

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

General Education Foundations of Arts and Humanities (AH) Course Information Sheet

Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.

Department, Course Number, and Title _____

The aim of the GE AH course offerings is:

To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.

General Education AH Student Goals: Courses fulfilling the GE AH will provide a minimum of five units and should align with some (not necessarily all) of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

General Education AH Student Learning Outcomes: Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

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

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

2019-20 <input type="checkbox"/> Fall: Enrollment _____ <input checked="" type="checkbox"/> Winter: Enrollment <u>270</u> <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____	2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input checked="" type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____
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Please provide information on estimated weekly hours for the class.

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

Activity	Number of hours per week
Lecture	2.5
Discussion Section	0.83
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	3.33

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

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

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

Please present a concise explanation for the following:

Which of the four student learning goals listed on page 1 are you addressing in your course?

For each course goal listed above, what are the student learning outcomes you will list in your syllabus? In addition, what types of assignments will be given to determine whether students achieve the learning outcomes? (Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment)

Arts & Humanities: as a course in art history, students will be introduced to the history of images, the methodology of their analysis, and their relationship to the rest of the humanities.

Complex Analysis: the course will build towards the final take-home assignment, wherein students will author a summary overview of the course making complex use of all they have learned.

Media and Information Literacy: the analysis of visual media is the primary skill of the course. We will spend much time discussing propaganda, veracity, and the ethics of "reading" images.

Communication: the focus on writing in lieu of examinations is meant to help students hone their writing skills. We will also discuss the ways in which images serve to communicate differently than texts.

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

APPENDIX I

Student Learning Goals with Nested Learning Outcomes for
All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
 - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
 - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
 - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
 - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.

 - 2. Students will engage in complex analysis and reasoning.**
 - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
 - b. Students will articulate perspectives and priorities found in expressive forms.
 - c. Students will describe how insight can inform constructive change and ethical action.
 - d. Students will develop and evaluate an argument informed by evidence.

 - 3. Students will demonstrate media and information literacy.**
 - a. Students will locate appropriate resources to support an argument.
 - b. Students will evaluate resources for their reliability and significance.
 - c. Students will use resources effectively and ethically.

 - 4. Students will communicate effectively.**
 - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
 - b. Students will learn how to collaborate with others to express perspectives in diverse media.
 - c. Students will tailor communication to their perspective audiences.
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General Education Foundations of Society and Culture (SC) Course Information Sheet
Please submit this sheet for each proposed course

Department, Course Number, and Title Art History, AH30, Arts of Japan

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

Foundations of Society and Culture

- Historical Analysis
- Social Analysis

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

This course addresses the complex relationship between synchronic sociological structures and diachronic historical change. By limiting the analysis to the Japanese archipelago, students may imagine that the course will pertain to "Japan" alone; however, a cardinal theme in the class is the danger of such cultural essentialism. Students will repeatedly learn how the material and visual history of Japan differs from the more familiar narrative of western art history. They will also be introduced to instances where a failure to be historically or socially informed has led to grossly inappropriate misinterpretations of artefacts and images.

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

Kristopher W. Kersey, Assistant Professor

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

If yes, please indicate the number of TAs 5-6

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

2019-20	Fall	_____	Winter	<u>270</u>	Spring	_____
	Enrollment		Enrollment		Enrollment	
2020-21	Fall	_____	Winter	_____	Spring	_____
	Enrollment		Enrollment		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:

This course would be an adaptation of AH150A taught in Spring 2019. The number and length of the readings would be reduced, more time would be spent for review, and writing assignments would be shorter but more numerous.

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

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

General Knowledge

This course provides a general introduction both to the field of Japanese art history and the discipline of art history.

Integrative Learning

The approach here is highly interdisciplinary. Students will be taught how to weigh different methodological and disciplinary approaches in order to gain differing analytic insights.

Ethical Implications

A primary theme in this course is the ethical implications of using the modern concept of "art" for a field of cultural production wherein that term was unknown. We also address nationalism, fascism, propaganda, and diverse forms of appropriation.

Cultural Diversity

The course not only introduces students to a culture that is outside the Euro-American "west," but also addresses the roles played by foreigners, immigrants, and minorities in Japan's internal history.

Critical Thinking

Critical thinking is often framed as a rhetorical exercise. Here students learn to view images with a similar critical lens.

Rhetorical Effectiveness

Frequent writing assignments will help students to sharpen their prose. Discussion sections will help students to practice verbal discussion and debate.

Problem-solving

The primary challenge students will face is solving the problem of how to analyze and comprehend material that at first seems inaccessibly foreign. They will also learn to resolve or weigh diverse scholarly opinions.

□ Library & Information
Literacy

Students will engage a variety of sources: online databases, printed monographs, scholarly articles, digitized archival material, and primary materials (e.g., museum objects). This should broaden their information literacy skills.

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

1. Lecture:	<u>2.5</u>	(hours)
2. Discussion Section:	<u>0.83</u>	(hours)
3. Labs:	_____	(hours)
4. Experiential (service learning, internships, other):	_____	(hours)
5. Field Trips:	_____	(hours)

(A) TOTAL Student Contact Per Week 3.33 **(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>8</u>	(hours)
3. Group Projects:	_____	(hours)
4. Preparation for Quizzes & Exams:	<u>1</u>	(hours)
5. Information Literacy Exercises:	_____	(hours)
6. Written Assignments:	<u>4</u>	(hours)
7. Research Activity:	_____	(hours)

(B) TOTAL Out-of-class time per week 14 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 17.33 **(HOURS)**

Arts of Japan

AH30 - Winter Quarter 2020

TTh 2-3:15 | Dodd 146

Kristopher W. KERSEY

Dodd 247C

kersey@humnet.ucla.edu

Office Hours: Tuesdays 3:30 - 5:30 and by appointment

Section TAs: TBD

Course Description

This course provides an overview, in roughly chronological order, of the arts and material culture of the Japanese archipelago. Among the topics we will cover are prehistoric archaeology, Buddhist iconography, narrative painting, the "tea ceremony," Japanese print culture, architecture and urban planning, *Japonisme*, Zen, photography, woodblock printing, and contemporary art. No previous experience with Japan, the Japanese language, or art history is necessary.

Particular attention will be paid to the ways in which the arts of Japan might challenge more traditional understandings of concepts such as modernity, gender, preservation, or "art" itself. One goal of the course is to demonstrate the powerful and often under-recognized role Japan has played in the creation of contemporary global visual culture.

Once a week, we will have discussion sections so that you can delve deeper into specific themes, debate viewpoints, and answer questions concerning the readings.

As much as possible, we will make use of local collections and exhibitions. Note that this may require trips off campus to see works in person.

Learning Outcomes

- Learn to identify and critique nationalistic, tautological, and essentialist discourse.
- Attend to the differences between primary and secondary documents.
- Recognize the varying historical, social, political, and economic conditions that shape human action.
- Examine “texts” in any language or structure, and/or art forms in one or more media.
- Account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.
- Analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, and religion.
- Learn to appreciate the politics and ethics of appropriation.
- Attend to the role of class in the creation of visual and material culture.
- Develop and evaluate an argument informed by evidence.
- Articulate the various strengths of in-person and virtual experiences of evidence.
- Locate appropriate resources to support an argument.
- Learn how to understand the visual dynamics of propaganda and other persuasive images.
- Make arguments with recourse to textual, physical, and visual evidence.

Readings

Aside from the one volume listed below, nearly all other readings for the course will be available online in PDF format. Note that each lecture is usually designed to follow and complement, not precede and introduce, the readings. Thus these readings should be completed *before* class so that you might use lecture time to raise questions, consider contradictory points of view, and better engage with the material.

Karl Friday, ed., *Japan Emerging: Premodern History to 1850*. Boulder, CO: Westview Press, 2012.
This is a compendium of short essays by experts addressing various aspects of Japanese history.

Note that the readings for this course are mix of required, recommended, and optional. This is so that you have the option to delve deeper into a certain topic if it especially interests you. You are not expected to read them all. The status of a reading will be clearly indicated on CCLE.

Required readings are core, essential readings. You are technically only responsible for these texts.

Recommended (Rec.) readings are not required, but would be very useful to you.

Optional (Opt.) readings are supplemental texts for those who wish to learn more about a specific topic. You will never be expected to have read them. They provide more context, greater depth, or address a topic that we will not have time for in lecture.

Writing about “Art”

If you are new to writing about art, artifacts, and objects, I recommend the following book. There are many copies and editions; old copies are usually cheaply available on the used book market.

Sylvan Barnet, *A Short Guide to Writing about Art*

History vs. Art History

Art history and history complement one another, but are separate disciplines, with separate ways of using evidence to talk about the past. For the history of Japan, I would recommend that you work with these sources.

Brett Walker, *A Concise History of Japan*. Cambridge: Cambridge University Press, 2015
Worth purchasing, this text does just what the title says. It is up-to-date, well written, and perfect for beginners.

Conrad D. Totman's *Japan: An Environmental History* (2016) or *A History of Japan* (2014 edition)
There are many good histories, but I appreciate the environmental focus in Totman's work.

The Cambridge History of Japan

If you want to be *very* serious, this is the gold standard of surveys. It is far more than you need, and some sections are outdated, but it is an excellent place to start.

Weekly Précis

During Weeks 2-9 you are asked to submit, in hardcopy, a 250-word précis of one of the week's readings at the start of discussion section. A *précis* is a terse, focused piece of writing that summarizes *precisely* the arguments of a given reading. The primary task is to identify the main thesis (or theses) of the article. It is best if you can give one or two direct quotations, in the author's words, with page numbers in parentheses. You should also include a few sentences of critical response: What was the author's argument? Was it convincing? Was it based on good evidence? What needed improvement? Did you want to know more about a given subject? Was the writing lucid or opaque? How did it relate to any other readings? These eight short précis are graded on a pass/fail basis.

Short Papers

A two-to-three page paper is due approximately every two-to-three weeks. They are designed to help you progressively develop a range of discursive skills useful to the practice of art history.

Participation and Attendance

While I do not take attendance formally, active engagement in the classroom will positively impact your grade. Feel free to interrupt lecture to ask questions, to respond to your classmates, to bring in other relevant information, etc. This is your course. Be an active participant.

Office Hours

Office hours are an opportunity for individual consultation during this course. They are held in my office unless otherwise noted (sometimes we might meet in a café on campus instead). If office hours conflict with your schedule, then email, and we will find an alternative.

Email

As a rule of thumb, any email longer than a paragraph would probably be better addressed during office hours. If you have a question, it is generally best to ask face to face.

Extensions and Late Work

If you should require an extension for an assignment, please email a substantive explanation (along with documentation, if possible), a week before the deadline.

Late work will be accepted, but with a 10% per day reduction (5% if late on the day of the deadline).

Accommodation

Should you require accommodation, please let me know. I am more than happy to work with you. Be sure to submit a "Request for Services" to the Center for Accessible Education (CAE) early in the quarter so we can plan accordingly.

Electronic Equipment

You are free to use your computers or other devices to take written notes. Do not, however, record the lecture as a video or as audio. Likewise, do not take photographs of slides during lecture. If a slide has gone by too quickly, raise your hand. If you cannot write down the relevant information, then I am going too fast, and you should let me know.

Grading Rubric

30% – Short Papers (10% each)

25% – Final Essay

20% – Précis [P/F]

15% – Midterm Exam

10% – Pop quizzes [P/F]

Tentative Schedule of Topics and Readings

These may change; pay attention to lecture and the course site

1. Introductory & Prehistory

Discussion Section. The politics of origins, geography, definitions of "Japanese art," cultural exceptionalism

Lecture 1. First Day - Overview of course

no readings

Lecture 2. Prehistory

Junko HABU, selections from *Ancient Jōmon of Japan*

Gina L. BARNES, "The Emergence of Political Rulership..." (*Japan Emerging*)

C. Melvin AIKENS, "Origins of the Japanese People" (*Japan Emerging*)

2. Circa Nara: Icons & Statecraft

Discussion Section. Buddhist iconography, misogyny of history, and Ise Shrine

Lecture 1. First Cities, First States

Peter KORNICKI, "The *Hyakumantō Darani* and the Origins of Printing in 8th c Japan"

Mimi YIENGPRUKSAWAN, "The Legacy of Buddhist Art at Nara"

Brett WALKER, "The Birth of the Yamato State" (rec.)

Lecture 2. Shinto and Buddhism

Jonathan M. REYNOLDS, "Ise Shrine and a Modernist Construction of Japanese Tradition"

Rupert GETHIN, *The Foundations of Buddhism*, 1998. (opt.)

This is perhaps the clearest introduction to Buddhism—see esp. chapters 1 & 10.

Mark TEEUWEN, "What Used to Be Called Shinto" (*Japan Emerging*, opt.)

First Assignment - Due in Class

3. Heian: Built Environment to Constructed Myths

Discussion Section. Handscroll practicum; work with facsimiles of narrative handscrolls

Lecture 1. Written Images

Brett WALKER, "The Courtly Age"

Robert BORGAN & Joseph T. SORENSEN, "The Canons of Courtly Taste" (*Japan Emerging*)

Yukio LIPPIT, "Figure and Factice in the *Genji Scrolls*"

Lecture 2. Art of Narrative

Mimi Hall YIENGPRUKSAWAN, "Monkey Magic: How the Animals Scroll Makes Mischief..."

John WINTER, "Pigments" and "The Macrostructure of Paintings" (opt.)

4. Art in an Age of Violence

Discussion Section. Sesshū and medieval social media

Lecture 1. Reconstruction, Naturalism, Portraiture, and Kamikaze

William M. BODIFORD, "Medieval Religion" (*Japan Emerging*, opt.)

Linda H. CHANCE, "Medieval Arts and Aesthetics" (*Japan Emerging*)

Hitomi TONOMURA, "Gender Relations in the Age of Violence" (*Japan Emerging*, opt.)

Ive COVACI, "Enlivened Images: Buddhist Sculpture of the Kamakura Period"

Lecture 2. Zen and War

Gregory LEVINE, "Two (or More) Truths: Reconsidering Zen Art in the West"

Yukio LIPPIT, "Of Modes and Manners in Japanese Ink Painting"

Morgan PITELKA, "Severed Heads and Salvaged Swords: The Material Culture of War" (opt.)

Second Assignment - Due in Class

5. Tea and Black Ships

Discussion Section. Review for Midterm

Lecture 1. Tea

Morgan PITELKA, "An Introduction to Japanese Tea Culture"

Louise CORT, "Shopping for Pots in Momoyama Japan" (rec.)

Christy BARTLETT & Charley ITEN, from *Flickwerk: The Aesthetics of Japanese Mended Ceramics*

Lecture 2. Midterm

6. Pax Tokugawa: A Martial Modernity

Discussion Section. Black Bodies in Japan

Lecture 1. Castles, Christians, & Global Capital

Timon SCREECH, "The Image of the Black in Japanese Art from the Beginnings to 1850"

Lee BUTLER, "The Sixteenth-Century Reunification" (*Japan Emerging*)

Michale LAVER, "A Whole New World (Order)" (*Japan Emerging*, opt.)

Lecture 2. Four Centuries of the Kano School

Christine M. E. GUTH, selections from *Art of Edo Japan: The Artist and the City, 1615-1868*

David L. HOWELL, "Urbanization, Trade, and Merchants" (*Japan Emerging*, opt.)

Yukio LIPPIT, "Introduction," *The Kano House of Painters* (rec.)

7. Eccentricity, Design & Material Culture

Discussion Section. Rinpa

Lecture 1. Eccentrics, *Rinpa*, and "Decorativeness"

John T. CARPENTER, "Before and After Kōrin: A History of Rinpa"

Lecture 2. Edo Material and Visual Cultures

Denis GAINTY, "Family, Gender, and Sex in Early Modern Japan" (*Japan Emerging*, opt.)

Terry H. MILHAUPT, selections from *Kimono: A Modern History* (opt.)

Selections from *Edo: Art in Japan 1615-1868*

8. Floating Worlds & Great Waves

Discussion Section. How prints are made and the globalization of Japanese tattoos

Lecture 1. Xylography

Frank CHANCE "Ukiyo asobi" (*Japan Emerging*)

Henry SMITH, *One Hundred Famous Views of Edo*

Lecture 2. Ukiyo-e and Orientalism

Christine M. E. GUTH, "Under the Wave off Kanagawa," *Hokusai's Great Wave*

Julie DAVIS, "Kitagawa Utamaro and the Edo Public" (rec.)

9. Graphic Arts & Fascism

Discussion Section. Fantasies of the other in early photography

Lecture 1. Early Photography

KINOSHITA Naoyuki, "The Early Years of Japanese Photography"

Allen HOCKLEY, "Westerners and Geisha in the Late Nineteenth Century" (opt.)

Third Assignment - Due in Class

Lecture 2. Design and Propaganda

Gennifer Weisenfeld, "Shiseido Chic...Japanese Cosmetics"

Emiko OHNUKI-TIERNEY, selections from *Kamikaze, Cherry Blossoms, and Nationalisms* (opt.)

KANEKO Ryūichi, "Realism and Propaganda" (opt.)

10. Postwar to Reiwa

Discussion Section. Review for Final Exam

Lecture 1. Postwar

IIZAWA Kōtarō, "Evolution of Postwar Photography" (rec.)

Julia BRYAN-WILSON, "Remembering Yoko Ono's 'Cut Piece'"

Bert WINTHER-TAMAKI, "The Asian Dimensions of Postwar Abstract Art" (opt.)

Lecture 2. Post-bubble

Thomas LAMARRE, "Introduction," *The Anime Machine* (opt.)

MURAKAMI Takashi, "Superflat Manifesto"

SARAWAGI Noi, "On the Battlefield of 'Superflat'"



New Course Proposal

Art History 30 Arts of Japan

Course Number Art History 30

Title Arts of Japan

Short Title ARTS OF JAPAN

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 Yes

Requisites none

Course Description Lecture, three hours; discussion, one hour; museum field trips. General introduction to art, architecture, and material culture of Japan, from earliest records to present. P/NP or letter grading.

Justification This course would bring the curriculum for the study of Japanese art into alignment with the prevailing departmental curricular model of having ladder faculty teach lower division, general-education courses in areas of their expertise and research. This is seen as the first step in redesigning and restoring the department's longstanding curricular investment in the arts of Japan. In the spring of 2019, an upper-division survey of Japanese art met its enrollment cap of 60 and had to be enlarged to accommodate a wait list. Such a survey is better taught at a lower-division level, so this course proposal is a natural solution. Given its wide array of themes-- religion, design, urbanism, popular culture, archaeology, and so forth this course should be of great benefit and appeal to the robust program in Japanese studies at UCLA.

Syllabus File [AH30 Syllabus Draft.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Grading Structure 30% Short Papers (10% each)
25% Final Essay
20% Précis [P/F]
15% Midterm Exam
10% Pop quizzes [P/F]

Effective Date Winter 2020

Instructor

Name

Kristopher Kersey

Title

Assistant Professor

Quarters Taught

 Fall
 Winter
 Spring
 Summer

Department Art History

Contact

Name

DANIELLE CARREON

E-mail

dcarreon@humnet.ucla.edu

Routing Help

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 9/13/2019 9:40:46 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 9/9/2019 11:37:19 AM

Changes: Short Title

Comments: No Comments

Role: FEC School Coordinator - Ries, Mary Elizabeth (mries@college.ucla.edu) - 61225

Status: Returned for Additional Info on 8/28/2019 5:00:10 PM

Changes: No Changes Made

Comments: no changes

Role: FEC Chair or Designee - Tornell, Aaron (tornell@econ.ucla.edu) - 41686

Status: Approved on 8/28/2019 2:29:29 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 8/22/2019 10:07:56 AM

Changes: No Changes Made

Comments: no changes. Routing to Aaron Tornell for College FEC review and approval.

Role: Dean College/School or Designee - Schaberg, David C (dschaberg@college.ucla.edu) - 54856, 50259

Status: Approved on 8/22/2019 9:53:24 AM

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 8/22/2019 8:59:35 AM

Changes: No Changes Made

Comments: no changes. Routing to Dean Schaberg for review and approval.

Role: Department Chair or Designee - Carreon, Danielle B (dcarreon@humnet.ucla.edu) - 310/825-3992

Status: Approved on 8/21/2019 3:43:38 PM

Changes: No Changes Made

Comments: Approved as staff designee for Art History department chair, Miwon Kwon.

Role: Initiator/Submitter - Carreon, Danielle B (dcarreon@humnet.ucla.edu) - 310/825-3992

Status: Submitted on 8/21/2019 3:42:55 PM

Comments: Initiated a New Course Proposal

[Back to Course List](#)

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