



DEPARTMENT OF ASIAN LANGUAGES & CULTURES
290 ROYCE HALL
BOX 951540
LOS ANGELES, CA 90095-1540

January 20, 2018

Muriel McClendon, Chair
General Education Governance Committee
Attn: Chelsea Hackett, Program Representative
A265 Murphy Hall
Mail Code: 157101

RE: Japanese 80, “Topics in Japanese Cinema and Media”

Dear Professor McClendon,

The Department of Asian Languages and Cultures (ALC) recently received approval for a new course, Japanese 80 (Topics in Japanese Cinema and Media), “How Does It Move? – Action and Moving Image in Modern Japan,” through CIMS. I am writing in the hope that Japanese 80 will be found suitable for designation as a General Education course, under the areas of Foundations of the Arts and Humanities: Visual and Performance Arts Analysis and Practice, Literary and Cultural Analysis, and Philosophic and Linguistic Analysis, and Foundation of Society and Culture: Historical Analysis, and Social Analysis. The course will be taught for the first time in Spring 2018, and we intend to offer the course annually.

“How Does It Move? – Action and Moving Image in Modern Japan” will offer both an introduction to moving image cultures in modern Japan, and a critical reflection on how technological aesthetic media has informed and transformed our experience and understanding of action. While emphasis is placed on the moving image practices surrounding the production and reception of popular action film genres from Japan such as *chambara* or samurai film and yakuza film, the course is designed to encourage students to consider the relationship of those films to international film cultures and genres (e.g. Hollywood Western, gangster film, Chinese martial arts cinema, and contemporary Hollywood blockbusters) in the context of broader historical transformations in media practices and in modes of distribution and reception. Along the way, students will engage ethical and political questions concerning the issues of gendered and racialized representations of action, and aesthetics of violence, among others.

Given the historical importance of, and a renewed interest in, action as a genre in cinema, as well as the proliferation of new media practices that incorporate human players’ actions into their own plays and narratives, we expect that Japanese 80 will interest a wide variety of UCLA undergraduate students. Japanese 80 would serve as a foundational course in its focus on methods and critical thinking. The technique of close analysis I foster through various writing assignments and in-class exercises give students the tools to compare and contrast multiple objects and, ultimately, to trace historical patterns and ruptures. The audiovisual acuity they develop through close analysis is not an end in itself. Rather, it allows students to ask questions for which there might be no single answer, questions that bear political, social, and ethical implications. In my lectures, I share with my students the possibilities of engaging those questions through various critical theories.

We are confident that Japanese 80 will make a significant contribution to expanding and diversifying undergraduate education at UCLA, and I hope you will agree that this is an ideal General Education course. Thank you very much for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read 'Junko Yamazaki', written in a cursive style.

Junko Yamazaki
Assistant Professor
Department of Asian Languages and Cultures
University of California, Los Angeles
Junkoyam16@ucla.edu
312-918-1560

General Education Course Information Sheet

Please submit this sheet for each proposed course

<i>Department & Course Number</i>	Asian Language & Cultures, Japan 80
<i>Course Title</i>	How Does It Move? – Action and Moving Image in Modern Japan
<i>Indicate if Seminar and/or Writing II course</i>	N/A

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

- Physical Science N/A
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science N/A
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.

[Visual and Performance Arts Analysis and Practice]

This course aims to hone students' critical eyes to perceive, comprehend, and interpret various moving image practices by encouraging the close analysis of films and other moving image media, their materials and formal attributes.

[Philosophic and Linguistic Analysis, Literary and Cultural Analysis, Historical Analysis]

In lectures, we will explore various issues and methods drawn from cinema studies and other disciplines (e.g. philosophy, history, cultural studies, area studies, gender and sexuality studies) appropriate to the explication of a given work. Through class discussion and various writing assignments, students will develop skills necessary to communicate this understanding both orally and in writing.

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

Junko Yamazaki (Assistant Professor)

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

If yes, please indicate the number of TAs 2-4
(depends on the size of class)

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

	2017-18	Fall	<u> </u>	Winter	<u> </u>	Spring	<u> x </u>
		Enrollment	<u> </u>	Enrollment	<u> </u>	Enrollment	<u> 100 </u>
	2018-19	Fall	<u> </u>	Winter	<u> </u>	Spring	<u> x </u>
		Enrollment	<u> </u>	Enrollment	<u> </u>	Enrollment	<u> 100 </u>

2019-20	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
						x
						100

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

Students will gain a rich understanding of the history of Japanese cinema and other modern moving image practices.

- Integrative Learning

Through the course readings, class discussions, and writing assignments, students will learn various methods of formal and cultural analysis drawn from cinema and media studies and other disciplines, and apply them to concrete media practices. They will also learn to articulate their experience of moving image practices as particular aesthetic consequences of practical decisions.

- Ethical Implications

The course will consider ethical implications of media violence and violence in media among other issues.

- Cultural Diversity

While emphasis of the course is put on the moving image practices surrounding the production and reception of popular action film genres from Japan, the course takes a comparative approach to them: we will also consider Japanese cinema's relationship to international film cultures and genres (e.g. Hollywood Western, gangster film, Chinese martial arts cinema, and contemporary Hollywood blockbusters) in the context of broader historical transformations in media practices and in modes of distribution and reception.

- Critical Thinking

The technique of close analysis I foster gives students the tools to compare and contrast multiple objects and, ultimately, to trace historical patterns and ruptures. The audio visual acuity they develop through close analysis is not an end in itself. Rather, it allows students to ask questions for which there might be no single answer, questions that bear political, social, and ethical implications. In my lectures, I share with my students the possibilities of engaging those questions through various critical theories.

- Rhetorical Effectiveness

I provide structured assignments that help students develop analytical skills and rhetorical effectiveness. The writing assignments for the course develop from small to large (e.g., from a shot to a media mix) and from simple to complex (e.g., weekly postings, a single shot analysis, a sequence description, a sequence analysis, and a final paper on the film of one's choice). Students will receive feedback on their writing assignments on a regular basis throughout the term. Through these writing assignments and peer review sessions, students cultivate audience-centered writing.

- Problem-solving

N/A

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□ Library & Information Literacy

Students will be asked to develop a bibliography for their final writing assignment.
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(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

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

(A) TOTAL Student Contact Per Week	<table border="1"><tr><td>5</td></tr></table>	5	(HOURS)
5			

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)
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- | | | |
|-------------------------------------|----------|---------|
| 1. General Review & Preparation: | <u>2</u> | (hours) |
| 2. Reading | <u>7</u> | (hours) |
| 3. Group Projects: | <u>1</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | _____ | (hours) |
| 5. Information Literacy Exercises: | _____ | (hours) |
| 6. Written Assignments: | <u>3</u> | (hours) |
| 7. Research Activity: | _____ | (hours) |

(B) TOTAL Out-of-class time per week	<table border="1"><tr><td>13</td></tr></table>	13	(HOURS)
13			

GRAND TOTAL (A) + (B) must equal at least 15 hours/week	<table border="1"><tr><td>18</td></tr></table>	18	(HOURS)
18			

How Does It Move? – Action and Moving Image in Modern Japan
JAPAN 80

Instructor: Junko Yamazaki
Office hours: TBA & by appt., Royce 226B
Course Asst.:

Course Description:

How is action constituted on the screen? How has modern technological media informed and transformed our experience and understanding of action? Insofar as action is traditionally understood through the notion of agency, any attempt to extend the concept of action beyond animals is liable to involve confusion between three conceptually distinct kinds of phenomena: what a thing does, what happens to it, and how it moves. In this course, we will explore how our experience and conception of action is mediated by technological aesthetic media by tracing the history of the portrayal and experience of action both in media theory and practice. While emphasis is put on the moving image practices surrounding the production and reception of popular action film genres from Japan such as *chambara* or *samurai* film and *yakuza* film, we will also consider their relationship to international film cultures and genres (e.g. Hollywood Western, gangster film, Chinese martial arts cinema, and contemporary Hollywood blockbusters) in the context of broader historical transformations in media practices and in modes of distribution and reception. We will study theoretical debates, institutional practices, and ethical and political questions that inform our inquiries into the moving image as action, and into action as/through moving image.

This course aims to hone your critical eye to perceive, comprehend, and interpret various moving image practices by encouraging the close analysis of films and other moving image media, their materials and formal attributes. In lectures, we will explore various issues and methods drawn from cinema studies and other disciplines appropriate to the explication of a given work. Through class discussion and various writing assignments, you will develop skills necessary to communicate this understanding both orally and in writing.

All readings on the course are in English; no Japanese is required.

LECTURES: TBA (Location) [Twice a week: one 85 minute lecture; the other 2 hours & 50 minute lecture + screening session]

DISCUSSION SECTIONS:

- 1A: TBA (Location) [50 minutes]
- 1B: TBA (Location)

SPECIAL EVENTS:**REQUIRED TEXTS:**

- David Bordwell, Kristen Thompson and Jeff Smith, *Film Art: An Introduction*. 11th edition. McGraw-Hill, 2017. Multiple copies of the book are available on reserve. NOTE: The page numbers, content and the order of chapters might be different if you purchase (a used copy of) an earlier edition of this book.
- Assignments from this book will be announced in discussion section.

WEBSITE:

- All other course readings will be available as PDF files on the course website (* = optional; ** = recommended).
- Most of the films will be available for viewing on site at the **Instructional Media Lab** (270

Powell Library): <http://www2.oid.ucla.edu/units/imlab>.

REQUIREMENTS:

- 1) **Participation and Attendance** (15% of final grade)
Come to class regularly, come to class on time, and come to class having done the assigned readings. Participation includes paying attention, asking relevant questions and engaging productively in discussions. Be respectful of your peers. No cell phones in class, please. Laptops can be used in class for taking notes *only* upon approval. If you have a medical condition that requires you to use a laptop, please let me know. *Absences*: One unexcused absence is permissible. But if you are going to miss a discussion section, or an assignment is late due to illness or other legitimate reasons (e.g. family emergencies, jury duty), please be sure to let your TA know. If you are chronically late and/or absent and/or if you repeatedly leave lectures/discussions before they are done and/or if we notice you texting and/or you frequently disrupt discussion with inappropriate comments, your grade will suffer.
- 2) **Discussion Board Postings** (20% of final grade)
The CCLE website for the course will have a discussion board set up for every week. Each student is expected to contribute at least one posting per week that responds to the topic question and discusses that week's films and readings at least 36 hours prior to discussion section. This will allow everyone to read the postings before attending discussion section and will thus generate further discussion. Please think of these posts as neither essay nor impressions. They should be brief—about 250 words (a short paragraph or two) – and should be as sharply focused as you can manage. Credit will be given not for polished prose or length but for evidence that you are thinking about the material of the course, asking thoughtful questions, and making productive arguments. Think of each posting as an attempt to come up with an idea for a potential essay (and indeed, you can expand on a posting for your final paper). I may assign more specific directions or prompts, and will present those ahead of time in class or on the Discussion Board.
- 3) **Shot Analysis** (2-3 pp, typed and double-spaced, 15% of final grade)
The purpose of this assignment is to give us a sense of how you write about film, and to give you feedback on your progress. Details TBA.
- 4) **In-class Sequence Analysis** (20% of final grade)
You will work in groups to perform a close analysis of one of the pre-selected film sequences in your discussion section. Details TBA.
- 5) **Final Paper** (5-7 pp, typed and double-spaced, 30 % of final grade)
Based on a topic of your own choice, develop a well-defined and original thesis concerning a film or a small group of films, and discuss it in detail in an essay of 5-7 pages. Both the choice of film or films and the choice of topic are up to you, but there are two basic requirements that all papers must follow. You must include a close and careful film analysis of a segment or segments (as you were asked to do in your second assignment), and you must use this analysis to advance an argument deriving from one of the theoretical and/or historical issues we discussed during the quarter. You will develop your paper in three stages that must be discussed and approved in advance: a one-page topic statement telling your TA what you want to write on and why; an outline and bibliography; and the final submission. Details TBA.

Students needing an **academic accommodation based on a disability** should contact the Office for Students with Disabilities (OSD) located at (310) 825-1501 or A255 Murphy Hall. When possible, students should contact the OSD within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.osd.ucla.edu.

Academic Integrity:

With its status as a world-class research institution, it is critical that the University uphold 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 me before submitting your work.

UCLA Rules of Student Conduct: <http://www.deanofstudents.ucla.edu/Student-Conduct>
Undergraduate Writing Center's guide to citation: <http://wp.ucla.edu/wc/resources/handouts-for-students/>

SCHEDULE:

Note: Films and readings are subject to change. Check the CCLE website for the most up-to-date version of the schedule.

Week 0: Introduction

Readings: Gilles Deleuze, *Cinema 1: Movement-Image* chap 1, 1-11
Colin Williamson, "Hidden in Plain Sight: An Archaeology of Magic and the Cinema"

Viewing (in class): *Composition in Blue* (Oskar Fischinger, Germany, 1935, 4 min.); *Luxo Jr.* (John Lasseter, USA, 1986, 2 min.); *The Tale of the Princess Kaguya* (Takahata Isao, Studio Ghibli, 2013; clip)

Week 1: To Animate, To Bring to Life

Readings: Merleau-Ponty, *Phenomenology of Perception* pt.2. chap.4 "Other Selves and the Human World"
Wittgenstein, *Philosophical Investigations*, section 281-288
Donald Davidson, "Agency" in *Essays on Actions and Events*

Viewing: *Paprika* (Satoshi Kon, Madhouse, 2006, 90 min.); *2001: A Space Odyssey* (Stanley Kubrick, MGM/Stanley Kubrick Productions, 1968; clip)

Week 2: Action and Attraction

Readings: Tom Gunning, "The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde"; "Now You See It, Now You Don't: The Temporality of the Cinema of Attractions"
David Bordwell, "Visual Style in Japanese Cinema, 1925-1945"

Viewing: *Shibukawa Bangoro* (Tsukiyama Kokichi, Nikkatsu, 1922); *Orochi* (Futagawa Buntaro, Bando Tsumasaburo Production, 1925)

Week 3: Wartime Spectacle and the Master of Special Effects

Readings: Michael Baskett, “Competing Empires in Transnational Asia”
James Lastra, “Film and the Wagnerian Aspiration: Thoughts on Sound Design and the History of Senses”
Julia A. Turnock, “Optical Animation: Special Effects Compositing Up to 1977”
August Ragone, *Eiji Tsuburaya: Master of Monsters* (excerpt)

Viewing: *The War at Sea from Hawaii to Malaya* (Hawai-Maree okikaisen, dir. Yamamoto Kajirō, Toho, 1942); *Star Wolf* (TV series, Tsuburaya Productions, 1978); *Godzilla* (Honda Ishiro, Toho, 1954; clip); *King Kong* (Marian C. Cooper & Ernest B. Schoedsack, RKO, 1933; clip)

Week 4: Realism and Cinematic Violence: Politics and Aesthetics of *Jidaigeki*

Readings: Kyoko Hirano, “Prohibited Subjects,” *Mr. Smith Goes to Tokyo: Japanese Cinema Under the American Occupation, 1945-1952*
Mitsuhiro Yoshimoto, “Seven Samurai,” *Kurosawa: Film Studies and Japanese Cinema*

Viewing: *The Great Killing* (Kudo Eiichi, Toei, 1964, 118 min.); *13 Assassins* (Kudo Eiichi, Toei, 1963); *Yojimbo* (Kurosawa Akira, Kurosawa Production/Toho, 1961; clip)

Week 5: Youth, Cinephilia, Nikkatsu Action Cinema

Readings: Susan Sontag, “Against Interpretation”
Tom Vick, *Time and Place Are Nonsense: The Films of Seijun Suzuki* (excerpt)
Robert Warshow, “The Westerner”
Eric Crosby, “Widescreen Composition and Transnational Influence: The Problem of Early Anamorphic Filmmaking in Japan”

Viewing: *Tokyo Drifter* (Suzuki Seijun, Nikkatsu, 1965); *Plains Wanderer* (Saito Buichi, Nikkatsu, 1960)

Week 6: Body Genre and Graphic Excess

Readings: Linda Williams, “Film Bodies: Gender, Genre, and Excess” and “Melodrama Revisited”

Man-Fung Yip, “Marginal Cinema, Minor Transnationalism”

Viewing: *The Tale of Zatoichi* (Misumi Kenji, Daiei, 1962); *Lady Snowblood* (Fujita Toshiya, Toho, 1973); *The Zatoichi and the One-Armed Swordsman* (Yasuda Kimiyoshi, Daiei/Golden Harvest/Katsu Production, 1971; clip)

Week 7: Life Itself

Readings: Lesley Stern, “I Think, Sebastian, Therefore...I Somersault: Film and the Uncanny”
David Desser, “Race, Space and Class: The Politics of the SF Film from *Metropolis* to *Blade Runner*”

Viewing: *The Blade Runner* (Ridley Scott, USA/Hong Kong/UK, 1982, 117 min.)

Week 8: Order and Fate

Readings: Robert Warshow, “The Gangster as Tragic Hero”
Yoshimi Shunya, “‘America’ as Desire and Violence: Americanization in Postwar Japan and Asia during the Cold War”

Viewing: *Violent Cop* (Kitano Takeshi, Bandai/Shochiku, 1989); *Battles Without Honor and Humanity* (Fukasaku Kinji, 1973-74; excerpts)

Week 9: V-Cinema, Media-Mix, Hybridity

Readings: Alexander Zahlten, “V-Cinema”; “Subgenres: Violence, Finances, Sex, and True Accounts”
Aaron Gerow, “The Homelessness of Style and the Problems of Studying Miike Takashi”
Alexander Galloway, “Origins of the First-Person Shooter”

Viewing: *Dead or Alive* (Miike Takashi, Daiei/Toei Video, 1999); *Crimehunter: Bullet of Fury* (Okawa Toshimichi, 1989); *Resident Evil: Afterlife* (Paul W. S. Anderson, 2010; clip)

Week 10: Acting and Projection; Wrap-Up

Readings: Adam Charles Hart, “Millennial Fears: Abject Horror in a Transnational Context”

Viewing: *Dressing Up* (Yasukawa Yuka, 2012)



New Course Proposal

	Japanese 80 How Does It Move? - Action and Moving Image in Modern Japan
<u>Course Number</u>	Japanese 80
<u>Title</u>	How Does It Move? - Action and Moving Image in Modern Japan
<u>Short Title</u>	ACTN&MOV IMG-MOD JP
<u>Units</u>	Fixed: 5
<u>Grading Basis</u>	Letter grade or Passed/Not Passed
<u>Instructional Format</u>	Lecture - 4 hours per week Discussion - 1 hours per week
<u>TIE Code</u>	LECS - Lecture (Plus Supplementary Activity) [T]
<u>GE Requirement</u>	Yes
<u>Major or Minor Requirement</u>	No
<u>Requisites</u>	none
<u>Course Description</u>	Lecture, four hours; discussion, one hour. How is action constituted on the screen? How has modern technological media informed and transformed our experience and understanding of action? Exploration of how our experience and conception of action is mediated by technological aesthetic media by tracing history of portrayal and experience of action both in media theory and practice. Emphasis on moving image practices surrounding production and reception of popular action film genres from Japan such as chambara or samurai film and yakuza film. Consideration also of their relationship to international film cultures and genres (e.g. Hollywood Western, gangster film, Chinese martial arts cinema, and contemporary Hollywood blockbusters) in context of broader historical transformations in media practices and in modes of distribution and reception. Study of theoretical debates, institutional practices, and ethical and political questions that inform our inquiries into moving image as action, and into action as/through moving image. P/NP or letter grading.
<u>Justification</u>	This new course has been created primarily because the Department of Asian Languages and Cultures has not had a specialist in Japanese film before now. The course nicely complements the department's existing curriculum since there is an existing C80 on Chinese cinema, and plans for a K80 on Korean cinema, as ALC is developing courses on film in East Asia both at the undergraduate and graduate levels. The course is particularly unique in its emphasis on film aesthetics, history of Japanese cinema, and media and culture theory. There are no other courses like this offered at UCLA.
<u>Syllabus</u>	File Japan80_syllabus_New_Course_Proposal.pdf was previously uploaded. You may view the file by clicking on the file name.
<u>Supplemental Information</u>	
<u>Grading Structure</u>	Participation and Attendance (15% of final grade) Discussion Board Postings (20% of final grade) Shot Analysis (15% of final grade) In-class Sequence Analysis (20% of final grade)

	Final Paper (30% of final grade)				JAPAN 80
<u>Effective Date</u>	Spring 2018				
<u>Instructor</u>	Name		Title		
	Junko Yamazaki		Assistant Professor		
<u>Quarters Taught</u>	Fall	Winter	Spring	Summer	
<u>Department</u>	Asian Languages and Cultures				
<u>Contact</u>	Name		E-mail		
<u>Routing Help</u>	TIFFANY CHEN		tchen@humnet.ucla.edu		

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

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

Status: Added to SRS on 1/19/2018 9:38:22 AM

Changes: Description

Comments: Course description edited into official version.

Role: Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253

Status: Added to SRS on 1/16/2018 5:27:47 PM

Changes: Short Title

Comments: No Comments

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

Status: Returned for Additional Info on 1/16/2018 9:44:26 AM

Changes: No Changes Made

Comments: no changes

Role: FEC Chair or Designee - Tornell, Aaron (TORNELL@ECON.UCLA.EDU) - 41686

Status: Approved on 1/15/2018 9:21:11 PM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Ries, Mary Elizabeth (MRIES@COLLEGE.UCLA.EDU) - 61225

Status: Returned for Additional Info on 1/2/2018 3:14:30 PM

Changes: No Changes Made

Comments: No changes

Role: Dean College/School or Designee - Schaberg, David C (DSCHABERG@COLLEGE.UCLA.EDU) - 54856, 50259

Status: Approved on 1/2/2018 12:36:15 PM

Changes: No Changes Made

Comments: No Comments

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

Status: Returned for Additional Info on 12/5/2017 8:52:17 AM

Changes: No Changes Made

Comments: No changes. Second paragraph of Course Description appears to outline Course Objectives.

Role: Department Chair or Designee - Bodiford, William M (BODIFORD@UCLA.EDU) - 48939

[JAPAN 80](#)

Status: Approved on 12/4/2017 9:09:55 PM

Changes: No Changes Made

Comments: No Comments

Role: Initiator/Submitter - Chen, Tiffany H (TCHEN@HUMNET.UCLA.EDU) - N/A

Status: Submitted on 12/4/2017 3:01:27 PM

Comments: Initiated a New Course Proposal

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cims@registrar.ucla.edu or (310) 825-6704