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HONORS PROGRAMS  
DIVISION OF UNDERGRADUATE EDUCATION  
A311 MURPHY HALL  
405 HILGARD AVE.  
LOS ANGELES, CA 90095-1414

October 23, 2013  
Scott Chandler, Chair  
General Education Governance Committee  
A265 Murphy Hall  
157101

Attention: Myrna Dee F. Castillo, Program Representative

Dear Professor Chandler:

Please review the course *Nabokov and the Reading Mind*, taught by Lecturer Bruce Stone, for two general education foundations: Foundations of the Arts and Humanities, and/or Foundations of Society and Culture. The course is currently in CIMS for offering in Spring 2014.

Sincerely,

A handwritten signature in purple ink that reads "G. Jennifer Wilson".

G. Jennifer Wilson, Ph.D.  
Assist. Vice Provost for Honors  
UCLA  
[gjwilson@college.ucla.edu](mailto:gjwilson@college.ucla.edu)  
(310) 825-1752

\*\*\*HONORS COLLEGIUM\*\*\*HONORS COLLEGIUM\*\*\*

General Education Course Information Sheet  
Please submit this sheet for each proposed course

Department & Course Number HONORS COLLEGIUM 63W  
 Course Title Nabokov and the Reading Mind  
 Indicate if Seminar and/or Writing II course Seminar

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

- Foundations of the Arts and Humanities** X  
 • Literary and Cultural Analysis X  
 • Philosophic and Linguistic Analysis X  
 • Visual and Performance Arts Analysis and Practice \_\_\_\_\_
- Foundations of Society and Culture** X  
 • Historical Analysis X  
 • Social Analysis X
- Foundations of Scientific Inquiry** \_\_\_\_\_  
 • Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_  
 • Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

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

This is an interdisciplinary Honors seminar that examines the relationship between literacy and cognition as well as between the practices of literary reading and writing and the thought processes and perception by examining the works of Vladimir Nabokov on its critical cognition, and how his work bridges the domains of arts and sciences.

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

Do you intend to use graduate student instructors (TAs) in this course? Yes \_\_\_\_\_ No X  
 If yes, please indicate the number of TAs \_\_\_\_\_

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

2013-2014	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>20</u>
2014-2015	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>20</u>
2015-2016	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>20</u>

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: 5

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

X General Knowledge	This is a course that includes a discursive look at how different reading and writing approaches impact the brain in a way that enhances general knowledge of the cognition and literacy as instruments for discovery and catalysts for new ideas.
X Integrative Learning	The course is interdisciplinary including literary studies, psychology, neuroscience, biology, mathematics, history, political science.
X Ethical Implications	Some parts of the course examine ways people, as individuals and as a society, react to the dangers and joys of heightened perception and crises of cognition.
X Cultural Diversity	Many cultural viewpoints addressing Nabokov's fiction and historical, present, and future practices of literary reading and cognitive criticism, praises, and approaches are addressed (i.e. Lisa Zunshine, Alain de Botton, Proust).
X Critical Thinking	Students are required to think critically about Nabokov's fiction and case studies, his work's densely patterned surfaces, its affinity for puzzles, and how the power of literature changes the operations of the mind, not just the content.
X Rhetorical Effectiveness	Writing required and assessed
X Problem-solving	Course raises issues of "how?" (i.e. How do Nabokov's cognitive processes change the ways our minds work? How are problems and solutions similar and different?) and exhorts students to seek answers.
X Library & Information Literacy	Course requires library/web research

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

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

**(A) TOTAL Student Contact Per Week** 4 **(HOURS)**

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

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

**(B) TOTAL Out-of-class time per week** 11 **(HOURS)**

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

Bruce Stone, Lecturer  
 UCLA Writing Programs  
 110 Humanities  
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[brucestone@ucla.edu](mailto:brucestone@ucla.edu)

## Course Proposal for the Honors Collegium

### a.) Course Title:

Nabokov and the Reading Mind

### b.) Description:

This course will investigate the relationship between literacy and cognition, between the practices of literary reading and writing and processes of thought and perception. Our aim is to explore how language might, indeed, be “the parent, and not the child, of thought,” in Oscar Wilde’s formulation. To that end, we will examine the works of Vladimir Nabokov, the Russian-American writer, teacher, translator, lepidopterist and composer of chess problems, most famous for his English-language novels *Lolita* and *Pale Fire*. With its densely patterned surfaces, its affinity for puzzles, puns and dissimulation, Nabokov’s fiction has been correlated, informally but plausibly, with high academic achievement (see Marjorie Schiff’s 2004 [article](#) in *The Chronicle*). Further, in her recent book *The Enchanter* (2011), Lila Zanganeh has called Nabokov “the great writer of happiness,” testifying to the salutary effects of his fiction. As a result, Nabokov’s work lends itself especially well to the precepts of cognitive criticism, the latest trend in literary studies that bridges the domains of the arts and sciences, tracking the impact of reading on the brain. Some cognitive critics, like Lisa Zunshine and Nabokov’s biographer Brian Boyd, approach literature from an evolutionary perspective; they claim that fiction teaches us to read each other’s minds, to intuit emotions and motivations from limited evidence: a survival skill, of sorts. Other critics investigate the neural activity that literary reading stimulates, while still others chart the complex problem-solving operations that are encoded in literary texts. This class will draw on each of these approaches, and more, to explore the special demands of Nabokov’s fiction, the type of critical cognition his work requires and rewards.

From the catalog of Nabokov’s fiction, I’ve chosen three texts that represent the range of his interests and speak most directly to the matter of cognition and the predicament of reading: *Invitation to a Beheading*, a portrait of the artist in a totalitarian society; *The Luzhin Defense*, which chronicles a chess master’s descent into insanity; and *The Stories of Vladimir Nabokov*, which offers the most varied sample of the writer’s style and concerns. While the fiction is central to the work of the class, we will also examine the chess problems that Nabokov devises in *Poems and Problems*, as well as selections from his work on butterflies, and we will use these as the basis for a short class project.

As a point of departure, we will experiment with the critical reading skills that Nabokov himself recommends in his *Lectures on Literature*—essentially requiring a naturalist’s attention to detail—applying these strategies to Nabokov’s own fiction, measuring the rewards and costs of such a method. (As an example of the interdisciplinary thrust of Nabokov’s criticism and this course’s methods, consider that Nabokov’s entomological expertise allows him to discover a crowning irony in Kafka’s *The Metamorphosis*: as a scarab beetle, Gregor Samsa could have merely spread his wings and flown away from the scene of his persecution.) Further, we will

read selections from Lisa Zunshine's *Why We Read Fiction: Theory of Mind and the Novel*, which introduces the principles and practices of cognitive criticism (including a chapter on Nabokov's *Lolita*), and we will likewise read selections from Alain de Botton's *How Proust Can Change Your Life*, a less scholarly appraisal of the power of literature to change our minds, not in their content but in their operations.

Our last class resource will be particularly instructive: *Anatomy of a Short Story*, edited by Yuri Leving, is a casebook study of Nabokov's "Signs and Symbols," a story that poses a unique challenge in textual decryption. The essays collected by Leving represent a range of critical approaches to the text, spanning the disciplines of psychology, mathematics and linguistics in addition to more traditional literary studies. This book will supply a useful supplement to the cognitivist approaches of Zunshine and de Botton. It will also serve as a model for the students' culminating assignment: they will work with a group of peers to likewise compile a casebook study of a single Nabokovian story, exploring the text from a variety of perspectives. Each student in the group will produce an essay of 8-12 pages that will account for the majority of the quarter grade.

As the class, in its content, centers on the cognitive impact of literary reading, we will be equally interested in the relevance of these concerns for our own writing. That is, as an essential component of the course, we will explore the extent to which writing is an instrument of discovery, a catalyst of ideas, rather than an inert repository of prefabricated thoughts, and we will experiment with writing as a tool for training our own minds to "see better" (as Kent says to Lear). In addition to the casebook assignment, students will produce one shorter essay, modeled after the work of one of our critics, in which they discuss the cognitive processes encoded in or engendered by Nabokov's fiction, and they will complete one short project in which they either compose a chess problem or make a survey of the campus birds and butterflies. In lieu of a midterm and final, I will ask students to keep a reading journal in which they record their responses to the assigned texts and reflect on their own cognitive processes as they read and write. In all, students will be required to produce 15-20 pages of revised text. Re-writing is built into the assignments.

### **c.) A Sketch of the Course Calendar:**

#### **Week 1: Beginnings, Kafka and Literary Pessimism**

In the first week, we will read and discuss *The Metamorphosis* for the sake of contrast with Nabokovian aesthetics. We will also read Nabokov's "Good Readers and Good Writers" and "The Art of Literature and Commonsense," in which he outlines his own model of literary reading and writing, and we will read Nabokov's analysis of *The Metamorphosis* in *Lectures on Literature*.

#### **Week 2: Thesis, Nabokov and the Joys of Consciousness**

In the second week we will read some early Nabokovian stories, roughly contemporaneous with Kafka's *The Metamorphosis*, to illustrate the optimistic dimension of Nabokovian aesthetics: "Beneficence," "A Guide to Berlin," "Trepid Smoke," "Perfection," and "The Vane Sisters." These stories highlight Nabokov's emphasis on empirical observation, an artist's and a scientist's scrutiny of the natural world. We will also begin reading and discussing

*Invitation to a Beheading*, which evokes comparisons with Kafka and contains a portrait of the Nabokovian artist, a model of sublime awareness.

#### Week 3: Nabokov on/in the Mind

Our work with *Invitation to a Beheading* continues in Week 3. We will read and discuss relevant chapters by Zunshine, to learn the methods and moves of cognitive criticism. In this week, I will introduce the task of Paper 1—an analysis of “Ultima Thule.”

#### Week 4: How Nabokov Might Change Your Mind

We will read Nabokov’s lecture on Proust, and relevant chapters from de Botton’s book, noting the similarities and differences in the writers’ discussion of the French author. We will read and discuss “The Vane Sisters” and “Terra Incognita,” works relevant to the students’ experiences with “Ultima Thule.” Students will submit a **first draft of Paper 1**, for feedback and revision suggestions.

#### Week 5: From Page to Park and Chessboard

We will read selections from *Nabokov’s Butterflies* and study the chess problems in *Poems and Problems*. I will introduce the short observational/compositional project, in which the students either observe the birds and butterflies on campus, or compose a chess problem. **The first paper will be due this week.**

#### Week 6: Antithesis, the Perils of Nabokovian Cognition

In Week 6, we will consider the downsides and dangers of heightened perception. To that end, we will read selections from Leving’s *Anatomy of a Short Story*. “Signs and Symbols,” the object of Leving’s study, features a character who suffers from “referential mania,” a form of psychosis invented by Nabokov. We will also begin reading *The Luzhin Defense*, a novel in which the protagonist experiences a crisis of cognition. **The short project will be due in this week.**

#### Week 7: Mind and Mania

We will continue reading *The Luzhin Defense*, along with selected chapters from Zunshine and Leving; these materials will allow us to consider the similarities and differences in the problems and solutions posed by “Signs and Symbols” and *The Luzhin Defense*.

#### Week 8: Cognitive Impairments, Literary Impediments

We will read and discuss “The Problem of Pattern in *The Defense*” (an online resource), by Nabokov’s biographer Brian Boyd; in the article, he considers the composition of chess problems as a key for decoding the novel, as Leving does for “Signs and Symbols” in his casebook study. We will experiment ourselves with such a reading (suggested by Nabokov himself) of the early story “Christmas,” which concludes with the improbable metamorphosis of a butterfly. We will also read selected short stories, illustrating the special perils of literary reading: “The Admiralty Spire,” “That in Aleppo Once,” and “Vasilii Shishkov.”

#### Week 9: Synthesis, Nabokov’s Paradox

We will read and discuss “Spring in Fialta,” Nabokov’s most Proustian story which strikes a tenuous balance between the joys and the pains of Nabokovian cognition. In this week, I will introduce the casebook-study assignment, and students will choose their topics and approaches. I will show the students the research resources available through the UCLA library databases, and through the Nabokovian websites *Zembla* and *The Nabokov Online Journal*.

**The students will turn in their reading journals.**

Week 10: Meetings of Minds

In class, the students will discuss their progress on their papers, sharing discoveries and discussing strategies for varying their responses. **Students will submit drafts of their research papers to me, for feedback and revision suggestions.** We will also read Nabokov’s closing thoughts in his *Lectures on Literature*, “L’Envoi.” The casebook papers will be due on the Monday of finals week.

**d.) Proposed Texts:**

Nabokov, Vladimir. *Invitation to a Beheading*. 1938, 1959. New York: Vintage, 1989.

---. *Lectures on Literature*. 1980. New York: Mariner, 2002.

---. *The Luzhin Defense*. 1930, 1964. New York: Vintage, 1990.

---. *The Stories of Vladimir Nabokov*. New York: Vintage, 1996.

Zunshine, Lisa. *Why We Read Fiction: Theory of Mind and the Novel*. Columbus, OH: Ohio UP, 2006.

de Botton, Alain. *How Proust Can Change Your Life*. New York: Vintage, 1998.

Leving, Yuri, ed. *Anatomy of a Short Story: Nabokov’s Puzzles, Codes, “Signs and Symbols.”* New York: Continuum, 2012.

Kafka, Franz. *The Metamorphosis, In the Penal Colony and Other Stories*. Trans. Joachim Neugroschel. New York: Touchstone, 2000.

**e.) Major Assignments and Grading:**

Paper 1: 25% of the quarter grade

This paper will be 5-7 pages long. It will take, as a model, a chapter in de Botton’s *How Proust Can Change Your Life*, and it will ask the students to explore the cognitive processes activated by Nabokov’s late story “Ultima Thule.” The students will be required to integrate the work of Zunshine into their discussion.

Project 1: 10% of the quarter grade

This project will require the students to choose between two options. The first option asks the students to compose a chess problem and write a 1-2 page discussion of the problem’s solution. The second invites the students to survey the butterfly and bird life on UCLA’s campus (particularly in the botanical garden); these naturalists will then write up a 1-2 page account of their findings and experience.

Paper 2: 40% of the quarter grade

This paper will be 8-12 pages long. It will require the students to work in small groups to produce a casebook study of one of Nabokov’s stories. (“Lance,” “Time and Ebb,” and “Conversation Piece, 1945” will be the recommended topic choices.) Each student’s paper will be

graded individually, but the collaborative nature of the assignment is intended to foster the collegiality of a round-table discussion and stimulate varied perspectives on the text. The assignment includes a research component, requiring each student to integrate at least four sources in the discussion.

**Reading Journals/Attendance and Participation: 25% of the quarter grade**

I will ask the students to complete a reading journal entry of 300-500 words for each day's assigned reading. At times, I will give the students specific prompts for their journal entries, but largely the intention is to require the students to read diligently and to reflect on the experience. I will collect the reading journals at the quarter's midpoint and at its end. The journal will be graded holistically, to measure the overall quality of the student's engagement with the course material. This grade will be combined with a similarly holistic attendance/participation grade, which is based on the students' regular attendance of, and contribution to, the class. There will be no midterm or final exam in the class.

**f.) Relevant Disciplines and Majors:**

Because Nabokov is that rare combination of artist and scientist whose work straddles the branches of the university, and because our approach will emphasize the cognitive challenges of his fiction, this course should engage students from numerous disciplines. Students interested in literary studies, psychology and neuroscience will be particularly drawn to the class. However, biologists, mathematicians and engineers should likewise find a rooting interest and a professional stake in Nabokov's work, particularly as we consider the role of the natural world and the dynamics of chess problems in his fiction. At the same time, the class can accommodate the interests of historians and political scientists, should they choose to explore those dimensions of the subject. In short, the work of this course should have a broad appeal and relevance to students from a large number of disciplines, provided that they have a moderate commitment to the development of their own English-language fluency.

**g. – l.) Logistics:**

This 5-unit course should meet twice each week, for sessions of 110 minutes (TR from 11-12:50, for example). The seminar format is preferred to foster close discussion and collaboration, and the roster should be capped at 20 students. The Spring quarter seems optimal for this course as it will allow first-year students to acclimate to university discourse (it will also accommodate the life cycles of birds and butterflies), but the Fall or Winter quarters would work, as well. Because this class provides an introduction to Nabokov's work and the principles of cognitive criticism, it should be classified as a lower-division offering. The class does not require TA support.

**m.) One-page Curriculum Vitae (see below).** Note: My work on Nabokov's fiction has appeared in *Miranda* and *Nabokov Studies*. In previous classes, I have taught Nabokov's *Invitation to a Beheading*, *Lolita* and "Spring in Fialta."

## Bruce Stone

8913 Krueger Street\* Culver City, CA 90232 \* (424) 298-8036

### Education:

*MFA, Writing (Fiction)*, **Vermont College of Norwich University**, Montpelier, VT, 2002.  
*BA, English*, **Columbia University: Columbia College**, New York, NY, May 1993.

### Selected Publications:

#### Nonfiction Books, Essays and Reviews:

“Black Boxes: On Reading Jennifer Egan’s Twitter Story” (essay), *Numéro Cinq*, June 20, 2012.

“The Formalist Reformation: A Review of Viktor Shklovsky’s *Bowstring*” (essay),  
*Numéro Cinq*, July 8, 2011.

“Editorial In(ter)ference: Errata and Aporia in *Lolita*” (essay), *Miranda*, Fall 2010.

“Form and Fabulation in “The Admiralty Spire”” (essay), *Nabokov Studies*, Oct. 2005.

“Hot Couture” (television review of Bravo’s *Project Runway*), *Salon*, February 9, 2005.

*The Art of Desire: The Fiction of Douglas Glover* (contributing editor), Oberon Press, 2004.

#### Fiction:

“The Study of Infectious Diseases” (novella), under review, *Paris Literary Prize*.

“Newton’s Umbrella” (short fiction), *Straylight*, Spring 2010.

“The Advantages of Living” (short fiction), *Numéro Cinq*, June 6, 2010.

“Blue Book” (short fiction), *Northwest Review*, Winter 2004; anthologized in *The Way We Knew It*, Vermont College, 2006.

### Selected Teaching Experience:

*Lecturer, Writing Programs, University of California, Los Angeles*, Fall 2011 – Present.  
Courses taught: English Composition 3.

*Lecturer, English Department, University of Wisconsin-Parkside*, 2009 – 2011.

Courses taught: Fundamentals of English, Composition and Reading, Introduction to Literature, Introduction to Literary Analysis, Advanced Expository Writing.

*Senior Lecturer, Department of English, University of Illinois at Chicago*, 2005 – 2009.

Courses taught: Academic Writing I and II, English and American Fiction.

### Additional Experience:

*GRE Essay Rater*, Educational Testing Service, Ewing, NJ, Oct. 2002 – Present.

*Faculty Sponsor, Sigma Tau Delta*, University of WI-Parkside chapter, 2010-2011.

### Awards:

“The Formalist Reformation” (review essay), semifinalist, *3 Quarks Daily.com Arts & Literature Prize* 2012.

“Newton’s Umbrella” (fiction), nominated for the 2010 Pushcart Prize.

“Blue Book” (fiction), nominated for the 2004 Pushcart Prize, nominated for inclusion in *Best New American Voices 2002*.



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## New Course Proposal

	<b>Honors Collegium 63W Nabokov and Reading Minds</b>			
<a href="#">Course Number</a>	Honors Collegium 63W			
<a href="#">Title</a>	Nabokov and Reading Minds			
<a href="#">Short Title</a>	NABOKOV&READNG MIND			
<a href="#">Units</a>	Fixed: 5			
<a href="#">Grading Basis</a>	Letter grade only			
<a href="#">Instructional Format</a>	Seminar - 4 hours per week			
<a href="#">TIE Code</a>	SEMT - Seminar (Topical) [T]			
<a href="#">GE Requirement</a>	Yes			
<a href="#">Major or Minor Requirement</a>	No			
<a href="#">Requisites</a>	Designed for students in the College Honors Program. Enforced requisites: English Composition 3 or English as a Second Language 36			
<a href="#">Course Description</a>	Seminar, four hours. Enforced requisite: English Composition 3 or English as a Second Language 36. Designed for College Honors students. Examination of three works by Vladimir Nabokov, Russian-American writer, teacher, translator, lepidopterist, and composer of chess problems. Nabokov's eclectic writings lend themselves well to precepts of cognitive criticism?way of understanding world through relationship between literacy and thought. Reading and writing about art and science built into course. Satisfies Writing II requirement. Letter grading.			
<a href="#">Justification</a>	This course is offered in the Honors Collegium, the series of interdisciplinary courses designed for students in the College Honors program. It is being proposed for Writing II and General Education credit. It has been approved by the Honors Faculty Advisory Committee, whose members come from a variety of disciplines, and by its Chair.			
<a href="#">Syllabus</a>	File <a href="#">013BruceStoneHonorsCourse_Proposal.doc</a> was previously uploaded. You may view the file by clicking on the file name.			
<a href="#">Supplemental Information</a>	Requesting GE and Writing II credit from the GE and WII committees			
<a href="#">Grading Structure</a>	Paper (submitted in drafts) 5-7 pp: 25% Chess/Naturalist Project 2 pp: 10% Research casebook study (submitted in drafts)8-12 pp: 40% Reading-journal submission of 300-500 words each class meeting and participation: 25%			
<a href="#">Effective Date</a>	Spring 2014			
<a href="#">Instructor</a>	Name	Title		
	Bruce Stone	Lecturer		
<a href="#">Quarters Taught</a>	Fall	Winter	Spring	Summer
<a href="#">Department</a>	Honors Collegium			
<a href="#">Contact</a>	Name	E-mail		
	G JENNIFER WILSON	gjwilson@college.ucla.edu		
<a href="#">Routing Help</a>				

**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 1/14/2014 11:41:27 AM**Changes:** Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 1/14/2014 11:39:56 AM**Changes:** No Changes Made**Comments:** To Leann for proper processing.**Role:** Registrar's Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Returned for Additional Info on 1/14/2014 11:38:58 AM**Changes:** No Changes Made**Comments:** Reroute to Leann to process properly!**Role:** Registrar's Publications Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 1/6/2014 5:04:35 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 12/16/2013 1:26:36 PM**Changes:** Short Title**Comments:** No Comments**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Approved on 12/10/2013 4:14:55 PM**Changes:** Grading Basis, Requisites**Comments:** Approved by the Writing II Implementation Committee and the College FEC. Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 10/29/2013 8:43:45 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 10/28/2013 12:09:59 PM**Changes:** No Changes Made**Comments:** Routing to Christina Palmer for FEC approval.**Role:** Dean College/School or Designee - Friedmann, Manuela Christin (MFRIEDMANN@COLLEGE.UCLA.EDU) - 58510**Status:** Approved on 10/24/2013 5:07:32 PM**Changes:** No Changes Made**Comments:** This approval is being forwarded on behalf of Vice Provost Patricia A. Turner.

<b>Role:</b>	FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
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<b>Status:</b>	Returned for Additional Info on 10/14/2013 6:04:41 PM
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<b>Changes:</b>	No Changes Made
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<b>Comments:</b>	Routing to Manuela Friedmann for Dean Turner's approval.
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<b>Role:</b>	Department Chair or Designee - Dunkel Schetter, Christine (DUNKEL@PSYCH.UCLA.EDU) - 68116
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<b>Status:</b>	Approved on 10/11/2013 1:02:48 PM
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<b>Changes:</b>	No Changes Made
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<b>Comments:</b>	No Comments
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<b>Role:</b>	Initiator/Submitter - Wilson, G Jennifer (GJWILSON@COLLEGE.UCLA.EDU) - 51752
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<b>Status:</b>	Submitted on 10/11/2013 12:09:31 PM
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<b>Comments:</b>	Initiated a New Course Proposal
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[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045