

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

<i>Department &amp; Course Number</i>	ANNEA 98T
<i>Course Title</i>	Illustrating the Underworld – Manufacture and Ownership of Afterlife Materiality
<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
- 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.

This course is designed to challenge to compare cross-cultural perspectives of the afterlife and understand the motivations of a society to conceptualize their afterlife beliefs in a certain light. As such, there are primary source materials provided every week in translation (for example, the Egyptian Book of the Dead, selections of the Old and New Testament, etc.) to provide an emic perspective to each culture. The main part of the course, however, focuses on the materiality of the afterlife – the physical depictions of the afterlife, their manufacture, ownership, and display context, which emphasizes the visual analysis component. The course's cross-cultural perspective fits well with the society and culture GE foundation areas, as there is an emphasis to not only understand the history of these cultures, but their social organization and motivations pertaining not just to funerary beliefs, but social display through the lens of afterlife beliefs.

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

Marissa Stevens, Teaching Fellow; Kathlyn Cooney, Faculty Mentor

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

If yes, please indicate the number of TAs

4. Indicate when do you anticipate teaching this course:

2017-2018 Fall Enrollment	<input type="text"/>	Winter Enrollment	<input type="text"/>	Spring Enrollment	<input checked="" type="checkbox"/>
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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.

Present Number of Units: \_\_\_\_\_

Proposed Number of Units: \_\_\_\_\_ 5

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

 General Knowledge

This course will expose students to a number of pre-modern civilizations and challenge learners to approach the study of each society with an open mind. A large component of this class will be understanding how we can responsibly reconstruct the past from an incomplete and skewed material record.

 Integrative Learning

This course is organized as a cross-cultural comparison, where students will be expected to build upon their knowledge of analysis and methodology each week to study new cultural groups and build meaningful comparative frameworks.

 Ethical Implications

Students will be faced with the challenges of studying funerary materiality. This subject is oftentimes faced with a discussion of ethical museum display and scientific study. In addition, studying cultures so different from what most students are familiar leads to issues of normative language and etic perspectives dominating our viewpoints.

 Cultural Diversity

Students will be exposed to cultures both completely unfamiliar to them and known well in this course. Their responsibility is to study each culture with an open mind, recognize similarities and difference from what is known to them, and begin to understand the underlying social, economic, and political motivations behind each society and recognize that these motivations are oftentimes universal factors.

 Critical Thinking

Every classroom experience and independent research in this course will require critical thinking. Students must make meaningful connections and comparisons of the material throughout the course, and they must present these ideas both in classroom discussion and in their research papers.

 Rhetorical Effectiveness

The students' research papers must demonstrate an ability to present an effective argument on an approved topic of their choice. While this will be the main venue of this category, students will be expected to participate in discussion effectively. The class will have assignments that focus on developing arguments and presenting them to an informed audience.

 Problem-solving

For this course, students will be challenged to critically analyze the effectiveness and credibility of sources for their research papers. They will be given tools for navigating both print sources and web-based sources, and must assess their usefulness for their research papers.

 Library & Information Literacy

With the above category, students will need to be able to perform basic research for their papers and be able to navigate the library and online databases to acquire this knowledge. Exercises in class will help them develop these skills.

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

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

3	(hours)
N/A	(hours)

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

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

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

AN N EA 98T  
 Illustrating the Underworld – Manufacture and Ownership of Afterlife Materiality  
 Spring 2018

Death is a universal promise that challenges mankind to confront its own mortality. How each religion, society, or culture chooses to engage with death, however, is unique. Stemming from one of man's most haunting questions, "What happens to us when we die?", extremely rich, detailed, and extensive explanations have developed describing the afterlife that awaits all mortals. Along with this explanation has developed a rich history of describing, illustrating, and depicting the underworld on various media. After providing a background to the afterlife traditions of multiple cultures in the pre-modern world, the main goal of this course is to analyze how the underworld is depicted in each culture, focusing on the physical media, context of the depictions, commissioning of the depictions, and ownership of the physical materiality. Who were owning these depictions? For what purpose? Who was the audience? While every culture had their unique conceptions of the afterlife, their similarities lie in that they all dedicated time to create a discourse on an imaginative and unverifiable world in which they nonetheless held deep belief. In addition, these cultures used their descriptions of what their afterlife was and how it was ordered and maintained to structure their own society in ideological, economic, political, and militaristic ways. We, as students, can begin to understand the motivations behind each society to display their knowledge and command over the afterlife by looking at the artistic materiality each group left behind. This ten-week course will survey the underworld artwork of ancient Mesopotamia, ancient Egypt, ancient Greece, Judeo-Christian traditions, Hinduism, Taoism, and Buddhism. While no single topic will be comprehensive, this course aims to expose students to many different cultural and religious traditions pertaining to depicting the afterlife and challenge them to critically analyze the motivations a particular society might have had in constructing their particular version of the underworld.

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Instructor: Marissa Stevens  
 Office: A67a Humanities Building  
 Email: [stevensma@ucla.edu](mailto:stevensma@ucla.edu)  
 Office hours: TBA  
 Mailbox: 378 Humanities Building

Seminar & Location:

Day, Time, Location

Course Work:

Seminar will be held once a week. To prepare for class, students must read the readings assigned for that week in the time table. Students will participate in short exercises, group work, and discussion during lecture that will count towards their participation grade.

Schedule of Deadlines and Exams:

- Take Home Midterm Exam – Date
- Paper Draft – Date
- Take Home Final Exam – Date
- Final Paper – Date

The course paper has a required draft and final copy. The paper draft should be submitted via Turnitin on Date by midnight. The final paper should be submitted via Turnitin on Date by midnight. The midterm and final are in-class exams.

## Weekly Schedule

Week 1	Date	<b>Introduction:</b> <ul style="list-style-type: none"> <li>• Introduction to the structure of the class</li> <li>• General overview of understanding mortuary practices: types of evidence, interpretation, limitations (lecture)</li> </ul>
Week 2	Date	<b>Paper: Paper Research Techniques</b> <ul style="list-style-type: none"> <li>• Finding and utilizing appropriate sources</li> <li>• Navigating the perils of internet sources</li> </ul> <b>The Afterlife in a Cross-Cultural Perspective</b> <p>Readings (students will be divided into groups, with each group leading a discussion on one reading):</p> <ul style="list-style-type: none"> <li>• Palgi and Abramovitch, "Death: A Cross-Cultural Perspective," <i>Annual Review of Anthropology</i>, Vol. 13 (1984), 385-417*</li> <li>• Wengrow, "The Intellectual Adventure of Henri Frankfort: A Missing Chapter in the History of Archaeological Thought," <i>American Journal of Archaeology</i>, Vol. 103, No. 4 (1999) 597-613*</li> <li>• Sedikides and Skowronski, "The Symbolic Self in Evolutionary Context," <i>Personality and Social Psychology Review</i>, Vol. 1, No. 1 (1997), 80-102*</li> </ul>
Week 3	Date	<b>Ancient Mesopotamia: Epics and Mythology</b> <p>Secondary Readings:</p> <ul style="list-style-type: none"> <li>• Obayashi, 19-34</li> <li>• Schmidt, "Afterlife Beliefs: Memory as Immortality," <i>Near Eastern Archaeology</i>, Vol. 63, No. 4 (2000) 236-239*</li> </ul> <p>Primary Readings:</p> <ul style="list-style-type: none"> <li>• Excerpts from <i>The Epic of Gilgamesh</i>*</li> <li>• Excerpts from <i>Enkidu and the Netherworld</i>*</li> <li>• Excerpts from <i>Ishtar's Descent to the Netherworld</i>*</li> </ul>
Week 4	Date	<b>Ancient Egypt: A Multiplicity of Approaches</b> <p>Secondary Readings:</p> <ul style="list-style-type: none"> <li>• Obayashi, 35-48</li> <li>• Taylor, "Death and Resurrection in Ancient Egyptian Society," <i>Death and the Afterlife in Ancient Egypt</i> (London: British Museum Press, 2001) 10-45*</li> <li>• Richter, "The Amduat and Its Relationship to the Architecture of Early 18<sup>th</sup> Dynasty Royal Burial Chambers," <i>Journal of the American Research Center in Egypt</i>, Vol. 44 (2008) 73-104.*</li> </ul> <p>Primary Readings:</p> <ul style="list-style-type: none"> <li>• Excerpts from The Book of the Dead*</li> <li>• Excerpts from The Book of the Hidden Chamber*</li> </ul>

Week 5	Date	<p><b>Paper: Topic Proposal Paragraph Due</b></p> <p><b>Ancient Greece: Mythology and Performance</b></p> <p>Secondary Readings:</p> <ul style="list-style-type: none"> <li>• Obayashi, 49-66</li> <li>• Edmonds, Chapter 2 of <i>Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets</i> (Cambridge: Cambridge University Press, 2004) 29-110*</li> <li>• Miller, “Hades and Dionysos: The Poetry of Soul,” <i>Journal of the American Academy of Religion</i>, Vol. 46, No. 3 (1978) 331-335*</li> </ul> <p>Primary Readings:</p> <ul style="list-style-type: none"> <li>• Excerpts from Orphic Hymns*</li> <li>• The 12<sup>th</sup> Labor of Hercules*</li> <li>• Excerpts from the <i>Homeric Hymn to Demeter</i>*</li> <li>• Excerpts from Homer’s <i>Odyssey</i>*</li> </ul>
Week 6	Date	<p><b>MIDTERM EXAM – Due in class</b></p> <p><b>Heaven and Hell</b></p> <p>Secondary Readings:</p> <ul style="list-style-type: none"> <li>• Obayashi, 67-124</li> <li>• Ousterhout, “Architecture as Relic and the Construction of Sanctity: The Stones of the Holy Sepulchre,” <i>Journal of the Society of Architectural Historians</i>, Vol. 62 (2003) 4–23*</li> <li>• Excerpts from: Morgan, <i>Illuminating the End of Time: The Getty Apocalypse Manuscript</i> (Los Angeles: Getty Publications, 2012)*</li> <li>• Shrimplin, “Hell in Michelangelo’s ‘Last Judgment’,” <i>Artibus et Historiae</i>, Vol. 15, No. 30 (1994) 83-107*</li> </ul> <p>Primary Readings:</p> <ul style="list-style-type: none"> <li>• Excerpts from the <i>Old Testament</i>*</li> <li>• Excerpts from the <i>New Testament</i>*</li> <li>• Excerpts from <i>Pistis Sophia</i>*</li> <li>• Excerpts from <i>The Divine Comedy</i>*</li> </ul>
Week 7	Date	<p><b>Paper: Writing Tips and Techniques</b></p> <ul style="list-style-type: none"> <li>• Citing and using quotes effectively</li> <li>• Constructing a strong thesis and argument</li> </ul> <p><b>Hinduism</b></p> <p>Secondary Readings:</p> <ul style="list-style-type: none"> <li>• Obayashi, 143-156</li> <li>• Chapter 6 of Shushan, <i>Conceptions of the Afterlife in Early Civilizations</i> (New York: Continuum International Publishing Group, 2009) 90-104*</li> </ul> <p>Primary Readings:</p> <ul style="list-style-type: none"> <li>• Excerpts from <i>Mahabharata</i>*</li> </ul>

Week 8	Date	<p><b>Paper: Draft Due via Turnitin</b></p> <p><b>Tibetan Buddhism</b></p> <p>Secondary Readings:</p> <ul style="list-style-type: none"> <li>• Obayashi, 169-180</li> <li>• Jing, "Financial and Material Aspects of Tibetan Art under the Yuan Dynasty," <i>Artibus Asiae</i>, Vol. 64, No. 2 (2004) 213-241*</li> <li>• Zhang, "Representations of the Five Elements," <i>The Tibet Journal</i>, Vol. 34, No.3-4 (2013) 21-24*</li> </ul> <p>Primary Readings:</p> <ul style="list-style-type: none"> <li>• Excerpts from <i>Bardo Thodol</i>*</li> </ul>
Week 9	Date	<p><b>Imperial China: Taoism and Buddhism</b></p> <p>Secondary Readings:</p> <ul style="list-style-type: none"> <li>• Obayashi, 181-192</li> <li>• Xu, The Cemetery of the Western Zhou Lords of Jin, <i>Artibus Asiae</i>, Vol. 56, No. 3/4 (1996) 193-231*</li> </ul> <p>Primary Readings:</p> <ul style="list-style-type: none"> <li>• Excerpts from <i>Journey to the West</i>*</li> <li>• Excerpts from the Legend of Miaoshan*</li> </ul>
Week 10	Date	<p><b>FINAL EXAM – due in class</b></p> <p><b>Paper: Bring a Draft to Class</b></p> <ul style="list-style-type: none"> <li>• Editing exercises</li> <li>• Peer-review exercises</li> </ul> <p><b>Conclusions:</b></p> <ul style="list-style-type: none"> <li>• Discussion of what a cross-cultural comparison of afterlife beliefs can demonstrate regarding the organization and maintenance of society</li> </ul>
Finals Week	Date	<b>PAPER DUE</b>
<p><b>Please note that readings with an asterisk (*) beside them can be found in the appropriate folder on the course website.</b></p>		

### Required Texts:

- *Death and Afterlife: Perspectives of World Religions* edited by Hiroshi Obayashi, Praeger, 1991.
- Other required readings available online through the course website, with login.

### Exams:

You will have two take home exams in this class – a **midterm** and a **final**. For both exams, you will be asked to answer one comprehensive essay question and several short answer questions that will test your knowledge on the texts, readings, lectures, and concepts discussed in class. These exams will be take-home and are open book, open note.

## Paper:

Your assigned paper is a **research paper**. The intricate topics pertaining to the afterlife of one or more cultures often require deep research, comparison, or synthesis to be understood fully. This paper should challenge you to choose a topic you find most interesting and develop your own thesis and argument centered on one of many topics of this class. While the topic of your paper is your own choosing, please refer to the following list for suggested points of departure:

- Who “owns” the afterlife in ancient Egypt? Do different social groups have different access to depictions of the afterlife? Why?
- What are the differences between the afterlife descriptions and depictions of ancient Mesopotamia and ancient Egypt? Knowing that the two civilizations were in direct contact with each other, how might their afterlife beliefs have been affected by one another, and what are the main points of comparison?
- Is the afterlife experience and ownership of materiality the same for all levels of society? Using any of the societies discussed in class as a starting point, what are the differences in the experienced afterlife based on social status? How does the structuring and description of that society’s afterlife illustrate and perpetuate the living social hierarchy?
- Why does ancient Greek literature and art focus so much on “saving” someone from the afterlife? Was their death seen as unjustified? Was the afterlife just an awful place? Does this emphasize the different experience of mortals and immortals?
- What can different afterlife books tell us about the ancient Egyptians’ conceptions of the afterlife? How do they choose to depict themselves/elements of the underworld in this literature?
- Why own a Book of the Dead? What message does this send to society?
- Several mythical characters discussed in this class make journeys to the underworld. How are their experiences similar? What universalities could be drawn from these shared experiences?
- The Egyptian Book of the Dead and the Tibetan Book of the Dead are very different texts, as their original titles demonstrate, yet modern scholars have used the same term for both. What are the similarities and differences between them, and how might they be compared?
- What are the motivating factors behind commissioning an afterlife art piece in the Judeo-Christian faith?

This list is, of course, only a partial collection of possible ideas. Please develop your own topic, thesis, and argument, and have this topic approved by me before you submit your paper draft. The draft of your paper should be 10 pages long and engage with at least 6 secondary sources. The final version of your paper should be 12 pages long and engage with at least 8 secondary sources.

You will have several assignments comprising your paper grade. The first will be a topic proposal paragraph: Please write a one paragraph describing your research question(s) regarding afterlife materiality in the ancient world. Your topic proposal should highlight the problem that your research question will attempt to answer along with a beginning description of how you will attempt to address the problem (i.e. what theories will you use to support your arguments? What types of source material would make good supporting evidence? What readings do you think would be particularly effective to use in your paper?)

## Grading:

<i>% of grade</i>	<i>Type of work</i>
10%	<b>Attendance and Participation</b> <ul style="list-style-type: none"> <li>• 5% General Attendance and Participation</li> <li>• 5% Week 2 Discussion Leading</li> </ul>
20%	<b>Take Home Midterm Exam: Date</b>
20%	<b>Paper Draft: Date</b> via Turnitin <ul style="list-style-type: none"> <li>• 5% Topic Proposal Paragraph</li> <li>• 15% Paper Draft</li> </ul>
20%	<b>Take Home Final Exam: Date</b>
30%	<b>Final Paper: Date</b> via Turnitin <ul style="list-style-type: none"> <li>• 5% Participating in editing exercises in Week 10</li> <li>• 25% Final Paper</li> </ul>

## Grading Scale:

<i>letter grade</i>	<i>points</i>	<i>achievement level</i>
A+	97-100	
A	94-96	Student has excellent knowledge of afterlife concepts and the relevant source materials; has the skills to develop and sustain a scholarly argument on afterlife topics in writing by carefully and meaningfully combining primary and reliable secondary sources.
A-	90-93	
B+	87-89	
B	84-86	Student has good knowledge of afterlife concepts and the relevant source materials; can develop and sustain a scholarly argument on afterlife topics in writing, but requires more training in carefully and meaningfully combining primary and secondary sources.
B-	80-83	
C+	77-79	
C	74-76	Student has rudimentary knowledge of afterlife concepts and the relevant source materials; writing is driven by argumentation but lacks precision and clear organization.
C-	70-73	*Please note that according to Registrar Policy, a student must earn a 73% or higher as their final grade to pass a course if the Pass/Fail option of grading is chosen.
D+	67-69	
D	64-66	Student has limited knowledge of afterlife concepts and the relevant source materials; writing is hardly driven by clear argumentation and tends to be disorganized.
D-	60-63	
F	0-59	Student has neither acquired any knowledge of afterlife concepts; has poor writing skills.

## Policies

All students will be held to UCLA's student conduct code which, among other things, explains what constitutes cheating and/or plagiarism and the possible outcomes of such an act. ([http://www.deanofstudents.ucla.edu/Portals/16/Documents/UCLACodeOfConduct\\_Rev030416.pdf](http://www.deanofstudents.ucla.edu/Portals/16/Documents/UCLACodeOfConduct_Rev030416.pdf)).

Cheating and/or plagiarism will be reported to university officials in every single case whether intent is clear or not. There is zero tolerance for cheating or plagiarism. Note: Work is expected to be wholly yours and original for this course. You are responsible for understanding what constitutes cheating and plagiarism. This is explained in the student code of conduct (see link above), but if you are ever uncertain talk to me BEFORE submission of your work. Once your work is submitted you are held responsible for that submission. Plagiarism includes, but is not limited to, submissions that are not wholly original for this course (you cannot use a paper for another class and this class, nor can you submit a paper that is mostly quotes of other works), poor paraphrasing, not citing your quotes or data, copying someone's argument (even if you change the words) without citing, giving/selling your work to someone else, etc. All paper assignments will be run through plagiarism detection software that compares your submission to published works, online sources, and other students' papers.

If you are ill or unable to make it to class in which there is an exam/assignment due for any reason, please email as far in advance as possible. Any missed assignment must have a written medical excuse to be made up after the fact, otherwise a zero grade will be given and a make-up will not be allowed. Medical excuses must be from a medical professional, explaining your absence.

Students with disabilities have the legal right to access disability-based support services designed to facilitate successful completion of their academic program. They are responsible for making use of what Disabilities Resources for Students are available (<https://www.osd.ucla.edu/>) and I will gladly accommodate what they require. If you need an accommodation, inform your TA and me at least two weeks in advance. OSD also requires students to set up accommodations with their office at least 2 weeks before an exam (note you are responsible for setting up accommodations with OSD, not me or your TA).



## New Course Proposal

<b>Ancient Near East 98T Illustrating Underworld: Manufacture and Ownership of Afterlife Materiality</b>	
<u>Course Number</u>	Ancient Near East 98T
<u>Title</u>	Illustrating Underworld: Manufacture and Ownership of Afterlife Materiality
<u>Short Title</u>	ILLUSTRTE AFTERLIFE
<u>Units</u>	Fixed: 5
<u>Grading Basis</u>	Letter grade only
<u>Instructional Format</u>	Seminar - 3 hours per week
<u>TIE Code</u>	SEMT - Seminar (Topical) [T]
<u>GE Requirement</u>	Yes
<u>Major or Minor Requirement</u>	No
<u>Requisites</u>	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.
<u>Course Description</u>	Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Analysis of how underworld is depicted in cultures throughout premodern world--from ancient Egypt to Judeo-Christian traditions--focusing on physical media, context of depictions, commissioning of depictions, and ownership of physical materiality. Letter grading.
<u>Justification</u>	Part of the series of seminars offered through the Collegium of University Teaching Fellows
<u>Syllabus</u>	File <a href="#">Stevens_Syllabus.pdf</a> was previously uploaded. You may view the file by clicking on the file name.
<u>Supplemental Information</u>	Instructor (Marissa Stevens) UID: 804126431  Professor Kathlyn Cooney is the faculty mentor for this course.
<u>Grading Structure</u>	Attendance and Participation - 10% Take Home Midterm Exam - 20% Paper Draft - 20% Take Home Final Exam - 20% Final Paper - 30%
<u>Effective Date</u>	Spring 2018
<u>Discontinue Date</u>	Summer 1 2018
<u>Instructor</u>	Name: Marissa Stevens      Title: Teaching Fellow
<u>Quarters Taught</u>	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer
<u>Department</u>	Near Eastern Languages & Cultures
<u>Contact</u>	Name: MICHELLE CHEN      E-mail: mchen@oid.ucla.edu
<u>Routing Help</u>	

### 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 8/31/2017 10:50:47 AM

**Changes:** Title, Description

**Comments:** Course description edited into official version. Removed "the" from title.

**Role:** Registrar's Scheduling Office - Hiatt, Michelle N (MHIATT@REGISTRAR.UCLA.EDU) - 310-825-12

**Status:** Added to SRS on 8/30/2017 12:21:35 PM

**Changes:** Short Title

**Comments:** No Comments

**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

**Status:** Approved on 8/25/2017 4:15:27 PM

**Changes:** No Changes Made

**Comments:** Approved by College FEC Chair, Joe Bristow. Routing to Doug Thomson in the Registrar's Office.

**Role:** FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173

**Status:** Approved on 8/20/2017 8:01:26 PM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 8/4/2017 4:38:07 PM

**Changes:** No Changes Made

**Comments:** Routing to Joe Bristow for FEC approval.

**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Approved on 7/14/2017 6:07:24 PM

**Changes:** Title, Description

**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Submitted on 7/14/2017 5:11:29 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) 825-6704