

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

Department & Course Number WL ARTS M98T/ASIA AM M98T
 Course Title Exceptional Exclusion:
Asian American dance from the 1930s to 1960s
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroup(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 X

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis X

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.

VPA: Students will regularly review images and performances by Asian American dancers and choreographers. They are expected to apply critical race, gender and queer theory to discuss the significance of various cultural productions. Asian American dancers will be studied as consumer and producers of culture that shape understandings of citizenship and national belonging. Readings will draw from dance history, cultural studies and Asian American studies text.

Historical: Asian American performances will be discussed in context of their historical moment and analyzed as informing and informed by social conditions. Students will engage with primary text through viewing performances, reading interviews and analyzing legal documents, and read secondary text regarding specific artists and performances written by scholars in American studies, dance studies, history, and literature. Students are expected to analyze constructions of the Asian American dancing body in relationship to legislation concerning immigration, citizenship, racial segregation and war enacted between 1930 and 1960.

Social: Students will examine the social, cultural and economic conditions that facilitate Asian American productions. Students will read text addressing dance in relationship to labor, protest, ethnic, gender and sexual identity formation and national belonging. Students will discuss how performances reveal nuanced understandings of national belonging and community formation.

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

Mana Hayakawa, Teaching Fellow
 Lucy Mae San Pablo Burns, Associate Professor, Asian American Studies (Faculty Mentor)
 Janet O'Shea, Associate Professor, World Arts & Cultures/ Dance (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 over the next three years:

2013-2014 Fall

Winter

Spring

	Enrollment	_____	Enrollment	_____	Enrollment	_____
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>16</u>

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: 5

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

X General Knowledge	This course introduces students to critical race and dance studies theories, and choreographic analysis and oral history methodologies. Students will learn to read dances, analyze movement, and examine the social significance of dance through placing choreography in conversation with social, economic and political conditions that surround the making and execution of a performance.
X Integrative Learning	Students will compare different interpretations and analyses of performances in order to expand their understanding of the significance of Asian American performers and cultural productions in the U.S.
X Ethical Implications	Students will grapple with how issues of civil rights, immigration and citizenship are represented through performances, particularly in times of war. Students will address how dance reveals and/or conceals critical issues that inform Asian American ethnic community formation.
X Cultural Diversity	This course addresses Asian American history from 1930 to 1960 and discusses the experience of Chinese, Filipino, Hawaiian, Indian, Japanese, and Korean performers in the U.S. Students will also review how Asian American performers engaged with other ethnic communities including African American, Latino and Jewish American artists.
X Critical Thinking	Critical thinking skills will be necessary to analyze dance beyond representation politics and stereotype identification, moving students towards a critical analysis of the significance of such representations within a particular social, historical and economic context.
X Rhetorical Effectiveness	Through their reading assignments students will identify how scholars in dance, history, literature and American studies develop strong arguments using thoughtful analysis and evidence. Through their writing assignments students will practice how to develop their own ideas applying theories and historical evidence reviewed in class.
X Problem-solving	Students will learn that theoretical problems can be answered in multiple ways. This course will complicate how students address problems concerning representations of racialized and gendered bodies in various performance spaces.
X Library & Information Literacy	Student must learn to use library resources and research tools. Early in the quarter they are expected to draw a research map and identify appropriate journals and texts for their final research paper. The final paper requires that students search for primary and secondary sources on a specific performance or an artist.

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

1. Lecture:	<u>4</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 **4** **(HOURS)**

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

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>3</u>	(hours)

3. Group Projects:	_____	(hours)
4. Preparation for Quizzes & Exams:	_____	(hours)
5. Information Literacy Exercises:	1	(hours)
6. Written Assignments:	5	(hours)
7. Research Activity:	2	(hours)
(B) TOTAL Out-of-class time per week	12	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	16 hrs	(HOURS)

**Dance/ AAS 98: Exceptional Exclusion:
Asian American dance from the 1930s to 1960s (5 units)**

Instructor: Mana Hayakawa
Office:
Email: manahayakawa@ucla.edu
Office Hours:

COURSE DESCRIPTION:

This interdisciplinary course examines Asian American dancers and choreographers of the 1930s to the 1960s performing in popular, commercial, Asian “heritage,” and American modern dance. The course engages with concepts of Orientalism, racial uplift and exceptionalism to grapple with how Asian bodies perform their otherness and excellence as a mean to critique and conform to notions of citizenship. Choreography will be examined alongside key legislation that informs Asian American identity and community formation.

COURSE OBJECTIVES:

Students will critically investigate dance within the social, political and economic conditions that facilitates their production. Students will practice reading dances in a critical matter and will investigate points of connections and conflict between choreography and understandings of race, gender and citizenship. More specifically the course will review the relationship between dance and the Tydings-McDuffie Act, Japanese American wartime incarceration, the Cold War, Hawaiian statehood, and the civil rights movements. Dance/AAS 98 is a writing-intensive course that satisfies the College Writing II requirement.

WRITING EXPECTATIONS:

The written assignments are designed to increase your awareness of disciplinary conventions of close readings, choreographic analysis, and to engage in increasingly complex writing tasks. At critical points, you will be asked to participate in a thoughtful and structured revision process that is meant to improve your writing skills and to hone your critical thinking. Feedback may be provided in-person and/or in writing. Comments are likely to focus on effective writing, articulation of argument, analysis of evidence, and evaluation of theory and perspectives.

You are also encouraged to use the resources of the Undergraduate Student Writing Center. Information about services, hours, and locations can be found at www.wp.ucla.edu.

COURSE REQUIREMENTS:

Participation (15 points)

Participation is critical for the learning environment in a seminar. You are expected to complete the weekly readings and to contribute to the group discussion. This means that you must finish the readings before the class for which they are assigned.

Class Presentation (5 points)

You are responsible, as an individual or in pairs, to facilitate a short 10-15 minute discussion, during which you will review the texts assigned for the week. The presentation needs identify key points and raise questions about the readings that engage all participants in the seminar.

Weekly summaries and questions (10 points)

Every week students must submit a written summary for each assigned reading. Where there is more than one reading for the week, be sure to include a summary for each reading. Each summary must include the reading's topic, argument, method and a question you have regarding the text and its relation to the course material. (200-300 words)

Topic: What is the main idea addressed by this author?

Argument: What point of view does the author take on the topic? What position or stance does the author articulate?? What evidence is used?

Methodology: What research method(s) does the author use to develop and prove the thesis?

You are required to submit your summaries and questions to the course website by 10pm, the evening before class. Submissions must be labeled with the week of the assignment, and your last name (e.g. week 2 Puar).

Final Paper Presentation (10 points)

You will present your final research paper to the class during week 10. You are expected to organize a 10 minute presentation, 8 minutes on your paper and 2 minutes for questions and discussion. Presentations need to cover your key findings and provide evidence for your argument. Performance-based presentations are allowed with consultation with the instructor. In addition to sharing your research you must also provide written feedback for each presentation. You are expected to use the feedback from your peers to improve your research paper. A writing rubric will be provided.

Written assignments (60 points)

The written assignments for this class will require you to engage with critical topics in Asian American studies and dance studies. Please note that all papers should use **Chicago style** for format and citations. Detailed examples of Chicago formatting may be found on the course website.

Special note: This course requires that you undergo a revision process. You are required to revise the third paper based on feedback from peers or your instructor. A meeting with your instructor is optional but highly recommended to review the feedback. Revised papers may be eligible to receive a better grade. The revised paper is due one week after your paper is returned to you in class. For revisions to be considered, you must submit the original paper and the revised paper. Please be aware that submitting a revised paper does not automatically mean you will receive a higher grade.

First paper (5 points): *What is Asian American dance?* (Due Week 2; 2-3 pages)

Incorporating concepts from the film and/or readings from Week One, write an essay in which you describe what you think constitutes "Asian American dance." This paper asks that you reflect on your own experiences as participant and/or observer of "Asian American dance," considering ways in which your personal experience sits in tension or agreement with our readings and film.

Second Paper (5 points): *Research Preparation Exercise* (Due Week 3: 1 page)

Select a specific dance addressed by the course. Think carefully about what your selection, as you will examine the choreography over several assignments. For your second paper you will construct a research map and identify key terms that you will use to find relevant

databases.

Review the following videos from UCLA's Library:

Crafting A Savvy Search Strategy: Part 1 and Part 2

https://www.youtube.com/watch?annotation_id=annotation_1461122387&feature=iv&src_vid=jj-F6YVtsxl&v=bgnGGK_21sE

As demonstrated in the videos develop a map of key search terms based on the dance you select and the social conditions of that period. Additionally provide a list of 3-5 databases you will use for your second paper.

Third paper (20 points): *Connection to Asian American Acts:* (Due Week 5; 5-6 pages)

Now that you have selected a dance and identified resources, write a paper discussion the choreography and the social conditions that inform the dance. Your paper needs to:

1. Describe the choreography.
2. Discussion the historical moment and include two regional or national cultural shifts that occurred in the period of the production.
3. How does the dance relate to these cultural shifts? How does it depart?
4. What does the dance reveal and/ or conceal about racial and socio-economic conditions for Asian Americans.

For example, if you select the number "Getting to Know You" from the film musical *The King and I*, you can discuss how the choreography is in conversation with post-WWII, U.S.-Asian foreign policy and education reform. Paper rubric to be distributed.

Revision process: The third paper requires a revision process. You will receive written feedback from your instructor by week 6. Your revision is due on week 7.

Fourth paper (5 points): *Proposal for final research paper* (Due Week 7; 1 page)

Select one of the prompts for the final paper and provide an abstract of your paper. The proposal must identify at least two course themes that you wish to investigate and the authors (minimum 4 authors) that you will use to discuss each theme. Provide a list of additional scholarly sources (3-5 citations).

Fifth paper (25 points): *Final research paper* (Due Friday of Finals week, 8-10 pages)

Students will receive feedback from their instructor on their paper proposals in a timely matter in order to develop their final papers. The final paper must cite at least four of the writings and/or films assigned for this course. The page number requirement for the written assignments does not include a cover page or Works Cited page.

The purpose of the final paper is to engage in an in-depth exploration of a topic of personal and intellectual interest. It is also an opportunity for you to demonstrate your understanding of the course material and proficiency at using the lens of dance studies, and ethnic and gender studies as tools in your analysis.

For your final project you have two options.

OPTION 1

Select one dancer that performed in the production you selected for your second paper.

Using published sources, interview transcriptions and available footage (of interviews, rehearsals, and performances) discuss the socio-political and cultural conditions the dancer navigated to perform during this period. Provide a brief biography and discuss how the dancer engaged with specific issues discussed in class (Orientalism, yellowface, autoexoticism, etc), and how the dancer contended with specific legislations discussed in class (Tydings-McDuffie Act, War Bride Act, McCarran-Walters Act, etc.).

OPTION 2

Select a contemporary re-make of the dance you selected. Describe the choreography and discuss how the choreography changed in the re-make. Discuss the social, economic and cultural conditions that uphold this performance. How is this dance different and/or similar to the original performance? Discuss how the re-make engages with specific issues and legislation discussed in class.

Please note that the first 4 written assignments are due in class. The final version of the fifth assignment is due via email. If submitting by email please label the email: Final paper Dance/AAS 98: LAST NAME. Your attached paper must be labeled in the same format. All final papers must be submitted to turnitin.com. This can be done by logging into your my.ucla.edu account and selecting the "courses" link. Click the "Turnitin" link under the name of the class. When you click this link, you may upload your paper to the web site.

GRADING POLICY:

Participation:	15	101+%	A+	66-69%	D+
Weekly Summaries:	10	96- 100%	A	63-65%	D
Class presentation:	5	90-95%	A-	60-62%	D-
Final paper present	10	86-89%	B+	<59%	F
First paper:	5	83-85%	B		
Second paper:	20	80-82%	B-		
Third paper:	5	76-79%	C+		
Fourth paper:	30	73-75%	C		
Total:	100	70-72%	C-		

Late or missing papers: Unless arrangements are made at least 2 days in advance, all papers submitted 1 to 3 days after the due date will result in an automatic reduction of one full grade (e.g. B grade will become a C grade). After 3 days, no late papers will be accepted and you will receive an automatic F for the assignment.

Late or missing forum responses: No late summaries will be accepted.

Missing class: If you are not present in class, you will not be able to participate which in turn may affect your grade. **Only medical or family emergencies will be noted as excused absences.**

STATEMENT OF DISABILITY, ABILITY, AND REASONABLE ACCOMMODATION:

In compliance with the American Disability Act of 1990 (ADA) and with Section 504 of the Rehabilitation Act of 1973, UCLA is committed to ensuring educational parity and accommodations for all students with documented disabilities and/or medical conditions. It is recommended that all students with documented disabilities (emotional, medical, physical and/

or learning) consult the Office for Students with Disabilities (OSD), located in A255 Murphy Hall to secure the necessary academic accommodations. In addition to registering with OSD, students may contact your instructor privately to discuss specific needs. We also welcome contact and conversation from those students who do not identify as disabled but who would like to share ways that we can help to make the curriculum more accessible and/or to facilitate learning and participation.

STATEMENT ON ACADEMIC INTEGRITY:

You are expected to abide by UCLA's Code of Conduct. Cheating and plagiarism are not tolerated and can result in failure of the course and/or other disciplinary actions including expulsion from UCLA. To view the Code of Conduct, go to www.deanofstudents.ucla.edu/studentconductcode.

ASSIGNMENT CALENDAR:

Week 1: Historical context and Key Concepts

Orientalism on display: History of Asian American on Stage, late 1800s and early 1900s
What is Asian American Dance studies? Themes of exclusion and exceptionalism.
What is Orientalism?

In-class viewing:

Footage of Eng and Chang; Ruth St. Denis

Film: *Slaying the Dragon*, 1988

Readings:

Srinivasan, Priya. "Death, Citizenship, Law and the Haunting of the Oriental Dancing Girl." In *Sweating Saris: Indian Dance as Transnational Labor*. Philadelphia: Temple University Press, 2012. (43-66).

Wong, Yutian. "Situating Asian American Dance Studies." In *Choreographing Asian America*. Middletown: Wesleyan University Press, 2010. (27-56).

Week 2: Dancing Labor

What is the significance of 1930s to 1950s in the United States?

Dancing body as Laboring body

Filipino laborers and Taxi Dance Halls

In-class viewing:

Images of Taxi Dance Halls; Ruth St. Denis Dancers

Readings:

Burns, Lucy M.S.P. "'Splendid Dancing': Filipino 'Exceptionalism' in Taxi Dancehalls." In *Dance Research Journal*, 40, pp 23-40

Fante, John. "Mary Osaka, I Love You" in *The Big Hunger: Stories 1932-1959*. California: Black Sparrow Press, 2000. (175-205).

Srinivasan, Priya. "The Bodies Beneath the Smoke or What's Behind the Cigarette Poster: Unearthing Kinesthetic Connections in American Dance History" in *Discourse in Dance*, Ramsey Burt and Susan Leigh Foster, editors, Volume 4 Issue 1 2007, pp. 7-48.

Assignments:

First Paper due in class.

Weekly Summary due

Week 3: Dancing as the Other

Uday Shankar and His Hindu Ballet

Asian American Vaudeville dancers

Yellowface and Blackface

In-class viewing:

Footage of Uday Shankar; Toy and Wing Revue

Readings:

Erdman, Joan. "Uday Shankar in the West." *The Drama Review*, 31, no. 1 (1987); 64-88.

Lee, Josephine. "'And Others of His Race': Blackface and Yellowface." In *The Japan of Pure Invention: Gilbert & Sullivan's The Mikado*. Minneapolis: University of Minnesota Press, 2010. (83-120).

Assignments:

Second paper due in class

Weekly Summary due

Week 4: Dancing as Native/ Local

Hawaii Rooms and Chinatown Nightclubs

What is Virtuosity?

In-class viewing:

Film: *Forbidden City U.S.A.*, 1989

Readings:

Imada, Adria L. "Hawaiians on Tour: Hula Circuits Through the American Empire." *American Quarterly* 56, no. 1 (March 2004): 111-149. (select pages)

Kwan, San San. "Performing a Geography of Asian America: The Chop Suey Circuit." *The Drama Review* 55, no. 1 (Spring 2011): 120-136.

Moon, Krystyn. "The Rise of Chinese and Chinese American Vaudevillians, 1900s-1920s" In *Yellowface: Creating the Chinese in American Popular Music and Performance, 1850s-1920s*. New Jersey: Rutgers University Press, 2005. (143-162).

Assignments:

Weekly Summary due

Week 5: Dancing Heritage in a time of War

Pre-war and War time in Los Angeles' Little Tokyo

Dance Performance in wartime incarceration

In-class Viewing:

Fujima Kansuma choreography and interview

Readings:

Matsumoto, Valerie. "Sounding the Dawn Bell: Developing Nisei Voices." In *City Girls: The Nisei Social World in Los Angeles, 1920-1950*. New York: Oxford University Press, 2014. (84-121).

Roxworthy, Emily. "Transnational theater at the Tule Lake Segregation Center." In *The Spectacle of Japanese American Trauma: Racial Performativity and World War II*. Honolulu: University of Hawaii Press, 2008. (148-177).

Assignments:

Third Paper due in class.

Weekly Summary due

Week 6: Dancing through Conflict and Resettlement
--

American Modern dance

What is racial uplift?

In-class viewing:

Footage from Graham's *Appalachian Spring* (1958)

Footage from *The King and I* (1956), *South Pacific* (1958)

Readings:

Cheng, Cindy I-Fen. "Asian American Firsts and the Progress toward Racial Integration." In *Citizens of Asian America: Democracy and Race during the Cold War*. New York: New York University Press, 2014. (85-116).

Kowal, Rebekah, J. "Precursors to Action: Martha Graham and José Limón." In *How to do Things with Dance: Performing Change in Postwar America*. Connecticut: Wesleyan University Press, 2010. (52-72).

Matsumoto, Valerie. "Reweaving the Web of Community in Postwar Southern California, 1945-1950." In *City Girls: The Nisei Social World in Los Angeles, 1920-1950*. New York: Oxford University Press, 2014. (181-222).

Assignments:

Weekly Summary due

Week 7: Dancing Modernism and Racial Uplift
--

Post WWII: Broadway Musicals and Films

Staging Hawaii

In-class viewing:

Footage of *Flower Drum Song* (1961) and *West Side Story* (1961).

Readings:

Burns, Lucy M.S.P. "Something Larger than Ourselves: Interview with Nobuko Miyamoto" in *The Color of Theater*. New York: Continuum, 2002. (195- 205).

Klein, Christina. "Musicals and Modernization: *The King and I*." In *Cold War Orientalism: Asia in the Middlebrow Imagination, 1945-1961*. California: University of California Press, 2003. (191-222).

Lee, Robert, G. "The Cold War Origins of the Model Minority." In *Orientalism: Asian Americans in Popular Culture*. Philadelphia: Temple University Press, 1999. (145-179).

Assignments:

Revision of Second paper due in class

Fourth Paper due in class

Week 8: Dancing Ethnic and Racial Identity

Asian American pageants, festivals and choreography

What is Asian American culture?

Readings:

Lowe, Lisa. "Heterogeneity, Hybridity, Multiplicity: Asian American Differences." In *Immigrant Acts: On Asian American Cultural Politics*. Durham: Duke University Press, 1996. (60-83)

Brooks, Charlotte. "The Orientals whose Friendship is so Important." In *Aliens Neighbors, Foreign Friends: Asian Americans, Housing, and the Transformation of Urban California*. Chicago: University of Chicago Press, 2009. (194-236).

Yano, Christine, R. "The Cherry Blossom Festival as Center Stage in Hawaii." In *Crowning the Nice Girl*. Hawaii: University of Hawaii Press, 2006. (65-94).

Assignments:

Weekly Summary due

Week 9: Dancing to Disrupt

Asian American protest and art making

In-class viewing:

Footage from *The Fall of I-Hotel*, 1983.

Footage of Yuko Ono's *Cut Piece*, 1964

Readings:

Machida, M. "Art of Social Consciousness: Asian American and Pacific Islander Artists in San Francisco, 1965-1980." In *Asian American Art: A History, 1850-1970*. Stanford: Stanford University Press, 2008. (256-279).

Yoshimoto, M. "The Message is the Medium: The Communication Art Yoko Ono." In *Into Performance: Japanese Women Artist in New York*. New Jersey: Rutgers University Press, 2005. (79-114).

Assignments:

Weekly Summary due

Week 10: Student Presentations

Student Presentation of Final Project

Assignments:

Final Paper DUE during Exam week.



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New Course Proposal

World Arts and Cultures M98T

Exceptional Exclusion: Asian American Dance from the 1930s to 1960s

Course Number World Arts and Cultures M98T

Multiple Listed With Asian American Studies M98T

Title Exceptional Exclusion: Asian American Dance from the 1930s to 1960s

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 4 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.

Course Description This course examines Asian American dance history from 1930 to 1960. Concepts of Orientalism, racial uplift and exceptionalism are discussed to contend with how Asian bodies performed their otherness and excellence as a mean to critique notions of citizenship.

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

Syllabus File [Hayakawa CUTF syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Professor Lucy Burns and Janet O'Shea are the faculty mentors for this course

Grading Structure 15% participation; 10% weekly summaries; 5% class presentations; 10% final paper presentation; 60% papers

Effective Date Spring 2016

Discontinue Date Summer 1 2016

Instructor

Name	Title
Mana Hayakawa	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department World Arts and Cultures/Dance

Contact

Name	E-mail
MICHELLE CHEN	mchen@oid.ucla.edu

Routing Help

ROUTING STATUS

Role: FEC Chair or Designee - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Pending Action

Role: CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

Status: Approved on 6/26/2015 2:33:05 PM

Subject Area

Changes:**Comments:** on behalf of Professor Kathleen L. Komar, chair of the CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Submitted on 6/26/2015 11:45:00 AM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

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cims@registrar.ucla.edu or (310) 206-7045