

General Education Foundations of Society and Culture (SC) Course Information Sheet

Please submit this sheet for each proposed course

Department, Course Number, and Title _____

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

Foundations of Society and Culture

- Historical Analysis
- Social Analysis

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

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

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

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course over the next three years:

	2019-20	Fall	Enrollment	_____	Winter	Enrollment	_____	Spring	Enrollment	_____
	2020-21	Fall	Enrollment	_____	Winter	Enrollment	_____	Spring	Enrollment	_____

5. GE Course Units

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

If yes, provide a brief explanation of what has changed:

Unit Guidelines: GE courses within the Society and Culture Foundation Area are all at least 5 units.
Number of Units:

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

General Knowledge

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

Rhetorical Effectiveness

Problem-solving

- ❑ Library & Information Literacy

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

- 1. Lecture: _____ (hours)
- 2. Discussion Section: _____ (hours)
- 3. Labs: _____ (hours)
- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: _____ (hours)

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

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

- 1. General Review & Preparation: _____ (hours)
- 2. Reading _____ (hours)
- 3. Group Projects: _____ (hours)
- 4. Preparation for Quizzes & Exams: _____ (hours)
- 5. Information Literacy Exercises: _____ (hours)
- 6. Written Assignments: _____ (hours)
- 7. Research Activity: _____ (hours)

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

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

And the Winner is...

Awards and Prestige in Arts, Media, and Popular Culture

Instructor: Monica Sandler

Email: msandler27@ucla.edu

Office Hours: TBD or by appointment

Course Overview:

This seminar discusses the role of awards in popular entertainment. Prizes like the Academy Awards, Emmys, Golden Globes and Grammys annually reward achievements in the film, television, and music industries. These prizes, however, not only acknowledge accolades for individuals within these fields, the events themselves are cultural spectacles, attracting millions of viewers, showcasing stars in high fashion, and annually facilitating debates on the merits of nominees and winners. This class will examine the human impulse of why we give out prizes and consider the wider cultural significance that these achievements have come to represent. Over the course's ten week period we will examine the role that awards play as a PR fixture, looking at annual awards campaigns, and economic models, considering the annual movie distribution pattern connected to the yearly movie "awards season." From these contexts, we will explore how those structures often work to facilitate wider exclusionary practices. Examining recent movements like #OscarsSoWhite and Time Up, we will look at how awards spaces both heighten race and gender division while also often serving as a public forum to espouse social activism. Overall, this class strives to articulate the how and why awards figure so prominently into our engagement with popular entertainment.

Course Objectives:

- To build critical analysis, interpretation and argument skills through assignments and activities designed to take abstract theories and apply them to specific case studies.
- To develop approaches in historical analysis by considering how these awards institutions connect to and in some cases have influenced history.
- To extrapolate new insight into feminist media criticism, black critical theory, and cultural studies by exploring how awards impact public representation and both facilitate and expose wider industrial exclusionary practices.
- To hone writing skills through a quarter long project that will require you to propose, develop, present, and write a thoroughly researched term paper.
- To apply what you have learned to contemporary events during the awards season (which features a series of awards ceremonies as they unfold during the first part of the quarter).

Course Requirements:

Assignments

- ___ Participation (10%)
- ___ Weekly Award Season Responses (Week 1-4) (20%)
- ___ Take Home Midterm (Week 7) (20%)
- ___ Research Project Proposal and Annotated Bibliography (10%)
- ___ Research Presentation (10%)

__ Research Paper (30%)

Grading Scale:

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

Participation and Attendance:

Participation is worth 10% of your final grade. All students are expected to contribute in section discussion. At the same time, I know that every student learns differently, which is why I am happy to accommodate in any way that I can. For those who feel less comfortable with speaking in discussion, attendance to my office hours will also be counted towards your participation grade. Attendance is mandatory, any conflicts that may cause absences should be addressed to me prior to the section meeting. Anyone out sick will need to submit a doctor's note. All uncleared absences will hurt your participation grade.

Weekly Award Season Responses

During the first weeks of the quarter, leading up to the Academy Awards ceremony in April, you will be asked to complete weekly responses connected to the many awards events that will take place during the quarter. We will be studying how the awards season works by looking at the season as it unfolds this year. Responses should be submitted 24 hours before class through the message boards on our course CCLE page. Students will be expected to read each other's comments and come to class prepared to discuss.

Take Home Midterm

The midterm will ask students to synthesize the theoretical concepts discussed in the first part of the quarter and show mastery of the principles covered so far in class. The assignment will ask a series of essay questions that students should respond to with detailed answers sourcing from the readings and screenings covered in class so far. Students will have one week from when the prompt is posted to submit their answers through turnitin.

Research Project

You will be asked to choose a contemporary award and consider its place as a cultural and economic fixture. Your projects should consider both academic texts to ground your argument along with contemporary industry writing on your prize from trade and newspaper outlets and websites -- serving as primary documents to support your argument. Students should utilize at least five primary documents and

two academic texts in their final paper. Pick from one of these three arenas for how you choose to analyze your award:

- *Judging and Assessment*: Consider how the value and significance of the prize is connected to the community of individuals who choose its winners. How are nominees and winners chosen? Who is the voting pool? What diversity levels have existed amongst judges, past nominees and winners? And what efforts have been made to tackle expanding representation?
- *Press and Campaigning*: What kind of campaigning exists around your event? How is it covered by awards pundits in the media? What kinds of press events exist, media interviews etc., fixated on bringing success at your ceremony? How does your prize relate to other prizes in its industry?
- *Ceremonies and Red Carpet*: What are the awards ceremonies like for your event? What role does fashion play? How do stars dress and what connection exists between promoting style brands and red carpet? Who attends? How is diversity and representation incorporated into the ceremony? How do prize winners present themselves in speeches, and is political activism often showcased? How does the event function as a form of performative entertainment?

Ultimately, you will be asked to make a wider argument of what value your prize has to winners, audiences, and wider industries alike. Your project will be developed over the quarter through four stages, allowing you to get feedback to further develop your research. The parts to this assignment are:

Abstract (Week 6)

The abstract should outline what award you intend to research for this quarter, explaining why you think it is important to examine and what role it ultimately plays as an entertainment prize. This paper proposal should serve as your hypothesis about your award that will be examined through the study of primary documents and secondary materials.

Annotated Bibliography (Week 8)

You will submit an annotated bibliography that names the five primary documents and two secondary academic texts that you plan to use in your final paper. You will write out why you have chosen your text and how it relates to your wider argument. You should additionally submit a preliminary thesis statement explaining your central argument

Presentation (Week 10)

Each student will give a five minute presentation that shows the research that you have conducted over the quarter. Student presentations should feature a powerpoint that shows the supporting primary evidence that will be central to your final papers.

Final Paper

Final Papers should be 12-15 pages in length and submitted to TurnItIn by Wednesday of finals week.

Course Resources and Materials

CCLE

All assignments as well as any handouts, powerpoints or other materials from within the class, will be digitally available for students through the course's CCLE page. Students can access the course CCLE page through their class planner via MyUCLA or via the following link:

<https://ccle.ucla.edu/course/view/18F-FILMTV495A-2>.

Turnitin

Turnitin.com is a teaching and grading resource that not only searches for issues of plagiarism but also allows instructors to digitally give feedback to students. All graded assignments in this course (excluding the weekly reading responses) will be submitted through Turnitin.

Readings and Text Books:

Readings will be posted to the course CCLE page. Additionally there will be two required course textbooks, though digital copies will be made available to all students:

- Pierre Bourdieu, *The Field of Cultural Production* (NY: Columbia University Press, 1993).
- James English, *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value* (Cambridge, Mass: Harvard University Press, 2005).

Academic Policies and Accommodations

UCLA Statement of Academic Integrity and Information on Student Conduct:

With its status as a world-class research institution, it is critical that the University upholds the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty, includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author's words or ideas as if they were your own. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask the instructor before submitting work. Please also refer to the UCLA Rules of Student Conduct at the following website: <http://www.deanofstudents.ucla.edu/Student-Conduct>.

University of California Diversity Statement

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state's history into the present. Diversity—a defining feature of California's past, present, and future—refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, abilities/disabilities, sexual orientation, socioeconomic status, and geographic region, and more.

Because the core mission of the University of California is to serve the interests of the State of California, it must seek to achieve diversity among its student bodies and among its employees. The State of California has a compelling interest in making sure that people from all backgrounds perceive that access to the University is possible for talented students, staff, and faculty from all groups. The knowledge that the University of California is open to qualified students from all groups, and thus serves all parts of the community equitably, helps sustain the social fabric of the State.

Diversity should also be integral to the University's achievement of excellence. Diversity can enhance the ability of the University to accomplish its academic mission. Diversity aims to broaden and deepen both the educational experience and the scholarly environment, as students and faculty learn to interact effectively with each other, preparing them to participate in an increasingly complex and pluralistic society. Ideas, and practices based on those ideas, can be made richer by the process of being born and nurtured in a diverse community. The pluralistic university can model a process of proposing and testing ideas through respectful, civil communication. Educational excellence that truly incorporates diversity thus can promote mutual respect and make possible the full, effective use of the talents and abilities of all to foster innovation and train future leadership.

Therefore, the University of California renews its commitment to the full realization of its historic promise to recognize and nurture merit, talent, and achievement by supporting diversity and equal opportunity in its education, services, and administration, as well as research and creative activity. The University particularly acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of talented students, faculty, and staff from historically excluded populations who are currently underrepresented.

Disability Statement:

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information, visit www.cae.ucla.edu.

Course Schedule

WEEK 1: What are awards?

Learning Goals: What are awards and why do they matter? Looking at theories of cultural capital we will examine how awards function as what James English refers to as “economies of prestige.” We will analyze how entertainment awards connect arts and commerce by introducing the significance of the movie awards season that will unfold over the quarter.

Reading:

- Pierre Bourdieu, “The Field of Cultural Production, or: The Economic World Reversed,” *The Field of Cultural Production* (NY: Columbia University Press, 1993) 29-73.
- James English, “Introduction: Prizes and the Study of Culture,” *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value* (Cambridge, Mass: Harvard University Press, 2005) 1-16.
- Umberto Eco, “Mass media lists,” *The Infinity of Lists* (London: MacLehose Press, 2009) 352-361.

Screening: *The Oscar* (Russell Rouse, 1966)

Homework Response: Consider the nominations announcements of the Academy Awards, BAFTAs, and Guild Awards (SAG, WGA, DGA, etc.). What is the current state of the awards season race? What movies or individuals are in contention for nominations right now? Examine current writing from awards season pundits and explore sites like Goldderby to consider how and why these individuals are making predictions the way that they are.

WEEK 2: The “Authority” of Awards: Judging achievement

Learning goals: Consider the criteria of who gets to judge achievements and the role that that community plays in the public perception of the trophies overall value. We will examine the exclusionary practices that emerge because of problematic judging pools, looking at organizations like the Academy of Motion Picture Arts and Sciences and consider the most recent awards season “winner” from 2020.

Reading:

- Pierre Bourdieu, “Introduction,” *Distinction* (NY: Routledge Classics, 1984)
- James English, “Taste Management,” *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value* (Cambridge, Mass: Harvard University Press, 2005) 121-154.
- Paul McDonald, “Prestige Stardom and the Awards System,” *Hollywood Stardom* (West Sussex, UK: Wiley & Sons Ltd., 2013) 215-253.

Screening: *Parasite* (Bong Joon Ho, 2019)

Homework Response: Explore how the awards season advertising affects the greater Los Angeles area by looking at For Your Consideration Advertisements (FYC) on billboards and signs around town. Find at least two FYC ads; describe the images and taglines that you see in the ads - what are they trying to say about the movie? How does it celebrate the film as worthy of potential creative achievement? Do they specifically emphasize an actor or the director of the movie? Additionally, consider the location of where you found the ad, and who it may be trying to specifically target.

WEEK 3: How to Win and the Public Spectacle of Achievement

Learning Goals: We will dive deeper into the concept of how one determines who wins an achievement. Moving beyond judging pools, we will compare two awards based on very different assessment systems: the Nobel Prize vs. the Olympics. We will then examine the role that these achievements have on the public consciousness and their historical influence by looking at the specific case of the Berlin Olympics in 1936.

Reading:

- James English, "Precursors of the Modern Cultural Prize," *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value* (Cambridge, Mass: Harvard University Press, 2005) 28-49.
- Burton Feldman, "The Nobel Prize Invents itself," *The Nobel Prize: A History of Genius, Controversy, and Prestige* (NY: Arcade Publishing, 2000) 40-55.
- Michael Mackenzie, "From Athens to Berlin: The 1936 Olympics and Leni Riefenstahl's *Olympia*," *Critical Inquiry*, 29:2 (2003), 302-336.
- Mike Milford, "The Olympics, Jesse Owens, Burke, and the Implications of Media Framing in Symbolic Boasting," *Mass Communication and Society*, 15:4 (2012), 485-505.
- John D. Stevens, "The Black Press and the 1936 Olympics," *American Journalism*, 14:1, (1997) 97-102.

Screening:

- Excerpts - *Olympiad* (Leni Riefenstahl, 1936)

Homework response: Fill out your own Oscar Ballot! Based off of your best educated readings of previous awards events and pundits' predictions: who do you think will win this year? Your response then should seek to explain how and why you have come to your conclusions.

WEEK 4: All About Oscar: The early history of the Academy Awards

Learning Goals: The Oscars are often considered Hollywood's highest achievement. But why do they even exist in the first place? When the event launched in 1929, it was the first prominent national award for filmmaking. We will consider the historical contexts that lead to the first event and how that history continues to influence the culture and controversies around the event today.

Reading:

- Peter DeCherny, section "Hollywood's Collection, or, Might the Academy Awards have been held at Harvard?," *Hollywood and the Culture Elite: How the Movies Became American* (NY: Columbia University Press, 2005) 65-73.
- Monica Roxanne Sandler, "PR and Politics at Hollywood's Biggest Night: The Academy Awards and Unionization (1929-1939)," *Media Industries Journal*, 2:2 (2015).
- Pierre Norman Sands, "Historical Development of the Academy of Motion Picture Arts and Sciences," *A Historical Study of the Academy of Motion Picture Arts and Sciences (1929-1947)* (NY, Arno Press, 1973), 30-105.

Screening: *Wings* (William Welman, 1927), *Parade of Award Nominees* (Walt Disney, 1936)

Homework Response: Watch the Oscars (scheduled for Sunday, April 25, 2021). Respond to the outcomes of the ceremony and the success and failures of the event itself.

WEEK 5: The Historical Development of the Awards Season

Learning Goals: We will consider the historical contexts that lead to the first awards seasons following the second World War. We will explore the launch of prizes like the Golden Globes, BAFTAs, and Writers and Directors Guild Prizes, and achievements connected to newly created film festivals like Cannes. We will then consider the types of films that began to gain monetary success through marketing campaigns fixated on winning achievements.

Reading:

- Pierre Bourdieu, "The Market of Symbolic Goods," *The Field of Cultural Production* (NY: Columbia University Press, 1993) 74-111.
- Chris Cagle, "Two Modes of Prestige Film," *Sociology of Film: Postwar Hollywood's Prestige Commodity* (New Brunswick, NJ: Rutgers University Press, 2016) 19-44.
- Monica Roxanne Sandler, "Oscars Wild: The Impact of Studio Politics on the Academy Awards Post-WWII (1946-1950)," *The Spectator*, Spring 2018, 40-49.
- Skadi Loist, "The film festival circuit: networks, hierarchies, and circulation," *Film Festivals: History, Theory, Method, Practice*, ed. Marijke de Valck, Brendan Kredell and Skadi Loist (NY: Routledge, 2016) 49-64.

Screening: *Gentleman's Agreement* (Elia Kazan, 1948)

Homework: Write and submit proposals for your research paper by class next week.

WEEK 6: "You like me, you really like me:" Performativity and Awards Ceremony Broadcasts

Learning Goals: We will explore awards ceremony broadcasts by looking at the first Academy Awards TV broadcast in 1953. We additionally will consider these events as performative spaces further showcasing the spectacle of Hollywood stardom. What are awards acceptance speeches? And why are they such a significant part of why we watch the ceremonies?

Reading:

- Helle Kannik Haastrup, "One re-enchanted evening the Academy Awards as a mediated ritual within celebrity culture," *Northern Lights: Film & Media Studies Yearbook, Volume 6, Number 1, June 2008*, pp. 127-142
- Tamara Kaminsky, "Saving Face and Losing Face at the Oscars," *Celebrity Studies*, 10:4 (2019), 588-591.
- Dimitrios Pavlounis, "Oscar's close-up: producing the live television broadcast of the 25th Academy Awards," *Historical Journal of Film, Radio and Television*, 38:2 (2018), 378-397.

Screening: First Oscars TV Broadcast in 1953, *Feud*, episode 5, "And the Winner Is..." (2018)

Homework: Take home midterm

WEEK 7: The Art of the Campaign: PR, Punditry and Awards Predictions

Learning Goals: To consider the role of PR campaigning in the awards season and awards punditry. The winners of awards are rarely determined purely by the merit of their achievement, rather awards winners emerge after the success of large scale campaigning designed to elevate the cultural and historical achievement of the work. We will also examine the role of punditry in the annual awards season with a roundtable of some of the top entertainment journalists working to predict winners at these ceremonies.

We will specifically examine one of the awards seasons' most notorious campaigns: *Shakespeare in Love* in 1999. The campaign, spearheaded by Miramax and Harvey Weinstein, also introduces the problematic power structures of the entertainment industry, Weinstein as a sexual predator and how that is inherently connected to his company's 1990-2000s dominance in awards season public relations.

Reading:

- Jonathan Gray, "From Spoilers to Spinoffs: A Theory of Paratexts," *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts* (NY: New York University Press, 2010) 23-46.
- Sarah Martindale, 2014. "The Golden [Statuette] Age: How Miramax Sold Shakespeare to the Academy". *Networking Knowledge: Journal of the MeCCSA Postgraduate Network* 7 (4).
- Alisa Parren, "Who Says Life Is Beautiful? (Summer 1997-Spring 1998), *Indie, Inc.: Miramax and the Transformation of Hollywood in the 1990s* (Austin TX: University of Texas Press, 2012) 176-207
- Ben Zauzmer, *Oscar Metrics: The Math Behind the Biggest Night in Hollywood* (Albany, Georgia: BearManor Media, 2019).

Screening: *Shakespeare in Love* (John Madden, 1998)

Homework: Submit annotated bibliography by class next week.

WEEK 8: #OscarsSoWhite and Times Up: Awards and Political Activism

Learning Goals: Examine awards as a space for activism, looking at movements like #OscarsSoWhite and Times Up to consider how they have changed the landscapes both at awards and within the wider industries as a whole.

Reading:

- Isabel Molina-Guzmán, "#OscarsSoWhite: how Stuart Hall explains why nothing changes in Hollywood and everything is changing," *Critical Studies in Media Communication*, 33:5 (2016), 438-454.
- Lesley Wexler; Jennifer K. Robbennolt; Colleen (I) Murphy, "#MeToo, Time's up, and Theories of Justice," *University of Illinois Law Review* 2019, no. 1 (2019): 45-110.
- Ellen Scott, "The Rock and the Hollywood Shuffle: How Chris Rock, Reginald Hudlin, and Al Sharpton helped save the Oscars," *The Common Reader: A Journal of the Essay*. Blog post: <https://commonreader.wustl.edu/c/the-rock-and-the-hollywood-shuffle/>

Screening: *Moonlight* (Barry Jenkins, 2016)

Homework: Revise annotated bibliography.

WEEK 9: On the Red Carpet: Awards Shows and the Fashion Industry

Learning Goals: The week after the Academy Awards ceremony, we will deconstruct the outcomes of the event. We will then move to look specifically at red carpet and the role that fashion plays at ceremonies. Guest lecture by Elizabeth Castaldo Lunden, a scholar who studies the fashion economics seen on red carpets.

Reading:

- Castaldo Lundén, E. (2018). *Oscar Night in Hollywood: Fashioning the Red-Carpet from the Roosevelt Hotel to International Media*. Diss. Stockholm University. Stockholm: US-AB/Department of Media Studies.
- Lukasz Swiatek, “An Educational and Inspirational Broadcast: The Oscars Red Carpet Pre-Show”. *Networking Knowledge: Journal of the MeCCSA Postgraduate Network*, 7:4 (2014).

Screening: *Fashion Police (E!, 2002-2012)*

Homework: Prepare for research presentations next week.

WEEK 10: The Future of Awards Giving - Netflix and Digital Media - Final Presentations

Learning Goals: What does the future of the awards season look like as theatrical movie distribution struggles and streaming services are on the rise? We will consider possible futures and explore how digital platforms like Netflix and Amazon have sought to legitimize themselves through extensive campaigns and pushes for success at film and television awards ceremonies.

Reading:

- Wayne, Michael L. “Netflix, Amazon, and Branded Television Content in Subscription Video on-Demand Portals.” *Media, Culture & Society* 40, no. 5 (July 2018): 725–41.

Screening: *Roma* (Alfonso Cuarón, 2018)

Homework: Submit final papers to TurnItIn by Wednesday of next week.



New Course Proposal

Film and Television 98TB And the Winner is... Awards and Prestige in Arts, Media, and Popular Culture

Course Number Film and Television 98TB

Title And the Winner is... Awards and Prestige in Arts, Media, and Popular Culture

Short Title

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. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. This seminar examines achievements like the Academy Awards, Olympics, and Grammys. Looking at movements like #OscarsSoWhite and key historical examples at awards ceremonies, the course discusses the social impact and PR influences of these events in popular culture and society.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [Syllabus_Sandler.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Monica Sandler) UID: 104388515
Professor Ellen Scott is the faculty mentor for this course. UID: 004717215
Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 13, 2020

Grading Structure

- Participation (10%)
- Weekly Award Season Responses (Week 1-4) (20%)
- Take Home Midterm (Week 7) (20%)
- Research Project Proposal and Annotated Bibliography (10%)
- Research Presentation (10%)
- Research Paper (30%)

Effective Date Spring 2021

Discontinue Date Summer 1 2021

Instructor	Name	Title
	Monica Sandler	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Film, Television, & Digital Media

Contact	Name	E-mail
	ALISON FEDYNA	afedyna@teaching.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Scheduling Office

Status: Pending Action

Role: L&S FEC Coordinator - Corrado, Leah Marcos (lcorrado@college.ucla.edu) - 310/825-1021

Status: Approved on 9/8/2020 2:12:09 PM

Changes: No Changes Made

Comments: No changes. Approved on behalf of Jeff Lewis, Chr, College FEC, per e-mail 8/21/2020

Role: Department/School Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

Status: Approved on 9/4/2020 4:24:39 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role: L&S FEC Coordinator - Corrado, Leah Marcos (lcorrado@college.ucla.edu) - 310/825-1021

Status: Returned for Additional Info on 9/4/2020 3:33:53 PM

Changes: No Changes Made

Comments: Need CUFT chair approval.

Role: Initiator/Submitter - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

Status: Submitted on 9/3/2020 12:44:28 PM

Comments: Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at publications@registrar.ucla.edu or (310) 825-6704