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

Department & Course Number   FTV 98T

Course Title   **Media Parks: The Cinematic and Televisual History of Theme Parks**

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   ☐
- Philosophic and Linguistic Analysis   ☐
- Visual and Performance Arts Analysis and Practice   ☑

Foundations of Society and Culture
- Historical Analysis   ☐
- Social Analysis   ☐

Foundations of Scientific Inquiry (IMPORTAN: *If you are only proposing this course for FSI, please complete the* <u>updated FSI information sheet</u>. *If you are proposing for FSI and another foundation, complete* <u>both</u> *information sheets)*

- 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.

This course's focus on fostering critical media literacy and humanistic inquiry fits into the "Foundations of the Arts and Humanities" GE foundation area. More specifically, as it focuses on visual forms of artistic expression, including film, television, and media-based theme park spaces, it applies to the "Visual and Performance Arts Analysis and Practice" subsection. Through an in-depth exploration of what is often considered a peripheral site of media display, consumption, and cultural production, the seminar invites students to not only think about the relationships between theme parks and moving image media, but also to develop an understanding of our broader relationship to moving image media in contexts outside conventionally understood sites of consumption such as the theater, home, computer, and mobile phone. Through the active application of media studies methodologies and theoretical frameworks, the course provides students the skills to think more critically about larger cultural issues of how we navigate, are affected by, and impact our increasingly mediated world.

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

Heather Birdsall, Teaching Fellow; Chon Noreiga, faculty mentor

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:

	Fall		Winter		Spring	
2018-19	Enrollment		Enrollment		Enrollment	
2019-20	Fall Enrollment		Winter Enrollment		Spring Enrollment	X
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:

Present Number of Units: _____   Proposed Number of Units: _____

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

■ General Knowledge

> Selected core readings in the theory and history of moving image media and media-informed physical park space introduce students to the field and provide a foundation for their engagement with foundational concepts in the humanities more broadly, and media studies in particular. Case studies complement and illustrate these readings, providing historical examples of key course themes and shared platforms for exploration and discussion as students engage with fundamental ideas and discourse within the field of media studies and neighboring fields.

■ Integrative Learning

> As the seminar's topic is inherently interdisciplinary, students will explore critical topics and case studies from a variety of key theoretical frameworks, including media studies, industrial studies, cultural studies, genre studies, and transdisciplinary theoretical debates surrounding ideas of simulation, immersion, technology, theming, and the production of space. They will also investigate case studies from a number of critical methodologies: phenomenological, formal/textual, narrative, political economic, and historical. This provides both an introduction to multiple theories and methods and also a view into a deeper, integrated approach to media studies.

■ Ethical Implications

> A core goal of the seminar is to enhance students' critical thinking skills through the historical and theoretical analysis of particular media manifestations and case studies, thus equipping students with a stronger capacity for critical media literacy.

❑ Cultural Diversity

☑ Critical Thinking

> Students are asked to engage critically with course themes and case studies as a means of developing critical media literacy. Active learning exercises and discussions are the primary format of the seminar, aimed at fostering engagement with course material. These include formal exercises, such as weekly discussion board entries and student-led reading presentations, pair-and-share and small group discussions, and peer review workshops. Students will thus engage closely and critically with course concepts on both a group level and in their own research project, which will provide hands-on experience with key methods of inquiry in the field.

■ Rhetorical Effectiveness

> A quarter-long research project, culminating in a 12-15 page research paper, is a core focus of the seminar. Students will select a media/park text to research and critically analyze in conjunction with one or more core concepts of the course. Students will be evaluated on their ability to develop and support a critical argument about their chosen topic as it relates to key course topics and themes.

■ Problem-solving

> The final written project will be scaffolded throughout the quarter, a structure designed to foster a sustained engagement with a single analytical project as well as to provide multiple rounds of feedback and revision. This provides a structure for students to grapple with their own research questions over a period of time and through multiple iterations of development. The "deep dive" of the research project is intended to complement the breadth of discussion in the rest of the seminar.

■ Library & Information Literacy

> Students will be asked to support their research project with at least five academic sources, which they are to locate themselves. Introductions to research methods, including what makes a good source, as well as how to engage with primary and secondary source material will be given in class.

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

1. Lecture:	3 (hours)
2. Discussion Section:	N/A (hours)
3. Labs:	3 (screening) (hours)
4. Experiential (service learning, internships, other):	N/A (hours)
5. Field Trips:	N/A (hours)
(A) TOTAL Student Contact Per Week	6 **(HOURS)**

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

1. General Review & Preparation:	2 (hours)
2. Reading	4 (hours)
3. Group Projects:	N/A (hours)
4. Preparation for Quizzes & Exams:	N/A (hours)
5. Information Literacy Exercises:	N/A (hours)
6. Written Assignments:	2 (hours)
7. Research Activity:	1 (hours)
(B) TOTAL Out-of-class time per week	9 **(HOURS)**
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	15 **(HOURS)**

——Media Parks: The Cinematic and Televisual History of Theme Parks——

Instructor: Heather Lea Birdsall (hbirdsall@ucla.edu)
Seminar: TBA
Screening: TBA
Office hours: TBA, and by appointment

Course Description:

In this seminar, we will explore the history and evolution of the relationship between moving image media (film, television, and video games) and theme parks. We will examine the contexts and shared histories of theme parks and screen media, explore some of the theoretical, industrial, and cultural issues surrounding them, and investigate how these cultural phenomena are shaping one another in today's media landscape. We will analyze selected theme park-related texts primarily from a media studies perspective, including films, television shows, video games, theme park rides, and theme park "lands." We will primarily focus on local texts from Disneyland and Disney's California Adventure as the source for our case studies, which we will complement with examples from other theme parks and themed spaces.

Students will be introduced to critical media studies skills and methodologies through our in-class case studies. Students will be challenged to practice these critical analysis skills through class assignments and discussions and to apply them in their own quarter-long analysis papers. Through these individual projects, students will learn the fundamental skills of academic writing. We will proceed step-by-step through the conceptual, research, drafting, and revising stages of developing an argument-based college-level analysis paper, which will be supported by in-class workshops and instructor and peer feedback and support.

Course Objectives:

1. Understand the history, nature, and development of theme parks from a media studies perspective.
2. Investigate case studies from a variety of critical methodologies, including phenomenological, formal/textual, narrative, political economic, and historical.
3. Develop critical media analysis, interpretation, and argumentation skills through screenings, readings, class discussions, and written assignments.
4. Become familiar with key media studies frameworks, including industrial studies, cultural studies, genre studies.
5. Hone analytical research and writing skills, including developing, revising, and presenting an original scholarly research project.

Required Texts:

All readings will be provided on the course website. Please read the required readings before the date for which they are listed and be prepared to share questions and thoughts about the readings in class. Optional readings have been provided for some weeks—you are not required to complete these, but they may prove useful as you work on your paper.

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Course Requirements:
- Actively participate in class discussions
- Weekly responses to online course discussion board
- One reading presentation during the quarter
- Read the assigned texts before class and be prepared to discuss them
- Complete all components of a quarter-long research project:
  - Proposal
  - Outline and Annotated Bibliography
  - Draft
  - Presentation
  - Final Paper

Grading Breakdown:
Participation:	15%
Discussion Board Entries:	10%
Reading Presentation:	5%
Paper Proposal:	10%
Paper Outline and Annotated Bibliography:	10%
Paper First Draft:	10%
Paper Presentation:	10%
Final Paper:	30%

Grading Scale:
A+	97-100
A	93-96
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59-below

Participation:
Course participation is determined by your *active* participation in class discussions and activities, which will include weekly discussion board posts, reading presentations, in-class writing exercises, group work, and peer workshops. I encourage you to think critically about the materials and to engage in open discussion and analysis of our research materials and case

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studies with your classmates. This means that it is essential to come to class prepared to express your own ideas and to ask and answer questions about the material, including screenings and assigned readings. I encourage you to take notes during screenings and readings on any questions or comments you would like to raise in class. Please note that while attendance is not a formal component of your final grade, you cannot fully participate if you do not attend class. Absences will be counted as excused only for extenuating circumstances with documentation, such as illness with a doctor's note.

Discussion Board:
In order to guide your reading and our class discussions, you will be asked to participate on the discussion board weekly. By 5:00PM the day before each class meeting, you will submit a brief response (200-250 words) to the course website discussion board in response to the posted discussion prompt. You may either post your own response or reply to someone else's. Your responses should be well-written, thought-provoking, and engage with the week's reading(s). You are allowed to miss one response per quarter without penalty.

Reading Presentation:
To get into the practice of thinking critically about how scholarly arguments are crafted, presented, and used, you will each sign up for one brief (3-5 minute) presentation on a scholarly source relevant to your own project during Weeks 4-9. For this presentation, you should aim to identify the text's key argument(s) and how this source is useful for your own critical analysis.

Critical Analysis Paper:
Your final paper will be a critical analysis of a media park text in conjunction with one or more themes or core concepts of the course. Taking inspiration from the case studies we explore as a class throughout the quarter, this project is an opportunity for you to take a deep dive into a media/park text of your choice. Your text may be a film, a television episode, an attraction, a video game or any media park text as long as it relates to both moving image media (films, television, video games, or other new media) and built park space. This assignment will be scaffolded throughout the quarter, with assignments and activities designed to guide you through the steps of researching, developing, revising, and polishing a scholarly paper.

Paper Proposal — Due Week 4
The first step in developing your final paper is to draft a paper proposal (250-350 words). This proposal will consist of a brief abstract for your final project, in which you identify your topic, your tentative thesis argument or preliminary hunch, and your preliminary external print sources (articles from academic journals and/or books). Each student will meet with me in office hours (or by appointment) during Week 5 to discuss their proposal.

Paper Outline and Annotated Bibliography — Due Week 6
Working from feedback on your paper proposal, you will develop and submit a brief structured outline of your final paper, including a revised thesis statement, as well as an annotated bibliography for your sources. Because the focus is on the quality of your sources and how

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useful they are in informing your analysis, there is no minimum or maximum number of sources. However, if you only have one or two sources, it is up to you to justify why these are substantial enough to support your discussion.

Paper Draft — Due Week 8
Week 8, you will be asked to submit a working draft (5-15 pages) of your paper in which you begin to flesh out your argument and incorporate your outside research. Please remember that the more complete and polished your draft, the better feedback I and your classmates can provide.

Paper Presentation — Week 10
During our final class meeting, we will host a mini-conference where you will be asked to give a 10-15 minute presentation on your final project. This provides an opportunity for you to ask questions, for your classmates to provide peer feedback, and for you to share the work you've been doing!

Final Paper — Due Week 11 (Finals Week)
Your final paper should be 12-15 pages and will be evaluated based on the originality of your ideas, quality of argument, complexity of ideas, integration of research, clarity of expression, organization, presentation, and proper grammar and spelling. The overall development of your writing and argument from rough draft to final draft will also be taken into consideration. Further instructions on formatting and a grading rubric will be circulated in advance of the due date.

Late Assignments:
If any assignment is late, one-third of a letter grade will be deducted per day late (for example, an A paper received two days late will receive a B+).

Office Hours:
Office hours are an excellent opportunity to discuss questions you may have regarding class material, your paper project, course expectations and requirements, or your own progress in the course. If you can't make my usual office hours, please let me know and we can schedule an appointment for a different time.

Department of Film, Television and Digital Media Statement on Academic Integrity:
The Department of Film, Television and Digital Media is committed to upholding the highest standards of integrity both inside and outside the classroom and adheres to policies of Academic Integrity and Conduct as delineated by the greater University. All members of the UCLA community are expected to demonstrate integrity in their 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.

Additional Information on Academic Integrity:
If you have any questions about what constitutes academic dishonesty, please do not hesitate to ask me! UCLA has a number of writing resources, and I am always happy to help or to point you in the right direction. Additionally, if you require clarification on any of the assignments or ideas presented in class, please speak with me so that I can help. In your assignments, always include your own original thoughts and properly cite any and all material from other sources. It is imperative that you pay *very* close attention to your use of research and other materials. For more information on the University's policy on Academic Integrity and Conduct, please refer to your student manual or the Dean of Students' website: http://www.deanofstudents.ucla.edu/Academic-Integrity

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

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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 are encouraged to 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 please visit www.cae.ucla.edu

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Weekly Overview:

Week 1: Introduction and the History of Early Amusement Parks and Cinema
- Guiding Questions: How did theme parks come about? What were some of their early precursors? How did these phenomena fit into American culture? How were they related to early cinema? How do we define theme parks? What is a "theme"?
- Case studies: Disneyland
- Optional Reading:
  - Rabinovitz, Lauren. "Urban Wonderlands: The 'Cracked Mirror' of Turn-of-the Century Amusement Parks." In *Electric Dreamland: Amusement Parks, Movies, and American Modernity*, 25-64. New York: Columbia University Press, 2012.
- Screening: Excerpts from *Disneyland* Episode 1, "The Disneyland Story" (1954); Excerpts from "Dateline: Disneyland" live ABC broadcast (1955)

Week 2: Disneyland and the Origins of the "Modern Theme Park" in the Film and Television Industries
- Guiding Questions: Why do we consider Disneyland the first theme park? How was it different from existing amusement parks? Why was it developed? How did it relate to the film and television industries? What were some of the cultural and economic factors in its development? How was it presented to the public?
- Case Studies: Universal Studios backlot tours, *Disneyland* television series, *The Reluctant Dragon*, *So Dear to My Heart*
- Required Reading:
  - Anderson, Christopher. "Disneyland," in *Hollywood TV: The Studio System in the Fifties,* 133-155. Austin: University of Texas Press, 1994.
- Optional Reading:
  - Marling, Karal Ann. "Imagineering the Disney Theme Parks," in *Designing Disney's Theme Parks: The Architecture of Reassurance*, edited by Karal Ann Marling, 29-177. New York: Flammarion, 1997. pp. 29-70.
- Screening: *The Reluctant Dragon* (1941)

Week 3: Industrial Synergy, Branding, and the "Inhabitable Text" of the Park
- Guiding Questions: What is a franchise? What is branding? How was branding used in Disneyland's early days? How do theme parks use franchises today? What is industrial synergy? How do franchises and branding guide our use of park space? How do we "activate" park space through our presence?
- Case Studies: *20,000 Leagues Under the Sea, Mickey Mouse Club, Disneyland* television series, *Davy Crockett*
- Required Reading:
  - Telotte, J.P. "Stories of a Mythic Past." In *Disney TV*, 27-44. Detroit: Wayne State University Press, 2004.
  - Telotte, J.P. "Promoting the Films/Promoting the Parks." In *Disney TV*, 61-91. Detroit: Wayne State University Press, 2004.

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- Optional Reading:
  - Gillan, Jennifer. "Disney Studios' Brand Management on TV and Blu-ray/DVD." In *Television Brandcasting: The Return of the Content-Promotion Hybrid*, 191-236, New York and London: Routledge, 2015.
- Screening: *Davy Crockett and the River Pirates* (1956), *Modern Family,* Season 3, Episode 22, "Disneyland" (2012)

Week 4: Film Genres as Park Geography and Ideology
Paper Proposal Due
- Guiding Questions: How are theme parks organized? What is a genre? Are they ideological? How are park spaces related to film genres? What are the ideological implications of these spaces?
- Case Studies: Frontierland, *Davy Crockett,* Knott's Berry Farm, *Tomorrowland*
- Required Reading:
  - Francaviglia, Richard. "Walt Disney's Frontierland as an Allegorical Map of the American West." *The Western Historical Quarterly*, 30, No. 2 (Summer, 1999): 155-182.
  - Steiner, Michael. "Frontierland as Tomorrowland: Walt Disney and the Architectural Packaging of the Mythic West." *Montana: The Magazine of Western History*, 48, No. 1 (Spring, 1998): 2-17.
- Optional Reading:
  - Neuman, Robert. "Disneyland's Main Street, U.S.A., and Its Sources in Hollywood, U.S.A." In *Disneyland and Culture: Essays on the Parks and Their Influence*, edited by Kathy Merlock Jackson and Mark I. West, 37-58. Jefferson, NC: McFarland and Company, Inc., 2011.
- Screening: *Tomorrowland* (2015)

Week 5: Cinematic Narratives in Built Space
- Guiding Questions: What is a ride? What are some forms of rides? What is a narrative? What is adaptation? How are films and television shows "built" in theme parks? What happens to a film story when it is translated into a ride? How are films like rides? How are they different? How do we figure into the story?
- Case Studies: Jurassic Park – The Ride, Snow White's Adventures, The Twilight Zone Tower of Terror
- Required Reading:
  - Freitag, Florian. "Movies, Rides, Immersion." In In *A Reader in Themed and Immersive Spaces*, edited by Scott A Lukas, 156-165. Pittsburgh, PA: Carnegie Mellon ETC Press, 2016.
  - Rahn, Suzanne. "The Dark Ride of Snow White: Narrative Strategies at Disneyland." In *Disneyland and Culture: Essays on the Parks and Their Influence*, edited by Kathy Merlock Jackson and Mark I. West, 87-100. Jefferson, NC: McFarland and Company, Inc., 2011.
- **Screening:** *Jurassic Park* (1993)

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Week 6: Embodiment and Kinetic Narratives
Paper Outline and Annotated Bibliography Due
- Guiding Questions: How do we experience rides? How do we experience their stories? From whose perspective are these stories told? How do these spaces figure our bodies into the narrative? How is this different from watching a screen? What is immersion?
- Case Studies: Mr. Toad's Wild Ride, Peter Pan's Flight, Indiana Jones Adventure
- Required Reading:
    - King, Geoff. "Conclusion: Into the Spectacle?" In *Spectacular Narratives: Hollywood in the Age of the Blockbuster*, 175-192. London and New York: I.B. Tauris, 2000.
    - Sobchack, Vivian. "The Scene of the Screen: Envisioning Cinematic and Electronic 'Presence,'" In *Electronic Media and Technoculture*, edited by John Thornton Caldwell, 137-155. New Brunswick: Rutgers University Press, 2000.
- Optional Reading:
    - Huhtamo, Erkki. "Encapsulated Bodies in Motion: Simulators and the Quest for Total Immersion." In *Critical Issues in Electronic Media*, edited by Simon Penny, 159-186. New York: State University of New York Press, 1995.
- Screening: *Raiders of the Lost Ark* (1981)

Week 7: Interactivity and the "Gamification" of Park Space
- Guiding Questions: How do we interact with rides? How do we interact with their narratives? Is being in a park space like playing a game? How have games adapted park space?
- Case Studies: PeopleMover Thru the World of *TRON*, Buzz Lightyear's Astro Blasters, Kinect: Disneyland Adventures (Xbox 360)
- Required Reading:
    - Bukatman, Scott. "TRON: Cinema in Cyberspace" and "There's Always… Tomorrowland." In Terminal *Identity: The Virtual Subject in Postmodern Science Fiction*, 215-242. Durham, N.C.: Duke University Press, 1993.
- Screening: *TRON* (1982)
- Hands-on in-class game lab: Kinect: Disneyland Adventures (Xbox 360)

Week 8: Immersive Cinematic Environments in Theme Park "Lands"
Paper Draft Due
- Guiding Questions: What is a theme park "land"? How is it different from a ride? How were films translated into lands? How do we experience these spaces? Do lands have narratives?
- Case Studies: Mickey's Toontown Wizarding World of Harry Potter, Pandora – The World of AVATAR, Cars Land, Star Wars: Galaxy's Edge
- Required Reading:
    - Telotte, J.P. "Toontown Spaces and the New Hybrid World." In *Animating Space: From Mickey to WALL-E.* Lexington, KY: The University Press of Kentucky, 2010.
- Screening: *Who Framed Roger Rabbit* (1988)

New Course Proposal

Film and Television 98TB
Media Parks: The Cinematic and Televisual History of Theme Parks

Course Number	Film and Television 98TB
Title	Media Parks: The Cinematic and Televisual History of Theme Parks
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 explores the historical evolution of the permeable and dynamic relationship between moving image media and theme parks. Considering historical, theoretical, industrial, and cultural contexts, this course investigates how these cultural phenomena shape one another in today's mediascape.
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows
Syllabus	File _FTV 98TB_Birdsall_Syllabus.pdf_ was previously uploaded. You may view the file by clicking on the file name.
Supplemental Information	Instructor (Heather Lea Birdsall) UID: 604353815 Professor Chon Noriega is the faculty mentor for this course. UID: 801617639 Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 19, 2019
Grading Structure	Participation: 15% Discussion Board Entries: 10% Reading Presentation: 10% Paper Proposal: 5% Paper Outline and Annotated Bibliography: 10% Paper First Draft: 10% Paper Presentation: 10% Final Paper: 30%
Effective Date	Spring 2020
Discontinue Date	Summer 1 2020

Instructor

Name	Title
Heather Birdsall	**Teaching Fellow**

Quarters Taught ☐ Fall ☐ Winter ☑ Spring ☐ Summer

Department Film, Television, & Digital Media

Contact

Name

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FILM TV 98TB

Routing Help

ROUTING STATUS

Role: L&S FEC Coordinator - Ries, Mary (mries@college.ucla.edu) - 61225

Status: Pending Action

Role: CUTF Coordinator - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

Status: Approved on 8/14/2019 1:37:24 PM
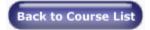
Changes: No Changes Made

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

Role: Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

Status: Submitted on 8/12/2019 12:52:18 PM

Comments: Initiated a New Course Proposal

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