General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number	Comparative Literature 20
Course Title	Blockchain: The Future of Absolutely Everything
Indicate if Seminar and/or Writing II course	

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	X
• 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.

The course offers an introduction to the artistic, legal, civic, and political impact of blockchain technology. This, put simply, is the distributed system of networks underneath bitcoin, and is referred to by many tech experts as "what the internet was *supposed* to be" or "Internet 2.0." Nothing happens in the world of blockchains without consensus. Nobody can lie. This is the future of digital society and much more—seriously.

If students want to know about the future of the web, *this* is where they must start.

The course bridges the humanities, politics, finance, and technology—in order to improve the employment opportunities for our UGs entering into the entertainment industry… and beyond. Students will join debates over the future of literature, music, and movies online—all of which will very soon be in these same decentered networks.

The following principles are attended to in this class:

GENERAL KNOWLEDGE. Students gain a direct insight into some of the most revolutionary technology today. Blockchains have now made their way to the front pages of high-street newspapers and magazines, not to mention mainstream TV.

INTEGRATIVE. The course touches equally upon the UCLA GE fields of (1) arts and humanities / (2) society and culture / and (3) scientific inquiry.

ETHICS. The civic appeal of blockchains lies in their ability to make bad behavior impossible. But this will rob us of an essential human trait: the average individual (purportedly) tells more than 200 falsehoods per day. If role-playing and related falsehoods define our social identities, what if we *must* tell the absolute truth—all the time?

CULTURAL DIVERSITY. The internet is, of course, a realm of stubborn *inequity*. And not only for

technical / technological reasons. Deceptive business practices help to maintain a digital reality that's far from the romantic concept of net neutrality. Thankfully, the blockchain is a *bona fide* tool of diversity and inclusion—an expression of flawless involvement.

---

3. "List faculty member(s) who will serve as instructor (give academic rank):
David MacFadyen. Chair of Comparative Literature and Professor in Musicology, UCLA

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

If yes, please indicate the number of TAs 4-8

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

2017-18	Fall		Winter		Spring		
	Enrollment		Enrollment		Enrollment		
2018-19	Fall		Winter		Spring	x	
	Enrollment		Enrollment		Enrollment	200	
2019-20	Fall		Winter		Spring	x	
	Enrollment		Enrollment		Enrollment	300	

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.

❑ General Knowledge	The term "blockchain" has been a buzzword in all manner of professional fields for several years now: politics, banking, entertainment, law, cybersecurity, healthcare, and so forth. Our students would have loved an "internet" course in 1995 – this is the same.
❑ Integrative Learning	As noted in the above field, this technology has already had considerable impact in multiple domains of modern life. And yet—to understand it fully—we need an interidisciplinary approach, all the way from CS to cultural studies
❑ Ethical Implications	One of the most appealing aspects of blockchain is that, within a given community, it becomes technologically impossible to lie. This raises core questions of digital culture, such as: How do I operate in trustless spheres?
❑ Cultural Diversity	We have seen this year that purportedly inclusive projects, such as Facebook, have instead become predatory, selling the data of less informed users. Blockchain, being decentered, is a scientifically levelled playing field.
❑ Critical Thinking	Blockchain is the structure upon which bitcoin operates. Bitcoin is a boom market, perhaps even a pyramic scheme. The reasons for its collapse—and the reasons for blockchain's success—are the same. An (in)ability to trust data.
❑ Rhetorical Effectiveness	The reputation of this technology is in flux: it has no tradition of institutional usage—at least not yet. Its pros and cons are still open for debate. We are asking students to consider a brand new idea—and that means debating **skills**!
❑ Problem-solving	The course will ask students to solve a problem using blockchain. That conundrum might be political, economic, cultural, or creative. Ultimately, though, students will find a troubling problem in their world – and propose an answer.
❑ Library & Information Literacy	A phenomenon this new will have almost zero paper-based scholarship aurrounding it. For that reason, I will have a YRL/Library guest speaker, to show students how to research effectively, no matter their subject of interest.

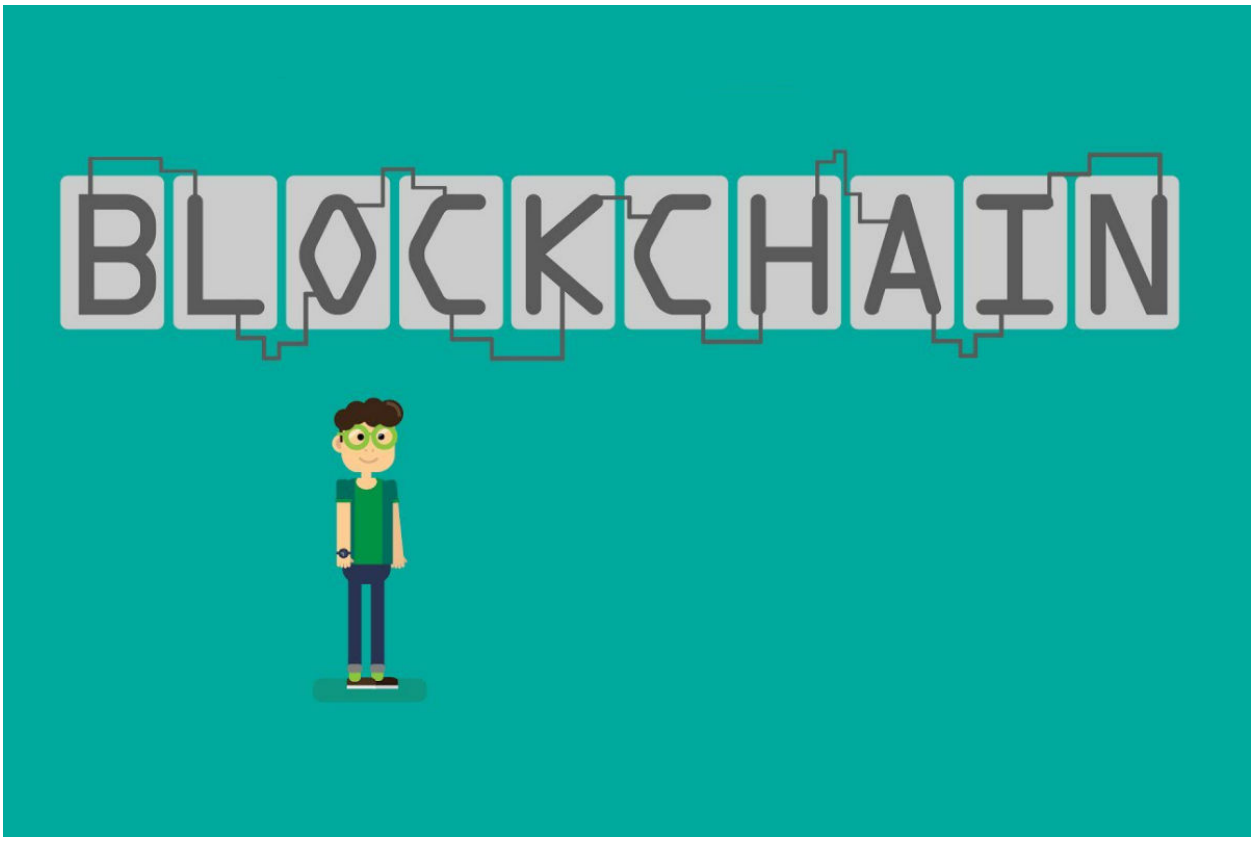
(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	**3**	(hours)
2. Discussion Section:	**1**	(hours)
3. Labs:	**N/A**	(hours)
4. Experiential (service learning, internships, other):	**N/A**	(hours)
5. Field Trips:	**N/A**	(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:	**1**	(hours)
2. Reading	**3**	(hours)
3. Group Projects:	**2**	(hours)
4. Preparation for Quizzes & Exams:	**N/A**	(hours)
5. Information Literacy Exercises:	**1**	(hours)
6. Written Assignments:	**3**	(hours)
7. Research Activity:	**1**	(hours)
(B) TOTAL Out-of-class time per week	**11**	**(HOURS)**

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



BLOCKCHAIN: THE FUTURE OF ABSOLUTELY EVERYTHING

INTRODUCTION

Let's begin with a quote originating far from the arts and/or culture: it comes from CEO of the online shopping monster Overstock.Com, Patrick Byrne. "With blockchain technology, we can create a version of Wall Street where *no one can cheat* and where all kinds of mischief cannot even occur." So what is this technology that carries an ethical, legal, and cultural benefit? What is this tool that will improve human behavior, even?

What on earth *is* blockchain?

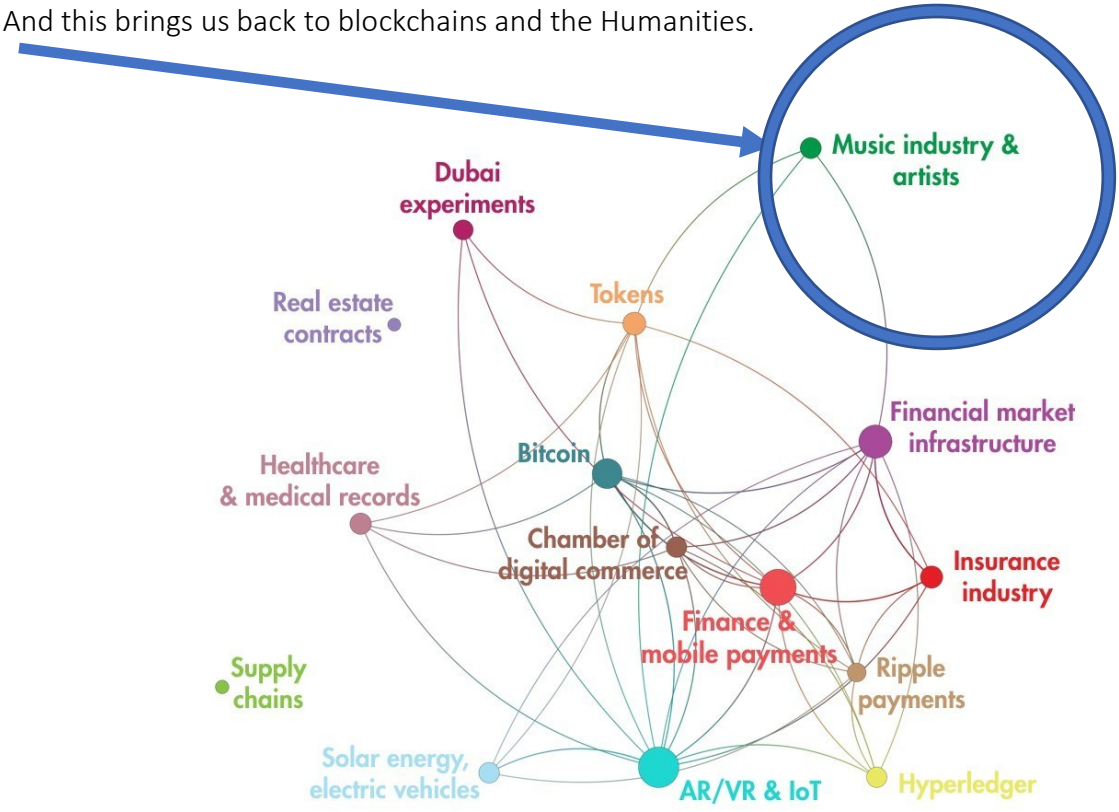
We have all followed the ups and downs of bitcoin in the financial markets of late, hopefully from a distance. Bitcoin—if not cryptocurrency overall—has generated a bubble so large that it is regularly compared to the "Tulip mania" of the Seventeenth Century. Speculative flower markets drove prices to completely unjustifiable levels as vibrant blooms and bulbs came to Europe from Turkey. What resulted was a psychosocial phenomenon known to both bankers and teenagers today as FOMO: the fear of missing out.

The tulip market rapidly collapsed, leaving financial calamity in its wake. The speculative bitcoin market in 2018 promises to implode with equal spectacle—and yet we're *still* tempted to invest or perhaps rubberneck as the fiscal ruin of others looks probable. We all want to put our faith in a faultless, mechanical system (bitcoin), yet a human element ruins the entire process (FOMO).

We spoil what we want—precisely <u>because</u> we want it. Only the infamous Winklevoss twins of Facebook currently feel safe: "We have elected to put our money and faith in a mathematical framework that is free of politics and human error."

All of this leaves us with a fundamental question: is there anything—especially after the failures of Facebook's management recently—that might return our hope in a human-less ecosystem? And, if that hope were to transpire, what might that non-human culture mean for our sense of individuality? As we feel increasingly comfortable with automation, what comes next?

And this brings us back to blockchains and the Humanities.



The blockchain supports bitcoin; it forms the rails upon which bitcoin runs. The New York Times this week expressed that system or network of rails nicely. "Blockchain allows information to be stored and exchanged by a network of computers *without any central authority*. In theory, this egalitarian arrangement also makes it harder for data to be altered or hacked. The creator of the World Wide Web, Tim Berners-Lee, has said the blockchain could help reduce the big internet companies' influence and return the web to his original vision."

> *The novel structure allows people to set up online accounts that can securely hold valuable personal information without having to trust a single entity that can hoard, abuse or lose control of the data, as happened with Facebook and the consumer credit reporting agency Equifax.*
>
> *A range of corporations and governments are trying to apply the blockchain model — for projects from the prosaic to the radical. Various departments of the United Nations now have blockchain experiments looking to tackle climate change, the delivery of humanitarian aid and the identity challenges faced by stateless people. Coca-Cola and the State Department recently announced a project to register foreign employees on a blockchain in an attempt to eliminate forced labor* (NY Times, April 2)

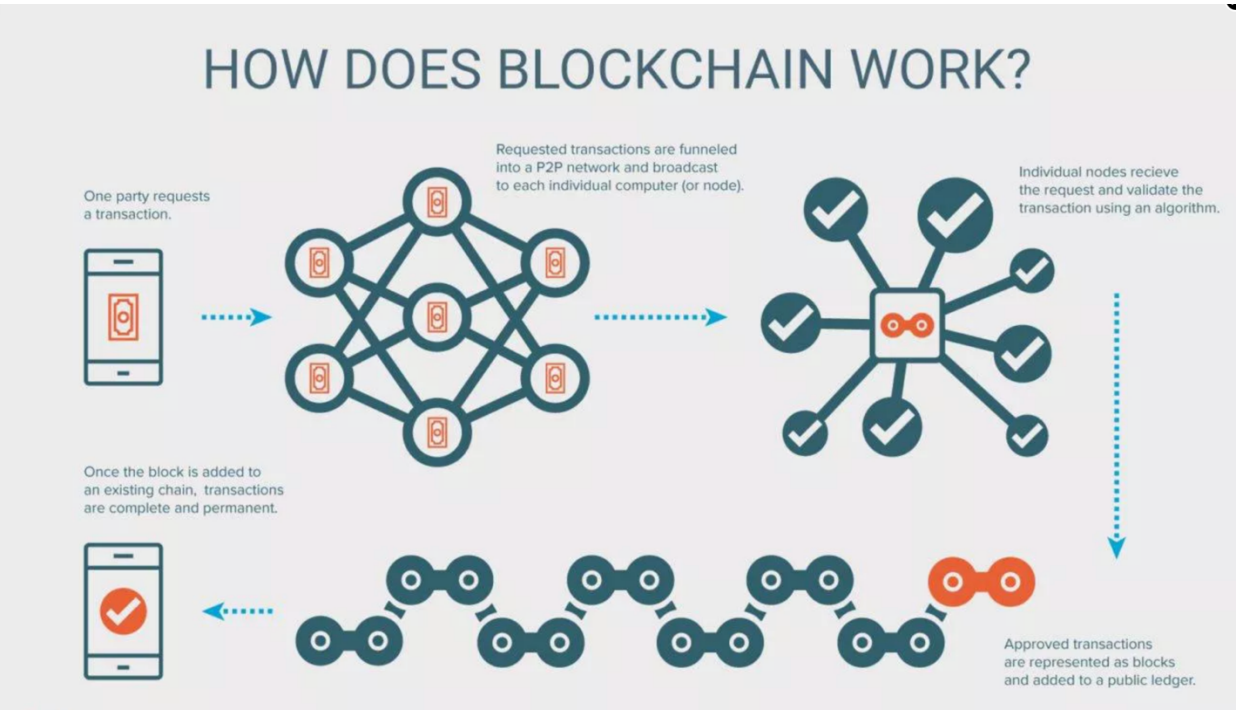
Our course will examine the past, present, and future of the blockchain—from the POV of the **Humanities**. This will require an interdisciplinary and interdivisional approach, drawing upon various corners of the UCLA universe: arts and humanities / society and culture / scientific inquiry.

The same three foci will be used to structure the course overall, in order to showcase the potential of the "internet's original vision" for us—either as distributed, cultural agents or as literary authors of our own history.

THE COURSE OBJECTIVES

The course looks meticulously at the social, cultural, and scientific workings of blockchain in order to answer two questions:

1. DO WE WANT WHATEVER THE WEB IS NOW PROMISING?
2. DO WE EVEN WANT WHAT WE THINK WE WANT?



PROPOSED WEEKLY TOPICS

1. EVOLUTION OF AN IDEA. Introduction to the blockchain. Origins of the technology and the cultural lack that inspired it.

2. A FIRST FAILURE. The democratic and sociocultural hopes for a digital currency. Initial dreams of transnational inclusion. Parallels with other bubble markets, from a psychological and cultural point of view.

3. NEW KINDS OF HISTORY. Blockchains are not linear. They are distributed networks—in which case cultural progression cannot be unidirectional. Nor can it be authored by any one person / politician. So what exactly is the history of a network—one with nothing in the middle?

4. TRUST ONLINE. An overview of how we—culturally—have dealt with web-based anxieties. In a realm where nobody is physically present, how has science fiction, for example, demonized the internet? Can we ever trust boundlessness?

5. BLOCKCHAIN AND POLITICS. The Baltic nation of Estonia has come closest to running itself on the blockchain. The same country famously opposed Soviet rule by lining the streets and singing folk songs—in great numbers. No individual could be punished if everybody transgressed. How has that collective culture eased into a digital version of itself?

6. MUSIC AND BLOCKCHAIN. What kind of songs will the blockchain generate? What will happen to lyrical self-expression? This class surveys both the artistic consequences and legal intricacies of a sung art form in a decentered network. The primary focus here will be upon smart-contracts and micro-payments.

7. LITERATURE AND BLOCKCHAIN. Here we continue some of the arguments above regarding history. If we take literature, at least in its canonical sense, to mean self-expression and linear storytelling, then major changes are ahead. Books within a blockchain not only offer enormous legal security and copyright protection. They also undermine the entire premise of *authorial* production. Creativity and consensus became synonymous.

8. JOURNALISM AND BLOCKCHAIN. Following the oft-discussed collapse of traditional newspapers, the blockchain makes it possible (again with micro-payments) for independent writers and journalists to monetize their words. An exciting transition takes place from aimless, underfunded blogging to a renaissance of citizen journalism.

9. OUR ONLINE IDENTITY AND BLOCKCHAIN. Here a philosophical turn begins, weaving together the major threads of the course:

    - We want an automated, technologically inclusive future—but can we actually live in it?
    - What will privacy mean in a structure that's utterly transparent and makes lying impossible?
    - And, if we're happy sacrificing ourselves to a decentered / distributed network, then what happens to authors—to our own stories—in a realm where time is authored by consensus, not by discrete individuals?

10. CONCLUSION AND STUDENT PROJECTS. Each student will be asked to imagine a blockchain project to improve some aspect of SoCal's literary, musical, or political life. Each will be judged on potential civic impact and/or startup promise. The idea is to forge a clearer link between the Humanities and job prospects for UGs.

GE PRINICPLES

The following principles are attended to in this class:

GENERAL KNOWLEDGE. Students gain a direct insight into some of the most revolutionary technology today. Blockchains have now made their way to the front pages of high-street newspapers and magazines, not to mention mainstream TV.

INTEGRATIVE. The course touches equally upon the UCLA GE fields of (1) arts and humanities / (2) society and culture / and (3) scientific inquiry.

ETHICS. The civic appeal of blockchains lies in their ability to make bad behavior impossible. But this will rob us of an essential human trait: the average individual (purportedly) tells more than 200 falsehoods per day. If role-playing and related falsehoods define our social identities, what if we *must* tell the absolute truth—all the time?

CULTURAL DIVERSITY. The internet is, of course, a realm of stubborn *inequity*. And not only for technical / technological reasons. Deceptive business practices help to maintain a digital reality that's far from the romantic concept of net neutrality. Thankfully, the blockchain is a *bona fide* tool of diversity and inclusion—an expression of flawless involvement.

GOALS

By the end of this course, students should be able to:

- Explain how social media builds the stories with which we make sense of both our private identities and public lives.
- Identify the tools with which one can study the effects of social media upon narratives of value in our culture.
- Describe how social media enables the narrating of communal development (or collapse) in our society.
- Analyze how identity or personal growth is performed and shaped with/through social media.
- Critically examine how social media technologies affect constructions of youth, gender, race, ethnicity and sexual maturation.
- Assess the commercial uses of social media to shape our concepts of a better, more purposeful life.
- Engage in debates on whether social media technologies can be a vehicle for political activism.
- Critique contemporary debates about whether it is possible to refuse social media in the digital age.

TEXTS

Suggested core readings

Vigna, Paul. *The Truth Machine: Blockchain and the Future of Everything* (2018)
Tapscott, Don. *Blockchain Revolution* (2017)

*However, the course will rely primarily on journalistic materials from the popular and academic presses. The reading materials must be generated *during* the course itself, thus maximizing the relevance of our studies in the present.

Multiple guests will come to speak from art world(s) affected by this technology. I oversee **The Blockchain Lab at UCLA**—together with UGs from all manner of disciplines. I have excellent connections to relevant guest speakers.

https://www.blockchaincalifornia.com/

Alternative introductory texts

- Narayanan, A., Bonneau, J., Felten, E., Miller, A., & Goldfeder, S. (2016). Bitcoin and Cryptocurrency Technologies: A Comprehensive Introduction . Princeton University Press.
- Vigna, P., & Casey, M. J. (2015). Cryptocurrency: How Bitcoin and Cybermoney Are Overturning the World Economic Order. Random House

Success factors behind blockchain application

- Al Shehhi, A., Oudah, M., & Aung, Z. (2014, December). Investigating factors behind choosing a cryptocurrency. In Industrial Engineering and Engineering Management (IEEM), 2014 IEEE International Conference on (pp. 1443-1447). IEEE.
- Cheung, A., Roca, E., & Su, J. J. (2015). Crypto-currency bubbles: an application of the Phillips–Shi–Yu (2013) methodology on Mt. Gox bitcoin prices. Applied Economics , 47 (23), 2348-2358.
- Gladden, M. E. (2015). Cryptocurrency with a conscience: Using artificial intelligence to develop money that advances human ethical values.
- Hayes, A. S. (2016). Cryptocurrency value formation: An empirical study leading to a cost of production model for valuing bitcoin. Telematics and Informatics .
- Harwick, C. (2015). Cryptocurrency and the Problem of Intermediation. SSRN.
- Houy, N. (2014). It Will Cost You Nothing to'Kill'a Proof-of-Stake Crypto-Currency. SSRN.
- Kazan, E., Tan, C. W., & Lim, E. T. (2015). Value Creation in Cryptocurrency Networks: Towards A Taxonomy of Digital Business Models for Bitcoin Companies. In The 19th Pacific Asia Conference on Information Systems. PACIS 2015 .
- Raymaekers, W. (2015). Cryptocurrency Bitcoin: Disruption, challenges and opportunities. Journal of Payments Strategy & Systems , 9 (1), 30-46.
- Studies on the adoption of blockchain applications
- Darlington III, J. K. (2014). The Future of Bitcoin: Mapping the Global Adoption of World's Largest Cryptocurrency Through Benefit Analysis.
- Farell, R. (2015). An analysis of the cryptocurrency industry.

Law, policy

- Brenig, C., Accorsi, R., & Müller, G. (2015, May). Economic Analysis of Cryptocurrency Backed Money Laundering. In ECIS .
- Chohan, U.W. (2017a). Independent Budget Offices and the Politics-Administration Dichotomy. International Journal of Public Administration . http://dx.doi.org/10.1080/01900692.2017.1317801
- Chohan, U.W. (2017b). "Legislative Oversight of the Bureaucracy". In Farazmand, A. (ed.). Global Encyclopedia of Public Administration, Public Policy, and Governance. https://link.springer.com/referenceworkentry/10.1007/978-3-319-31816 5_698-1
- Howden, E. (2015). The crypto-currency conundrum: Regulating an uncertain future.
- Hughes, S. J., & Middlebrook, S. T. (2015). Advancing a Framework for Regulating Cryptocurrency Payments Intermediaries. Yale J. on Reg. , 32 , 495.
- Scott, B. (2016). How can cryptocurrency and blockchain technology play a role in building social and solidarity finance? (No. 2016-1). UNRISD Working Paper.
- Stapenhurst, Frederick Rick C; Pelizzo, R.; O'Brien, M.; and Chohan, U.W. (2015). Public Accounts Committees and Parliamentary Budget Offices.

Market studies

- Cocco, L., Concas, G., & Marchesi, M. (2017). Using an artificial financial market for studying a cryptocurrency market. Journal of Economic Interaction and Coordination , 1-21.
- Ametrano, F. M. (2016). Hayek money: The cryptocurrency price stability solution.
- Fry, J., & Cheah, E. T. (2016). Negative bubbles and shocks in cryptocurrency markets. International Review of Financial Analysis , 47 , 343-352.
- Gandal, N., & Halaburda, H. (2016). Can we predict the winner in a market with network effects? Competition in cryptocurrency market. Games , 7 (3), 16.
- Iwamura, M., Kitamura, Y., Matsumoto, T., & Saito, K. (2014a). Can we stabilize the price of a Cryptocurrency?: Understanding the design of Bitcoin and its potential to compete with Central Bank money. SSRN.
- Iwamura, M., Kitamura, Y., & Matsumoto, T. (2014b). Is Bitcoin the Only Cryptocurrency in the Town? Economics of Cryptocurrency and Friedrich A. Hayek. SSRN.
- Koning, J. P. (2016). Fedcoin: A Central Bank-issued Cryptocurrency. November, 15 , 2016. 8

Studies on Smart contracts

- Delmolino, K., Arnett, M., Kosba, A., Miller, A., & Shi, E. (2016, February). Step by step towards creating a safe smart contract: Lessons and insights from a 7 cryptocurrency lab. In International Conference on Financial Cryptography and Data Security (pp. 79-94). Springer Berlin Heidelberg.
- Applications, designs
- Abraham, I., Malkhi, D., Nayak, K., Ren, L., & Spiegelman, A. (2016). Solidus: An incentive-compatible cryptocurrency based on permissionless Byzantine consensus. arXiv preprint arXiv:1612.02916 .
- Park, S., Pietrzak, K., Alwen, J., Fuchsbauer, G., & Gazi, P. (2015). Spacecoin: A cryptocurrency based on proofs of space (Vol. 528). IACR Cryptology ePrint Archive 2015.

Here is a ridiculously full bibliography of recent scholarship and superior journalism on blockchains: https://allquantor.at/blockchainbib/

SCHEDULE OF CLASSES, READINGS, AND ASSIGNMENTS

Classes are subject to slight modification, based on the interests of those enrolled–and the general direction in which we proceed together, following discussion sections. Please make yourself aware of all changes to the schedule. Readings and other assignments are due on the dates listed.

Evaluations and Grading:

The distribution of grades over the various requirements for this course will be discussed at our first meeting. That way we all agree upon the weighting system of percentages and there can be no subsequent grumbling.

The requirements are twofold. They involve both research and discussion/debate with your excellent TAs. In other words, we will be using this course to improve our skills both verbally and on paper.

1. Verbal Requirements: Course discussions and debate.

Comparative Literature is not a huge department. Those of you who have taken classes with me before know that I am available every day. A little warning is always nice, but I am always around – and my office door is always open, five days a week – if not longer!

Class discussions will therefore take place with myself and with the TA. I will help you plan papers/research goals, but the TA will help you get to grips with the core issues, thus giving you a grounding for the research. TA discussion sessions will take place according to the timetable you'll receive as soon as we meet. Your attendance at (and participation in!) the TAs' sessions will be graded. The mathematics of this process will be explained at our first session, as noted.

The requirement for this course takes the form of two papers. The first will be assigned during the Midterm period; the second in Week Nine.

2. Written Requirements: The Two Papers

Grading will be assessed as follows:

Paper One: 30%
Paper Two: 40%
Discussions (participation and attendance included) : 40%

Grades: A=excellent performance / B=good performance / C=average performance / D=insufficient performance / E=bad performance / F=failing performance

- **Grade A:** An excellent performance draws upon theories, terms, and information from multiple sources. These include textbooks, lectures, and additional readings in order to generate original insights. When drawing from primary sources, an A paper uses proper citation, is logical, factually correct, and relevant. It may be provocative, while respectful. It remains on- topic and considers alternative points of view. It has proper grammar and correct spelling, while being well organized and written in a comprehensible style.

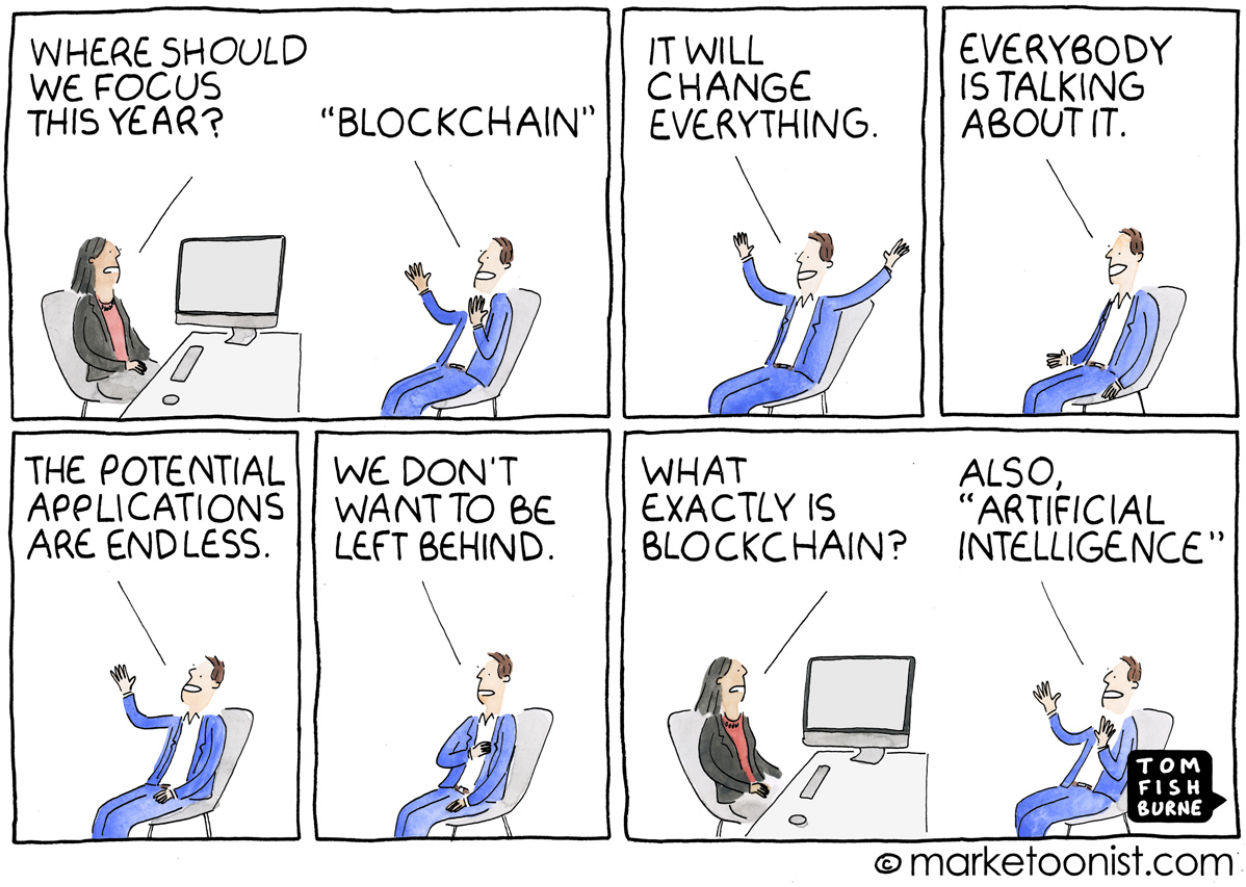
- **Grade B:** A good performance blends elements of the excellent and average.

- **Grade C:** An average performance accomplishes the bare minimum requirements of the assignment. It might rely on only one source of information when other sources are available. It does not employ all relevant methods and/or techniques. It does not, perhaps, consider alternative possibilities or arguments. A C paper maybe contains some errors in calculation, grammar and spelling.

- **Grade D and E:** An insufficient or bad performance uses-for example- improper citation when drawing from primary sources. It merely repeats others' previous work, without adding new insights or information. It contains inaccuracies or strays off-topic. It may be poorly written, with improper grammar and incorrect spelling. It may be poorly organized and difficult to understand; it also contains illogical arguments.

- Grade F: A failing performance could fail to address prompts, questions, or tasks. It consistently offers incorrect information and may even plagiarize others' work or fabricate information (see Point 4 on academic integrity below). A failing performance may be inappropriately hostile or disrespectful to others.

NB: Plagiarism cases are forwarded to the Office of Dean of Students for investigation. If you're not sure about the ground rules for such matters then a very useful guide on quoting and citing is available here: http://www.library.ucla.edu/bruinsuccess/


WHERE SHOULD WE FOCUS THIS YEAR?
"BLOCKCHAIN"
IT WILL CHANGE EVERYTHING.
EVERYBODY IS TALKING ABOUT IT.
THE POTENTIAL APPLICATIONS ARE ENDLESS.
WE DON'T WANT TO BE LEFT BEHIND.
WHAT EXACTLY IS BLOCKCHAIN?
ALSO, "ARTIFICIAL INTELLIGENCE"
TOM FISH BURNE
© marketoonist.com

New Course Proposal

Comparative Literature 20
Blockchain: The Future of Absolutely Everything

Course Number Comparative Literature 20

Title Blockchain: The Future of Absolutely Everything

Short Title

Units Fixed: **5**

Grading Basis Letter grade or Passed/Not Passed

Instructional Format Lecture - 3 hours per week
Discussion - 1 hours per week

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites None

Course Description Interdisciplinary examination of the social, cultural, and scientific workings of blockchain. Critical exploration of the ethical, legal, and cultural effects of blockchain's potential to improve human behavior and impact our sense of individuality.

Justification The course offers an introduction to the artistic, legal, civic, and political impact of blockchain technology. This distributed system of networks is considered by many tech experts as the future of digital society. The course bridges the humanities, politics, finance, and technology to explore what impact blockchain technology could have on individuality and sociocultural identities. Students will join debates over the future of literature, music, and movies online??all of which will very soon be in these decentered networks. The hope is that this GE course will better prepare undergraduate students for employment opportunities that, in the future, will require a working knowledge of blockchain technology and its possible applications in various fields. This course would bring the Department's current catalog from past and present into the future, and would expand our GE offerings to reach a wider audience of undergraduate students.

Syllabus File *COM LIT 20_MacFadyen_Syllabus.pdf* was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Grading Structure Paper #1 - 30%
Paper #2 - 40%
Discussions (Participation) - 30%

Effective Date Fall 2018

Instructor

Name	Title
David MacFadyen	Professor

Quarters Taught ☑ Fall ☑ Winter ☑ Spring ☐ Summer

Department Comparative Literature

Contact

Name	E-mail
JESSIKA HERRERA	jherrera@humnet.ucla.edu

Routing Help

ROUTING STATUS

Role: FEC School Coordinator - Ries, Mary (MRIES@COLLEGE.UCLA.EDU) - 61225

Status: Pending Action

Role: Department Chair or Designee - Herrera, Jessika Dee Ann (JHERRERA@HUMNET.UCLA.EDU) - 54631
Status: Approved on 4/16/2018 2:14:21 PM
Changes: No Changes Made
Comments: Designee for Professor and Chair David MacFadyen, Department of Comparative Literature

Role: Initiator/Submitter - Herrera, Jessika Dee Ann (JHERRERA@HUMNET.UCLA.EDU) - 54631
Status: Submitted on 4/16/2018 2:13:21 PM
Comments: Initiated a New Course Proposal

Back to Course List

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