Senior Scholars Program

An opportunity for lifelong learning
on the UCLA campus

Fall 2022 Catalog
Fall classes begin September 22
Table of Contents

Program Overview 3
Application Process 3
How to Find a Class 3
How to Apply 4
Program Agreement 6
Campus Information 7
Parking 8
Condensed Course Listing 10
Course Descriptions 16
Fall Quarter Application 22
Return to Campus Q&A 23
Longevity Center Programs 24

Application Deadline  August 26
Confirmations Begin  August 29
Instruction Begins  September 22
Drop Deadline  October 7
Veteran's Day  November 11
Thanksgiving Holiday  November 24, 25
End of Instruction  December 9

Please contact us at srscholars@mednet.ucla.edu  
or (310) 794-0679

Fall Quarter Calendar
Program Overview and FAQs

What is the UCLA Senior Scholars Program?
UCLA Senior Scholars is a campus-wide program that invites older adults (50+) to audit regular courses at UCLA. Senior Scholars audit lectures and follow along with class readings. Scholars do not take exams, write papers, turn in homework assignments or attend discussion sections/labs. Scholars do not receive a grade or academic credit.

How much does it cost?
Quarterly fees are $175 for the first class and $150 for each additional class. This includes a $25 non-refundable administrative fee per course.

How do I know which classes are offered?
This catalog contains a list of the in-person and online undergraduate courses being offered this quarter.
Approval to attend any course is subject to instructor consent and classroom space limitations.
*Restrictions: Lab, language, seminar, studio art, performing art and other courses that require daily professor-student interaction cannot be audited.

How do I audit in person and online instruction?
Fall Quarter 2022 will offer both in-person and online instruction.
Senior Scholars attending courses on campus will need to provide proof of vaccination and adhere to COVID-19 safety protocols. To learn more about COVID-19 protocol while attending in-person instruction, check the “Returning to Campus Guidelines” section of the catalog.
To audit online instruction, check the “Online Transition Q&A” section of the catalog to learn more about what you will need to attend lecture online.

Application Process

Step 1- Create a UCLA Logon ID
If you are a returning Senior Scholar, you already have a UCLA logon ID and do not need to complete this step. Please remember your UCLA logon ID username, as you will be required to submit it for your application. If you need assistance resetting your UCLA logon information, please visit https://www.semel.ucla.edu/longevity/class-website-help

1. Go to https://accounts.iam.ucla.edu and select "Create a UCLA Logon"
2. Read and agree to the Acceptable Use Policy; then click the Next button.
3. Select “I do not have a UCLA Identification Number.”
4. Input your name, date of birth and email address.
5. Create a username (Logon ID), password, and security question following the onscreen instructions.
6. You have the option to add multi-factor authentication to your account – we do not recommend adding MFA for Senior Scholars. You can skip this step.
7. Safely store your Logon ID, password and security question answers; your Logon ID will remain the same throughout your time as a Scholar.

If you would like a visual guide with pictures to creating a UCLA logon ID, please visit https://www.semel.ucla.edu/longevity/class-website-help
Step 2- Find a class.

A limited number of online classes are listed in the catalog. To find the full list of available in person courses, view the Schedule of Classes.

To view the entire Summer Schedule of Classes:
Visit the UCLA Registrar’s website- https://sa.ucla.edu/ro/Public/SOC/

1. **DO NOT** click on the Find a Class and Enroll or Class Planner features. **Scroll below to “Term.”**
2. Select **Fall 2022** and click on the box next to **subject area** for a dropdown menu of subjects.
3. Click on your desired subject, and click “Go” to pull up a list of classes in that subject area.
4. Look for classes numbered below 200.
5. Click on a class title, and the lecture information (Days, Time, Location, etc.) will drop down.
6. Look only at lecture information (labeled **Lec**). Discussion sessions (labeled **Dis**) are not available to auditors.
7. If you click on the “**Lec 1**” link, that will pull up another page with the course description.

**Schedule of Classes Website Example**

1. 
2. 
3. 
4. 
5. **207B - European Art of 19th Century**
6. & 7. 

**CM135B - African American Art, 1900 to 1963**

**CI39B - Aztec Art and Architecture**
Step 3 - Submit an application to the Senior Scholars Program.

There are several ways to submit an application.

- **Apply online** using the Apply Now button at: [https://www.semel.ucla.edu/longevity/how-find-class-apply](https://www.semel.ucla.edu/longevity/how-find-class-apply)
- You may also call 310-794-0679 if you would like to apply over the phone.
- We suggest listing an alternate course in case your first-choice course is unavailable.

Step 4 - The Senior Scholars office requests approval from your prospective professor.

- Attendance in any course must be approved by the professor through the Longevity Center.
- Instructor approvals begin at the end of the application deadline. It can take several weeks before we hear back, and space is often limited, so please apply at your earliest convenience.

Step 5 - The Senior Scholars office will email you your course status.

- Course confirmations for Fall Quarter will begin on August 29th and continue through September 21st via email.
- If we are unable to confirm your status, we encourage you to select an alternate course.

Step 6 - Class lists become official after the first two weeks of class.

- If you wish to drop a course, contact our office by **Friday, October 7th** or course fees (minus the $25 administrative fee) cannot be refunded.
Program Agreement

Everyone involved in the Senior Scholars Program knows what a tremendous opportunity it is to learn from some of the top professors in the country on many fascinating topics. To optimize your experience of the program, as well as that of the professors and UCLA students involved, please keep in mind the following guidelines:

1. Please keep personal opinions and beliefs out of the classroom.
2. Enrolled undergraduate students have priority seating.
3. The instructor will determine the acceptable level of participation from auditors. Please allow the enrolled undergraduate students the opportunity to participate first. If you are participating in an online course, please keep your microphone muted.
4. Discussion sessions/labs and professors’ office hours are intended for enrolled students, not Senior Scholars.
5. The Scholars program is not responsible for any additional fees incurred, including but not limited to: book, material and parking fees.
6. Please refrain from emailing the professor directly, unless the professor initiates the communication.
7. Scholars auditing in person courses must adhere to UCLA COVID-19 protocols.

*Participation in the Senior Scholars Program is a privilege. The Program expects that its Scholars will comply with Program guidelines at all times. The failure to comply with any guideline(s) may prevent a Scholar from further participation in the Program.

Other Guidelines

- Introduce yourself to the professor during the first week or two of class.
  - Instructors might be busy the first class or two with undergraduates waiting to speak to them. If they look busy, wait until the next class.
  - Check in with them on their expectations for auditors in their classroom, including whether they are open to an occasional question from Scholars once students have had a chance to reply and comment.
- Introduce yourself to students around you and other Scholars you see in your class. Should you show up late to class or miss class, please communicate with other students/Scholars about what you missed. Please refrain from asking the professor about what was missed.
- If the class is not what you expected and you need to drop a class, please contact the Longevity Center Senior Scholars Program Coordinator. We will notify the instructor that you are dropping and address any concerns you may have.
- Please be mindful that in smaller classes, irregular attendance can be disruptive to the instructor and other students. If you know you have to miss several classes, please consider taking the class during a future quarter.
- The Senior Scholars office sends out a class feedback form at the end of each quarter. If you have feedback on your class, this is a great place to provide that information. We ask that all feedback comes to the Longevity Center Senior Scholars Program Coordinator.
- Please silence all electronic devices in class.
- Please arrive on-time for class. Restrict entering and exiting the classroom to emergencies only.
- Please thank your professor in person at the end of the term.
Campus Information

Can I get a library card?
As a Senior Scholar at UCLA, you are eligible for an external user library card.
- Take the one-page course confirmation sheet you receive from the Senior Scholars office after being approved for a class and a valid ID to the circulation desk at Young Research Library (YRL) or Powell Library.
- They will issue you an External User card that can be used at all campus libraries except the School of Law.

View a map of UCLA libraries: http://www.library.ucla.edu/sites/default/files/libmap_091710.pdf

Where can I view movies for class?
Some classes have movies assigned. Licensed videos are only available for streaming at home (Video Furnace) to fully enrolled UCLA students. However, class movies can be viewed on campus at the Powell Library Instructional Media Lab, Room 270 http://www.oid.ucla.edu/edtech/medialab.
- You just need to bring a photo ID and let them know the class you want to view videos for.
- Please check the Powell Library for hours, as they fluctuate.
- Headphones are provided, but you may bring your own.
- Access the Media Lab through the main entrance to Powell Library. Take the lift to the first floor, then proceed to the south side of the building. Take the elevator on your left to the second floor and go on to room 270.

What if my class has Bruincasts?
Some classes have podcasts of lectures called Bruincasts. If you would like access to these Bruincasts, please notify the Longevity Center Senior Scholars Program Coordinator and we will coordinate with the Bruincast Office.

Is there Wi-Fi on campus?
- Wireless access is available to anyone with a wireless enabled device at Ackerman Union, Northern Lights Cafe, Kerckhoff Hall, Powell Library and Charles E. Young Library using UCLA_WEB.
- If you need Wi-Fi access in your classroom, contact the Senior Scholars office and we can provide a guest wireless account for you for the quarter.

Do I have access to online subscription resources (e.g. JSTOR, etc.)?
- Off-campus access to online subscription sources are only available to current UCLA students, faculty and staff.
- However, the public can view online subscription resources while physically in a campus library (using either the public desktop computers or Wi-Fi).
Can I print on campus?
Self-service copiers, printers and scanners are available in campus libraries. To use these devices, you must purchase a reusable visitor BruinCard from a BruinCard vending machine in the library. The cost of the card is 58 cents and the machines accept cash only. The cards are reusable and value can be added to them. However, refunds cannot be issued for any money left on a visitor BruinCard.

Can I receive Campus Alerts?
- You can check for BruinAlerts by viewing the UCLABruinAlert Twitter website: https://twitter.com/UCLABruinAlert
- To receive text message alerts: text “follow @UCLABruinAlert” to 40404 and you will receive a text message whenever a BruinAlert is sent.

Am I eligible for a UCLA Student ID (Bruincard)?
- No. Only faculty, staff and fully enrolled students can have a Bruincard and university ID number.

Where can I find out about special lectures or events on campus?
http://happenings.ucla.edu/

Getting to Campus/Parking

Public Transportation
Public transportation can be an affordable alternative to parking on campus. Several buses stop at UCLA:
- **Culver City 6**: 35 cents per ride for age 62+
- **Big Blue Bus 1, 2, 3, 8 and Rapid 12**: 50 cents per ride for age 62+
- **METRO 2 and 302**: 75 cents per ride for age 62+; 35 cents at off-peak hrs.

View where different buses stop at UCLA:


Accessible Parking
Individuals with disabilities may purchase an accessible permit for $9 a day from Parking & Info Kiosks on campus. There is a kiosk at the Westholme/Hilgard campus entrance. Kiosks accept cash only.

Short-Term Campus Parking
Self-service parking pay stations in lots throughout campus are perfect for those on campus for only a class or two at a time. In most parking lots, rates range from $3.00 an hour to $13 a day.

Rates by Parking Structure:
https://main.transportation.ucla.edu/campus-parking/visitors/pay-station-rates-and-locations
How to Use Self-Service Pay Stations:
1. Park in a Parking Pay Station space and take note of your stall number (Please note that Pay Stations in Structure 3 South, Lot 11 and Lot 36 do not require you to specify a stall number.).
2. Go to the nearest Parking Pay Station. If prompted, enter your stall number into the Parking Pay Station by using the number pad.
3. Choose the amount of time that you would like to spend on campus (all-day passes can also be purchased at Parking Pay Stations). Enter your payment using cash or credit card. Pay stations accept $1, $5, & $10 bills and don’t give change. Return to your vehicle and display the ticket face up on the driver’s side of your dashboard.
Special Note: The following is a condensed list of some of the many undergraduate courses this quarter. This is NOT a list of pre-approved courses. Approval to audit any course is subject to instructor consent and space limitations. If a course day/time is marked as “Asynchronous,” it means all the lectures are prerecorded and available to watch at any time online.

<table>
<thead>
<tr>
<th>Department</th>
<th>Course #</th>
<th>Course Title</th>
<th>Location</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
<th>Class Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>African American Studies</td>
<td>112A</td>
<td>Sunken Place: Racism, Survival, and Black Horror Aesthetic</td>
<td>Renee and David Kaplan Hall 169</td>
<td>T/TH</td>
<td>12:30pm-1:45pm</td>
<td>Due, T.P.</td>
<td>102</td>
</tr>
<tr>
<td></td>
<td>M116B</td>
<td>African American Musical Heritage</td>
<td>Schoenberg Music Building 1325</td>
<td>M/W</td>
<td>1pm-2:50pm</td>
<td>The Staff</td>
<td>45</td>
</tr>
<tr>
<td>Ancient Near East</td>
<td>10W</td>
<td>Jerusalem: Holy City</td>
<td>Franz Hall 1260</td>
<td>T/TH</td>
<td>3:30pm-4:45pm</td>
<td>Smoak, J.D.</td>
<td>84</td>
</tr>
<tr>
<td></td>
<td>15W</td>
<td>Women and Power in Ancient World</td>
<td>Online</td>
<td>Varies</td>
<td>Asynchronous</td>
<td>Cooney, K.</td>
<td>112</td>
</tr>
<tr>
<td>Art History</td>
<td>29</td>
<td>Chinese Art</td>
<td>Moore Hall 100</td>
<td>M/W</td>
<td>11am-12:15pm</td>
<td>Lee, H.</td>
<td>157</td>
</tr>
<tr>
<td></td>
<td>119B</td>
<td>Eastern Islamic Art</td>
<td>Dodd Hall 247</td>
<td>M/W</td>
<td>4pm-5:15pm</td>
<td>Overton, K.H.</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>CM141</td>
<td>Colonial Latin American Art</td>
<td>Dodd Hall 146</td>
<td>M/W</td>
<td>9:30am-10:45am</td>
<td>Rivas, C.A.</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>C160</td>
<td>Art and Empire</td>
<td>Dodd Hall 247</td>
<td>W/F</td>
<td>11am-12:15pm</td>
<td>Medvedev, N.</td>
<td>26</td>
</tr>
<tr>
<td>Astronomy</td>
<td>3</td>
<td>Nature of the Universe</td>
<td>Kinsey Science Teaching Pavilion 1220B</td>
<td>T/TH</td>
<td>9:30am-10:45am</td>
<td>Fitzgerald, M.P.</td>
<td>138</td>
</tr>
</tbody>
</table>

Abbreviations: M= Monday, W=Wednesday, T=Tuesday, F=Friday
<table>
<thead>
<tr>
<th>Subject</th>
<th>Course</th>
<th>Title</th>
<th>Building</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
<th>CRN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Astronomy (cont)</td>
<td>4</td>
<td>Black Holes and Cosmic Catastrophes</td>
<td>Kinsey</td>
<td>M/W/F</td>
<td>1pm-1:50pm</td>
<td>Malkan, M.A.</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Life in Universe</td>
<td>Physics and</td>
<td>T/TH</td>
<td>12:30pm-1:45pm</td>
<td>Rich, M.</td>
<td>126</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Astronomy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Building 1425</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Atmospheric and Oceanic</td>
<td>2</td>
<td>Air Pollution</td>
<td>Online</td>
<td>Varies</td>
<td>Asynchronous</td>
<td>Li, Q.</td>
<td>270</td>
</tr>
<tr>
<td>Sciences</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Practice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M121</td>
<td></td>
<td>Ancient and Medieval Political Theory</td>
<td>Haines Hall</td>
<td>M/W</td>
<td>11am-12:15pm</td>
<td>Sissa, G.</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>220</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communication</td>
<td>101</td>
<td>Freedom of Communication</td>
<td>Renee and David</td>
<td>TH</td>
<td>5pm-7:50pm</td>
<td>Kassabian, R.</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Kaplan Hall 169</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>173</td>
<td>Affect and Emotion in Political Communication</td>
<td>Broad Art Center 2100A</td>
<td>M/W</td>
<td>11am-12:15pm</td>
<td>Soroka, S.N.</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Economics</td>
<td>1</td>
<td>Principles of Economics</td>
<td>Renee and David</td>
<td>T/TH</td>
<td>9:30am-10:45am</td>
<td>Rojas, R.R.</td>
<td>290</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Kaplan Hall A51</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Microeconomic Theory</td>
<td>Broad Art Center 2160E</td>
<td>M/W</td>
<td>12:30pm-1:45pm</td>
<td>Surro, C.J.</td>
<td>210</td>
</tr>
<tr>
<td>English</td>
<td>90</td>
<td>Shakespeare</td>
<td>Geology Building 3656</td>
<td>T/TH</td>
<td>9:30am-10:45am</td>
<td>Watson, R.N.</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>131</td>
<td>Studies in Postcolonial Literatures: Exiles, Migrants, and Refugees</td>
<td>Geology Building 3656</td>
<td>T/TH</td>
<td>2pm-3:15pm</td>
<td>Goyal, Y.</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>139</td>
<td>Individual Authors: Tennessee Williams on Stage and Film</td>
<td>Royce Hall 150</td>
<td>T/TH</td>
<td>12pm-1:50pm</td>
<td>Stefans, B.K.</td>
<td>18</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Location</td>
<td>Days</td>
<td>Time</td>
<td>Instructor</td>
<td>Seats</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>------------------------------------------------------------------------------</td>
<td>-------------------</td>
<td>------</td>
<td>-----------------</td>
<td>------------------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>164C</td>
<td>19th-Century Novel: Novel of Social Realism, from Jane Austen to Thomas Hardy</td>
<td>Royce Hall 162</td>
<td>T/TH</td>
<td>2pm-3:50pm</td>
<td>Dimuro, J.A.</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>174C</td>
<td>Contemporary American Fiction: Contemporary American Short Fiction</td>
<td>Rolfe Hall 3129</td>
<td>T/TH</td>
<td>12pm-1:50pm</td>
<td>Torres, J.J.</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>India Through Music</td>
<td>Schoenberg Music Building 1344</td>
<td>M/W</td>
<td>11am-12:50pm</td>
<td>Morcom, A.F.</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>M50A</td>
<td>Jazz in American Culture: Late 19th Century through 1940s</td>
<td>Schoenberg Music Building 1100</td>
<td>T/TH</td>
<td>9am-10:50am</td>
<td>The Staff</td>
<td>131</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Introduction to Art and Technique of Filmmaking</td>
<td>Melnitz Hall 1409</td>
<td>M</td>
<td>10am-2:50pm</td>
<td>Huang, G.J.</td>
<td>152</td>
<td></td>
</tr>
<tr>
<td>6A</td>
<td>History of American Motion Picture</td>
<td>Melnitz Hall 1409</td>
<td>T/TH</td>
<td>3pm-5:20pm</td>
<td>The Staff</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Introductory Screenwriting</td>
<td>Online</td>
<td>Varies</td>
<td>Asynchronous</td>
<td>Verducci, P.M.</td>
<td>240</td>
<td></td>
</tr>
<tr>
<td>106C</td>
<td>History of African, Asian, and Latin American Film</td>
<td>Melnitz Hall 1409</td>
<td>T/TH</td>
<td>9am-12:20pm</td>
<td>Ravetto, K.S.</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Earth's Physical Environment</td>
<td>Bunche Hall 2209A</td>
<td>T/TH</td>
<td>9:30am-10:45am</td>
<td>Williams, P.</td>
<td>81</td>
<td></td>
</tr>
<tr>
<td>162</td>
<td>Ethnicity in American Cities</td>
<td>Bunche Hall A163</td>
<td>M/W</td>
<td>10am-11:15am</td>
<td>Goodwin-White, J.M</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>1A</td>
<td>Introduction to Western Civilization: Ancient Civilizations, Prehistory to circa AD 843</td>
<td>Bunche Hall Room 2209A</td>
<td>M/W/F</td>
<td>12pm-12:50pm</td>
<td>Phillips, D.D.</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Course</td>
<td>Location</td>
<td>Days</td>
<td>Time</td>
<td>Instructor</td>
<td>Course No.</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>------------------------------------------------------------------------</td>
<td>---------------------------</td>
<td>------</td>
<td>---------------</td>
<td>----------------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>8A</td>
<td>Colonial Latin America</td>
<td>Moore Hall Room 100</td>
<td>T/TH</td>
<td>5pm-6:15pm</td>
<td>Terraciano, K.B.</td>
<td>328</td>
<td></td>
</tr>
<tr>
<td>9D</td>
<td>Introduction to Asian Civilizations: History of Middle East</td>
<td>Bunche Hall Room 2209A</td>
<td>M/W/F</td>
<td>10am-10:50am</td>
<td>Gelvin, J.L.</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td>120B</td>
<td>East-Central Europe: Short 20th Century, 1918 to 1990</td>
<td>Royce Hall Room 190</td>
<td>T/TH</td>
<td>9:30am-10:45am</td>
<td>McBride, J.</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>142D</td>
<td>American Popular Culture</td>
<td>Haines Hall Room 118</td>
<td>T/TH</td>
<td>11am-12:15pm</td>
<td>Avila, E.R.</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>Islamic Studies</td>
<td>Introduction to Islam</td>
<td>Online</td>
<td>Varies</td>
<td>Asynchronous</td>
<td>Sayeed, A.</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Labor Studies</td>
<td>Neoliberalism, Social Justice, and Community Organizing</td>
<td>Online</td>
<td>T/TH</td>
<td>11am-12:15pm</td>
<td>Rocco, R.A.</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>Linguistics</td>
<td>Introduction to Study of Language</td>
<td>Online</td>
<td>Varies</td>
<td>Asynchronous</td>
<td>Silvestri, G.</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td>Management</td>
<td>Business Law</td>
<td>Entrepreneurs Hall C314</td>
<td>T</td>
<td>2pm-4:50pm</td>
<td>Guerin, J.</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>Musicology</td>
<td>History of Rock and Roll</td>
<td>Schoenberg Music Building Room 1100</td>
<td>T/TH</td>
<td>11am-12:50pm</td>
<td>Carlos, C.C.</td>
<td>248</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Introduction to Opera</td>
<td>Schoenberg Music Building Room 1100</td>
<td>M/W</td>
<td>11am-12:50pm</td>
<td>Brown, K.A.</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Course</td>
<td>Section</td>
<td>Title</td>
<td>Location</td>
<td>Days</td>
<td>Time</td>
<td>Instructor</td>
<td>Room</td>
</tr>
<tr>
<td>-----------------</td>
<td>---------</td>
<td>-------------------------------------------------</td>
<td>-----------------------------------</td>
<td>------</td>
<td>-----------------</td>
<td>-------------</td>
<td>-------</td>
</tr>
<tr>
<td>Philosophy</td>
<td>8</td>
<td>Introduction to Philosophy of Science</td>
<td>Dodd Hall Room 147</td>
<td>T/TH</td>
<td>2pm-3:15pm</td>
<td>Smith, S.R.</td>
<td>123</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>Skepticism and Rationality</td>
<td>Broad Art Center Room 2160E</td>
<td>T/TH</td>
<td>12:30pm-1:45pm</td>
<td>Hsu, A.</td>
<td>108</td>
</tr>
<tr>
<td></td>
<td>C119</td>
<td>Topics in History of Philosophy: Two-Wills Moral Psychology of Anselm and Kant</td>
<td>Public Affairs Building Room 2242</td>
<td>M/W</td>
<td>11am-12:20pm</td>
<td>DeWitt, J.</td>
<td>46</td>
</tr>
<tr>
<td>Political Science</td>
<td>50</td>
<td>Introduction to Comparative Politics</td>
<td>Rolfe Hall Room 1200</td>
<td>T/TH</td>
<td>11am-12:15pm</td>
<td>Thies, M.F.</td>
<td>108</td>
</tr>
<tr>
<td></td>
<td>111B</td>
<td>Early Modern Political Theory</td>
<td>Renee and David Kaplan Hall Room A51</td>
<td>M/W</td>
<td>3:30pm-4:45pm</td>
<td>Sissa, G.</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>129</td>
<td>Diplomacy and War</td>
<td>Royce Hall Room 190</td>
<td>T/TH</td>
<td>12:30pm-1:45pm</td>
<td>Perry, J.B.</td>
<td>88</td>
</tr>
<tr>
<td></td>
<td>156A</td>
<td>Government and Politics of Post-Communist States: Russia</td>
<td>Haines Hall Room 220</td>
<td>T/TH</td>
<td>9:30am-10:45am</td>
<td>Treisman, D.S.</td>
<td>93</td>
</tr>
<tr>
<td>Psychology</td>
<td>124G</td>
<td>Cognition and Successful Aging</td>
<td>Dodd Hall Room 170</td>
<td>F</td>
<td>11am-1:50pm</td>
<td>Castel, A.D.</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>127A</td>
<td>Abnormal Psychology</td>
<td>Franz Hall Room 1178</td>
<td>M/W</td>
<td>3:30pm-4:45pm</td>
<td>Ebbert, A.M.</td>
<td>160</td>
</tr>
<tr>
<td></td>
<td>135</td>
<td>Social Psychology</td>
<td>Rolfe Hall Room 1200</td>
<td>T/TH</td>
<td>9:30am-10:45am</td>
<td>Smurda, J.D.</td>
<td>219</td>
</tr>
<tr>
<td></td>
<td>137K</td>
<td>Psychology of Emotion</td>
<td>Physics and Astronomy Building Room 1425</td>
<td>T/TH</td>
<td>3:30pm-4:45pm</td>
<td>Eisenberger, N.I.</td>
<td>118</td>
</tr>
<tr>
<td>Course</td>
<td>Section</td>
<td>Course Title</td>
<td>Location</td>
<td>Days</td>
<td>Time</td>
<td>Instructor</td>
<td>Enrollment</td>
</tr>
<tr>
<td>---------------------</td>
<td>---------</td>
<td>--------------------------------------------------</td>
<td>-----------------------------------</td>
<td>------</td>
<td>----------------</td>
<td>---------------</td>
<td>------------</td>
</tr>
<tr>
<td>Scandinavian</td>
<td>40</td>
<td>Heroic Journey in Northern Myth, Legend, and Epic</td>
<td>Dodd Hall 121</td>
<td>M/W</td>
<td>9:30am-10:45am</td>
<td>Ball, K.A.</td>
<td>30</td>
</tr>
<tr>
<td>143C</td>
<td></td>
<td>Scandinavian Crime Literature</td>
<td>Bunche Hall A152</td>
<td>T/TH</td>
<td>3:30pm-4:45pm</td>
<td>Wen, P.J.</td>
<td>25</td>
</tr>
<tr>
<td>Sociology</td>
<td>1</td>
<td>Introductory Sociology</td>
<td>Haines Hall 39</td>
<td>M/W</td>
<td>12pm-1:50pm</td>
<td>Villarreal, A.</td>
<td>176</td>
</tr>
<tr>
<td>134</td>
<td></td>
<td>Culture and Personality</td>
<td>Dodd Hall Room 121</td>
<td>M/W</td>
<td>8am-9:15am</td>
<td>Jepson, M.C.</td>
<td>87</td>
</tr>
<tr>
<td>135</td>
<td></td>
<td>Sociology of Body</td>
<td>Online</td>
<td>Varies</td>
<td>Asynchronous</td>
<td>Anderson, T.L.</td>
<td>150</td>
</tr>
<tr>
<td>145</td>
<td></td>
<td>Sociology of Deviant Behavior</td>
<td>Online</td>
<td>T/TH</td>
<td>2pm-3:15pm</td>
<td>Ribet, E.R.</td>
<td>150</td>
</tr>
<tr>
<td>156</td>
<td></td>
<td>Race and Ethnicity in American Life</td>
<td>Dodd Hall Room 121</td>
<td>T/TH</td>
<td>12:30pm-1:45pm</td>
<td>Speer, I.D.</td>
<td>87</td>
</tr>
<tr>
<td>Theater</td>
<td>101A</td>
<td>Global Histories of Theater and Performance</td>
<td>Physics and Astronomy Building 1434A</td>
<td>M/F</td>
<td>2pm-3:20pm</td>
<td>Carriger, M.L.</td>
<td>71</td>
</tr>
<tr>
<td>106</td>
<td></td>
<td>History of American Theater and Drama</td>
<td>Online</td>
<td>Varies</td>
<td>Asynchronous</td>
<td>Oswald, S.M.</td>
<td>110</td>
</tr>
</tbody>
</table>
Course Descriptions

African American Studies
AF AM 112A Inspired by Jordan Peele's horror film Get Out (2017), use of horror films and fiction of artists like Peele, George A. Romero, Kasi Lemmons, Tananarive Due, and Toni Morrison—as well as short films by artists like activist Bree Newsome—to examine scope, role, and impact of Black horror, subset of horror genre that binds elements of history, sexuality, sociology, politics, African-based religions such as Vodun/Vodou, and morality tales to create mirror through which to view true-life struggles facing black population.
AF AM M116B Sociocultural history and survey of African American music covering blues, pre-1947 jazz styles, rhythm 'n' blues, soul, funk, disco, hip-hop, and symbiotic relationship between recording industry and effects of cultural politics on black popular music productions.

Ancient Near East
ANE 10W Survey of religious, political, and cultural history of Jerusalem over three millennia as symbolic focus of three faiths: Judaism, Christianity, and Islam. Transformation of sacred space as reflected by literary and archaeological evidence through examination of testimony of artifacts, architecture, and iconography in relation to written word. Study of creation of mythic Jerusalem through event and experience.
ANE 15W Examination of how feminine power confronts masculine dominance within complex social systems in ancient world. To gain political power, some female rulers used their sexuality to gain access to important men. Other women gained their position as regents and helpers of masculine kings who were too young to rule. Others denied their femininity in dress and manner, effectively androgynizing themselves or pretending to be men so that their femininity would not be obstacle to political rule. Many women only gained throne at end of dynasties after male line had run out entirely, or in midst of civil war when patrilineal successions were in disarray. No women were able to gain reigns of power through their bloodlines alone. Women's power was compromised from outset. Examination of root causes and results of this political inequality.

Art History
ART HIS 29 General introduction to Chinese art, covering all major periods from Neolithic to modern age. Presentation of monuments as well as artifacts in variety of media in their social and historical contexts.
ART HIS 119B From Tigris and Euphrates Rivers through Afghanistan and parts of central Asia; Ottoman Empire.
ART HIS CM141 Art and architecture of colonial Americas from 16th to 18th century.
ART HIS C160 Examination of relationship between art and imperial ideologies and introduction to current issues in colonial studies and postcolonial criticism.

Astronomy
ASTRO 3 No special mathematical preparation required beyond that necessary for admission to UCLA in freshman standing. Course for general UCLA students, normally not intending to major in physical sciences. Introduction to vast range of cosmic phenomena including planets in our solar system and beyond, stars, supernova explosions, black holes, galaxies, and universe as whole.
ASTRO 4 No mathematical preparation beyond that necessary for admission to UCLA in freshman standing. Course for general UCLA students, normally not intending to major in physical sciences. Introduction to exotic cosmic phenomena known as black holes, and their bizarre effects on fabric of space and time. Some black holes form in violent events that terminate lives of stars, while formation of much more massive black holes at centers of galaxies is still mysterious. Covers cosmic catastrophes including stellar explosions and mergers, supernovae, gamma-ray bursts, and gravitational waves. Discussion of depiction of black holes in popular culture.
ASTRO 5 Preparation: prior introduction to astronomy. Life on Earth and prospects for life elsewhere in context of evolution of universe from simple to complex. Course material primarily from astronomy and biology but includes some chemistry, geology, and physics. Selected topics treated in some depth, but with little or no formal mathematics.

Atmospheric and Oceanic Sciences
AOS 2 Causes and effects of high concentrations of pollution in atmosphere. Topics include nature and sources of gaseous and particulate pollutants, their
transport, dispersion, modification, and removal, with emphasis on atmospheric processes on scales ranging from individual sources to global effects; interaction with biosphere and oceans; stratospheric pollution.

**Classics**

**CLASSIC 47** Introduction to specialized vocabulary of health sciences, which is rooted in Greek and Roman languages and in those two cultures from which much of history of modern medicine is derived. Students gain working knowledge of fundamental terminology used in medicine and health sciences as well as how this terminology has been composed. Development of ability to interpret and pronounce words. Students apply linguistic rules and how they operate in English and field-specific vocabulary to understand new terminology in various health science fields. Study of etymological origins of fundamental terminology as mnemonic aid for learning and recalling this terminology, and also to serve as mechanism for connecting health/medical professions to humanistic origins.

**CLASSIC M121** Exposition and critical analysis of major thinkers such as Plato, Aristotle, Thucydides, St. Augustine, Aquinas, Machiavelli, and More and questions such as forms of government, citizenship, justice, happiness, rhetoric, religion, emotion.

**Communication**

**COM 101** Analysis of legal, political, and philosophical issues entailed in rights of free expression, access to audience, and access to information. Study of court decisions governing freedom of communication in U.S.

**COM 173** There is growing body of work in political communication that emphasizes importance of affect, emotion, and personality in politics. Sensitivity to threat or disgust; reactions of fear, anger, or happiness; tendency to focus more on negative than on positive information--each of these can impact feelings about candidates, and positions on wide range of domestic and foreign issues. Many of these feelings are in reaction to mass-mediated information; and changing media technologies likely increases volume of affective or emotional content reaching public. Review of recent work on these themes, drawn from both media psychology and political communication.

**Economics**

**ECON 1** Introduction to principles of economic analysis, economic institutions, and issues of economic policy. Emphasis on allocation of resources and distribution of income through price system.

**ECON 11** Laws of demand, supply, returns, and costs; price and output determination in different market situations.

**English**

**ENG 90** Survey of Shakespeare's plays, including comedies, tragedies, and histories, selected to represent Shakespeare's breadth, artistic progress, and total dramatic achievement.

**ENG 131** Focus on 21st-century cultural representations of race and migration in range of media, including short stories, novels, poetry, documentary film, music videos, and journalism. This is era where challenges to mobility are starker than ever, part of growing global inequality and state violence. Study asks how contemporary writers from U.S. and postcolony generate new forms of cultural memory, re-imagine language of crisis, and generate new ideas of human rights; what it means to say that border is everywhere; and how notions of identity, belonging, and citizenship change in era of conflict and war. Students read work by writers such as NoViolet Bulawayo, Octavia Butler, Teju Cole, Mohsin Hamid, Valeria Luiselli, and Ling Ma. These works encourage students to think broadly and rigorously about varied meanings of individual and collective identity, self-making, nationhood, and citizenship.

**ENG 139** Examination of career of great American dramatist Tennessee Williams (1911-1983). Study begins with his earliest work in 1930s through most celebrated period of his writing: The Glass Menagerie (1944), A Streetcar Named Desire (1947), Cat on a Hot Tin Roof (1955), and others. Study ends with look at his last period, in which he failed to achieve much critical or commercial success. Students also look at
some great films that were based on his plays, starring such actors as Marlon Brando, Montgomery Clift, Katherine Hepburn, Vivien Leigh, and Elizabeth Taylor; and directed by a string of luminaries including Richard Brooks, John Huston, and Elia Kazan.

**ENG 164C** Reading four literary masterpieces of novel genre, students gain both comprehensive overview of novel as it developed in England over selected periods of 19th century, and solid understanding of foundations of modern fiction. Each novel demonstrates evolving array of technical achievements in creation of narrative perspective, elaboration of theme, and development of literary character: Jane Austen's *Emma* (1815), Charles Dickens’s *Great Expectations* (1864), George Eliot's *Middlemarch* (1872), and Thomas Hardy’s *Jude the Obscure* (1895). Consideration of historical and social background of each book, conditions of authorship and publication, economics, narrative theory, issues of sexuality and social class, and how to write about novels. Student write short weekly commentaries, two papers, and comprehensive final examination. Not open to students who completed course 164C in fall 2016, fall 2018, fall 2019, or spring 2021; or course 179 in winter 2017 titled *The Novel 1850-1900* or spring 2022 titled *Austen to Wharton.

**ENG 174C** Examination of diversity and evolution of American short fiction over last 40 years. Students read stories about work, death, sex, technology, race, place, love, gender, class, climate, catastrophe, religion, justice, and more. Narratives vary in length from flash fiction to novellas, with primary focus on short story form. By examining short stories historically, critically, and aesthetically, students learn how to interpret and critique short fiction as reflection of contemporary society and collective humanity. Assignments are both creative and analytical. Students deepen their critical skills through essay writing, as well as craft their own short stories.

**Ethnomusicology**

**ETHNOMUS 47** Exploration of major aspects of society, history, and culture in India through music. There is abundance of incredibly rich musical culture in this region. Introduction to as much diversity as possible, spanning villages to cities and global contexts; high- and low-brow musics; those spanning problematic categories of folk, classical, and popular; and those from powerful as well as oppressed and marginalized peoples. Music as lens to look more deeply into social and cultural world and to explore layers of history ranging from Persianate empires, British Empire, nationhood, and contemporary globalization. Highlights lines of power in particular, notably, those of caste, class, gender, colonialism, and nationalism. Minoritized and disenfranchised people and their music are as prominent as dominant styles and provide contextualization and critique.

**ETHNOMUS M50A** Survey of development of jazz in American culture. Discussion of different compositional/performance techniques and approaches that distinguish different sub-styles of jazz from one another, as well as key historical figures that shaped development of jazz from its early years through modern jazz. Important historical social issues (segregation, Depression, World War II, Civil Rights Movement) that intersect with history of U.S. and jazz music.

**Film and Television**

**FILM TV 4** Students acquire understanding of practical and aesthetic challenges undertaken by artists and professionals in making of motion pictures and television. Examination of film as both art and industry: storytelling, sound and visual design, casting and performance, editing, finance, advertising, and distribution. Exploration of American and world cinema from filmmaker's perspective. Honing of analytical skills and development of critical vocabulary for study of filmmaking as technical, artistic, and cultural phenomenon.

**FILM TV 6A** Historical and critical survey, with examples, of American motion picture both as developing art form and as medium of mass communication.

**FILM TV 33** Structural analysis of feature films and development of professional screenwriters' vocabulary for constructing, deconstructing, and reconstructing their own work. Screenings of films and selected film sequences in class and by assignment.

**FILM/TV 106C** Critical, historical, aesthetic, and
social study—together with exploration of ethnic significance—of Asian, African, Latin American, and Mexican films.

**Geography**

**GEOG 1** Study of Earth's physical environment, with particular reference to nature and distribution of landforms and climate and their significance to people.

**GEOG 162** Designed to encourage and facilitate critical thinking about geographical aspects of ethnicity in contemporary America. Use of comparative perspective to explain changing distribution, social, economic, and political behavior, and adjustment problems ethnic groups face in contemporary American cities.

**History**

**HIST 1A** Survey of diverse cultures that shaped foundation of Western civilization to onset of 9th century AD. Investigation of first civilizations in Near East and Egypt. Analysis of worlds of Greeks and Romans. Examination of ways in which western European societies created new syntheses through selective appropriation of Greek and Roman cultures and introduction of new cultural forms.

**HIST 8A** General introduction to Latin American history from contact period to independence (1490s to 1820s), with emphasis on convergence of Native American, European, and African cultures in Latin America; issues of ethnicity and gender; development of colonial institutions and societies; and emergence of local and national identities. Readings focus on writings of Latin American men and women from the period studied.

**HIST 9D** Introduction to history of Muslim world from advent of Islam to present day.

**HIST 13A** Cultural heritages, political institutions, economic developments, and social interactions which created contemporary society.

**HIST 120B** Analysis and interpretation of stormy history of crisis zone of Europe where wars, revolts and revolutions, and different types of extremisms led to historical detour: 70 years of departure from Western values and at last effort to turn back to them.

**HIST 142D** Survey of American cultural history since 1865, with emphasis on historical development of urban, consumer-oriented American mass culture that enveloped diverse groups of Americans as producers and consumers. Historical development of American popular culture according to changing set of political, economic, and social circumstances. Evolution of national and global framework for mass circulation of popular cultural expressions, as well as arrival of new technologies that enabled that development.

**Islamic Studies**

**ISLM STD M20** Genesis of Islam, its doctrines, and practices, with readings from Qur'an and Hadith; schools of law and theology; piety and Sufism; reform and modernism.

**Labor Studies**

**LBR STD M179** Study of intersection of neoliberalism, democracy, and rise of social justice movements primarily in U.S. This offers in-depth, theoretically rigorous, and empirically-based understanding of dynamics that have produced specific form of crisis that envelopes contemporary politics. Focus on understanding and explaining development and current structures of neoliberalism as both ideological frame and form of governance. Examination of some of main works on democratic theory and their relationship to issue of social justice that demonstrate how specific pattern of development of neoliberalism in U.S. since 1980 has undermined democratic governance and produced conditions that have deepened levels of inequality. Examination of emergence of grassroots politics that have organized around issues that challenge or contest neoliberal dominance and attempt to reassert principles of democratic inclusion through their struggles for social change.

**Linguistics**

**LING 1** Summary of what is known about human language; unique nature of human language, its structure, its universality, and its diversity; language in its social and cultural setting; language in relation to other aspects of human inquiry and knowledge.

**Management**
MGMT 108 Essentials of contracts, agency, partnerships, corporations, and other select areas of law in a business environment.

**Musicology**

MUSCLG 5 Analysis of forms, practices, and meanings of rock and roll music, broadly conceived, from its origin to present. Emphasis on how this music has reflected and influenced changes in sexual, racial, and class identities and attitudes.

MUSCLG 35 Exploration of history of opera from its origins in Florentine Camerata in Italy in early 17th century, through ages of Enlightenment and Romanticism, and ending with modern era of early 20th century. History of opera, biography of composers and singers, operatic conventions, dramaturgy, plot, stagings, hermeneutics of opera, and musical style, with focus on learning appreciation of music of opera within rich context of its compelling history.

**Philosophy**

PHIL 8 Study of selected problems concerning the character and reliability of scientific understanding, such as nature of scientific theory and explanation, reality of theoretical entities, inductive confirmation of hypotheses, and occurrence of scientific revolutions. Discussion at nontechnical level of episodes from history of science.

PHIL 21 Can we know anything with certainty? How can we justify any of our beliefs? Introduction to study of these and related questions through works of some great philosophers of modern period, such as Descartes, Hume, Leibniz, or Berkeley.

PHIL C119 There are certain elements of Kant's account of will that have been notoriously difficult to interpret, much less to defend. What does it mean to will spontaneously or autonomously; are we really more free, rather than less free, when we act morally; if to be free is to be moral, and to be moral is to be rational, then does that mean there is no moral evil? What is really meant by happiness; can one aim to be both moral and happy, or must one choose morality to exclusion of all else? So far, answers have been less than satisfying. Study reconsiders Kant's moral psychology in light of original two-wills account found in work of Anselm of Canterbury. In Anselm's development of this view is found such key Kantian concepts as moral self-determination/legislation, spontaneity of will, intellectual account of evil, and highest good. But more importantly, full complement of arguments in support of these concepts is also found, along with explanation for how they were intended to fit together.

**Political Science**

POLI SCI 50 Comparative study of constitutional principles, governmental institutions, and political processes in selected countries.

POLI SCI 111B Exposition and critical analysis of major thinkers such as Machiavelli, More, Montaigne, Hobbes, Locke, Rousseau, Smith, Condorcet, and Kant and questions such as representation, property, autonomy, and political economy.

POLI SCI 129 Analysis of role of diplomacy in great power politics, history of diplomatic institutions, advantages of public and private diplomacy, bilateral and multilateral settings, and theory and practice of deterrence and coercion. Use of game theoretic reasoning and historical analysis. Prior exposure to both useful but not required.

POLI SCI 156A Intensive study of institutions and political development in Russia, with special attention to legacy of Soviet Union.

**Psychology**

PSYCH 124G Discussion of cognitive, social, and emotional changes that happen with age, how people live and learn, focus on what is important, achieve balance, and get better with age. Topics include happiness, memory, brain training, use of emerging technology, wisdom, humor, habits, retirement, and what constitutes successful aging.

PSYCH 127A Study of psychological disorders (e.g., depression, anxiety, substance use disorders, schizophrenia) across lifespan, including role of biological, behavioral, social, cognitive, and cultural factors, diagnosis and treatment approaches. Discussion of Stigma and practices that support inclusiveness.

PSYCH 135 Interrelationships between the individual and his social environment. Social
influences on motivation, perception, and behavior. Development and change of attitudes and opinions. Psychological analysis of small groups, social stratification, and mass phenomena.

**PSYCH 137K** Broad overview of science of human emotion. Covers topics such as history of emotion research, current dominant models of emotion, purpose of facial expressions, experience of emotions in our closest social relationships, how we regulate our emotions, whether emotions can make us sick, and what it means to be happy. Exploration of range of perspectives in psychology, ranging from social, cultural, developmental, health, and clinical psychology. Consideration also of cognitive and behavioral neuroscience.

**Scandinavian**

**SCAN 40** N/A  
**SCAN 143C** Introduction to background of crime fiction and its relation to Scandinavia.

**Sociology**

**SOC 1** Survey of characteristics of social life, processes of social interaction, and tools of sociological investigation.  
**SOC 134** Theories of relation of variations in personality to culture and group life, in primitive and modern societies, and influence of social role on behavior.  
**SOC 135** Examination of body as social construction that is situated within particular social and historical context. Students gain understanding of how bodies become gendered, raced, classed, and sexualized in ways that create and reinforce social institutions and relations of power. Analysis of reciprocal processes of structuration: how body is shaped by social expectations and symbolic exchange, how meanings are attached to bodies and different body parts, and how these interpretations in turn shape social relations. Critical evaluation of embodiment experience, and contribution of sociological theories and data to understanding this process.  
**SOC 145** Examination of leading sociological approaches to study of deviation and general survey of major types of deviation in American society.  
**SOC 156** Role of race and ethnicity in the U.S., including interplay between racial and ethnic structures and meanings. Special attention to comparison of African American and European American experiences and to transformation of Asian American and Latino communities and the nation generally, wrought by renewal of mass migration in second half of the 20th century.

**Theater**

**THEATER 101A** Introduction to histories of theater and performance from across world, with emphasis on ancient world through 18th century. Introduction to global aesthetic theories and historiographical research methods.  
**THEATER 106** Survey of key works of American dramatic literature and landmarks of American theater history.
UCLA SENIOR SCHOLARS PROGRAM FALL 2022 APPLICATION

Apply online at https://www.semel.ucla.edu/longevity/how-find-class-apply, OR submit this form by August 26th to: srscholars@mednet.ucla.edu (email) • 310-794-0679 (tel)

Name: ___________________________ Phone: ___________________________
Email: ___________________________

Course confirmations will be sent by email.

Age: ☐ 50-59 ☐ 60-69 ☐ 70-79 ☐ 80-89 ☐ 90+
Have you taken classes as a Senior Scholar before? ☐ Yes ☐ No
If No, how did you hear about the program? ___________________________

COURSE SELECTIONS

Department & Course # Course Title
Course 1: ___________________________
Course 2: ___________________________
Alternate course: ___________________________

An alternate course is a class you would like us to request if your first choice is denied.

*Attendance in any course must be approved by the professor through the Longevity Center. This application does not guarantee acceptance in the course(s) you requested.

PAYMENT

Course fees below include a $25 non-refundable administrative fee per course.
☐ Course 1 ………………….$175
☐ Course 2 ………………….$150 Credit Card: ☐ Visa ☐ Master Card ☐ AmEx ☐ Discover
☐ Course 3 ………………….$150 Card #: ___________________________
☐ Late fee* ………………….$20 Exp. Date: ____/____ CSC*: ___

Total amount to charge: $____ *
*after August 26
*card security code

Everyone involved in the Senior Scholars Program knows what a tremendous opportunity it is to learn from some of the top professors in the country on many fascinating topics. To optimize your experience of the program, as well as that of the professors and UCLA students involved, please keep in mind the following guidelines:

1. Please keep personal opinions and beliefs out of the classroom.
2. Enrolled undergraduate students have priority seating.
3. The instructor will determine the acceptable level of participation from auditors. Please allow the enrolled undergraduate students the opportunity to participate first. If you are participating in an online course, please keep your microphone muted.
4. Discussion sessions/labs and professors’ office hours are intended for enrolled students, not Senior Scholars.
5. The Scholars program is not responsible for any additional fees incurred, including but not limited to: book, material and parking fees.
6. Please refrain from emailing the professor directly, unless the professor initiates the communication.
7. Scholars auditing in person courses must adhere to UCLA COVID-19 protocols.

*Participation in the Senior Scholars Program is a privilege. The Program expects that its Scholars will comply with Program guidelines at all times. The failure to comply with any guideline(s) may prevent a Scholar from further participation in the Program.

Signature: ___________________________ Date: ___________________________
☐ Check here if you do not want to be added to the Longevity Center contact list for news.
Online Instruction Q&A

How long is UCLA going to have online instruction?
UCLA has announced Fall Quarter will be a hybrid quarter of in person courses and online courses. This likely will continue for the foreseeable future.

What software is required for online instruction? How do I learn how to use it?
Each class approaches online instruction in a different way, but the majority depend on the use of Zoom, a free video conferencing platform, and the course websites, where readings, class materials and prerecorded lectures may be posted. Scholars will be trained on how to use Zoom and the course websites before the quarter starts and technological assistance will be provided throughout the quarter.

Is the Senior Scholars Program still holding events?
All social programming has been moved online and will be held using Zoom.

Can I mail or fax in an application?
We cannot accept applications via mail or fax. You are welcome to apply online or over the phone.

Return to Campus COVID-19 Guidelines

Senior Scholars returning to campus will be required to show proof of COVID-19 vaccination and booster. If you already provided your vaccination status in Spring or Summer Quarters, you do not need to submit proof again for Fall Quarter. Vaccinations must be verified by the Senior Scholars Program via Zoom. Open Hours for vaccination checks are below, if you are unable to verify your vaccinations during the following hours please set up an appointment at srscolars@mednet.ucla.edu.

Vaccination Open Hours - [https://uclahs.zoom.us/j/3454387763](https://uclahs.zoom.us/j/3454387763)
August 6, 2-3 pm
August 7, 2-3 pm
August 8, 2-3 pm
August 9, 2-3 pm

Senior Scholars who attend in person classes are also required to complete a daily symptom survey on days they will be visiting campus. You can complete the survey at [https://uclasurveys.co1.qualtrics.com/jfe/form/SV_3qRLtouCYKzBbH7](https://uclasurveys.co1.qualtrics.com/jfe/form/SV_3qRLtouCYKzBbH7). Please select "Non-UCLA Community Member" when completing the survey.

Senior Scholars will be required to wear masks in indoor spaces when attending lecture. Please refer to the following UCLA masking guidelines:

**Masks for visitors:** Visitors are strongly encouraged to wear upgraded masks when on campus or at other UCLA properties and must follow masking protocols outlined by the Los Angeles County Department of Public Health.

If you do not adhere to the requirements above, you will not be able to audit in person classes in Fall Quarter and are welcome to apply for online courses.
Other Longevity Center Programs

Due to COVID-19, these programs have been modified and are only offered virtually. To learn more about the modified programs please contact Andy Talajkowski at atalajkowski@mednet.ucla.edu.

**Brain Boot Camp** is a 90-minute course that offers individualized healthy-aging lifestyle programs, tips for a healthy heart and brain diet, and advanced memory techniques for learning and recalling names and other common memory challenges. For more information, contact Andy Talajkowski at atalajkowski@mednet.ucla.edu.

**Memory Training** is a course for people with mild memory concerns. Certified volunteer trainers teach proven memory-enhancing techniques that address common everyday memory concerns. For more information, please contact Andy Talajkowski at atalajkowski@mednet.ucla.edu.