

General Education Course Information Sheet

Please submit this sheet for each proposed course

<i>Department & Course Number</i>	French 098T
<i>Course Title</i>	Strangers in France: Migration in sub-Saharan African Literature, Popular Music and Film
<i>Indicate if Seminar and/or Writing II course</i>	Seminar

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

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- 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
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.

Students will engage with a variety of media (literature, media, and film) depicting migration to France. To fulfill the final paper requirement, students will craft an analytical essay requiring them to question theoretical notions such as identity, diaspora, and belonging.

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

Katelyn Knox (Teaching Fellow); Faculty Mentor: Dominic Thomas (Professor)

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

If yes, please indicate the number of TAs

3. Indicate when you plan to teach this course:

2011-2012	Fall	_____	Winter	_____	Spring	X
	Enrollment		Enrollment		Enrollment	16

3. GE Course Units

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

<input type="checkbox"/> General Knowledge	Students will be exposed to a range of cultural productions of sub-Saharan Africans living in France, the historical contexts that link these two regions together, and scholarly critical approaches to a variety of media.
<input type="checkbox"/> Integrative Learning	The students analyze a variety of media, putting films, literature, and music into dialogue with each other. Furthermore, each week students are required to consider primary sources and critical material together.
<input type="checkbox"/> Ethical Implications	Students will be exposed to many ethical questions stemming from the course's problematization of rigid notions of home, race, identity, and belonging. A central goal of the course is for students to consider not only how these concepts

	function not only with respect to the course's content, but also in their own lives.
□ Cultural Diversity	This course introduces students to a diverse community by investigating cultural productions of a 'minority' population within the French context and by actively foregrounding questions of belonging and identity.
□ Critical Thinking	Two of the course's assignments, the "critical response" paper and review of a colleague's paper require students to consider the effectiveness and implications of a given author's argument. Furthermore, the "respondent" assignment requires students to place a piece of literature within the larger context of the field.
□ Rhetorical Effectiveness	The course's main assignment, a term paper, requires students to communicate a cohesive argument in written form. The weekly seminar discussions and students' final ten-minute conference-style presentation encourage effective oral communication skills.
□ Problem-solving	The choice of texts and other media that engage with complex notions of identity and belonging will encourage students to question these notions and their functioning in their own lives. The seminar discussions and the final papers will be outlets for students to problematize these concepts.
□ Library & Information Literacy	In order to write a successful final paper, students will need to consult a variety of sources including other cultural productions and article databases, and seek the guidance of resource librarians.

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

1. Lecture:	<u>3</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 **3** **(HOURS)**

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

1. General Review & Preparation:	<u>N/A</u>	(hours)
2. Reading	<u>6</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>4</u>	(hours)

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

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

Strangers in France: Migration in sub-Saharan African Literature, Popular Music and Film

Spring 2012

Instructor: Katelyn Knox
Office: Royce Hall B 12
Mailbox: Royce Hall 212
Email: Katelyn.e.knox@ucla.edu

Meeting Time: Thursday 2pm-4:50pm
Office Hours: Monday 1pm-2pm,
Friday 1:30pm-2:30pm,
and by appointment

OVERVIEW

Traveling to a new city is often characterized by a duality: it is represented as both a daunting and an exhilarating experience. Travelers—particularly those who aim to stay in the adopted country as migrants—are confronted by new sights and sounds, must learn new geographies and even new ways of speaking. Due mainly to its colonial mission, France has long occupied a privileged position in Francophone African cultural productions. The migration of sub-Saharan Africans to France spans centuries; (formerly) colonial subjects have traveled to France to serve in the French army, to receive education, or to seek better employment opportunities. Works of African literature or music often critique how France is seen in sub-Saharan Africa as an El Dorado, where one's mere arrival leads to economic success. Rather, many sub-Saharan African migrants in the narratives we examine find this representation of France as an economic haven to ring false, and life there to be more difficult than they initially anticipated.

French governmental initiatives such as the creation of the Ministry of Immigration, Codevelopment and National Identity in 2007 reveal that migration in contemporary France is often juxtaposed to the concept of national belonging; this “national identity,” in turn, is often implicitly articulated based upon notions of shared racial, cultural, and historical roots. Although immigrants make up only 8.6% of the total French population (and sub-Saharan African immigrants make up only a fraction of this percentage), the amount and type of attention paid the topic of immigrants within French governmental discourse often presents migration as a threat to national unity. Consequently, some questions arise that will guide us throughout the course:

What are the motivations for migration as they are presented in the cultural productions? How do the protagonists reconcile their preconceived images of France and their lived realities? What types of interactions characterize their contact with French culture? How do the historical contexts of colonialism or postcolonialism frame the narratives?

What are the differences in media (film, music, literature) that influence how a work is interpreted? How do the cultural productions subvert preconceived categories of race, class, and the concept of “home” in both their form and their content?

This seminar aims to provide a working understanding of how to engage with discursive and narratological representations of migration using literary analytical approaches. Transcolonial and globalized perspectives in the study of African migration to France are at the forefront of the

field of Francophone studies; these frameworks will give students a window into a burgeoning discipline and developing methodologies.

OBJECTIVES

This course has several objectives. They are to:

1. Introduce students to the colonial and postcolonial contexts that bind sub-Saharan Africa and France together.
2. Develop students' abilities to analytically discuss a range of media (film, music, and literature) in which the authors and artists depict migration and its stakes.
3. Encourage students to actively question notions of belonging, home, race, ethnicity, and identities as they are presented in the fictional works and to critically examine how these categories function in their own lives.
4. Enhance students' skills in crafting an original essay in literary analysis wherein they place cultural productions within the broad historical frameworks of colonization, decolonization and migration.
5. Foster students' abilities to articulate a thesis in written form, support their claims using relevant evidence, and structure their argument in an organized fashion.
6. Guide students to actively engage one another in written and oral mediums and to give their colleagues appropriate feedback.

REQUIREMENTS

This course emphasizes learning through written and oral collaboration, discussion, and debate. To promote this learning environment, students must: 1) attend every seminar; 2) read and engage with the assigned material before class; 3) bring their own annotated copy of the material to class; and 4) participate in the online and in-class discussions in a way that *demonstrates their engagement with the material*. Students are encouraged to foster discussion by dialoging directly with other students; however, they must maintain a collegial atmosphere throughout the quarter. No threatening, derogatory, or mean-spirited comments will be tolerated. If a student should feel uncomfortable s/he is encouraged to contact the instructor immediately. Finally, all of the works examined in this course are read in English translation; no prior knowledge of the French language, or of French or African history is required or assumed.

ASSIGNMENTS

Below are descriptions of the course's two major assignments, as well as their iterative components. Assignments are subject to change with prior notification from the instructor. Please note that *assignments due in-class will be collected at the beginning of class*.

Online Discussion Forum: The online discussion assignment consists of two parts, both due each week. This assignment will be graded weekly.

An Initial Post: students must craft an original post about one of the required readings (either the primary text, or the secondary material) *by 5pm on Wednesday*. This post must be more than a summary of the text; students may discuss elements of the work they found important (themes, tropes, images, etc.), confusing, or especially relevant to the course's overall lenses. This post must be at least two paragraphs long, and to achieve the highest score, posts must be written in the analytical mode, cite relevant evidence to support claims (including quotations from the primary and/or secondary source material), and avoid internet

colloquialisms.

A Response: students must respond to a colleague's first post (or the ensuing discussion) *by 5pm on the Monday following our class meeting*. This response is required after our class meeting for two reasons: 1) it allows the student the time to carefully read and reflect upon his/her colleagues' first posts; and 2) it requires students to think about the other first posts in light of the class discussion. This second post may be considered an extension of class discussion where students continue to engage with the material—and with each other—by reflecting upon how the material and the discussion (online and in-class) relates to the course's larger themes. It also gives the student the opportunity to pose any lingering questions s/he still has about the material.

Final Paper: One of the priorities of this course is to develop students' skills necessary to craft an original essay in literary analysis. In the literary field, papers are most convincing and the writing experience most organic when the author is passionate about his or her subject. Therefore, students will be encouraged to pursue their own scholarly interests relating to the course's emphasis on (post)colonial immigration and the African Diaspora. In our class discussions and online posts, we will explore a range of themes including gender, identity construction, vision, belonging, the concept of "home," racism, and traveling; while students are not limited to these themes, their prominence in the course's required readings might give students a good starting point for developing a fruitful topic of their final paper. Students are always welcome to meet with me regarding their interests. They may also consult a list of additional works relevant to the course's theme at the end of this syllabus. In order to build towards the final paper, the overall assignment is broken down into iterative steps, each of which allows students to refine their competencies to complete their final paper.

Engaging with source material: The field of literary analysis is concerned with bringing theoretical materials into dialogue with primary sources. Therefore, the first element of crafting the research paper is to enhance the students' abilities to engage analytically with source material. The first assignment is to write a one- to two-page summary of a literary work or a film assigned in the course, due in Week 2, which will prove useful as an element of their final paper. In Week 3, students will then write a one- to two-page close reading of a passage that they find particularly engaging. A successful close-reading will identify key themes that a passage addresses and bring them into dialogue with stylistic elements the author employs. Finally, in Week 4, students will turn in a one- to two-page response to a secondary article of their choice; the most successful responses will identify the claims of the author, discuss and critique the evidence s/he presents, and finally address any implications of the article.

Defining a project and creating a draft: Once students have had the opportunity to refine their analytical skills, they will then select an appropriate line of inquiry and carry out a draft of their own project. Because this course encourages students to find a personal connection with the materials, topics are not assigned by the instructor. However, students are encouraged to consult their instructor about their proposed topic or their areas of inquiry early in the quarter. A list of one to two proposed topics must be submitted by email by 5pm on the Friday of Week 5; feedback on these topics will be provided by the instructor by 5pm on the Monday of Week 6. During Week 6, students must turn in a revised topic (if necessary). The student will then draft a thesis statement and craft an outline to his or her paper, due in class on Week 7. Finally, a rough draft of the entire research paper must be posted for review by the instructor and a colleague (assigned by the instructor) by 9am on the Monday of Week 9.

Giving, receiving, and incorporating feedback: All scholarly work is the result of collaboration. Therefore, the term paper's last steps develop students' skills in responding to each other's work, and also encourage students to consider how their work might be received within a wider community. Guided by activities in class, students will craft a peer review on an colleague's paper (assigned by the instructor). These written comments on a colleague's paper will be due by 9am on the Monday of Week 10. Students will then present their own work in a 10-minute conference-style presentation during the class of Week 10; the peer-reviewer is expected to act as a "respondent" to the student's presentation. At scholarly conferences, a "respondent" is familiar with the work of the presenter; his or her role is to highlight key contributions made by the paper and propose relevant questions to the audience. The in-class presentation and the respondent assignment provide a forum for students to enhance their oratory skills, which are indispensable in any field. Guided by the feedback obtained via peer review, instructor comments, and the discussion with his or her colleagues at the conference presentation, the student will revise his or her final paper, which is due during Finals Week (Wednesday, June 13 by 5 pm). The final paper must be 12-15 pages in length and conform to scholarly typographical norms: 12 pt. Times New Roman font, 1-inch margins, and double-spaced text.

GRADING

Grades for this course are calculated based on: your continued, active preparation and participation (including your weekly posts to our course's forum); the iterative steps towards completing your final paper; and your final paper itself. All written assignments will be evaluated on both content and form. Assignments must be turned in by the dates and times indicated on the syllabus (*in-class assignments are due at the start of class*); rare exceptions will be made only with the approval of the Dean's office.

Each assignment comprises the following percentage of your final grade:

Preparation and Participation (including weekly forum posts): 15%

Novel Summary: 5%

Close-Reading: 5%

Critical Response to Secondary Source: 5%

Thesis Statement and Outline: 5%

First Draft of Term Paper: 10%

Peer Review and Respondent Assignment: 10%

Final Paper in-Class Presentation: 10%

Final draft: 35%

READINGS

This course requires a substantial amount of reading; students are expected to read for content and form and to come to class ready to discuss all assigned texts. Over the course of the quarter, we will discuss effective reading strategies and develop students' close reading skills; however, should any student be interested in discussing reading practices, s/he should feel welcome to see me in my office hours.

This course requires you to purchase three novels, which will be available at the UCLA Campus Bookstore. They are:

- (1) Beyala, Calixthe. *Loukoum: The "Little Prince" of Belleville*. Trans. Marjolijn De

- Jager. Portsmouth, NH: Heinemann, 1995.
- (2) Dadié, Bernard. *An African in Paris*. Trans. Karen C. Hatch. Urbana: University of Illinois Press, 1994.
- (3) Kouma, Pap. *I Was an Elephant Salesman: Adventures Between Dakar, Paris, and Milan*. Bloomington: Indiana University Press, 2010.

The secondary readings, short stories, and excerpted texts we will be reading will be accessible via the course's secure website by the beginning of the term. The films for the course will be available through Video Furnace, accessible from our course's website.

ACADEMIC HONESTY

Students of this course are expected to conform to UCLA's Student Code of Conduct. Academic honesty and integrity are core elements of the University's (and this course's) expectations. University policy defines academic dishonesty as follows: "Violations or attempted violations of academic dishonesty include, but are not limited to: cheating, plagiarism, fabrication, multiple submissions, or facilitating academic dishonesty" (*UCLA Student Guide to Academic Integrity*, Office of the Dean of Students). The assignments that you turn in (or post) for this course are expected to be your own and may not have submitted for another course, in whole or in part. Furthermore, plagiarism is often misunderstood by students. In order to certify comprehension of what constitutes plagiarism, each student must complete an online tutorial available at <http://www.library.ucla.edu/bruinsuccess> (under the link "Citing and Documenting Sources"). You should take the quiz at the end of the tutorial and email your score to me by the end of Week 3. Should any questions arise about properly citing sources as the quarter progresses, I would be happy to address these concerns.

Please note that all suspected cases of academic dishonesty will be reported to the Office of the Dean of Students.

UNIQUE EDUCATIONAL NEEDS

Students with documented disabilities who wish to discuss appropriate academic accommodations should contact me as soon as possible. If you believe you have a learning disability but have never been tested for one, please contact the UCLA Office for Students with Disabilities.

WEEKLY SYLLABUS

NOTE: (CW) denotes that the reading or viewing assignment is available on the Course Website.

Week 1: Dreaming of Elsewhere, Realizing the Dream

Ndongo-Bidyogo, Donato. "The Dream." Trans. Michael Ugarte. *The Iowa Review* 36, no. 2 (Fall, 2006): 75-79. (CW)

Supplementary reading

Ugarte, Michael. "Spain's Heart of Darkness: Equatorial Guinea in the Narrative of Donato Ndongo." *Journal of Spanish Cultural Studies* 7, no. 3 (2006): 271-87. (CW)

Week 2: Writing 'Home': Narratives of Colonial Migration

Sembene, Ousmane. "The Promised Land." In *Tribal Scars*, London: Heineman, 1974, 84-101. (CW)

(Film) Sembene, Ousmane. *Black Girl* (1966). (CW) and available for live streaming on Netflix.
Rosello, Mireille. *Declining the Stereotype: Ethnicity and Representation in French Cultures*. Hanover: University Press of New England, 1998. Read "Introduction," pp. 1-19, (CW).

Supplementary Reading:

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. New York: Verso, 2003. Pages 5-9; 37-47. (CW)

Writing assignment due in class: Summary (1-2 pages, double spaced) of a literary work or film of your choice.

Week 3: Reversing the Ethnographic Gaze

Dadié, Bernard. *An African in Paris*. Trans. Karen C. Hatch. Urbana: University of Illinois Press, 1994. Read pages 1-74.

Mudimbe-Boyi, Elisabeth, and Mildred Mortimer. "Travel, Representation, and Difference, or How Can One be a Parisian?" *Research in African Literatures* Vol. 23, No. 3 (Autumn, 1992), pp. 25-39. (CW)

(Song & Music video) Magic System, "Un Gaou à Paris." Read translated lyrics and watch music video (CW).

Supplementary Reading:

Jules-Rosette, Bennetta. *Black Paris: The African Writers' Landscape*. Pages 140-146: "Interview: Bernard Binlin Dadié Abidjan, Côte d'Ivoire, August 10, 1992." (CW)

Writing assignment due in class: Close-reading of passage from a literary work of your choice

(1-2 pages, double spaced).

Plagiarism quiz results must be emailed to instructor by 5pm on Friday.

Week 4: Questioning Sameness, Questioning Difference

Dadié, Bernard. *An African in Paris*. Trans. Karen C. Hatch. Urbana: University of Illinois Press, 1994. Read pages 75-end.

Dyer, Richard. *White*. New York: Routledge, 1997. Read "Introduction." (CW)

(Song & Music video) Douk Saga, "Douk Saga en fête." Read translated lyrics and watch music video (CW).

Supplementary Reading

Carrierre, Susan Gasster. "Squatting the Twentieth Arrondissement." In *Multiculturalism & hybridity in African literatures*. Eds. Hal Wylie, Bernth Lindfors, Trenton, NJ.: African World Press, 2000 (157-171). (CW)

Writing assignment due in class: Critical response to a secondary article of your choice (1-2 pages, double spaced). If you are so inclined, you may choose an article from the supplementary reading.

Week 5: Growing up Different in France: A Child's Perspective on Immigration

Beyala, Calixthe. *Loukoum: The Little Prince of Belleville*. London: Heinemann, 1995. Read pages 1-60.

Fanon, Frantz. *Black Skin, White Masks*. Read "By Way of Conclusion," Pp. 198-206 (CW)

(Song & Music video) Meiway, "Sans-Papiers." Read translated lyrics and watch video (CW).

Supplementary Reading:

Fanon, Frantz. *Black Skin, White Masks*. Read "The Lived Experience of the Black Man," pages 89-119 (CW).

Hitchcott, Nicki. *Calixthe Beyala: Performances of Migration*. Liverpool: University of Liverpool Press, 2006. Read "Introduction," pp. 1-14 (CW)

Writing assignment due by 5pm Friday, May 4: Send 1-2 proposed topics for your final research paper to instructor by email.

Week 6: Fathers and Sons: Intergenerational Perspectives on Migration

Beyala, Calixthe. *Loukoum: The Little Prince of Belleville*. London: Heinemann, 1995. Read pages 61-119.

Toman, Cheryl. "A Day in the Life of Belleville: the New Face of Contemporary France in a Paris Neighborhood." In *French Prose in 2000*, edited by Michael Bishop and Christopher Elson, New York: Editions Rodopi, 2000 (257-264). (CW)

Supplementary Reading:

Hitchcott, Nicki. *Calixthe Beyala: Performances of Migration*. Liverpool: University of Liverpool Press, 2006. Read “Migrating Subjectivities,” pp. 66-89 (CW)

Writing assignment due in class: Revised topic for final research paper to instructor (if necessary).

Week 7: Assimilation, Integration, and Division

Beyala, Calixthe. Beyala, Calixthe. *Loukoum: The Little Prince of Belleville*. London: Heinemann, 1995. Read pages 120-end.
(video clip) “Place des fêtes.” *Paris, I love you* (2006). (CW)

Supplementary Reading:

Hitchcott, Nicki. *Calixthe Beyala: Performances of Migration*. Liverpool: University of Liverpool Press, 2006. Read “Performing Identities,” pp. 112-136. (CW)

Writing assignment due in class: Thesis statement and outline for final paper.

Week 8: Selling Oneself

Khouma, Pap. *I Was an Elephant Salesman: Adventures Between Dakar, Paris, and Milan*. Bloomington: Indiana University Press, 2010. Read pages 1-71.
Rosello, Mireille. *Declining the Stereotype: Ethnicity and Representation in French Cultures*. Hanover: University Press of New England, 1998. Read excerpts from “Stealing Stereotypes” pp. 41-47; 56-61; 64, (CW)

Supplementary Reading:

Miller, Christopher. *Nationalists and Nomads: Essays on Francophone African Literature and Culture*. Chicago: The University of Chicago Press, 1998. Read “Fara at the Exposition,” pp. 80-90. (CW)

Week 9: Transnational Perspectives in Migration

Khouma, Pap. *I Was an Elephant Salesman: Adventures Between Dakar, Paris, and Milan*. Bloomington: Indiana University Press, 2010. Read pages 72-end.
(Song & Music video) Boro Sanugy and Lino Versace, “La Jet.” Read Lyrics and watch music video (CW)

Writing assignment due by 9am Monday, May 28: Rough draft posted for review by instructor and colleague.

Week 10: In-class Presentations & Conclusions

No Reading assignment. Prepare your 10-minute presentation of your final project, and work on your final paper based on comments from your instructor and colleague.

Writing assignment due by 9am Monday, June 4: Comments on colleague's paper sent to colleague and instructor.

Exam Week

Final Paper due to instructor by 5pm on Wednesday, June 13.

Below is a list of other works that might interest you for your final paper:

Bugul, Ken. *The Abandoned Baobab*.
Sembene, Ousmane. *Black Docker*.
Sembene, Ousmane. *Waiting for Happiness* (film).
Waberi, A. *In the United States of Africa*.
Kane, Cheikh Amidou. *Ambiguous Adventure*.
Laye, Camara. *The Dark Child*.



New Course Proposal

French 98T

Strangers in France: Migration in Sub-Saharan African Literature, Popular Music, and Film

Course Number French 98T

Title Strangers in France: Migration in Sub-Saharan African Literature, Popular Music, and Film

Short Title STRANGERS IN FRANCE

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Comparative study of narratives of migration to France in colonial and postcolonial sub-Saharan African literature, music, and film, using critical literary analytic framework and transnational perspective to tease apart and challenge complex notions of race, home, and identity. Letter grading.

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

Syllabus File [French & Francophone 98T syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Professor Dominic Thomas is the faculty mentor for this seminar.

Grading Structure preparation & participation - 15%; novel summary - 5%; close reading - 5%; critical response to secondary source - 5%; thesis statement & outline - 5%; first draft term paper - 10%; peer review & respondent assignment - 10%; final paper in-class presentation - 10%; final draft - 35%

Effective Date Spring 2012

Discontinue Date Summer 1 2012

Instructor Name

Katelyn Knox

Title

Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department French & Francophone Studies

Contact Name

CATHERINE GENTILE

E-mail

cgentile@oid.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

Status: Added to SRS on 6/14/2011 1:54:46 PM

Changes: Title, Description

Comments: Edited course description into official version.

Role: Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441

Status: Added to SRS on 6/2/2011 7:17:53 PM

Changes: Title, Short Title

Comments: No Comments

Role: FEC School Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 65282

Status: Returned for Additional Info on 5/25/2011 10:43:44 AM

Changes: No Changes Made

Comments: Routing to Registrar's Office

Role: FEC Chair or Designee - McClendon, Muriel C (mcclendo@history.ucla.edu) - 53918

Status: Approved on 5/25/2011 8:24:40 AM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 65282

Status: Returned for Additional Info on 5/18/2011 5:27:32 PM

Changes: No Changes Made

Comments: Routing to Vice Chair Muriel McClendon for FEC approval

Role: CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Approved on 5/16/2011 5:04:54 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen Komar, chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Submitted on 5/16/2011 5:03:39 PM

Comments: Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045