

5. Please present concise arguments for the GE principles applicable to this course.

<input type="checkbox"/> General Knowledge	This course introduces students to interdisciplinary concepts such as society, ideology, and cultural relativism through the study of popular expressive forms: folklore and film. Students will explore how social categories such as "race" and "gender" are constantly produced, patrolled, and resisted in everyday life.
<input type="checkbox"/> Integrative Learning	This course brings together theory and primary texts from the diverse fields of Folklore/Anthropology, Literature, and Film. Students will engage with ideas through vigorous class discussions, CCLE forums, film screenings, and critical writing activities.
<input type="checkbox"/> Ethical Implications	Students will explore many ethical issues related to cultural appropriation and representation, focusing on the history of representing oppressed groups of people and co-opting their lore, but also exploring issues such as corporate dominance of the media and the ethics of appropriating folklore for the purposes of propaganda.
<input type="checkbox"/> Cultural Diversity	This course emphasizes the ways categories of race, ethnicity, class, gender, and sexuality are stereotyped in popular media, and explores the implications and ramifications of such pervasive stereotypes off-screen.
<input type="checkbox"/> Critical Thinking	Students are encouraged to "read against the grain" of many of our primary films and texts, as they are exposed to feminist, Marxian, and critical race discourse in our weekly readings. The weekly response gives them an opportunity to think more critically about an idea that came up in the course that week, or to take it in an alternative direction.
<input type="checkbox"/> Rhetorical Effectiveness	In both their weekly written responses and their final papers students will write persuasive arguments, justifying their assertions in language that is clear, concise, and scholarly. They will also give an oral presentation on their individual research project.
<input type="checkbox"/> Problem-solving	In their final oral presentations, students will identify a problem they have come across in their research (be it content-based or methodological) and work with the class to devise a potential solution.
<input type="checkbox"/> Library & Information Literacy	Students will spend the quarter developing a research project which will culminate in their final paper. Throughout the quarter they will be introduced to various research methodologies, including online academic databases, library and archival resources.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u> N/A </u>	(hours)
2. Discussion Section:	<u> 3 </u>	(hours)
3. Film Screening:	<u> 2 </u>	(hours)
4. Experiential (service learning, internships, other):	<u> N/A </u>	(hours)
5. Field Trips:	<u> N/A </u>	(hours)

(A) TOTAL Student Contact Per Week 5 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u> 2 </u>	(hours)
2. Reading	<u> 4 </u>	(hours)
3. Group Projects:	<u> N/A </u>	(hours)
4. Preparation for Quizzes & Exams:	<u> N/A </u>	(hours)
5. Information Literacy Exercises:	<u> 1 </u>	(hours)
6. Written Assignments:	<u> 2 </u>	(hours)
7. Research Activity:	<u> 3 </u>	(hours)

(B) TOTAL Out-of-class time per week 12 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 16 **(HOURS)**

Anna B. Creagh

WAC/Dance 98Ta

Folklore and Film

Course Description:

Folklore and film are both powerful mechanisms of cultural production that shape social identities and notions of community. Drawing on a variety of critical approaches to the study of folklore and film, this course considers whether popular films reflect folklore or create it -- or both. According to Juwen Zhang, "Filmic folklore imposes or reinforces certain stereotypes (ideologies), and signifies certain meanings identified and consumed (as 'the truth') by a certain group of people. The folklore in filmic folklore may appear as a scene, an action, an event, or a storyline (plot), and in *verbal or non-verbal* form" (2005, 267). Taking Zhang's premise as a departure point, course discussions will emphasize content studies and discourse analysis as we investigate the complex relationship between contemporary forms of folklore and popular films -- how they interact, the ways they shape communication and creativity, and such issues as ideology, corporate dominance of the media, and representations of race, ethnicity, gender, sexuality, class and nationality. Thus, the course explores critical multiculturalism in the United States by thinking about how understandings and practices of race and racism, gender and sexism, sexuality and homophobia, nation and nationalism are produced, patrolled, and resisted in folklore and film.

Each week's readings and discussions build on those from the week before, opening up new questions and concerns as we explore the multivalent functions of folklore and film. We begin with questions regarding the nature of folklore, exploring the history of the discipline and its relationship to film studies. In week two we consider the complex relationships between ethnography, literature, and film as we undertake a close analysis of Joel Chandler Harris' "Uncle Remus" stories and Walt Disney's 1946 adaptation of that work. Through these texts we explore the dynamics of stereotyping and representation while discussing ethical concerns such as appropriation, authorship, and the circulation and censorship of *Song of the South*. We continue to discuss the ethics of cultural appropriation in week three as we read *The Ramayana* and view *Sita Sings the Blues*, a controversial film that prompts consideration of myth and social roles, oral and filmic storytelling dynamics, cross-cultural representation, and issues of copyright and distribution. In weeks four and five we delve deeper into the ideology of folk narrative and the politics of circulation, examining the history of the Grimms' *Märchen* in folklore and literature, their demarcation of social roles and hierarchies, and their global dissemination through missionary projects and popular media. We explore issues of capitalism and the commoditization of folklore as we discuss the trickle-down nature of ideology, with particular attention to the construction of women in folktales, Disney variations, and the internalization of gender roles by young children. From there we turn to psychoanalytic readings of folklore and film, considering how extra-narrative aspects of cinema encode the ideology of the filmmakers. Focusing on horror films such as *Carrie* and *Candyman* in weeks six and seven, we consider how filmic monsters express deeply ingrained socio-psychological fears related to gender, race, class, and sexuality. In week nine we investigate the class-consciousness and criticism underpinning tales of the undead, and consider the power of folk-heroes such as Guy Fawkes as we watch *V for Vendetta* and discuss its influence on the Occupy Wall Street movement. Finally, we examine queer appropriations of popular film and

television, considering how film might enable folk communities to resist dominant ideology by inspiring the creation of new forms of folklore.

Course Topics:

1. The Ethics of Appropriation (weeks 1-3)
2. Ethnocentrism and the Functions of Stereotype (weeks 2-4)
3. Folk Narrative and Ideology (weeks 4-7)
4. Horror Genres and Social Inequalities (weeks 6-8)
5. Resistance to Hegemonic Ideology through New Folkloric Forms (weeks 8-10)

Course Objectives:

1. Understand the structural and paradigmatic relationships between folklore and film
2. Understand the concept of ideology and its transmission in contemporary folklore and popular film
3. Be able to use folklore theory to analyze various cinematic productions
4. Understand how extra-narrative aspects of cinema contribute to ideological meanings/messages
5. Analyze the ways folklore and film reify and/or resist dominant ideology
6. Produce an original research paper using theories and methods discussed in the course

Requirements and Grades

Active Participation

Due to the nature of this course, students are expected to be present and prepared at every class meeting. Coming prepared means you have read the required assignments for the day and are ready to discuss them with the group. You should have written down any questions you have or topics you wish to discuss ahead of time. Active participation means you that you contribute to the discussion at every class meeting.

Presentation of one "Recommended Text"

Students will present a "recommended text" to the class at least once during the quarter. After studying the syllabus, you will sign up for a recommended reading on the first day of class. On the day of your presentation, you will give a critical overview of the reading itself, keeping in mind that fellow classmates may not have read it. Successful presentations will not only summarize the author's main arguments, but connect the reading to the themes of the seminar and the required readings for the day. Presenters will then facilitate a discussion of both the required and recommended readings, posing questions to the class designed to encourage conversation. Students are encouraged to meet with the instructor ahead of time to prepare.

Reading Responses

At the end of every week students will submit a response to their assigned readings. Each response should be a minimum of one page and include reactions, concerns, and/or questions regarding the course materials for that week. The response may deal with readings discretely or compare them, and may or may not include individual responses to seminar discussions of the readings. The process of writing the response will help students process both readings and seminar discussions, and will ensure that students are actively engaged and thinking critically about course topics. Responses will be submitted to the CCLE no later than Friday at 10pm.

Research Project

Students will develop a major research paper over the course of the quarter, which will analyze a film of their choosing using theories and methods discussed in the course. Guidelines for the project will be discussed in week

two. **Students are required to meet with the instructor in week three or four** to identify their topic and to discuss potential research strategies (films listed on the syllabus cannot be the subjects of individual research projects). By the end of week five, students will submit a proposal of their research project including research questions, hypotheses, and methodologies (one page maximum). A preliminary bibliography of 4-7 sources will be due week seven, followed by a full draft (8-10 pages) at the beginning of week nine. In week ten students will give a 10 minute presentation of their research to the class, using PowerPoint or other presentation software. The presentation will be followed by a brief discussion, wherein the presenter will get feedback on their work from classmates. The final draft should reflect consideration of comments made by the instructor and classmates during the draft/presentation process. The final research paper (12-15 pages) is due on the last day of finals week.

Grade Breakdown

Active Participation 10%

Active discussion at each class meeting

Presentation 10%

Presentation of one recommended reading and facilitation of class discussion on that day

Reading Responses 30%

Due weekly. Submit to CCLE forum by 10pm on Friday.

Research Project 50%

Meet to discuss topic/ submit prospectus by week five (5%)

Bibliography due week six (5%)

Full draft due week nine (10%)

In-class presentation week ten (10%)

Final Paper due on last day of exams (20%)

Grading Scale

97-100	A+	87-89	B+	77-79	C+	67-69	D+	0-59	F
94-96	A	84- 86	B	74-76	C	64-66	D		
90-93	A-	80-83	B-	70-73	C-	60-63	D-		

Course Policies:

* *Individual meetings:* You will each meet with me during office hours at least twice, once at the beginning of the quarter, and once towards the end, to discuss your research project. However, I encourage you to come to my office hours to “check in” regularly throughout the quarter.

* *Late Assignments and Re-Grade Requests:* Unless you have a serious, documented issue you must turn in all assignments on time. If you are worried about not finishing on time, please see me privately.

* *Special Accommodations:* If you require special accommodations, please let me know as soon as possible. This applies to students with OSD letters, student athletes, students with children, and transfer students. I don’t expect you to share personal information. However, if there are circumstances affecting your ability to attend, participate, or keep up with the class, I need to know.

* *Academic Dishonesty:* There is never a good excuse for plagiarism. All work you turn in must be your own. “Borrowing” ideas or wording from the internet or anywhere else is plagiarism. When you do use another person’s work you **must** cite them properly. Usually when students cheat it is because they feel forced to, whether due to stress, time constraints, or other personal issues. If you come to me before you reach that point of desperation, I can help you. I

will never fail a student who is *honestly* trying. Once you cross the line, however, it will be too late. If I discover that you have cheated, you will receive an F for the course and could be expelled from the University.

Week One: Folklore in Film, Film as Folklore

Day 1: "What is Folklore?" American Folklore Society website: <http://www.afsnet.org/?page=WhatIsFolklore>

Shohat, Ella and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. New York: Routledge, 1994. Introduction and Chapter One: "From Eurocentrism to Polycentrism," pp. 1-11; 18-25.

SCREENING: *Beasts of the Southern Wild* (2012)

Day 2: Koven, Mikel. *Film, Folklore, and Urban Legends*. Lanham: Scarecrow Press, 2008. Chapter One: "Folklore and Film," pp. 3-23

Lidz, Franz. "How Behn Zeitlin Made *Beasts of the Southern Wild*." Smithsonian Magazine: <http://www.smithsonianmag.com/arts-culture/How-Behn-Zeitlin-Made-Beasts-of-the-Southern-Wild-179986201.html?c=y&page=1>

Recommended: Sherman, Sharon. "An Expanded View of Film and Folklore." *Western Folklore*, Vol. 64, No. 3/4, Film and Folklore (Summer - Fall, 2005), pp. 157-161

Week Two: Ethnography and Fiction: Folk and Lore on the Silver Screen

Day 1: Harris, Joel Chandler. *Uncle Remus His Songs and His Sayings*. New York: Grosset & Dunlap, 1921. Introduction (xii-xviii) and Selections.

Shohat, Ella and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. Chapter Three: "The Imperial Imaginary," pp. 100-14 and Chapter Four: "The Tropes of Empire," pp. 137-41.

Recommended: Light, Kathleen. "Uncle Remus and the Folklorists." *The Southern Literary Journal*, Vol. 7, No. 2 (Spring 1975), pp. 88-104.

SCREENING: *Song of the South* (1946)

Day 2: Turner, Darwin T. "Daddy Joel Harris and His Old-Time Darkies." *The Southern Literary Journal*, Vol. 1, No. 1 (Autumn, 1968), pp. 20-41.

Shohat, Ella and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. Chapter Five: "Stereotype, Realism, and the Struggle Over Representation," pp. 178-84; 194-204.

Recommended: Russo, Peggy A. "Uncle Walt's Uncle Remus: Disney's Distortion of Harris's Hero." *The Southern Literary Journal*, Vol. 25, No. 1 (Fall 1992), pp. 19-32.

Week Three: The Ethics of Cultural Appropriation

Day 1: Sherman, Sharon and Mikel Koven. *Folklore/Cinema: Popular Film as Vernacular Culture*. Chapter Five, "From Jinn to Genies: Intertextuality, Media, and the Making of Global Folklore," pp. 93-108.

The Ramayana. Valmiki. Translation and selections TBD.

Recommended: Samuel, Kameelah Martin. "Disney's Tia Dalma: A Critical Interrogation of an "Imagineered" Priestess." *Black Women, Gender & Families* 6.1 (2012).

SCREENING: *Sita Sings the Blues* (2005)

Day 2: Visit <http://www.sitasingingtheblues.com/> to learn more about Nina Paley and the (many) controversies surrounding this film.

Kohn, Eric. "A Filmmakers 'Blues' Prompts Traditionalists to See Red." *The Jewish Daily Forward*: <http://webcache.googleusercontent.com/search?q=cache:VuNDM4ovSkJ:forward.com/articles/13468/a-filmmaker-s-blues-prompts-traditionalist-/+&cd=7&hl=en&ct=clnk&gl=us>

Recommended: *The Ramayana*. Valmiki. Translation and selections TBD.

Week Four: Ideology and the Politics of Circulation (How to Read a Folktale)

Day 1: Zipes, Jack. *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales*. Lexington: University Press of Kentucky, [1979] 2002. Chapter One: "Once There Was a Time: An Introduction to the History and Ideology of Folk and Fairy Tales," pp. 1-22.

Propp, Vladimir. *The Morphology of the Folktale*. Austin: University of Texas Press. [1968] 2009. Selections.

Recommended: Dégh, Linda. "What Did the Grimm Brothers Give to and Take from the Folk?" in McGlathery, James M., ed. *The Brothers Grimm and Folktale*. University of Illinois Press, 1991. pp. 66-86

SCREENING: *Britannica Presents: Cinderella and Other Tales (Tales Around The World Series)*, selected Looney Toons, Merrie Melodies, and Disney animated shorts.

Day 2: Orenstein, Catherine. *Little Red Riding Hood Uncloaked: Sex, Morality, and the Evolution of a Fairy Tale*. New York: Basic Books, 2002. Introduction: "Cloaking the Heroine," pp.1-15.

Recommended: *Little Red Riding Hood Uncloaked*: Chapter One: "To Be Chaste -- or Chased?" 15-38; Chapter Five: "Red Hot Riding Hood," 107-130; Chapter Seven: "The Company of Wolves," pp. 155-76; Chapter Eight, "Red Riding Hood Redux," pp. 177-204; Chapter Ten: "*Freeway*: A Ride in the Hood," pp. 219-38.

Week Five: Identity and the Culture Industry

Day 1: Zipes, Jack. *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales*. Chapter Four: "The Instrumentalization of Fantasy: Fairy Tales, the Culture Industry, and Mass Media," pp. 104-45.

Recommended: Storey, John. *Inventing Popular Culture: From Folklore to Globalization*. London: Blackwell Publishing, 2003. Chapter One: "Popular Culture as Folk Culture," pp. 1-16.

SCREENING: *ABC's Once Upon a Time* (select episodes)

Day 2: Stone, Kay. "Things Walt Disney Never Told Us." *The Journal of American Folklore*, Vol. 88, No. 347, Women and Folklore (Jan. - Mar., 1975), pp. 42-50.

Wohlwend, Karen E. "Damsels in Discourse: Girls consuming and producing identity texts through Disney princess play." *Reading Research Quarterly* 44.1 (2009): 57-83.

Recommended: Zipes, Jack. *Fairy Tale as Myth, Myth as Fairy Tale*. Lexington: University Press of Kentucky, 1993. Chapter Three: "Breaking the Disney Spell," pp. 72-95.

DUE: Research Proposal (submit to CCLE by Friday midnight)

Week Six: Imag(in)ing Women (How to Read a Film)

Day 1: Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16 (1975): 6-18.

View on CCLE: clips from *Gentlemen Prefer Blondes* (1954) and *Sex and the City* (2008, 2010)

Recommended: Naomi Wolf. *The Beauty Myth: How Images of Beauty are Used Against Women*. New York: Harper Collins, [1991] 2002. (Selections).

SCREENING: *Carrie* (1976)

Day 2: Clover, Carol J. *Men, Women, and Chain Saws: Gender in the modern horror film*. Princeton University Press, 1993. Introduction: "Carrie and the Boys," pp. 3-21.

Koven, Mikel. *Film, Folklore, and Urban Legends*. Chapter Eight: "The Slasher Film as Folkloristic Social Script," pp. 113-34.

Recommended: Clover, Carol J. *Men, Women, and Chain Saws: Gender in the modern horror film*. Princeton University Press, 1993. Chapter One: "Her Body, Himself," pp. 22-64.

Week Seven: Constructing The Monster (and its Revenge)

Day 1: Creed, Barbara. "The Monstrous Feminine: Film, Feminism, Psychoanalysis." New York: Routledge, 1993. Introduction, and Chapter Eight: "The *Vagina Dentata* and Freudian Theory" (pp. 1-7, 105-8). Optional: View *Teeth* (2007) on CCLE.

Newitz, Annalee. *Pretend We're Dead: Capitalist Monsters in American Pop Culture*. Durham: Duke University Press, 2006. Chapter Three: "The Undead: A Haunted Whiteness," pp. 89-122.

SCREENING: *Candyman* (1992)

Day 2: Koven, Mikel. *Film, Folklore, and Urban Legends*. Chapter Nine: "Film and Ostension: The Case of *Candyman*," pp. 137-52.

Continue discussion of "The Undead: A Haunted Whiteness"

DUE: Preliminary Bibliography (4-7 sources with working title. Submit to CCLE by Friday midnight)

Week Eight: Capitalism and Counter-Hegemony

Day 1: Newitz, Annalee. *Pretend We're Dead: Capitalist Monsters in American Pop Culture*. Durham: Duke University Press, 2006. Introduction: "Capitalist Monsters," pp. 1-12.

Bassil-Morozow, Helena. *The Trickster in Contemporary Film*. New York: Routledge, 2012. Chapter Three: "The Trickster and the Economic System," pp. 86-120.

SCREENING: *V For Vendetta* (2005)

Day 2: Call, Lewis. "A is for Anarchy, V is for Vendetta: Images of Guy Fawkes and the Creation of Postmodern Anarchism." *Anarchist Studies*, Volume 16, Issue 2, January 1, 2008, pages 154-172.

Ott, Brian L. "The Visceral Politics of *V For Vendetta*: On Political Affect in Cinema." *Critical Studies in Media Communication*, Volume 27, Issue 1, March 3, 2010, pages 39-53.

Week Nine: Queer(ing) Folklore: Resistance and Genesis

Day 1: Falzone, P. J. "The Final Frontier is Queer: Aberrancy, Archetype and Audience Generated Folklore in K/S Slashfiction." *Western Folklore*, Vol. 64, No. 3/4, Film and Folklore (Summer-Fall, 2005), pp. 243-61.

Locke, Liz. "Don't Dream It, Be It: Cultural Performance and Communitas at *The Rocky Horror Picture Show*." *New Directions in Folklore*, No. 3 (1999). Reprinted in *Reading Rocky Horror: The Rocky Horror Picture Show and Popular Culture*. Ed. Jeffrey Weinstock. New York: Palgrave MacMillan, 2008, pp. 141-56.

Recommended: Savoy, Eric. "The Signifying Rabbit." *Narrative* Vo. 3, No. 2 (May, 1995), pp. 188-209.

SCREENING: *Frankie Fans: Rocky Horror Lives On* (2000)

Day 2: Shohat, Ella and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. Chapter Nine: "The Politics of Multiculturalism in the Postmodern Age," pp. 337-360.

Due: Full Draft of Research Paper (8-10 pages)

Optional: Midnight showing of *The Rocky Horror Picture Show* on Saturday at the NuArt Theatre, Los Angeles.

Week Ten: Student Presentations of Research

Finals Week:

Due: Final Paper (12-15 pages)



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New Course Proposal

	World Arts and Cultures 98TA			
	Folklore and Film: Ideologies of Race, Gender, and Class			
Course Number	World Arts and Cultures 98TA			
Title	Folklore and Film: Ideologies of Race, Gender, and Class			
Short Title	FOLKLR,FILM&IDEOLGY			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Major or Minor Requirement	No			
Requisites	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Investigation of relationship between folklore and film in terms of ideology, exploring critical multiculturalism in U.S. by examining how understandings of race, gender, sexuality, and class are produced, patrolled, and resisted in folklore and popular culture. Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File WAC Dance 98Ta syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information	Professor Aparna Sharma is the faculty mentor for this seminar.			
Grading Structure	Active Participation - 10%; Presentation - 10%; Reading Responses - 30%; Research Project - 50%			
Effective Date	Winter 2014			
Discontinue Date	Summer 1 2014			
Instructor	Name	Title		
	Anna B. Creagh	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	World Arts and Cultures/Dance			
Contact	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
Routing Help				

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role:	Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704
Status:	Added to SRS on 9/5/2013 10:09:03 AM
Changes:	Title, Description
Comments:	Edited course description into official version; corrected title.

Role:	Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441
Status:	Added to SRS on 8/27/2013 2:42:18 PM
Changes:	Short Title
Comments:	Created a short title.

Role:	FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
Status:	Returned for Additional Info on 8/27/2013 9:57:28 AM
Changes:	No Changes Made
Comments:	Routing to Doug Thomson in the Registrar's Office.

Role:	FEC Chair or Designee - Meranze, Michael (MERANZE@HISTORY.UCLA.EDU) - 52671
Status:	Approved on 8/27/2013 9:01:58 AM
Changes:	No Changes Made
Comments:	No Comments

Role:	FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
Status:	Returned for Additional Info on 8/26/2013 1:29:07 PM
Changes:	Requisites
Comments:	Routing to Michael Meranze for FEC approval.

Role:	CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998
Status:	Approved on 8/26/2013 12:07:42 PM
Changes:	No Changes Made
Comments:	on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows Faculty Advisory Committee

Role:	Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998
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