

UNIVERSITY OF CALIFORNIA, LOS ANGELES

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SANTA BARBARA · SANTA CRUZ

DEPARTMENT OF ENGLISH  
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March 29, 2018

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

Attached please find copies of the required GE Information Sheets, CIMS forms, and syllabi for both English 11 and 87. Both courses were approved as new gateway courses for our revised major in American Literature and Culture this past winter, 2018. Please note we are also proposing a new title for the revised major, which we hope will gain FEC approval during spring, 2018. We look forward to having both courses approved for GE credit for the 2018-19 academic year.

Sincerely,

A handwritten signature in black ink, appearing to read "Lowell Gallagher".

Lowell Gallagher, Chair

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

Department & Course Number ENGLISH 87  
 Course Title Topics in American Cultures  
 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**

- 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.

This seminar and a new lecture course (ENGL 11) will together serve as two required gateways

to the English department's newly revised and approved secondary major: American Literature and Culture (soon to be retitled as well).

The seminar will provide a small interactive setting in which students can develop the methodological skills central to our department's revised major.

3. "List faculty member(s) who will serve as instructor (give academic rank): Carrie Hyde (assistant prof.), King-Kok Cheung (full prof.), Michael Cohen (assoc. prof.), Jeffrey Decker (adjunct associate prof.), Yogita Goyal (assoc. prof.), Christopher Looby (full prof.), Marissa Lopez (assoc. prof.), Uri McMillan (asst. prof.)

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:

2018-19	Fall	_____	Winter	<u>X</u>	Spring	<u>X</u>
	Enrollment	_____	Enrollment	<u>10</u>	Enrollment	<u>10</u>
2019-20	Fall	<u>X</u>		_____		<u>X</u>
	Enrollment	<u>10</u>		_____		<u>10</u>
2020-21	Fall	<u>X</u>	Winter	_____	Spring	<u>X</u>
	Enrollment	<u>10</u>	Enrollment	_____	Enrollment	<u>10</u>

5. GE Course Units

Is this an existing course that has been modified for inclusion in the new GE? Yes \_\_\_\_\_ No X

This course was just approved as a new course for the newly revised major 18W.

If yes, provide a brief explanation of what has changed.

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

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

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

❑ General Knowledge

In addition to introducing students to central topics in American cultural studies, ENGL 87 will offer students a highly interactive setting for learning a range of interdisciplinary methods: including literary and visual analysis, historical research, legal interpretation, and political and cultural theories related to race and diversity.

❑ Integrative Learning

The English Department's new interdisciplinary major—and this seminar, which will serve as one of two required gateway courses—will help students understand literature and other forms of media as complex systems for knowing and ordering history and life. Throughout the course, students will be encouraged to think across a range of mediums, and to examine competing understandings of the diverse peoples, histories, and ideas of America.

❑ Ethical Implications

A central question in this introductory seminar is the way literature and other forms of expression shape the way we understand the many meanings of “America” and the diverse peoples within it.

❑ Cultural Diversity

ENGL 87 will consider the way that slavery, indigeneity, gender, race, and other structures of exclusion have shaped the changing borders of cultural and political inclusion in the U.S. and in the Americas.

❑ Critical Thinking

The assignments for ENGL 87 will help students to identify and analyze cultural patterns within and across the required texts.

❑ Rhetorical Effectiveness

Through regular participation in the seminar, students will be able to develop and refine their oratory skills. The written assignments will also provide guidance on developing effective writing skills.

❑ Problem-solving

This introductory seminar will provide an ideal pedagogic format for truly participatory and inclusive discussions of the history of exclusion and diversity in the United States and the Americas. Students will be encouraged to use the topic specific expertise they develop in the seminar to reflect generatively upon contemporary issues related to diversity and inclusion.

❑ Library & Information Literacy

Students will be introduced to scholarly practices as well as professional search engines, such as Project MUSE and JSTOR.

**(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>4</u>	(hours)
2. Reading	<u>4-8</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: 4-10 (hours)

7. Research Activity: 1 (hours)

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

**13-23** (HOURS)

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

**16-26** (HOURS)

## American Protest Literature

American Cultures 87  
Professor Hyde

hyde@humnet.ucla.edu  
Office: Humanities 256

### **Course Description:**

As a way of introducing students to the American Cultures major, this seminar examines two interrelated frameworks for theorizing difference: protest and diversity. The word “protest” literally means to publicly testify. We typically associate “protest” with images of collective demonstrations in the street, but the history of protest is also closely linked to another form of public testimony: the written word—in pen, print, and other mediums. This course introduces students to the traditions of American protest literature that developed out of one of the most tumultuous eras of US history, the formative period between the American Revolution and the Civil War. From heated philosophical debates about the nature and limits of political rights (Edmund Burke, Thomas Paine, Elizabeth Cady Stanton) to the rise of new literary traditions centered on social justice and political reform (the slave narrative, abolitionist literature, and protest fiction)—the century that followed the American Revolution was a hotbed of political transformation as well as artistic innovation. Students will use the period-specific knowledge acquired in this course to gain new perspectives on ongoing struggles in the twenty-first century for racial justice, gender equality, and immigration reform. Readings will include select legal documents and political philosophy, as well as literary works by Phillis Wheatley, William Apess, David Walker, Lydia Maria Child, Henry David Thoreau, Frederick Douglass, Herman Melville, Harriet Beecher Stowe, Susan B. Anthony, and Claudia Rankine.

### **Required Texts/Editions**

Required Course Reader: *American Protest Literature*, Ackerman, \$25  
Henry David Thoreau, *Civil Disobedience and Other Essays* (Dover: 9780486275635) \$2  
Frederick Douglass, *The Heroic Slave* (Yale: 9780300184624, \$9.95)  
Herman Melville, *Bartleby* (Art of the Novella Series: 9780974607801) \$10  
Harriet Beecher Stowe, *Uncle Tom’s Cabin* (Norton: 9780393933994) \$12.50  
Claudia Rankine, *Citizen: An American Lyric* (Graywolf Press: 9781555976903) \$20  
\*any additional readings/material will be available on our CCLE page\*

### **Week 1: Reading “Protest” and “Diversity” Historically**

Overview of Class & Online Resources

OED definition of “protest”

OED definition of “diversity”

Phillis Wheatley, “On Being Brought from Africa to America”

<http://archive.vcu.edu/english/engweb/webtexts/Wheatley/brought.html>

### **Week 2: The Art of Independence—The Textual History of U.S. Politics**

Linda Kerber, “The Meanings of Citizenship,” *JAH* (1997)

Phillis Wheatley, letter to Rev. Samson Occom (1774)

Thomas Jefferson, Declaration of Independence (1776)

Woodrow Wilson, “University Training and Citizenship” (1894)

### **Week 3: The Time of Consent**

John Locke, Excerpts from *Second Treatise on Government* (1690)

Edmund Burke excerpts from *Reflections on the Revolution in France* (1790)

Thomas Paine, from *Rights of Man* (1791): selections from Part 1

Washington Irving, “Rip Van Winkle” (1819)

### **Week 4: Reimagining “the People”**

William Apess, “An Indian’s Looking Glass for the White Man” (1833)

Lydia Sigourney, “Indian Names” (1833)

David Walker, “A declaration made July 4, 1776,” excerpt from *Appeal* (1829)

Frederick Douglass, *The Heroic Slave* (1852)

Rec.: three excerpted essays from “critical cluster,” in *The Heroic Slave*

**DUE: required quote online for final paper\*** (see p. 3 of syllabus for quote outline instructions)

**Week 5: “A Peaceable Revolution”**

Treaty of Guadalupe-Hidalgo (1848)

Henry David Thoreau, “Resistance to Civil Government” (1849)

Lydia Maria Child to John Brown (Oct. 26, 1859)

\*Rec.: Philip Gura, “Transcendentalism and Social Reform”

<https://www.gilderlehrman.org/history-by-era/first-age-reform/essays/transcendentalism-and-social-reform>

**Week 6: “I Prefer Not To”**

Herman Melville, “Bartleby, the Scrivener: A Story of Wall-street” (1853)

Jonathan Greenberg, “Occupy Wall Street’s Debt to Melville,” *The Atlantic* (2012)

**Week 7: The Sentiment of Reform**

Start: Harriet Beecher Stowe, *Uncle Tom’s Cabin* (1852), ch. 1-10

Seneca Falls Convention: “Declaration of Sentiments” (1848)

Frances Ellen Watkins, “The Slave Mother” (1854)

Jane Tompkins, “Sentimental Power” (1978)

***DUE: \*3-4p mandatory draft of intro. & opening paragraphs of paper due for in-section peer-review\****

**Week 8: Religious Protest and the Ends of Reform**

*Uncle Tom’s Cabin*, continue, ch. 10-30

James Baldwin, “Everybody’s Protest Novel,” in *Notes of a Native Son* (1955)

**Week 9: Matrilineal Enslavement & the Legacy the “Femme Covert”**

*Uncle Tom’s Cabin*, finish, ch. 31-45

Susan B. Anthony, “On Woman’s Right to the Suffrage” (1873)

Rec.: Karen Sánchez-Eppler, “Bodily Bonds” (1988)

***\*DUE: Final Paper of 6-7 pages due at the beginning of meeting***

**Week 10: “The ‘historical self’ and the ‘self-self’”: Rethinking Diversity through the History of Protest**

Claudia Rankine, *Citizen: An American Lyric* (2014)

***\*DUE: required concluding CCLE post: “Reflections on Diversity,” 1-2p single-spaced informal essay,*** offering historically-grounded analysis of a contemporary news story of your choosing on citizenship, racial justice, immigration, gender equality—or another topic relevant to the course’s historical survey of protest literature and changing political landscape of inclusion and exclusion in the U.S.

**Grading****Class Participation & Weekly Posts on CCLE: 30%**

Students are expected to keep up with the readings, attend class, purchase the required editions, and bring the assigned books/texts to each class. The participation grade is based on your level of preparation, engagement/attentiveness, and effort. To better gauge and facilitate participation, students will identify a specific passage (or passages) from the assigned readings that they found especially engaging and to post the quote along with a brief analysis of the theme/problem it raises on the “forums” section of the CCLE **once a week by 9 pm the night before we meet** to discuss the material.

\*The CCLE posts are designed as **alternatives to periodic quizzes**. Rather than testing you on randomly generated facts of my own choosing, these posts allow you to demonstrate your understanding of the readings in a way that speaks to your interests. The forum posts are a great place to experiment with your style, and to develop questions, readings, and arguments that you can pursue in your final paper.

\*Posts should take the form of 1-2 quotes, followed by a substantive paragraph (**200+ words**). Posts are mandatory, but **graded for completeness and quality of engagement** (i.e. ✓- □; ✓; □ ✓+). Failure to write at least **8 posts** over the course of the quarter will directly affect your participation grade (i.e. submitting only 6 of 8 posts counts as completing 6/8, which would mean that the *maximum* credit you could receive for the post portion of participation =75%).

\***Week 10: “Reflections on Diversity”**: In week 10, the CCLE post will take a special form. You will submit a short informal essay of 1-2p. that begins with two quotes drawn from a relevant news story of your choosing.

The aim of this final CCLE post is to use the period-specific knowledge you've acquired to think seriously about the historical obstacles and ongoing cultural power of "diversity" as a model for political inclusion, legal protections, and community. This post counts as **1 of the 8 required posts**. To incentivize and reward high-quality concluding reflections, this special CCLE post receives additional weighting = 5% of your final grade.

**Writing Assignments: 50%** (10% quote outline; 35% final paper; 5% CCLE essay on diversity)

Outlines and drafts are integral to the writing process, so this course provides separate deadlines for each. In the course of the quarter you will submit: a 2-3p, single-spaced **quote outline** (that includes 3-5 sentences proposing the self-generated question/argument the paper will pursue); a *mandatory* but ungraded **draft of 3-4 pages to be circulated for peer review** in class; a **final paper of 6-7 pages** that *develops* and *revises* the quote outline and required peer-review draft. Finally, as described above, students will submit a 1-2p single-spaced informal CCLE essay on the political and cultural history of protest and diversity in the U.S.

\*All writing assignments must be Times New Roman 12 font, with one-inch margins, carefully proofread for grammar and spelling. Also, any/all engagement with ideas or words in external sources **must be clearly cited** (these guidelines apply to the CCLE posts, outline, draft, final paper, etc).\* **If you have any questions about citation, please consult the instructor or the *MLA Handbook*: <https://owl.english.purdue.edu/owl/resource/747/01/>**

**Week 4: Quote Outline:** This is an introductory seminar, so students are not expected to have extensive experience writing papers without a prompt from the instructor. For that reason, and to facilitate early work on your final paper, this seminar includes a required quote outline that counts for 10% of the final grade.

**Elements of the Quote Outline:** Further instructions will be provided as the deadline approaches, but the quote outline is pretty straightforward as a document. It needs to be 2-3 **single-spaced** pages and will contain the following elements, indicated in bold:

- 1). **Paper Title:** As part of your quote outline, include a working title for your paper. Writing a title is a great place to test/refine the clarity of your arguments.
- 2). **Quotes & Notes:** Select and type up complex quotes related to a topic and/or question you would like to discuss in your paper. Italicize specific phrases of interest within each quote, and then outline your ideas and arguments in note form below each quote.
- 3). **Conceptual Rubrics:** After you type up the quotes with argumentative notes, organize your quotes and notes into two or three related conceptual rubrics. The conceptual rubrics should be specialized subdivisions of your overarching argument; they will be the building blocks for the paragraphs (and the topic sentences that frame them). The rubrics should indicate how you plan to approach the issue or problem under consideration.
- 4). **Thesis:** Once you've identified your rubrics, return to and finalize your working thesis. Your thesis should *not* be purely descriptive (i.e. summary based), but rather an *argumentative* reading of the text(s) under discussion.
- 5). **Concluding Reflections:** Finally, write 3-5+ sentences elaborating the relationship between the different rubrics and/or the various elements of your proposed argument. As with the conclusion of a formal paper, avoid the repetitive structure of the 5 paragraph essay format, and use the concluding reflections section to elaborate the textual and conceptual *stakes* of your analysis, as these stakes have come into focus and *developed* through your careful engagement with particular quotes.
- 6). **Secondary Sources:** Given the research element of this seminar, the outlines must include a list of 3+ scholarly sources that are not included on the syllabus. (Please note: Wikipedia is *not* a scholarly source. Its entries often include a list of scholarship, but the *accuracy* and quality of its content varies significantly).

**Week 7: Peer-Review Draft:** The 3-4p. mandatory draft will **not receive a separate grade**. The peer review activity of which it is a part is designed to help you to refine your initial argument and to become better a reader of your own work. This is an opportunity to take *risks* and to learn from your peers. As such, the copy submitted for instructor review will be assessed solely for completeness and effort. *Failure to submit a serious draft that meets the required length of 3-4 will result in a full letter grade drop to the final paper, i.e. A- to B-etc.*

**Week 9: Final Paper:** Final papers will be submitted in **dossier form**: the dossier will include the graded copy of your quote outline, your 3-4p draft, and at least one of the peer review forms.

**Presentation and 1-2p Handout: 20%**



- \*Presentation:** Each student will give one **12-15 minute presentation**. The presentations are an opportunity for students to actively shape this course. Presenters will create and pre-circulate a **1-2p. original handout** on the CCLE, which they will draw upon to lead **structured discussion of the readings** at the beginning of class.
- \*Presentations** should *not* summarize the required readings. Instead, presentations should help deepen the class's appreciation of the readings by **putting the required readings in context**. There are many ways to successfully lead this kind of presentation: you might offer an overview of relevant scholarship that has helped you to better understand the stakes of the individual readings and/or historical debates; you might connect the readings to current events—paying special attention to what these early debates can add to our present political dialogue; you might incorporate a creative project—a song, poem etc. that you have written to open up and guide discussion.
- \*Handout:** In order to better guide discussion and to capture the work you have done in preparation for your presentation, presenters will prepare a 1-2p (single-spaced) handout that will structure the in-class presentation. The handout should: 1). offer a succinct and original account of the required readings (including key quotes and concepts from the readings and related scholarship); 2). discuss how the readings relate thematically to previous readings and/or our current political climate; 3) **include 2-3 targeted questions to open class discussion**. Handouts must be **posted on the CCLE site by 5pm the night before** your presentation.

### **The Rules: or the class “contract”**

Attendance is mandatory. This class only meets 10 times in the duration of the quarter, so **if you miss more than two classes, your final grade for the course will be dropped a full letter grade**—unless you provide written documentation of an *emergency or serious illness* (not simply a visit to the campus health center, a work conflict, etc. Lateness is disruptive for everyone. If you arrive to class more than 5 minutes late on multiple occasions, your lateness will be treated as an absence). Late papers will be docked a third of a grade for every 24 hours of lateness. **Cellphones must be turned off and stowed** at the beginning of class. Laptops can be used *only* for note taking; if they become distracting or disruptive, their use will be disallowed. In general: if any questions or issues arise: it's better to consult me ahead of time, rather than to ask for forgiveness after the fact.

**Disabilities:** Students with a documented disability should meet with me as soon as possible to discuss any special accommodations that you might require. As per University guidelines: “if you require academic adjustments based on a disability, you must register with the Center for Accessible Education (CAE). CAE will assess your needs, determine reasonable academic adjustments, and work with you to implement academic adjustments. When possible, students with disabilities requiring academic adjustments should contact the CAE within the first two weeks of each term as reasonable notice is needed to coordinate accommodations. You may contact the CAE at (310) 825-1501, go to the CAE office at A255 Murphy Hall, or access the CAE website at [www.cae.ucla.edu](http://www.cae.ucla.edu).”

### **Academic Integrity**

Cheating, plagiarism, and multiple submissions **will NOT be tolerated in any form**. Academic integrity is taken very seriously at UCLA and in this course. The UCLA Student Handbook defines plagiarism as “the use of another’s words or ideas as if they were one’s own...” It defines multiple submission as “the resubmission by a student of any work which has been previously [or concurrently] submitted for credit in identical or similar form...without the informed permission/consent of the instructor...” UCLA offers instructors the use of plagiarism prevention software, “Turnitin.” Suspected cases of academic misconduct will be referred to the dean for judiciary action.

### **UCLA Undergraduate Writing Center**

The UCLA Undergraduate Writing Center offers one-on-one writing sessions with peer learning facilitators. 25 & 50 minute sessions are available by appointment and on a walk-in basis. For more information, see <http://www.wp.ucla.edu/services.html> or call (310) 206-1320.



## New Course Proposal

### English 87 Topics in American Cultures

**Course Number** English 87

**Title** Topics in American Cultures

**Short Title** TPCS-AMERICAN CLTRS

**Units** Fixed: 5

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

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMR - Seminar (Research/Creative) [I]

**GE Requirement** Yes

**Major or Minor Requirement** Yes

**Requisites** Enforced requisites: English Composition 3 or 3H, English 4W, 4HW or 4WS, English 11.

**Course Description** Seminar, three hours. Requisites: English Composition 3, English 4W or 4HW or 4WS, 11. Content varies. Introductory study of diverse peoples, histories, and ideas of America. P/NP or letter grading.

**Justification** One of two new required courses for the revised major, "American Cultures," replacing the major in American Literature and Culture, and the newly proposed minor in American Cultures. English 87 will introduce students to the seminar format early in the major/minor along with collaborative learning and workshop-oriented approaches to research questions.

**Syllabus** File [English 87 sample syllabus 18W.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** See documents for proposed changes to the Major in American Literature and Culture/American Cultures and proposal for new minor in American Cultures submitted to FEC 1/8/2018.

**Grading Structure** Class Participation & Weekly Posts on CCLE: 30%  
Writing Assignments: 50% (10% quote outline; 35% final paper; 5% CCLE essay on diversity)  
Presentation and 1-2p Handout: 20%

**Effective Date** Fall 2018

**Instructor**

Name

Title

Carrie Hyde

Assistant Professor

**Quarters Taught**

Fall  Winter  Spring  Summer

**Department** English

**Contact**

Name

E-mail

JANEL MUNGUIA

munguia@english.ucla.edu

**Routing Help**

### ROUTING STATUS

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**Changes:** Description

**Comments:** Course description edited into official version.

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**Comments:** no changes

**Role:** FEC Chair or Designee - Tornell, Aaron (TORNELL@ECON.UCLA.EDU) - 41686

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**Changes:** No Changes Made

**Comments:** No Comments

**Role:** L&S FEC Coordinator - Ries, Mary Elizabeth (MRIES@COLLEGE.UCLA.EDU) - 61225

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**Comments:** no changes

**Role:** Dean College/School or Designee - Schaberg, David C (DSCHABERG@COLLEGE.UCLA.EDU) - 54856, 50259

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**Role:** FEC School Coordinator - Ries, Mary Elizabeth (MRIES@COLLEGE.UCLA.EDU) - 61225

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**Comments:** no changes

**Role:** Department Chair or Designee - Munguia, Janel K Decker (MUNGUIA@ENGLISH.UCLA.EDU) - 51389

**Status:** Approved on 1/8/2018 4:23:27 PM

**Changes:** No Changes Made

**Comments:** Approved by Janel Munguia, designee of current English department chair Lowell Gallagher, on his behalf.

**Role:** Initiator/Submitter - Munguia, Janel K Decker (MUNGUIA@ENGLISH.UCLA.EDU) - 51389

**Status:** Submitted on 1/8/2018 4:22:15 PM

**Comments:** Initiated a New Course Proposal

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English 87