50-53. BB

R 1/19 Chapters 8-11 (153-227)

Paper 1 on Nabokov's, Tolstoy's, and your views on art, due Monday, 1/23

3T 1/24 Chapters 12-15, Index (228-316)

- R 1/26 *Mary*, Epigraph, Introduction, Chapters 1-17 (xi-114)
- 4T 1/31 *The Gift*, Foreword, Chapter 1 (3-76)
- R 2/2 *The Gift*, Chapter 2 (77-145)
- 5T 2/7 *The Gift*, Chapter 3 (146-211)
- R 2/9 *The Gift*, Chapter 4 (212-300)
- 6T 2/14 *The Gift*, Chapter 5 (301-66)
- R 2/16 *The Defense*; Chapters 1-5 (1-82)

#4B, #4C *The Luzhin Defense*, Marleen Gorris (2000, 112 min.)

- 7T 2/21 *The Defense*, Chapters 6-10 (83-168)
- R 2/23 *The Defense*, Chapters 11-14 (169-256)

Paper 2 on *The Gift* due Monday 2/27

- 8T 2/28 *Glory*, Foreword, Chapters 1-16 (1-69)
- R 3/2 *Glory*, Chapters 17-32 (69-140)
- March 5-12 No class Spring Break
- 9T 3/14 *Glory*, Chapters 33-48 (140-205)
- R 3/16 *Lolita*, "In Place of Note on the Text," Foreword, Part 1, Chapters 1-17 (1-74)
- 10T 3/21 *Lolita*, Chapters 18-33 (74-142)
- R 3/23 *Lolita*, Part 2, Chapters 1-19 (145-229)
- 11T 3/28 *Lolita*, Part 2, Chapters 20-36 (229-309), On a Book Entitled *Lolita* (311-17)
- R 3/30 **HONORS STUDENTS ONLY: Before *Lolita: The Enchanter* (Russian, 1939)**

12T 4/4 #4B, #4C *Lolita: The Movie: A comparison of Stanley Kubrick's* (1962, 152 min.) and Adrian Lyne (1997, 137 min.) versions; Nabokov's screenplay for Kubrick

- R 4/6 *Pale Fire*, epigraph, Foreword, *Pale Fire*, a Poem in Four Cantos (7-69)

Paper 3 on *Lolita* due Monday 4/10

13T 4/11 *Pale Fire*, Commentary, lines 1-171 (73-154)

R 4/13 *Pale Fire*, Commentary, lines 172-549 (154-227)

14T 4/18 *Pale Fire*, Commentary, lines 550-1000 (227-301), Index (305-15)

R 4/20 *Pnin*, Chapters 1-4 (7-110)

- Nabokov's lectures on and translations of Russian literature

Paper 3 on *Pale Fire* due Monday 4/24

15T 4/25 *Pnin*, Chapters 5-7 (111-191),

R 4/27 Coda: "The Return of Chorb" (Berlin, 1925) (147-55), "The Visit to the Museum" (Paris, 1939) (277-86), and "The Vane Sisters" (America, 1959) (619-32)

Plagiarism

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. Here are some ASU guidelines that you will have covered or will cover in ASU101:

https://provost.asu.edu/index.php?q=academicintegrity/students#avoid_plagiarism. 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-- using the in-text format: "blah blah blah" (304)*. Feel free to write in the first person. Most important, a paper is an argument: no argument, no paper. Support your thesis with evidence. Revised papers should be more than a few changes, a word here or there and a sentence more or less, but should engage with my comments. **Please read the handouts on writing and editing on BB.**

Grading scale: A+ (98%, 97-100%), A (95%, 93-96%), A- (92%, 90-92%), B+ (88%, 87-89%), B (85%, 83-86%), B- (82%, 80-82%), C+ (78%, 77-79%), C (75%, 70-76%), D (65%, 60-69%), and E (55%, 0-59%).

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.

Threatening Behavior

All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.