

## General Education Course Information Sheet

*Please submit this sheet for each proposed course*

Department & Course Number MUS HST 79  
 Course Title Dancehall, Rap, Reggaeton: Beats, Rhymes, and Routes  
 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 \_\_\_\_\_
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X

**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.

The course will analyze the history, aesthetics, and social relevance of the following musical genres: dancehall, rap, and reggaeton. In addition, it will introduce students to a variety of related musical genres and increase their ability to hear differences among styles of popular music and to interpret the meanings of such differences.

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

Jerome Camal, Visiting 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. Indicate when do you anticipate teaching this course over the next three years:

2010-2011	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2011-2012	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>120</u>
2012-2013	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 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

This course will introduce students to the history of cultural exchanges between the United States and the Caribbean basin. In addition, the course will equip students with key concepts for the study of cultures of the African diaspora.

Integrative Learning

Ethical Implications

Cultural Diversity

By emphasizing the role of migration and technology in shaping musical practices, this course encourages students to think critically about issues of racial, national, and gender essentialism.

Critical Thinking

The syllabus requires students to read a number of scholarly publications, evaluate their theoretical contributions and use these concepts to think critically about the role of music in society.

Rhetorical Effectiveness

Students are required to complete a five-page paper in which they present a clearly constructed argument.

Problem-solving

Library & Information Literacy

**(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** **5** (HOURS)

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

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

**(B) TOTAL Out-of-class time per week** **10** (HOURS)

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



# Dancehall, Rap, Reggaeton: Beats, Rhymes, and Routes in the African Diaspora

## Staff

Jerome Camal, Ph.D.  
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(310) 206-4692

T.A. tba

## Description

This course surveys the history of three closely connected music genres: Jamaican dancehall, U.S. rap, and Puerto-Rican/Panamanian reggaeton. It will introduce students to the major performers in each genre, compare the stylistic traits associated with each music, and explore the technologies associated with contemporary music production. We will attend to these musics' economic histories to highlight their movement from the margins to the center of the global marketplace. By taking this hemispheric perspective, we will be able to better assess the role of migration and technology in shaping musical creations. This transnational approach will also enable us to scrutinize the representation of gender, ethnicity, and nationality within the African diaspora.

## Objectives

- This course offers an introduction to the concepts relevant to musics of the African diaspora through a limited case study of contemporary genres.
- The class will introduce students to the aesthetics of dancehall, rap, and reggaeton and equip them with the adequate terminology to describe and compare these musical genres.
- In addition, it will introduce students to a variety of related musical genres and increase their abilities to hear differences among performances and styles of popular music and to interpret the meanings of such differences.
- The course will help students acquire greater knowledge of U.S. and circum-Caribbean history. It will draw attention to the social and political contexts that have shaped the emergence of these musical styles: the struggle to establish an independent state in Jamaica, social and urban policies in the United States, Puerto Rico's disputed status as an incorporated U.S. territory, and Panama's complex historical and geographic relations to the United States, South America, and the Caribbean.
- It will help students understand how technology affects the creation and distribution of popular music.

- It will demonstrate how music participates in the representation and expression of racial, ethnic, national, and gender identities.
- Conversely, by emphasizing the role of migration and technology in creating transnational connections among musicians, the course will encourage students to challenge ideas of national, racial, or gender essentialism.
- Thus students will learn to appreciate the stakes and motives behind the controversies and debates that have always surrounded popular musics.

## Reading and Listening Assignments

### Principal Texts

Chang, Jeff. *Can't Stop, Won't Stop: A History of the Hip Hop Generation*. New York: St. Martin's Press, 2005.

Keyes, Cheryl L. *Rap Music and Street Consciousness*. Urbana: University of Illinois Press, 2002.

Rivera, Raquel Z. with Wayne Marshall and Deborah Pacini Hernandez, ed. *Reggaeton*. Durham, NC: Duke University Press, 2009.

Rose, Tricia. *Black Noise: Rap Music and Black Culture in Contemporary America*. Middletown, CT: Wesleyan University Press, 1994.

Stolzoff, Norman C. *Wake the Town and Tell the People: Dancehall Culture in Jamaica*. Durham, NC: Duke University Press, 2000.

### Additional Readings

Additional reading assignments are available through the course website on the CCLE.

### Listening Assignments

The listening examples are available through the music library's digital audio reserve site.

## Course Requirements and Grades

### Quizzes – 20%

Lectures and reading assignments are designed to complement rather than duplicate each other. In addition, we will spend a significant amount of class time building up your listening skills. For these reasons, it is essential that you attend both lectures and discussion groups, and that you complete all reading and listening assignments prior to coming to class. To emphasize this point, there will be several unannounced quizzes throughout the quarter. Each quiz will cover only the material assigned for that day. Your average score on these quizzes will be worth 20% of your final grade. **There will be no make-up quiz, no exceptions.** However, the worst quiz grade will be ignored.

### Participation – 10%

This class will be most successful if it becomes an active learning community. In an effort to work towards that goal, you are required to become active participants in weekly discussion groups

and online forums. Each mode of participation (face-to-face and virtual) will be worth 5% of your final grade.

### **Exams – 50%**

There will be three exams through the quarter. These exams are non-cumulative, although you will be expected to draw comparisons with material studied earlier in the quarter. Each will consist of a listening section, multiple choice, definitions, and two brief essay questions. **There can be no make-up exams without impressive documentation of medical emergency or extraordinary hardship. There will be no exceptions to this policy.** If you know that you will be unable to attend one of the exams, it may be necessary for you to drop the class.

### **Paper – 20%**

For full credit, you must attend a concert, watch a documentary or a movie, or listen to an album featuring dancehall, dub, hip hop, reggaeton, or any closely related musical genre during the course of the quarter and write a 3 to 5 page paper (12-point type, double spaced) in which you describe the music, its context, and your response to it. Papers must be uploaded onto the CCLE by the last day of class. Late papers will lose a third of a letter grade for each day thereafter (A- to B+, etc.). While you have a lot of liberty in choosing what to write about, you must submit a one-page proposal through the CCLE by the third week of class, although you are welcome to submit it earlier. Your proposal should identify the concert, movie, or album that you will write above and offer a brief justification of your choice. The professor or TAs will then either approve your topic or make suggestions for improvement.

You will be expected to draw on the terminology and concepts learned during the course of the quarter in your paper. If the music is related to something that we have covered in class, you should make specific reference to our class assignments and discussions. If it is not, you may want to consult outside sources to give yourself some background. *The Encyclopedia of Popular Music*, the *Music and Performing Arts Online* (MPA), *RoJaRo* (Rock, Jazz, Roots), and *Rock's Back Pages* are great starting points. All are available either in print in the music library or online through the music library webpage (<http://www.library.ucla.edu/libraries/music/>). You can also see the instructor or TAs for other suggestions.

Your paper should present your own reaction to the music and to the event. Please note that you will not be penalized for having a negative opinion: I am interested in *your* reaction and in your ability to articulate it using the concepts discussed in class.

**Important:** Direct quotations, as well as summaries, paraphrases, or adaptations of another person's ideas or research, must always be cited in your text using footnotes, endnotes, or another standard citation format. Students are encouraged to follow the guidelines of the *Chicago Manual of Style*, but other formats will be accepted as well. Please see the instructor or TAs if you need more information about proper citation methods.

### Students with special needs

If you have a legitimate need for extra time on tests (e.g. because you have a documented physical or learning disability), please inform the instructor during the first week of class.

### Academic Honesty

Please consult the UCLA Student Conduct Code for more information regarding your responsibilities as a student. The online tutorial provided by Bruin Success with Less Stress (<http://www.library.ucla.edu/bruinsuccess>) can help you understand intellectual property issues and proper citation techniques; helpful advice can also be found at: <http://www.deanofstudents.ucla.edu/>.

## Schedule

### Week 1

#### Session A: Introduction

#### Session B: Slavery and African Retention in the Americas

##### Readings

Maulsby, Portia. "Africanisms in African-American Music," in *Africanisms in American Culture*, ed. Joseph E. Holloway. Bloomington: Indiana University Press, 1990. 185-210.

Moore, Robin. "Cultural Legacies of the Slave Trade." In *Music of the Hispanic Caribbean*. New York: Oxford University Press, 2010. 52-82.

##### Listening

"Tratado for Elegguá, Oggún, Ochosi, and Inle," *Music in the Hispanic Caribbean*.

"Güiro ensemble rhythms," *Music in the Hispanic Caribbean*.

Enerolisa Núñez y el Grupo de Salve de mata los Indios, "India del agua," *Music in the Hispanic Caribbean*.

"Bomba sicá rhythms," *Music from the Hispanic Caribbean*.

### Week 2

#### Session A: Music, Race, and the Heritage of Colonialism in Jamaica and the United States

##### Reading

Keyes, Cheryl L. "The Roots and Stylistic Foundation of the Rap Music Tradition." In *Rap Music and Street Consciousness*. 17-38.

Stolzoff, Chapter 2.

##### Listening

"Cumina [sic] drumming," *Jamaican Cult Music*. <http://uclosangeles2.classical.com/permalink/recording/2147516902/>

Lititz Mento Band, "Man of Montego Bay," *Dance Music and Working Songs from Jamaica*. <http://ucla.naxosmusiclibrary.com/stream.asp?s=6965%2Fuclanml04%2Fq47879%5F104>

Robert Johnson, "Cross Road Blues," *King of Delta Blues*.

#### Session B: The Rise of the Sound System, The Rise of a Nation: Jamaican Popular Music and Politics

##### Reading

Stolzoff, Chapters 3 and 4

Listening

Laurel Aitkins, "Boogie in my Bones," *The Story of Jamaican Music*, 1959.  
 The Wailers, "Simmer Down," *The Story of Jamaican Music*, 1964.  
 Derrick Morgan, "Tougher than Tough," *The Story of Jamaican Music*, 1967.  
 Jimmy Cliff, "The Harder They Come," *The Story of Jamaican Music*, 1972.

**Week 3****Session A: From Roots Reggae to Dub**Reading

Stolzoff, Chapter 5

Manuel, Peter and Wayne Marshall. "The Riddim Method: Aesthetics, Practice, and Ownership In Jamaican Dancehall," *Popular Music* 25, no.3 (2006): 447-470.

Listening

U-Roy, "Wake the Town," *The Story of Jamaican Music*, 1970.  
 Wayne Smith, "Under Me Sleng Teng," *The Story of Jamaican Music*, 1987.  
 Folkes Brothers, "Oh Carolina," *The Story of Jamaican Music*, 1960.  
 Shaggy, "Oh Carolina," *The Story of Jamaican Music*, 1993.

**Session B: Test 1****Week 4****Session A: Popular Music in New York in the 1970s: Salsa, Disco**Reading

Manuel, Peter. "Salsa and Beyond." In *Caribbean Currents*, revised and expanded edition. Philadelphia: Temple University Press, 2006. 88-115.  
 Barker, Hugh and Yuval Taylor. "Love to Love You Baby: Disco and the Mechanization of Music." In *Faking It: The Quest for Authenticity in Popular Music*. New York: Norton and Company, 2002. 229-261.

Listening

Willie Colón, "La Murga" (1973?)  
 Willie Colón and Ruben Blades, "Pedro Navaja" (1978)  
 Donna Summer, "Love to Love You Baby" (1975)  
 Chic, "Good Times" (1979)  
 Parliament, "Give Up the Funk," *Mothership Connection*, 1976.

**Session B: The Bronx and the American Roots of Hip Hop**Reading

Rose, Tricia, "All Aboard the Night Train." In *Black Noise*. 21-61.

Listening

The Last Poets, "When the Revolution Comes," *When the Revolution Comes*, 1970.  
 Gil Scott Heron, "The Revolution Will Not Be Televised," *The Best of Gil Scott Heron*, 1984 [1970].  
 Sugar Hill Gang, "Rapper's Delight," *The Sugar Hill Record Story*, 1979.  
 Afrika Bambaataa, "Planet Rock," 1982. <http://youtu.be/9IDCYjb8RHk>



Roxaanne Shante, “Roxanne’s Revenge,” *Roxaanne Shante Greatest Hits*.

## **Week 5**

### **Session A: The West Indian Roots of Hip Hop**

#### Reading

Chang, Jeff. Chapters 2 and 4. In *Can’t Stop Won’t Stop*.

#### Listening

Grandmaster Flash, “The Adventures of Grandmaster Flash on the Wheels of Steel,” *The Sugar Hill Record Story*, 1981.

Grandmaster Flash and the Furious Five, “The Message,” 1982.

### **Session B: Turntablism**

#### Watching

Pray, Doug et al. *Scratch*. New York: Palm Pictures, 2002.

#### Reading

Katz, Mark. “The Turntable as Weapon.” In *Capturing Sound; How Technology Has Changed Music*. Berkeley: University of California Press, 2004.

## **Week 6**

### **Session A: The Latin Tinge of Early Rap**

#### Reading

Rivera, Raquel Z. Chapters 3 and 4. In *New York Ricans From the Hip Hop Zone*. New York: Palgrave Macmillan, 2003. 49-96.

#### Listening

The Cold Crush Brothers, “Fresh, Wild, Fly and Bold,” *Fresh, Wild, Fly and Bold*, ca. 1982.

Mean Machine, “Disco Dream,” *Best of Sugar Hill Records*, 1981.

Kid Frost, “La Raza,” *Hispanic Causing Panic*, 1990.

### **Session B: Rap and Black Power**

#### Reading

Rose, Tricia. “Prophets of Rage.” In *Black Noise*. 99-145.

#### Listening

Boogie Down Productions. “Who Protects Us From You?,” *Ghetto Music: The Blueprint of Hip Hop*, 1989.

Public Enemy. “Night of the Living Baseheads,” *It Takes a Nation of Millions to Hold Us Back*, 1988.

L.L. Cool J. “Illegal Search,” *Mama Says Knock You Out*, 1990.

## **Week 7**

### **Session A: Gangsta Rap**

Chang, Jeff. Chapters 14 and 15. In *Can’t Stop Won’t Stop*. 299-353.

#### Listening [Offensive language]

N.W.A. “F— tha Police,” *Straight Outta Compton*, 1987.

Ice Cube. *Death Certificate*, 1991.

**Session B: Test 2****Week 8****Session A: Crossover Success and Globalization**Reading

Keyes, Cheryl L. "Expanding Frontiers." In *Rap Music and Street Consciousness*. Urbana: University of Illinois Press, 2002. 104-121.

Listening

Run DMC, "Walk This Way," 1986.

Beastie Boys, "Fight for your Right," *License to Ill*, 1989.

Snoop Doggy Dogg, "Who Am I? (What's My Name)," *Doggystyle* [clean version], 1993.

Eminem, "Stan," *The Marshall Mathers*, 2000.

**Session B: From Rap en Español to Reggaeton**Reading

El General. "Muévelo (Move It!): From Panama to New York and Back Again, the Story of El General." Interview with Christoph Twickel in *Reggaeton*. 99-108.

Marshall, Wayne. "From Música Negra to Reggaeton Latino: The Cultural Politics of Nation, Migration, and Commercialization." In *Reggaeton*. 19-76.

Listening

El General. "Muevelo."

Daddy Yankee. "Gasolina," 2004.

**Week 9****Session A: Anatomy of a Beat**Reading

Marshall, "From Música Negra to Reggaeton Latino," continued.

Listening

Shabba Ranks. "Dem Bow," 1991.

Kassav'. "San ayen," *Ktoz*, 2004.

Rupee. "Tempted to Touch," 2003.

**Session B: Reggaeton, Race, and Pan-Latinidad**Reading

Pacini Hernandez, Deborah. "Dominicans in the Mix: Reflections of Dominican Identity, Race, and Reggaeton." In *Reggaeton*. 135-164.

Listening

N.O.R.E. "Oye mi canto," 2004.

Aventura and Don Omar. "Ella y yo," 2005.

Calle 13, "Pal Norte," *Residente o Visitante*, 2007.

## **Week 10**

### **Session A: The Sexual Politics of Rap, Dancehall, and Reggaeton**

#### Reading

Rose, Tricia. Chapters 5, 7, and 8. In *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop*. New York: Basic Books, 2008.

#### Listening

2 Live Crew, "Me So Horny," 1989. [Offensive language]

Buju Banton, "Boom Bye Bye," 1988, re-recorded 1992. [Offensive]

Lady Saw, "Man Is Least," 2009. <http://youtu.be/ynPLAn8IGuM>

Calle 13, "Atreve te te," 2003. <http://youtu.be/vXtJkDHEAAc>

### **Session B: Conclusion—Music, Race, and Technology in the African Diaspora**



## New Course Proposal

### Music History 79

### Dancehall, Rap, Reggaeton: Beats, Rhymes, and Routes in African Diaspora

**Course Number** Music History 79

**Title** Dancehall, Rap, Reggaeton: Beats, Rhymes, and Routes in African Diaspora

**Short Title** DNCEHALL,RAP&REGGAE

**Units** Fixed: 5

**Grading Basis** Letter grade or Passed/Not Passed

**Instructional Format** Lecture - 4 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** Lecture, four hours; discussion, one hour. Survey of histories of three closely connected music genres: Jamaican dancehall, U.S. rap, and Puerto Rican/Panamanian reggaeton. Introduction to major performers in each genre, comparison of stylistic traits associated with each music, and exploration of technologies associated with contemporary music production. P/NP or letter grading.

**Justification** Sustained interest in all of our GE offerings focused on popular music leads us to judge that the demand for courses on contemporary popular music continues to grow. The Musicology department currently has no courses on hip-hop, dancehall, or reggaeton, and this class would be a logic successor to Music History 64, on Motown and Soul music. We also think this class will complement, not compete with offerings in Ethnomusicology. The most closely related classes, Ethno M119 (Cultural History of Rap), M110AB (African-American Musical Heritage), and 113 (Music of Brazil) are all upper-division courses. This course will have a unique focus on issues of the Black Atlantic, creolism, and nationalism; it also will be the only course currently offered that focuses on the rich musical life of Jamaica. We anticipate the possibility that this course may be taught in some years by a member of the Ethnomusicology faculty; we are open to cross-listing it with Ethnomusicology if that is something that department is interested in doing.

**Syllabus** File [MH 79 - Dancehall Rap Reggaeton Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

#### Supplemental Information

**Grading Structure** Quizzes: 20%  
Participation: 10%  
Exams: 50%  
Paper: 20%

**Effective Date** Spring 2012

**Instructor** Name

Jerome Camal

Title

Visiting Professor

**Quarters Taught**  Fall  Winter  Spring  Summer

## ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

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

**Status:** Added to SRS on 12/6/2011 1:49:58 PM

**Changes:** Title, Description

**Comments:** Edited course description into official version; corrected title.

**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser ([jbartholomew@registrar.ucla.edu](mailto:jbartholomew@registrar.ucla.edu)) - 51441

**Status:** Added to SRS on 11/30/2011 3:00:41 PM

**Changes:** Short Title

**Comments:** Added a short title.

**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac ([mcastillo@college.ucla.edu](mailto:mcastillo@college.ucla.edu)) - 45040

**Status:** Returned for Additional Info on 11/30/2011 1:59:20 PM

**Changes:** No Changes Made

**Comments:** Routing to Doug Thomson in the Registrar's Office

**Role:** FEC Chair or Designee - Meranze, Michael ([meranze@history.ucla.edu](mailto:meranze@history.ucla.edu)) - 52671

**Status:** Approved on 11/30/2011 12:23:14 PM

**Changes:** No Changes Made

**Comments:** I am approving this on the assumption that it has already been approved by GE. If that is not the case then they need to submit that application and also demonstrate why it is a GE course.

**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac ([mcastillo@college.ucla.edu](mailto:mcastillo@college.ucla.edu)) - 45040

**Status:** Returned for Additional Info on 11/29/2011 3:41:00 PM

**Changes:** No Changes Made

**Comments:** Routing to Michael Meranze for FEC approval

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

**Status:** Approved on 11/24/2011 12:37:05 PM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** Dean College/School or Designee - Escobar, Linda Carol ([lescobar@college.ucla.edu](mailto:lescobar@college.ucla.edu)) - 47245

**Status:** Returned for Additional Info on 11/23/2011 2:52:03 PM

**Changes:** No Changes Made

**Comments:** Forward to Dean Schaberg

**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac ([mcastillo@college.ucla.edu](mailto:mcastillo@college.ucla.edu)) - 45040

**Status:** Returned for Additional Info on 11/23/2011 2:44:48 PM

**Changes:** No Changes Made

**Comments:** Routing to Linda Escobar for Dean Schaberg's approval

**Role:** Department Chair or Designee - Fink, Robert W ([rfink@humnet.ucla.edu](mailto:rfink@humnet.ucla.edu)) - 67549

**Status:** Approved on 11/15/2011 11:25:18 AM

**Changes:** Justification, Supplemental Info

**Comments:** added justification

Music History 79

**Role:** Initiator/Submitter - Van Nostrand, Barbara Clark (bvannost@humnet.ucla.edu) - 65187

**Status:** Submitted on 10/31/2011 5:22:42 PM

**Comments:** Initiated a New Course Proposal

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