

General Studies Gold Request Form

Consult the [General Studies Request FAQ](#) for more 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 sent to the Senate.

Submission Information

College/School

College of Integrative Sciences and Arts (CLS)

Department/School

School of Applied Sciences and Arts (CASA)

Submission Type

New Request

Requested Effective Date

Fall 2025

ASU Request

Is this request for a permanent course or a topic?

Topic

Subject Code

ENG

Course Number

466

Units/Credit Hours

3

Topic Information

If your request is approved:

1. Topics on [omnibus courses](#) carry a designation for one semester (including summer). Please ensure you have requested the term you plan to offer/schedule the topic. Once expired, a new request must be submitted.
2. Topics on permanent courses require mandatory review every five years.

Topic Title

French New Wave

List all other undergraduate courses where this topic exists and the sections will be combined in the schedule.

Topic Description

The French New Wave version of ENG 466 examines the French New Wave film movement, the forces leading to its rise, its aesthetic, the key directors and films, and its impact on global film.

Has this topic been scheduled in the past with a GS Gold

[Omnibus topics cannot hold a GS Gold designation for more than three semesters total.](#)

Student Work Examples

No Response

designation? If so, list which semester(s).

No

If this topic has already been offered twice with a GS Gold designation, you must attach examples of student work in the next field confirming the measurement of all category learning outcomes. The proposal will not be reviewed without these files.

If this topic has been offered three times with a GS Gold designation, you must request a new permanent course, then request the General Studies designation under the permanent course number.

If this course or topic already carries a different General Studies Gold (not Maroon) designation than the one being requested, please check this box.

General Studies Gold Designation Request

Requested Designation

Global Communities, Societies, and Individuals (GCSI)

Attach a representative syllabus for the course, including course learning outcomes and descriptions of assignments and assessments.

[ENG 466 FNW Syllabus F 2024 \(Gold\)2.docx](#)

Global Communities, Societies, and Individuals (GCSI)

Courses in the Global Communities, Societies, and Individuals knowledge area explore the world from multiple vantage points. They consider historical, ongoing or transforming global issues across multiple scales and types of human experiences. Students will analyze ways that geographical and historical contexts influence communities, societies, and individuals. In addition to courses focused entirely on non-US American issues, courses structured to include comparative or transnational connections between the United States and other countries, i.e., courses that consider a global issue in multiple locations one of which is the United States, fall into this knowledge area. Courses focused mostly or only on US American issues or populations, however, even across diverse communities, are not included in this knowledge area. This knowledge area develops students' skills in global awareness, and the analysis of social, political, economic, or cultural systems, skills essential to participating more fully in communities.

Please note: Courses primarily focused on the acquisition of a language (e.g., Elementary Spanish II) are not eligible for the GCSI designation. A majority of the course content must cover the GCSI learning outcomes.

Instructions: In the fields below, state the assignment, project, or assessment that will measure each learning outcome, and provide a description. The description should provide enough detail to show how it measures the learning outcome. If needed, more than one can be identified.

The proposal does not need to include all course assessments that measure a given learning outcome. The provided assessment should include sufficient detail to allow the subcommittee to make their evaluation. When appropriate, the same assessment can be listed for more than one learning outcome (e.g., a culminating project).

You may provide links to a document (Google Drive or Dropbox) that includes the relevant details for the assessment. Do not provide links to Canvas shells.

GCSI Learning Outcome 1: Describe historical, contemporary, or transforming global issues through the perspective of specific individuals, communities, or societies.

GCSI Learning Outcome 1: Students will be able to identify the forces that led to the rise of la nouvelle vague.

A. Discussion 1

Discussion Prompts

1) Discuss the forces that led to the rise of la nouvelle vague and how Hiroshima mon amour reflects the characteristics of la nouvelle vague.

2) In addition, I've posted a number of other general Topics for this week's Discussion such as Acting, Cinematography, Theme, Sound Design, Scene, Resnais, etc.

Posting Requirements

2 Main Posts of 200 words minimum each

3 Response Posts of 50 words minimum each

Discussion Rubric

Since developing one of my courses for ASUOnline for other instructors to use two years ago, I have been using Yellowdig Discussions (which I was asked to use when creating the course) for my courses. Initially, a bit of a skeptic, I am a convert to Yellowdig. I have taught Discussions for years using various rubrics. However, I have found that Yellowdig not only produces discussion posts that are not only as good or better than traditional Discussions but also does a far better job in engaging my students with the course material and each other, perhaps because Yellowdig makes it easy to add things like videos, polls, etc. to their posts.

In Yellowdig, students are able to control the points they earn each week and to track them on a dynamic basis. I choose the topics that they are to post on and set up the parameters as follows:

You have a weekly goal of 1000 points on Yellowdig. And you may earn up to 1150 points a week (which helps if there's a week when you can't reach the 1000 point goal).

Here's how you earn points:

- 300 points for creating a Post of 200 plus words
- 100 points for responding to a Post with 50 plus words
- 25 points for receiving a comment from another student on your post
- 25 points for a video
- 10 points for receiving a reaction from another student
- 25 to 100 points based on an accolade awarded by me

Note: This is the rubric and how points are earned in all of the Discussions listed.

B. Final Exam

The forces that led to the rise of la nouvelle vague will also be covered in Final Exam questions.

Questions:

According to LaBarthe's timeline of important developments in the French New Wave, an article by this writer is the starting point of the movement.

Explain (1) where the term la nouvelle vague originated and (2) how it came to be applied to film.

According to your text, which of the following were important factors in the rise of the French New Wave? (Select all correct answers)

Which of the following are generally considered characteristics of French New Wave films? (Select all true responses)

According to LaBarthe's timeline of important developments in the French New Wave, an article by this writer is the starting point of the movement.

What criterion did Pierre Billard used to categorize French filmmakers in his famous Feb 1958 article in Cinema? (Should be able to answer in one or two words)

According to Michel Marie, the birthdate of la nouvelle vague (from the perspective of arrival in the media) is February-March 1959 and the release of these two films? (Select all correct responses)

GCSI Learning Outcome 2: Analyze the interactions among social, political, economic, or cultural systems across local, regional, and global scales or spaces.

GSCI Learning Outcome 2: Students will be able to analyze the films of the key directors from the cahiers du cinema school.

A. Discussions 2 & 3

Discussion 2 Prompts

- 1) This week you should be posting on Francois Truffaut, how his experience as a critic writing for the film journal cahiers du cinema influenced the rise of the French New Wave and his career, and the pivotal role played by The 400 Blows in launching la nouvelle vague.
- 2) This week you should be posting on Jean-Luc Godard, how his experience as a critic writing for the film journal cahiers du cinema influenced the rise of the French New Wave and his career, and the pivotal role played by Breathless in launching la nouvelle vague.

Note: The 400 Blows and Breathless are arguably the most influential films of the entire French New Wave and Truffaut and Godard the most influential directors, why do you think that is?

Posting Requirements

2 Main Posts of 200 words minimum each. One post should focus on Truffaut and The 400 Blows and the other on Godard and Breathless.

3 Response Posts of 50 words minimum each

Discussion 3 Prompts

- 1) Discuss Shoot the Piano Player, how Truffaut's experience as a cahiers du cinema critic influenced the film, how it demonstrates his growth as a director and advances la nouvelle vague. (Note: You don't need to cover all of these topics in your post).
- 2) Discuss Pierrot le fou, how Godard's experience as a cahiers du cinema critic influenced the film, how it demonstrates his growth as a director and advances la nouvelle vague. (Note: You don't need to cover all of these topics in your post).

Note: How do these films differ from their debut films and how were these films received by the public and critics?

Posting Requirements

2 Main Posts of 200 words minimum each. One post should focus on Truffaut and Shoot the Piano Player and the other on Godard and Pierrot le fou.

3 Response Posts of 50 words minimum each

B. Final Exam

The influence of the cahiers du cinema film journal and its critics turned directors is also covered in Final Exam questions.

Questions:

In his famous essay "A Certain Tendency of the French Cinema" in a 1954 issue of Cahiers Cinema,[a] indicts the French Cinema for its [b] [c] [d] approach to filmmaking rather than creating their own psychological realism/personal vision.

Which of the following is a true statement about the French film journal Cahiers du cinema? (Select all correct answers)

This critic and founder of Cahiers du cinema was a promoter of the French New Wave and its directors.

Which of the following directors was more noted for his criticism in Cahiers du cinema than his films during the early years of the French New Wave?

Briefly explain how the cahiers du cinema journal influenced la nouvelle vague?

In his famous essay "A Certain Tendency of the French Cinema" in a 1954 issue of Cahiers Cinema,[a] indicts the French Cinema for its [b] [c] [d] approach to filmmaking rather than creating their own psychological realism/personal vision.

In the famous 1954 essay "A Certain Tendency in French Cinema," published in Cahiers du cinéma five years before the release of their first feature, proposed the revolutionary notion that the director is the true [x] of a given film.

GCSI Learning Outcome 3: Articulate ways in which dimensions of difference such as race, gender, socio-economic status, religion, language, or citizenship separately and together affect individuals and communities.

GSCI Learning Outcome 3: Students will be able to analyze the films of the key directors of the Left Bank school

A. Discussion - 4 Prompts

1) This week you should be posting on Left Bank director Agnès Varda, Cleo from 5 to 7, and what distinguishes the Left Bank school of la nouvelle vague from the cahiers du cinema school.

2) In addition, you can post on the French New Wave aesthetic, the auteur director, synchronized and post-synchronized sound and other foci from Chapter 4 of our textbook.

Note: Do you think Varda's gender in some way differentiates Cleo from 5 to 7 from the films of the male directors we've studied so far? If so, how?

Posting Requirements

2 Main Posts of 200 words minimum each

3 Response Posts of 50 words minimum each

B. Discussion - 5 Prompts

1) This week you should be posting on Left Bank director Jacques Demy and how The Umbrellas of Cherbourg differs from the aesthetic of most la nouvelle vague films.

2) This week you should be posting on Left Bank director Chris Marker, how La Jetée differs so from any la nouvelle film we have seen, and why it still is considered part of la nouvelle vague.

Note: How do these films differ from most la nouvelle vague films? Why are they considered la nouvelle vague? Should La Jetée even be considered a film?

Posting Requirements

2 Main Posts of 200 words minimum each

3 Response Posts of 50 words minimum each

C. Final Exam

The Left Bank school of la nouvelle vague is also covered in Final Exam questions.

Questions:

Which of the following are considered Left Bank directors? (Select all correct answers)

Which of the following is true of Varda? (Select all true responses)

Note two ways (other than location) Left Bank directors differed from cahiers du cinema directors?

Briefly note (1) two ways The Umbrellas of Cherbourg breaks with musical romance convention and (2) two ways it breaks with French New Wave characteristics.

Which of the following is a true statement about Chris Marker? (Select all true statements)

Briefly (in a sentence or two) explain (1) Pascal's wager and (2) how it can be applied to Jean-Louis's romantic choice in My Night at Maud's.

GCSI Learning Outcome 4: Communicate coherent arguments using evidence drawn from qualitative or quantitative sources.

GSCI Learning Outcome 4: Students will be able to analyze and apply the key characteristics of la nouvelle vague films

A. The Course Project

There are three assignments associated with the Course Project: the Course Project Proposal, Course Project Progress Report, and the Final Course Project.

For the Course Project, you have four options:

1. a) Make a short film (7 - 10 minutes) in which you tell a complete story that (1) thematically fits with what we've learned about French New Wave movement and (2) follows the aesthetic principles of the French New Wave,

b) Along with your film, I want a 1 to 2 page single-spaced explanation of (1) what you were trying to accomplish in the film, (2) how you tried to follow the aesthetic principles of the French New Wave, and (3) what specific films inspired your short film and how.

2. a) Write (1) a synopsis of your own screenplay inspired by the French New Wave, and (2) provide us at least 7 pages in screenplay format of two or more scenes.

b) Along with your synopsis and screenplay pages, submit a 1 to 2 page single-spaced explanation of what you were trying to accomplish in the screenplay, how you tried to follow the aesthetic principles of the French New Wave, and (3) what specific films inspired your short film and how.

3. a) Create an analysis (literary text and visual text) of either a French New Wave film we didn't study or a modern film inspired by the French New Wave in either a video of a minimum of 10 minutes or in a slide presentation of at least 15 slides.

b) Along with your video or slide presentation, submit (1) a 3 to 4 page single-spaced, in-depth explanation of what you are analyzing in your video or slide presentation and (2) how la nouvelle vague and specific la nouvelle vague films influenced the film.

4. a) Propose a different idea that would demonstrate your knowledge of la nouvelle vague and entail the same amount of effort on your part.

b) Along with your project submit a 3 to 4 page single-spaced, in-depth explanation of how the project reflects what you've learned about la nouvelle vague.

Course Project Proposal Assignment:

Write three different proposals (one or more can be the same option, e.g., video essays of two different films) for your Course Project Each Proposal must be at least 250 words and develop the idea in some depth.

NOTES:

1. See the Course Project Overview for the various options for your Course Project.
2. This Assignment is worth 7.5% of your Final Grade, so submit your best work.

Schedule

1. Due Wed 11/6: Submit your three different Proposals.
2. Due Th 11/7: Provide feedback to three different people's proposals. Rate their proposals from 1 your favorite to 3 your least favorite. Each Response should be at least 50 words.
3. Due Fr 11/8: Indicate which of your three proposals you have selected for your Course Project.

Course Project Proposal Rubric:

Proposal 1 - Criteria: Meets the 250-word length requirement; Ratings: 15 pts (Full Marks) 0 pts (No Marks); Points: 15 pts

Proposal 2 - Criteria: Meets the 250-word length requirement; Ratings: 15 pts (Full Marks) 0 pts (No Marks); Points: 15 pts

Proposal 3 - Criteria: Meets the 250-word length requirement; Ratings: 15 pts (Full Marks) 0 pts (No Marks); Points: 15 pts

Response 1 - Criteria: Meets the 50-word length requirement; Ratings: 15 pts. (Full Marks) 0 pts (No Marks); Points: 15 pts

Response 2 - Criteria: Meets the 50-word length requirement; Ratings: 15 pts. (Full Marks) 0 pts (No Marks); Points: 15 pts

Response 3 -
Criteria: Meets the 50-word length requirement; Ratings: 15 pts. (Full Marks) 0 pts (No Marks); Points: 15 pts

Confirm the Project you have selected to do - Criteria: You confirm the project you will pursue
Ratings: 10 pts (Full Marks), 0 pts (No Marks); Points: 10 pts

Total Points: 100

Course Project Progress Report: Assignment

A. Progress Report

1. Option 1: If you are creating your own short film, submit the following:
2. a) a synopsis of your film
3. b) a storyboard
4. c) a page of your analysis
- 5.
6. Option 2: If you are writing a screenplay, submit the following:
7. a) a synopsis of your screenplay
8. b) a minimum of 3.5 pages of your screenplay
9. c) a page of your analysis
- 10.
11. Option 3: If you are creating a video or slide show, submit the following:
12. a) a storyboard of your video or slide show
13. b) 2 pages of your analysis of how it relates to la nouvelle vague
- 14.
15. Option 4: If you have proposed another idea (that has been approved by me), submit the following:
16. a) something equivalent to 50% of your final project
17. b) a page of analysis of how your project relates to la nouvelle vague

NOTES:

- o What you submit, should represent a minimum of 50% of your final project (though in rough draft form rather than final draft).
- o This assignment is worth 7.5% of your final grade, so submit your best work.

B. Response Posts:

1. Provide some sort of constructive feedback to three other people's Progress Report

Schedule

1. Due Th Nov 21: Your Progress Report

2. Due Sat Nov 23: Your Response Posts

List all course-specific learning outcomes. Where appropriate, identify the associated GCSI learning outcome(s) in brackets (see below for example). Note: It is expected that a majority of course-specific learning outcomes will be associated with a GCSI learning outcome.

1. Students will be able to identify the forces that led to the rise of la nouvelle vague. [GCSI LO1]

2. Students will be able to analyze the films of the key directors from the cahiers du cinema school. [GCSI LO2 and LO3]

3. Students will be able to analyze the films of key directors of the Left Bank school. [GCSI LO 2 and LO3]

4. Students will be able to analyze and apply the key characteristics of la nouvelle vague films. [GCSI LO 4]

5. Students will be able to analyze the impact of la nouvelle vague globally on film history. [GCSI LO 4]

Provost Use Only

Backmapped Maroon Approval

No Response

Form Submission - Proposer

Submitted for Approval | Proposer

Alexis McCann - October 14, 2024 at 4:06 PM (America/Phoenix)

Department Approval

Approved

Kielii Lilavois

Cynthia Rose

Manuel Aviles-Santiago

Trisha Eardley - October 14, 2024 at 4:32 PM (America/Phoenix)

GSC Coordinator Review

Sent Back

TJ Robedeau - October 15, 2024 at 9:36 AM (America/Phoenix)

Please correct the Submission Type for this course. As you are requesting general studies for a topic, you must select topic for this course. Please also add the GS Gold Syllabus Statements for the GCSI designation in your syllabus. It must be in the syllabus exactly as it is on this sheet, <https://docs.google.com/document/d/1JrFD2qKryUpvc0wvj4C2N8i0lqoQKY4XRmFOgkNnyF0/edit?tab=t.0>. Thank you!

April Randall

Form Submission - Proposer

Submitted for Approval | Proposer

Alexis McCann - October 15, 2024 at 11:08 AM (America/Phoenix)

Department Approval

Approved

Kielii Lilavois

Cynthia Rose

Manuel Aviles-Santiago - October 15, 2024 at 11:11 AM (America/Phoenix)

Trisha Eardley

GSC Coordinator Review

Approved

TJ Robedeau - October 15, 2024 at 11:19 AM (America/Phoenix)

April Randall

Assistant Vice Provost Review

Sent Back

Tamiko Azuma - October 15, 2024 at 12:41 PM (America/Phoenix)

For all Learning Outcomes, please provide examples of prompts/questions from the Final Exam that specifically assess each learning outcome.

In the course-specific learning outcomes box, please include the learning outcomes that are stated in the submitted syllabus. Also, please include the associated GCSI learning outcome next to each relevant course-specific learning outcome (see example included in the instructions).

Please email me if you have any questions: azuma@asu.edu

Form Submission - Proposer

Submitted for Approval | Proposer

Alexis McCann - October 21, 2024 at 10:55 AM (America/Phoenix)

Department Approval

Sent Back

Kielii Lilavois

Cynthia Rose

Manuel Aviles-Santiago

Trisha Eardley - October 22, 2024 at 2:30 PM (America/Phoenix)

Please attach updated syllabus. Thanks!

Form Submission - Proposer

Submitted for Approval | Proposer

Alexis McCann - October 22, 2024 at 2:32 PM (America/Phoenix)

Department Approval

Approved

Kielii Lilavois

Cynthia Rose

Manuel Aviles-Santiago

Trisha Eardley - October 22, 2024 at 3:00 PM (America/Phoenix)

GSC Coordinator Review

Approved

TJ Robedeau - October 23, 2024 at 10:59 AM (America/Phoenix)

April Randall

Assistant Vice Provost Review

Sent Back

Tamiko Azuma - October 24, 2024 at 4:18 PM (America/Phoenix)

For Learning Outcomes 1-3, please provide examples of final exam questions that would assess each outcome. Also, for the Discussion Boards, please provide a rubric or grading information to show how the content of the responses will be assessed.

This information will help the General Studies Council determine whether each learning outcomes is appropriately assessed.

If you have any questions, please email me: azuma@asu.edu

Form Submission - Proposer

Submitted for Approval | Proposer

Alexis McCann - November 1, 2024 at 12:35 PM (America/Phoenix)

Department Approval

Approved

Kielii Lilavois

Cynthia Rose - November 5, 2024 at 9:13 AM (America/Phoenix)

Manuel Aviles-Santiago

Trisha Eardley

GSC Coordinator Review

Approved

TJ Robedeau - November 5, 2024 at 9:32 AM (America/Phoenix)

April Randall

Assistant Vice Provost Review

Approved

Tamiko Azuma - November 5, 2024 at 1:39 PM (America/Phoenix)

All required components confirmed.

Pre-GSC Meeting

Approved

TJ Robedeau - November 5, 2024 at 2:16 PM (America/Phoenix)

April Randall

Global Communities, Societies and Individuals (GCSI) Subcommittee

Acknowledgement Requested

Susan Harmeling

Greg Wise

Annapurna Ganesh

Natalie Heywood - December 3, 2024 at 11:12 AM (America/Phoenix)

Revise and Resubmit. More clarification is needed regarding the forces that contributed to the New Wave (and how social, political, economic, or cultural systems influenced the movement) and also on what dimensions of difference (apart from one question on Varda) affect it as well. HUAD might be a more appropriate fit for this course.

General Studies Council Meeting

Waiting for Approval

TJ Robedeau

April Randall

Registrar Notification

Notification

Courses Implementation

Implementation

Approval

Rebecca Flores

Lauren Bates

Alisha Von Kampen

Proposer Notification

Notification

Alexis McCann

College Notification

Notification

Trisha Eardley

DARS Notification

Notification

Leticia Mayer

Peggy Boivin

EdPlus Notification

Notification

Sarah Shipp

Bronson Cudgel
