

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	<b>RUS</b>	Number	<b>439</b>	Title	Art in Exile: Vladimír Vladimirovich Nabókov
Is this a cross-listed course?	Yes		If yes, please identify course(s)	<b>SLC439</b>	
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? (Choose one)

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 \_\_\_\_\_ (Required)

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:** Literacy and Critical Inquiry-L      **Mandatory Review:** No

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](mailto: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

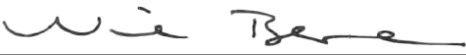
**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

**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**  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

Literacy is here defined broadly as communicative competence—that is, 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 that have little to do with language in the usual sense (words), but the analysis of written and spoken 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 skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

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.

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, or 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.

Revised April 2014

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

<b>ASU - [L] CRITERIA</b>			
<b>TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	Syllabus
<p>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.</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-1</b>".</p> </div> <p>C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 2:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	Syllabus
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-2</b>".</p> </div> <p>C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 3:</b> The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	Syllabus
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-3</b>".</p> </div> <p>C-3</p>			

## ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 4:</b> 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. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	Syllabus
<p>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</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 20px auto; width: 80%;"> <p style="background-color: yellow; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
RUS/SLC	439	Art in Exile: Vladímir Vladímirovich Nabókov	L

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)
C-1. At least 50% of the grade should be writing.	The only assignments in this course are writing assignments, and all three papers can be revised (and not just once) for a better grade.	Goals (#3) and Writing Assignments. This course includes three papers, which are 90% of the grade.
C-2. The composition tasks involve the gathering, interpretation and evaluation of evidence.	Students read primary texts and their paper topics ask them to compare and analyze complex texts.	Writing Assignments. Papers 1 and 3 include comparison of texts (2 texts and 1 text and 2 films, respectively). Papers 2 and 3 are about highly complex novels that involve difficult narrators and topics: the nineteenth-century politically engaged Russian novel of ideas, pedophilia, and the relationship between a poet and an insane critic.
C-3. The course should include a minimum of 2 substantial writing tasks.	This course includes three papers, with a total of 3,500 words or about 14 pages, which they can revise.	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 major, complex novels by Nabokov.
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.	The best way to learn to write is to have the opportunity to revise. I provide typed comments and feedback and may ask students to come to my office for help editing and revising their paper, which includes a handout on how to write and edit papers. I am a tough grader to encourage students to 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, poetry, drama, and even lab notes.	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 expectations and how they are doing. The longer papers are due in weeks 8 and 13 or 15 (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.

**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](mailto:hilde.hoogenboom@asu.edu)  
LL 420B, 480.965.4576  
Office Hours: TTh 2-4 & by appt.

## **Art in Exile: Vladímír Vladímirovich Nabókov** **Spring 2017**



### **Course Description**

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 in discussions and papers 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.
- |  |
|--|
| <ol style="list-style-type: none"> <li>3. C1: Identify, analyze and write about key issues in Nabokov's life and works in relation to Russian literature.</li> </ol> |
|--|

## Required Texts

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* (13<sup>th</sup> 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. Shrayer, *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 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)

C1, C2, C3, C4 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. 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*. 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 Monday, April 10 (revisions due April 17) or Monday April 24 (revisions due May 1) (40%)

**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](http://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)  
*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 *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](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.

#### **C4: 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.

## 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**

Howard, V.A. and J.H. Barton, *Thinking on Paper* (New York: Quill, William Morrow, 1986). Writing is a process of rewriting as you think through what you want to say by writing it down.

Williams, Joseph M., *Style: Ten Lessons in Clarity and Grace*, 3<sup>rd</sup> ed. (HarperCollins, 1989). How to write clearly and precisely by editing and rewriting.

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.