

## General Studies Request Form

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Please see the [General Studies Request Overview and FAQ](#) for information and quick answers.

New permanent numbered courses must be submitted to the workflow in [Kuali CM](#) before a General Studies request is submitted here. The General Studies Council will not review requests ahead of a new course proposal being reviewed by the Senate.

### Proposal Contact Information

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Submitter Name	Submitter Email	Submitter Phone Number
Vanessa Fonseca-Chávez	vfonseca@asu.edu	(480) 727-3881
College/School	Department/School	
College of Integrative Sciences and Arts (CLS)	School of Applied Sciences and Arts (CASA)	

### Submission Information

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Type of submission:

Mandatory Review (Course or topic currently holds this designation and is undergoing 5-year review)

#### **What is Mandatory Review?**

Courses and topics previously approved for General Studies must be reviewed every five years by the General Studies Council to verify requirements are still met.

### ASU Request

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Is this request for a permanent course or a topic?

Permanent Course

Subject Code	Course Number	Units/Credit Hours
ENG	464	3

#### Course Information

Courses approved for General Studies require mandatory review every five years.

Course Title

Great Directors

Course Catalog Description

Studies the work of one or more influential directors.

Is this a crosslisted course?

No

Is this course offered by another academic unit?

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No

General Studies

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Requested Designation

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L - Literacy and Critical Inquiry

L: Literacy and Critical Inquiry

### **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.

[Revised October 2020]

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Please note:

1. ENG 101, 105, or 107 must be prerequisites to this course. ENG 102, 105, or 108 are acceptable as alternatives.
2. Honors Thesis courses ([493 omnibus](#)) meet "L" requirements.
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry "L" course is presented below. It 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.

To qualify for the "L" designation, the course design must place a major emphasis on completing critical discourse -- as evidenced by the following criteria:

## "L" Criterion 1

Per [policy](#), students must have completed ENG 101, 105, or 107 to take an "L" course. This means the course must have, at minimum, ENG 101, 105, or 107 (or ENG 102, 105, or 108) as a prerequisite.

The "L" designation may not be requested for omnibus special topics, as the course-level prerequisites required for "L" consideration are not possible at the class/topic level.

Please confirm that the course has the appropriate prerequisites, or that a proposal to change the prerequisites has been submitted in Quali CM.

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Yes

## "L" Criterion 2

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. *In-class essay exams may not be used for the "L" designation.*

Describe the assignments that are considered for Literacy in the computation of course grades -- and indicate the proportion of the final grade that is determined by each assignment. Do not say see attachment or syllabus, or your application may automatically be denied for being incomplete.

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### Syllabus

#### Essay 1: Mizoguchi:

Choose one of the following three options:

1. Mizoguchi's films often focus on hardships and injustice suffered by women, in part as a way of critiquing traditional feudal Japanese society. Discuss the representation of women in any one film by Mizoguchi. How do the films encourage identification with female characters? Do the films empower women, or see them primarily as objects of pity?

2. Mizoguchi is famous for his use of long takes—shots of long duration without cuts, in which the camera frequently moves to follow characters through space. Analyze the following long take from FILM. How does the shot work? What effect does it have? How does it differ from conventional film style which breaks scenes into short shots?

3. Although most of Mizoguchi's more than 80 films were set in contemporary Japan, the three films we are studying are all set in the historical past, when Japan was a feudal society ruled by an emperor and had little contact with the world beyond its borders. What are the advantages of setting a film in the past? What do these three films by Mizoguchi say about the postwar period in which they were made? What relevance do they have to audiences in the 21st century?

#### Essay 2: Ozu:

Choose one of the following three options:

1. Ozu is famous for his unique editing style. One feature of this style is the use of what are sometimes called "pillow shots" to move between scenes. Rather than showing a shot of where the

coming action will take place, Ozu will show a series of landscape shots of undetermined locations to create a mood or effect. Discuss the following transition sequence from FILM. What is the effect of each of the shots on the viewer?

2. After initially resisting the opportunity to make films in color, Ozu enthusiastically embraced color in his last six films. As with every other aspect of his filmmaking, Ozu left nothing to chance in his use of color. Every object and costume and set was carefully designed and positioned with its color in mind to create the precise visual effect Ozu wanted. He was very fond of red highlights, for example, often strategically placing a red can or flower in a particular place in the *mise-en-scène*. Analyze Ozu's use of color in the following sequence from *Good Morning*.

3. Ozu . . . "had but one major subject, the Japanese family, and but one major theme, its dissolution."—Donald Richie

Discuss the representation of family in any one film by Ozu. What are the forces that hold the family together. What tears it apart? What do we learn about families by the end of the film?

Essay 3: Kurosawa:

Choose one of the following three options:

1. Takashi Shimura, an amazingly versatile actor, plays both the worn-out bureaucrat Watanabe in *Ikiru* and the dynamic leader Kambei in *Seven Samurai*. What do these very different two characters have in common? What about them is heroic? How does their heroism differ from that of characters played by Toshiro Mifune like Yojimbo or Kikuchiyo in *Seven Samurai*?

2. Kurosawa's films were popular outside Japan for many reasons, but they definitely served globally as models for subsequent action-adventure films such as John Sturges' *Magnificent Seven* and Sergio Leone's *A Fistful of Dollars*. Discuss the similarities between either *Seven Samurai* or *Yojimbo* and other action-adventure films you have seen. What do the later films take from Kurosawa? What does Kurosawa do that they do not?

3. *Stray Dog* and *High and Low* are both films about police manhunts, one from early in Kurosawa's career, the other from its peak. How are they similar? How are they different? What has changed in Kurosawa's filmmaking between 1949 and 1963?

All essays are minimum five pages (1250 words)

All ask the students to analyze formal and/or cultural elements in the films studied based on their multi-week engagement with the works of each of the three directors. The course has readings from texts and articles, and students respond weekly to each film in discussion boards. This, to me, constitutes sustained engagement.

The students gather evidence by watching the films, listening to course lectures on content, and doing background readings. They then analyze the films in their papers, basing their arguments on specific evidence from the films and course materials.

### "L" Criterion 3

The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection. Please include detailed assignment descriptions in the syllabus to substantiate this criterion.

Provide a detailed description of how the assignments gather, interpret, and evaluate evidence demonstrating critical inquiry and not opinion and/or reflection. Do not say see attachment or syllabus, or your application may automatically be denied for being incomplete.

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### Syllabus

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### "L" Criterion 4

The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Consider at least 5 pages, double spaced, per assignment for an in-depth critical analysis and 10-15 minutes for a presentation (per person if a group project). 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.

Please include detailed assignment descriptions in the syllabus to substantiate this criterion.

Provide a detailed description of the two or more substantial writing or speaking tasks based on a minimum of 5 pages, double spaced, per assignment for an in-depth critical analysis, and 10-15 minutes for a presentation (per person if a group project). Do not say see attachment or syllabus, or your application may automatically be denied for being incomplete.

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### Syllabus

The standard word count for a type-written page is 250 words.  $5 \times 250 = 1250$ . I give a word-count rather than a page count because it gives students a precise length that is not affected by choice of font. So the essays are at least five pages.

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"L" Criterion 5

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.*

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.

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Syllabus

Attach a sample syllabus for this course or topic, including the list of any required readings.

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[ENG464 Syllabus GreatDirectors Moulton Fall2020.pdf](#)

Attach the table of contents from any required textbook(s).

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[ENG464 Readings Schedule DueDates Fall2020.pdf](#)

Attach any other materials that would be relevant or helpful in the review of this request.

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[Binder1eng464.pdf](#)

Admin Only

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Mandatory Review Implementation Needed

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Yes, implementation needed

## Form Submission - Proposer

Submitted for Approval | Proposer

Kirbi Dorozinsky - April 26, 2023 at 12:51 PM (America/Phoenix)

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## Department Approval

Approved

Trisha Eardley

Manuel Aviles-Santiago - April 27, 2023 at 9:29 AM (America/Phoenix)

Cynthia Rose

Christina Villa

Rachel Diepenbrock

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## Provost's Office Review

Approved

April Randall

Kaitlyn Dorson - September 1, 2023 at 4:28 PM (America/Phoenix)

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## Literacy and Critical Inquiry Mandatory Review

Acknowledgement Requested

Patricia Webb

Brent Scholar - September 25, 2023 at 11:48 AM (America/Phoenix)

### Resubmit

Thank you for your submission. The information presented appears to have 3 essays of 5 pages each that would satisfy Criterion 4. We cannot determine if the 50% threshold has been met (Criterion 2) as that information is not provided in the syllabus, only the points able to be earned is provided, not the total points. This should be explained in Kuali and on the syllabus for transparency.

Emily Mertz

Ashli Morgan

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## General Studies Council Meeting

Waiting for Approval

Kaitlyn Dorson

April Randall

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## Registrar Notification

Notification

Courses Implementation

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## Implementation

Approval

Rebecca Klein

Lauren Bates

Alisha Von Kampen

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## Proposer Notification

Notification

Kirbi Dorozinsky

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