

**General Education Course Information Sheet**  
*Please submit this sheet for each proposed course*

Department & Course Number Film, Television, and Digital Media 98TA  
 Course Title Cinema and the State  
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice \_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

As an Arts and Humanities foundation, this class focuses on Literary and Cultural Analysis by way of watching and reading about films in their historical and political social contexts. Discussions in seminar are going to be based on rigorous understandings of both films as well as the assigned readings – the very same tools that will be then used by the students in writing their final papers for the class. In this assignment, the students will pick their own case study that charts the intersection of the entertainment industry/cinema with state politics from any country of their choice. Nuanced papers will view the relationship between the two entities of society as a dialectic one where both end up shaping each other.

3. List faculty member(s) who will serve as instructor (give academic rank):

Saundarya Thapa, Teaching Fellow; Professor Chon Noriega, Faculty Mentor

Do you intend to use graduate student instructors (TAs) in this course? Yes \_\_\_\_\_ No X

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course:

2017-2018 Fall \_\_\_\_\_ Winter \_\_\_\_\_ Spring \_\_\_\_\_  
 Enrollment \_\_\_\_\_ Enrollment X Enrollment \_\_\_\_\_

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes \_\_\_ No X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_

Proposed Number of Units: \_\_\_\_\_

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

<p>❑ General Knowledge</p>	<p>Students will be introduced to some of the foundational readings on theories of nation, nationalism and nationalism. Topics also include a wide variety of nations during different historical junctures.</p>
<p>❑ Integrative Learning</p>	<p>Expanding the traditional methodology of visual analysis, students will view, talk and write about films as part of their historical and political contexts. The class will thus combine visual analysis with historical research and discourse analysis.</p>
<p>❑ Ethical Implications</p>	<p>As a class that challenges notions of the entertainment industry as something separate from state politics, this class is especially timely in present day United States when critical media is often deemed “fake” by the state.</p>
<p>❑ Cultural Diversity</p>	<p>The weekly topics in the class cover an array of different nation states and their politicization of their respective film industries. As such, cultural diversity is also included via the focus on various different political ideologies that were embodied by these nations.</p>
<p>❑ Critical Thinking</p>	<p>Students are required to relate assigned readings to the assigned films in their response papers as well as in their participation in discussion during seminar. Since there aren’t a given set of principles, facts etc for them to memorize or master, critical thinking is going to be the number one principle leading to their success in class.</p>
<p>❑ Rhetorical Effectiveness</p>	<p>The large chunk of the final grade is based the final paper where students will have to conduct research, craft an argument, and clearly communicate a thesis in written form.</p>
<p>❑ Problem-solving</p>	<p>In order to do well in their final papers, students will have to tackle it in various parts, starting from choosing a good topic, figuring out how to conduct research that will give them both primary as well as secondary sources to support their arguments, to then actually executing it in written form.</p>
<p>❑ Library &amp; Information Literacy</p>	<p>As mentioned above, research is a key component of the final papers for the class. In order to scaffold this assignment for students, the class also requires an annotated bibliography from the students. Through an in class demo, the students will learn how to search for books, historical newspapers as well as scholarly journal articles through the UCLA Library’s search catalogue and various online databases.</p>

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

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. Labs:	<u>N/A</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** 3 **(HOURS)**

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

1. General Review & Preparation:	<u>2 (Film Viewing)</u>	(hours)
2. Reading	<u>3</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)

4. Preparation for Quizzes & Exams:	<u>2</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>3</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)
<b>(B) TOTAL Out-of-class time per week</b>	<b>12</b>	<b>(HOURS)</b>
<b>GRAND TOTAL (A) + (B) must equal at least 15 hours/week</b>	<b>15</b>	<b>(HOURS)</b>

# Cinema and the State

Instructor: Saundarya Thapa | Office: Melnitz 2571 | Mailbox: 102 E. Melnitz | Email:  
[sthapa@ucla.edu](mailto:sthapa@ucla.edu)

“Of all the arts, the most important for us is the cinema...”

- Vladimir Lenin, *Directives on the Film Business*, 1922

## Overview:

As evident in the recent “political” speech delivered by Meryl Streep in the 2017 Golden Globe Awards, cinema and the state often intersect. While this was an instance of opposition, indeed a position even critiqued by some as a member of the entertainment industry overstepping her bounds, cinema and the state have often intersected, whether in complimentary or oppositional terms, throughout history. While some approaches to national cinemas in film studies have thought of film as forging a nation’s identity, this seminar will look at the workings of the state and the cinema beyond questions of representation and identity. That is, rather than just an effort in discovering how films have populated the “imagined communities” of nations, this course hones in on the specific ways in which the nation-state directly interacts with cinema. By expanding the approach of reading films for their ideological and iconographic meaning then, the seminar will focus on the state’s role in the production and exhibition aspects of film. In doing so, we will make an intervention to the passé reached in studies of national cinema that is often essentialist in its self-confirming selectivity. By looking at state policies on film subsidy and regulation from different historical backgrounds and geographical contexts, we will view films as complex objects and not simply immaterial “texts” to be studied and analyzed in a classroom. As such, this class is as much about history and politics as it is about the entertainment industry.

Through readings, written assignments, group discussions, and screenings, we will consider whether a study of film history can help us think through issues of nationality. Do films reflect and represent the nation or create the nation? By grappling with the idea of “cinematic nation building,” we will use film as an optic that sheds light on the nation-state as something that rather than a given, is continually in the making.

## Primary Course Objectives:

1. To critically understand notions of nation, nationalism and national cinema;
2. To arrive at a historically specific and ideologically constructed understanding of the state;
3. To analyze and challenge the image of the film industry as one that is primarily concerned with entertainment;
4. To create an understanding of film history that goes beyond a list of “best films;”
5. To relate canonical case studies from film history to a contemporary understanding of visual media and state politics;
6. To conduct original research, craft an argument, and clearly communicate a thesis in written form.

**Course Requirements:**

To do well in this course, you need to:

1. Actively participate in class discussions;
2. Read the assigned texts before class and be prepared to discuss them.
3. Write a weekly 400-600 word response to be turned in to me at the beginning of each class meeting;
4. Lead 2 class reading discussions and create an accompanying handout;
5. Hand in a final paper prospectus and annotated bibliography (Due Week 5)
6. Write one research paper (12-15 pages). Draft due week 9. Final version due in Finals Week.
7. Give a short presentation to the class about your final paper project (Week 10).

**Grading Breakdown:**

- Class participation: 15%
- Class reading presentation: 10%
- Weekly responses: 20%
- Final paper prospectus and annotated bibliography: 10%
- Final project presentation: 10%
- Final paper: 35% (Due Finals Week)

**Required Texts:**

There are no texts to purchase for this course. Rather, all weekly readings are available to **enrolled students only** as .pdf files, which you may download directly from the course website. [url: tba]

**Weekly Screenings:**

From **Week 2 through 9**, we will view one film to compliment the assigned readings for the week. Rather than holding joint weekly screening, students will be responsible for viewing all assigned films for the course on their own. All works are available on DVD and will be accessible at the Instructional Media Lab in Powell Library.

**Email Preference:**

When sending an email to sthapa@ucla.edu, please write “CMS” in the subject line in addition to your subject. I will respond to emails sent by 5pm on the same day; I will respond to emails sent after 5pm the next day. Please read the syllabus first to see if your answer can be found there.

**Academic Integrity Policy:**

All students in the course must comply with the University’s code of academic integrity, including the serious violations of plagiarism and cheating. For more information on UCLA policies, visit <http://www.library.ucla.edu/b Bruinsuccess>

**ADA Statement**

It is my intention to support the full participation of all students in the learning process of this class. Situations may occur in which the physical needs or learning style of individual students is

not met by the instructional climate. It is my expectation that those who require specific accommodations from the instructor to participate in class, to acquire the course content, or to demonstrate their achievement of course objectives will inform the instructor of their needs as soon as possible. Students seeking specific or additional support or accommodations (note-takers, audio materials, interpreters) should immediately contact the UCLA Office for Students with Disabilities:

<http://www.osd.ucla.edu/>

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## **Seminar Weekly Schedule:**

Please read the assigned selections before our class meeting

### **Week 1: What is Nation?**

#### **Read:**

- Anderson, Benedict. "Introduction." In *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Revised edition., 1–7. Verso, 2016.
- Hobsbawm, E. J. "Introduction." In *Nations and Nationalism since 1780: Programme, Myth, Reality*, 1–13. Cambridge University Press, n.d.

### **Week 2: Theories of National Cinema**

**Watch:** *Earth* (Deepa Mehta, 1998)

#### **Read:**

- Higson, Andrew. "The Limiting Imagination of National Cinema." In *Cinema and Nation*, edited by Mette Hjort and Scott MacKenzie, 63–74. London ; New York: Routledge, 2000.
- Harvie, Ian. "National Cinema: A Theoretical Assessment." In *Cinema and Nation*, edited by Mette Hjort and Scott MacKenzie, 75–87. London: Routledge, 2000.
- Crofts, Stephen. "Concepts of National Cinema." In *World Cinema: Critical Approaches*, edited by John Hill and Pamela Church Gibson, 1–10. Oxford, U.K. ; New York: Oxford University Press, 2000.

### **Week 3: State Cinema and National Culture – Soviet Russia**

**Watch:** *The General Line* aka *The Old and The New* (Sergei Eisenstein, 1929)

#### **Read:**

- Nussinovs, Natalia. "The Soviet Union and the Russian Emigres." In *The Oxford History of World Cinema*, edited by Geoffrey Nowell-Smith, 162–73. Oxford [England] ; New York: Oxford University Press, 1996.

- Kenez, Peter. "Soviet Film Under Stalin." In *The Oxford History of World Cinema*, edited by Geoffrey Nowell-Smith, 389–98. Oxford [England] ; New York: Oxford University Press, 1996.
- Carroll, Noel, and Sally Banes. "Cinematic Nation-Building: Eisenstein's *The Old and The New*." In *Cinema and Nation*, edited by Mette Hjort and Scott MacKenzie, 121–38. London ; New York: Routledge, 2000.

### **Week 4: State Cinema and National Culture – Nazi Germany**

**Watch:** *Kolberg* (Veit Harlan, 1945)

**Read:**

- Hake, Sabine. "Third Reich Cinema." In *German National Cinema*, 2nd ed., 64–91. National Cinemas. London ; New York: Routledge, 2008.
- Petley, Julian. "Film Policy in the Third Reich." In *The German Cinema Book*, edited by Tim Bergfelder, Erica Carter, and Deniz Göktürk, 173–81. London: BFI Publishing, 2002.
- Goebbels, Joseph. "Speech at the Kaiserhof, March 1933." In *German Essays on Film*, edited by Richard W. McCormick and Alison Guenther-Pal, 153–58. New York: Continuum, 2004.
- Harlan, Viet. "History and Film." In *German Essays on Film*, edited by Richard W. McCormick and Alison Guenther-Pal, 160–61. New York: Continuum, 2004.
- Horkheimer, Max, and Theodor W. Adorno. "The Culture Industry: Enlightenment as Mass Deception." In *German Essays on Film*, edited by Richard W. McCormick and Alison Guenther-Pal, 169–79. New York: Continuum, 2004.

### **Week 5: The War Years – Hollywood Edition**

**Watch:** *For Whom the Bell Tolls* (Sam Wood, 1943)

**Read:**

- Nowell-Smith, Geoffrey. "Socialism, Fascism, and Democracy." In *The Oxford History of World Cinema*, edited by Geoffrey Nowell-Smith, 333–43. Oxford [England] ; New York: Oxford University Press, 1996.
- Streich, Birgit. "Propaganda Business: The Roosevelt Administration and Hollywood." *Humboldt Journal of Social Relations* 16, no. 1 (1990): 43–65.

**Due: Annotated Bibliography and Paper Prospectus**

### **Week 6: Post War Years – Democracy through Film?**

**Watch:** *The Town* (Josef von Sternberg, 1945)

**Read:**

- Fay, Jennifer. “Introduction.” In *Theaters of Occupation: Hollywood and the Reeducation of Postwar Germany*, ix–xxx. Minneapolis, Minn: University of Minnesota Press, 2008.
- Fay, Jennifer. “Germany Is a Boy in Trouble.” In *Theaters of Occupation: Hollywood and the Reeducation of Postwar Germany*, 1–38. Minneapolis, Minn: University of Minnesota Press, 2008.
- Fay, Jennifer. “Hollywood’s Democratic Unconscious.” In *Theaters of Occupation: Hollywood and the Reeducation of Postwar Germany*, 39–82. Minneapolis, Minn: University of Minnesota Press, 2008.

### **Week 7: Post War Years – Europe Strikes Back (A Case Study on British Film Policy)**

**Watch:** *The Brave Don’t Cry* (Philip Leacock, 1952)

**Read:**

- Manvell, Roger. “The Cinema and the State: England.” *Hollywood Quarterly* 2, no. 3 (1947): 289–93. doi:10.2307/1209417.
- MacCann, Richard Dyer. “Subsidy for the Screen: Grierson and Group 3, 1951-55.” *Sight and Sound* 46, no. 41 (Summer 1988): 13–23.
- Pople, Simon. “Group Three: A Lesson in State Intervention?” *Film History* 8, no. 2 (1996): 131–42.

### **Week 8: More England (and Hollywood) – Film meets Empire**

**Watch:** *Gunga Din* (George Stevens, 1939)

**Read:**

- Chowdhry, Prem. “Situating Audiences in Colonial India.” In *Colonial India and the Making of Empire Cinema: Image, Ideology, and Identity*, 9–16. New Delhi: Vistaar Publications, 2001.
- Chowdhry, Prem. “British Perceptions: Conflicting Viewpoints.” In *Colonial India and the Making of Empire Cinema: Image, Ideology, and Identity*, 17–27. New Delhi: Vistaar Publications, 2001.
- Chowdhry, Prem. “A Shift of Policy: Shelving of Films.” In *Colonial India and the Making of Empire Cinema: Image, Ideology, and Identity*, 43–58. New Delhi: Vistaar Publications, 2001.
- Vasey, Ruth. “Diplomatic Representations: Accommodating the Foreign Market.” In *The World according to Hollywood, 1918-1939*, 194–224, c1997.

### **Week 9: The Post-colonial Turn**

**Watch:** *Battle of Algiers* (Gillo Pontecorvo, 1967)

**Read:**



- Parker, Mark. "The Battle of Algiers (La Battaglia Di Algeri)." *Film Quarterly* 60, no. 4 (2007): 62–66. doi:10.1525/fq.2007.60.4.62.
- Bignardi, Irene. "The Making of 'The Battle of Algiers.'" *Cinéaste* 25, no. 2 (2000): 14–22.
- Reid, Donald. "Re-Viewing the Battle of Algiers with Germaine Tillion." *History Workshop Journal*, no. 60 (2005): 93–115.
- Crowdus, Gary, and Saadi Yacef. "Terrorism and Torture in The Battle of Algiers: An Interview with Saadi Yacef." *Cinéaste* 29, no. 3 (2004): 30–37.

**Due: Draft of Final Paper – Bring 3 copies to class**

**Week 10: Student Project Presentation!!**

**FINAL PAPERS ARE DUE ON THE FRIDAY OF FINALS WEEK (WEEK 11). Please leave the paper in my office mailbox with a self addressed envelope and submit a copy to Turnit.com. Final papers will not be accepted over e-mail.**

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**Bibliography:**

- Anderson, Benedict. "Introduction." In *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Revised edition., 1–7. Verso, 2016.
- Bignardi, Irene. "The Making of 'The Battle of Algiers.'" *Cinéaste* 25, no. 2 (2000): 14–22.
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- Crowdus, Gary, and Saadi Yacef. "Terrorism and Torture in The Battle of Algiers: An Interview with Saadi Yacef." *Cinéaste* 29, no. 3 (2004): 30–37.
- Fay, Jennifer. "Germany Is a Boy in Trouble." In *Theaters of Occupation: Hollywood and the Reeducation of Postwar Germany*, 1–38. Minneapolis, Minn: University of Minnesota Press, 2008.
- . "Hollywood's Democratic Unconscious." In *Theaters of Occupation: Hollywood and the Reeducation of Postwar Germany*, 39–82. Minneapolis, Minn: University of Minnesota Press, 2008.

- . “Introduction.” In *Theaters of Occupation: Hollywood and the Reeducation of Postwar Germany*, ix–xxx. Minneapolis, Minn: University of Minnesota Press, 2008.
- Goebbels, Joseph. “Speech at the Kaiserhof, March 1933.” In *German Essays on Film*, edited by Richard W. McCormick and Alison Guenther-Pal, 153–58. New York: Continuum, 2004.
- Hake, Sabine. “Third Reich Cinema.” In *German National Cinema*, 2nd ed., 64–91. National Cinemas. London ; New York: Routledge, 2008.
- Hall, Stuart. “Popular Culture and the State.” In *The Anthropology of the State: A Reader*, edited by Aradhana Sharma and Akhil Gupta, 1 edition., 360–80. Malden, MA ; Oxford: Wiley-Blackwell, 2006.
- Harlan, Viet. “History and Film.” In *German Essays on Film*, edited by Richard W. McCormick and Alison Guenther-Pal, 160–61. New York: Continuum, 2004.
- Harvie, Ian. “National Cinema: A Theoretical Assessment.” In *Cinema and Nation*, edited by Mette Hjort and Scott MacKenzie, 75–87. London: Routledge, 2000.
- Higson, Andrew. “The Limiting Imagination of National Cinema.” In *Cinema and Nation*, edited by Mette Hjort and Scott MacKenzie, 63–74. London ; New York: Routledge, 2000.
- Hobsbawm, E. J. “Introduction.” In *Nations and Nationalism since 1780: Programme, Myth, Reality*, 1–13. Cambridge University Press, n.d.
- Horkheimer, Max, and Theodor W. Adorno. “The Culture Industry: Enlightenment as Mass Deception.” In *German Essays on Film*, edited by Richard W. McCormick and Alison Guenther-Pal, 169–79. New York: Continuum, 2004.
- Kenez, Peter. “Soviet Film Under Stalin.” In *The Oxford History of World Cinema*, edited by Geoffrey Nowell-Smith, 389–98. Oxford [England] ; New York: Oxford University Press, 1996.
- MacCann, Richard Dyer. “Subsidy for the Screen: Grierson and Group 3, 1951-55.” *Sight and Sound* 46, no. 41 (Summer 1988): 13–23.
- Manvell, Roger. “The Cinema and the State: England.” *Hollywood Quarterly* 2, no. 3 (1947): 289–93. doi:10.2307/1209417.
- Nowell-Smith, Geoffrey. “Socialism, Fascism, and Democracy.” In *The Oxford History of World Cinema*, edited by Geoffrey Nowell-Smith, 333–43. Oxford [England] ; New York: Oxford University Press, 1996.
- Nussinovs, Natalia. “The Soviet Union and the Russian Emigres.” In *The Oxford History of World Cinema*, edited by Geoffrey Nowell-Smith, 162–73. Oxford [England] ; New York: Oxford University Press, 1996.
- Parker, Mark. “The Battle of Algiers (La Battaglia Di Algeri).” *Film Quarterly* 60, no. 4 (2007): 62–66. doi:10.1525/fq.2007.60.4.62.
- Petley, Julian. “Film Policy in the Third Reich.” In *The German Cinema Book*, edited by Tim Bergfelder, Erica Carter, and Deniz Göktürk, 173–81. London: BFI Publishing, 2002.
- Popple, Simon. “Group Three: A Lesson in State Intervention?” *Film History* 8, no. 2 (1996): 131–42.
- Reid, Donald. “Re-Viewing the Battle of Algiers with Germaine Tillion.” *History Workshop Journal*, no. 60 (2005): 93–115.
- Streich, Birgit. “Propaganda Business: The Roosevelt Administration and Hollywood.” *Humboldt Journal of Social Relations* 16, no. 1 (1990): 43–65.
- Vasey, Ruth. “Diplomatic Representations: Accommodating the Foreign Market.” In *The World according to Hollywood, 1918-1939*, 194–224, c1997.



# New Course Proposal

## Film and Television 98TA Cinema and the State

|                                   |  |
|-----------------------------------|--|
| <b>Course Number</b>              | Film and Television 98TA   |
| <b>Title</b>                      | Cinema and the State   |
| <b>Short Title</b>                | CINEMA & THE STATE   |
| <b>Units</b>                      | Fixed: 5   |
| <b>Grading Basis</b>              | Letter grade only  |
| <b>Instructional Format</b>       | Seminar - 3 hours per week   |
| <b>TIE Code</b>                   | SEMT - Seminar (Topical) [T]   |
| <b>GE Requirement</b>             | Yes  |
| <b>Major or Minor Requirement</b> | No   |
| <b>Requisites</b>                 | Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.  |
| <b>Course Description</b>         | Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Introduction to theories of nation, nationalism, and national cinema to analyze complex intersections of state politics and entertainment industry. Letter grading. |
| <b>Justification</b>              | Part of the series of seminars offered through the Collegium of University Teaching Fellows  |
| <b>Syllabus</b>                   | File <a href="#">Thapa_Syllabus.pdf</a> was previously uploaded. You may view the file by clicking on the file name.   |
| <b>Supplemental Information</b>   | <b>Instructor (Saundarya Thapa) UID: 703882019</b><br><br>Professor Chon Noriega is the faculty mentor for this course.  |
| <b>Grading Structure</b>          | <b>Class participation: 15%</b><br><b>Class reading presentation: 10%</b><br><b>Weekly responses: 20%</b><br><b>Final paper prospectus and annotated bibliography: 10%</b><br><b>Final project presentation: 10%</b><br><b>Final paper: 35%</b>                                      |
| <b>Effective Date</b>             | Winter 2018  |
| <b>Discontinue Date</b>           | Summer 1 2018  |
| <b>Instructor</b>                 | Name: <b>Saundarya Thapa</b> Title: <b>Teaching Fellow</b>   |
| <b>Quarters Taught</b>            | <input type="checkbox"/> Fall <input checked="" type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer   |
| <b>Department</b>                 | Film, Television, & Digital Media  |
| <b>Contact</b>                    | Name: <b>MICHELLE CHEN</b> E-mail: <b>mchen@oid.ucla.edu</b>   |
| <b>Routing Help</b>               |  |

### ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

**Role:** Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590

**Status:** Added to SRS on 8/31/2017 9:18:35 AM

**Changes:** Description**Comments:** Course description edited into official version. Removed "the" from title and short title.**Role:** Registrar's Scheduling Office - Hiatt, Michelle N (MHIATT@REGISTRAR.UCLA.EDU) - 310-825-12**Status:** Added to SRS on 8/30/2017 1:53:34 PM**Changes:** Short Title**Comments:** No Comments**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Approved on 8/25/2017 3:31:43 PM**Changes:** Course Number**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173**Status:** Approved on 8/20/2017 7:45:22 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/4/2017 4:21:56 PM**Changes:** No Changes Made**Comments:** Routing to Joe Bristow for FEC approval.**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Approved on 7/14/2017 3:22:32 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Submitted on 7/14/2017 2:46:24 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

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Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 825-6704