

# Asian American Studies 10: History of Asian Americans

**UCLA Asian American Studies Department**  
Summer Session  
M/W 10:45 AM-12:50 PM in Public Affairs 2270

**Dr. Jean-Paul Contreras deGuzman**

I use he/him pronouns and you may address me as Dr. deGuzman or Dr. JP  
Office Hours: M/W 9:15 AM-10:30 AM in Rolfe 3321 and [Zoom](#)  
Or, email to book an appointment outside of scheduled office hours

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**All Contents of this Syllabus Are Subject to Change**

## Course Overview

### Conceptual Objectives and Essential Understandings

People of Asian and Pacific descent have journeyed to and settled in the Americas since the 16th century. Today Asian Americans and Pacific Islanders are some of the nation's fastest growing groups in the nation. However, they often remain shrouded in monolithic and inaccurate caricatures. To remedy these misconceptions, this course unpacks the following essential understandings:

1. The construction of race and racial identities are social, political, and cultural processes that are comparative and relational to different groups and structures of power. They intersect with other axes of identity (e.g., gender, sexuality, class). As such Asian Americans occupy spaces that range from oppressed to oppressor;
2. Transpacific migration—both voluntary and involuntary—is the result of varied push and pull factors including war, empire and global capitalism;
3. Minoritized people engage in acts of resistance and subversion through community-making, quotidian action, as well as mass movements;
4. Vexing contemporary issues are the result of and parallel older historical events that warrant our attention.

Throughout the course students will learn about how intersecting formations of race, class, gender, sexuality, and citizenship, among other identities, forged the experiences of Asian Americans. As a result, students will come away with a greater appreciation for the diversity and complexity of the history and contemporary conditions of Asian Americans.

Due to the accelerated pace of the summer session, our class will primarily focus on the 20th century and is not an exhaustive survey of the histories of each Asian and Pacific Islander ethnic/indigenous group. The Department of Asian American Studies offers a wide array of such classes.

### Methodological Objectives and Essential Understandings

This class introduces students to the analysis of primary documents, that is, sources created in the particular time period we are studying or reflections by individuals who participated in the events of that time. We will

dedicate considerable time to the practice of archival documentation and public history—students unable to meet these requirements should drop the class.

As you will see below, our summative assessment requires **you** to assist in the curation of one of two public history projects: a digital archive of or a podcast that discusses primary sources related to Asian American history. This project and the scaffolding assignments are designed to advance the following essential understandings:

1. Archives are contested sites of power over voice, representation, and memory;
2. Archives exist beyond traditional repositories of knowledge;
3. Every individual has the power to become an historian and “decolonize” the archive;
4. “History” is more than the rote memorization of “facts,” but rather a dynamic process of uncovering, remembering, and analyzing that exists beyond the classroom;
5. Historical analysis is an interplay between primary and secondary sources (which must be evaluated for their intellectual relevance and reliability).

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## Assignments and Assessment Policies

### Submission Protocols

- All work must be submitted through Canvas. **I will not grade** assignments emailed to me or shared via GoogleDrive.
- If you submit a Google Doc, you must adjust the privacy settings so I can view it. Assignments with restricted access will receive an F in the gradebook.
- Late assignments are only accepted in extenuating circumstances. Generally speaking, a third of a grade will be deducted for each day late.

Assignment	Description and Expectations	Due
<b>4 Reading Quizzes</b> 15 points	<p>In order to assess your understanding of the background readings, primary sources, and lectures there will be 4 quizzes during weeks 2-5 that will be available on our Canvas page.</p> <p>Each quiz is worth 5 points and I will drop the lowest quiz grade at the end of the term. There is a 24 hour window to take the quiz beginning at 11:00AM the day it is assigned. These are open-book/notes quizzes. You can succeed on them by taking notes using the reading templates for <a href="#">primary</a> and <a href="#">secondary sources</a>.</p>	Each Weds., weeks 2 to 5
<b>Family or Community Artifact Paper</b> 10 points	<p>This assignment will form the basis of our primary class project. Students are required to excavate an artifact that reflects any aspect of their family’s history as it relates to the topics and themes of this course.</p> <p>Students also have the option to find an artifact from any of the very helpful primary source databases in the <a href="#">UCLA Asian American History Research Guide</a>.</p>	Week 3 7/12 5PM

	<p>You may select artifacts and ephemera that reflect either your family’s history or an Asian American community’s history that range from photographs to passports, cookbooks to yearbooks, articles of clothing to newspaper clippings saved over the years. Essentially, you may choose anything that represents a larger story of immigration, settlement, community building or similar themes.</p> <p>For this specific assignment, you must identify a specific artifact and, in a 2-3-page essay:</p> <ol style="list-style-type: none"> <li>1. Describe the artifact in detail and</li> <li>2. Articulate how the artifact is connected to a larger family history or piece of Asian American history. This will likely require you to consult readings that appear later in the class, if you are unfamiliar with the larger history. Please consult Dr. deGuzman for assistance if you are unsure where to begin.</li> </ol> <p><b>Important Links</b>  <a href="#">Expectations and Grading Rubric Guide</a>  <a href="#">Anonymous Q&amp;A Document</a>  <a href="#">Sample Paper</a></p>	
<p><b>Secondary Source Paper</b> 15 points</p>	<p>Students will draw upon skills gained in the library workshops and the research guide to situate their family/community archive within larger historical circumstances. Students will find, analyze, and cite (using the Chicago Style) at least two scholarly sources that contextualize their artifact.</p> <p>In a 2-3-page essay, students must explain:</p> <ol style="list-style-type: none"> <li>1. Why they chose those secondary sources they did</li> <li>2. How the sources help them tie the artifact to larger histories. A strong paper will use the secondary sources to illustrate the extent to which the family/community archive reflects or diverges from existing scholarly literature.</li> </ol> <p><b>Important Links</b>  <a href="#">Expectations and Grading Rubric Guide</a>  <a href="#">Sample Essay</a>  <a href="#">Anonymous Q&amp;A Document</a>  <a href="#">Tips on the Secondary Sources Paper</a> (pw: &lt;3Research!)</p>	<p>Week 4 7/19 5PM</p>
<p>Option 1 <b>Digital Archive Materials</b> 20 points</p>	<p>This assignment is designed to help students build their public history skills. By the end of week 5 students need to upload a digitized image of their family/community artifact to <a href="#">this shared platform</a>. Students will complement the image with metadata and an analytical description of the archive that ties it to family/community history and larger themes in Asian American history.</p> <p><b>Important Links</b>  <a href="#">Expectations and Grading Rubric Guide</a>  <a href="#">Metadata Template</a>  <a href="#">How to Post in WordPress</a> (pw: We&lt;3Archives!)  <a href="#">Sample Entry</a>, <a href="#">Sample Entry</a>, <a href="#">Sample Entry</a> (Family Artifact) <a href="#">Sample Entry</a> (Nonfamily Artifact)  <a href="#">Anonymous Q&amp;A Document</a></p>	<p>Week 5 7/26 5PM</p>

OR		
<p>Option 2 <b>Podcast Script and Recording</b> 20 points</p>	<p>This assignment is designed to help students build their public history skills by synthesizing the first two papers into a script and recording a 6-10 minute podcast episode that uses their selected artifact as a window to larger themes and histories in Asian American History.</p> <p><b>Important Links</b>  <a href="#">Expectations and Grading Rubric Guide</a>  <a href="#">Sample Podcast</a>  <a href="#">Anonymous Q&amp;A Document</a></p>	<p>Week 5 7/26 5PM</p>
<p><b>Final Paper</b> 35 points</p>	<p>This final paper requires students in a 3-4 page essay to reflect on the essential understandings of the class and how the research project helped them better understand the nature of historical research and, if applicable, their own families. A strong essay will reference lecture material, course readings, and secondary source research. .</p> <p><b>Important Links</b>  <a href="#">Expectations and Grading Rubric Guide</a>  <a href="#">Sample Essay</a>   <a href="#">Sample Essay</a>  <a href="#">Anonymous Q&amp;A Document</a></p>	<p>Week 6 8/4 5PM</p>
<p><b>Opt-In Essay</b> 5 points</p>	<p>This is an opt-in 2-3 page essay that requires you to read two of the chapters from the course textbook, <i>Our Voices, Our Histories</i> that are not already assigned and connect the argument and content of the pieces to either a contemporary event or experience from your family/community. You will be assessed on the accuracy of your description of the argument and content and capacity to draw meaningful linkages between them and a contemporary event or family/community experience.</p> <p>If you choose not to submit this assignment, I will excuse the grade in the Canvas grade book.</p> <p><b>Important Links</b>  <a href="#">Anonymous Q&amp;A Document</a>  <a href="#">Sample Essay</a>   <a href="#">Sample Essay</a></p>	<p>Week 6 8/4 5PM</p>

### Assessment Policies

Final Grades: This class uses a straight points grading scheme. Your final score is calculated out of 100 points total or 95 points if you do not submit the opt-in essay. Because you choose whether or not to submit the opt-in essay, final grades will not be rounded (nor will they be weighted or curved).

Contesting Grades: I will distribute in class detailed rubrics that elaborate what constitutes an “A,” “B,” “C,” etc. and should explain my expectations. You may contest a grade within 48 hours of receiving your score. You must explain in writing how your assignment met the expectations laid out in the rubric. You enter into this process knowing that a re-assessment of your work may result in your grade staying the same, improving, or dropping.

Missing Assignments: Missing assignments will receive a zero in the gradebook.

### Plagiarism

I expect that any work you submit **is your own**, not written by a third party including various AI software. Furthermore, you must properly **cite** text and ideas that are not yours. I will make ample use of TurnItIn and other AI detection software and if it detects plagiarism you will earn zero points for the assignment. Note that you will be assessed on the development and originality of **your voice as a scholar**.

Double submissions (i.e., turning in something for this class that you have submitted for another class) are forbidden as well as copying and pasting pieces of one assignment for this class into another. For especially egregious cases, I will take appropriate disciplinary action, which may include removal from UCLA. If you have questions about what constitutes plagiarism consult [this](#) resource or [this](#) one.

### Writing Support

Because of the accelerated nature of our class, and if you are unfamiliar with writing for a history class, I strongly urge you to reach out to the [Undergraduate Writing Center](#) to receive feedback on your papers. They can provide email feedback and consultations via Zoom.

### Paper Format

All written assignments should conform to the following conventions for university papers: double-spaced body text, 1” margins, paginated, and use of a reasonable font (e.g., Times New Roman size 12). Papers should be titled (something other than the name of the assignment), use [Chicago-Style](#) citations, and contain a header that includes your name, the date, and the name of our class on the first page only (no cover sheet).

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## Daily Schedule

### How do the background readings, primary (historical) sources, and lectures all work together?

All readings should be completed before attending or listening to the lectures. “Hune and Nomura” indicates readings from the course textbook, Shirley Hune and Gail M. Nomura, *Our Voices, Our Histories: Asian American and Pacific Islander Women* (New York: New York University Press, 2022). This book is available at Ackerman and at your favorite online booksellers. You also have “Inclusive Access” to the e-book by clicking on UCLA Store Course Materials on our homepage. You have until June 30th to opt out of Inclusive Access. You may also access the anthology [on JSTOR](#).

You should read the Hune and Nomura chapters first to contextualize your understanding of the primary sources, which are available on Canvas. Meanwhile the lectures clarify the main points of the readings. Links for activities will be updated the day of each class meeting.

Date	Topics & Readings to Be Completed	Assignments Due	Links for the Day
6/26	<b>Stop AAPI Hate, Covid-19 and Black Lives Matter: Why Care About Asian American History in 2023?</b>	N/A	Warm Up: <a href="#">Jamboard</a> <a href="#">Asian American History Digital Archive</a> Exit Ticket: <a href="#">Pre-Assessment</a>
6/28	<b>Global Capitalism and Early Asian Migration</b>	N/A	Warm Up: <a href="#">Who's In</a>

	<p><b>Background Reading</b></p> <ul style="list-style-type: none"> <li>Hune and Nomura, ch. 2, pp. 37-49.</li> <li>Kathryn Walbert, “Reading Primary Sources: An Introduction for Students,” <i>Learn NC</i> (2004).</li> </ul> <p><b>Primary Sources</b></p> <ul style="list-style-type: none"> <li>“Chinese Laborers Report on a Race Riot at Rock Springs, Wyoming Territory, 1885”</li> <li>“Chinese Immigrant’s Prostitute Contact, 1886”</li> </ul>		<p><a href="#">the Room Padlet</a></p> <p><a href="#">Jamboard</a></p>
7/3	<p><b>Competing Imperialisms in the Pacific</b></p> <p><b>Background Reading</b></p> <ul style="list-style-type: none"> <li>Hune and Nomura, ch. 1. Read sections: <ul style="list-style-type: none"> <li>“Reflection”</li> <li>“Disparities”</li> <li>“Women and the Hawaiian Monarchy”</li> <li>“The Overthrow of Queen Lili’uokalani and the Hawaiian Monarchy”</li> </ul> </li> <li>On Canvas: Kathryn Walbert, “Reading Primary Sources: An Introduction for Students,” <i>Learn NC</i> (2004)</li> </ul> <p><b>Primary Sources</b></p> <ul style="list-style-type: none"> <li>“Told of ‘Water Cure’ Given to Filipinos,” <i>New York Times</i>, April 15, 1902.</li> <li>“Filipinos Demand Independence, 1908”</li> </ul>	N/A	<p>Warm Up: <a href="#">Empire PollEv</a></p>
7/5	<p><b>Exclusion and the Rise of the Second Generation</b></p> <p><b>Background Reading</b></p> <ul style="list-style-type: none"> <li>Hune and Nomura, ch. 6. Read sections: <ul style="list-style-type: none"> <li>Introduction (pp. 106-105)</li> <li>“It’s Actually More Fantasy Than Reality...”</li> <li>“Identity and Community Formations”</li> <li>“Discussion and Conclusion”</li> </ul> </li> </ul> <p><b>Primary Sources</b></p> <ul style="list-style-type: none"> <li>Selections from Carlos Bulosan, <i>America Is In the Heart</i> (1943)</li> <li>“Japanese American Newspaper Kashu Mainichi Heralds Biculturalism of Beauty Queen, 1940”</li> </ul>	Quiz on Canvas	<p>Warm Up: <a href="#">Ethnic Enclaves</a></p> <p>Skills Check In: <a href="#">How Much Do You Know About Research?</a></p> <p><a href="#">What Stories an Object Can Tell Discussion Protocol</a></p> <p>Navigating Library Resources Workshop: <a href="#">LibGuide</a></p>
7/10	<p><b>Democracy at War: The Mass Incarceration of Japanese Americans</b></p> <p><b>Background Reading</b></p> <ul style="list-style-type: none"> <li>On Canvas: Greg Robinson, “The Decision to Remove Ethnic Japanese from the West Coast,” <i>A Tragedy of Democracy: Japanese Confinement in North America</i> (Columbia UP, 2013). Read sections:</li> </ul>	N/A	<p>Warm Up: <a href="#">Midterm Check-In</a></p>

	<ul style="list-style-type: none"> <li>○ “Enemy Aliens”</li> <li>○ “Western Defense Command”</li> <li>○ “Popular Movements Against Japanese Americans”</li> <li>○ “Reactions by Japanese Americans”</li> </ul> <p><b>Primary Sources</b></p> <ul style="list-style-type: none"> <li>● “Draft Resistance: A Debate in 1944”</li> <li>● “Japanese American Mike Masaoka Vows to Cooperate with Government Removal Plans, 1942”</li> </ul> <p><b>Short Videos to Watch in Preparation for the Guest Speaker</b> (Use links below)</p> <ul style="list-style-type: none"> <li>● <a href="#">A Community Grows, Despite Racism</a></li> <li>● <a href="#">Looking Like the Enemy</a></li> <li>● <a href="#">America’s Concentration Camps</a></li> <li>● <a href="#">Japanese American Responses to Incarceration</a></li> <li>● <a href="#">Righting a Wrong</a></li> </ul> <p><b>Optional Reading</b> (if you’re wondering why we use the phrase “concentration camp” to refer to the detention sites for Japanese Americans)</p> <ul style="list-style-type: none"> <li>● <a href="#">“Words Do Matter: A Note on Inappropriate Terminology and the Incarceration of the Japanese Americans”</a></li> </ul>		
7/12	<p><b>Identity, Politics, and Revolution: The Asian American Movement</b></p> <p><b>Background Reading</b></p> <ul style="list-style-type: none"> <li>● On Canvas: Mary Kao, “Three-Step Boogie in 1970s Los Angeles: Sansei Women in the Asian American Movement,” <i>Amerasia Journal</i> 25:1 (2009): 112-138.</li> </ul> <p><b>Primary Sources</b></p> <ul style="list-style-type: none"> <li>● Mo Nishida, “Serve the People,” (August 1970).</li> <li>● “A Skit on Sexism Within the Asian American Movement, 1971”</li> <li>● Evelyn Yoshimura, “GI’s and Racism”</li> <li>● Amy Uyematsu, “The Emergence of Yellow Power in America,” <i>Gidra</i> (October 1969)</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>● Viet Thanh Nguyen, <a href="#">“Asian Americans Are Still Caught in the Trap of the ‘Model Minority’ Stereotype. And It Creates Inequality for All.”</a> <i>Time</i>, June 25, 2020.</li> </ul>	Family or Community Artifact Paper	<p>Housekeeping: <a href="#">Review Guidelines for Paper 2</a></p> <p><a href="#">Lecture Jamboard</a></p> <p><a href="#">Asian American Movement Reflection</a></p>
7/17	<p><b>Part I: Guest Speaker: <a href="#">Kyoko Nancy Oda</a> of the Tuna Canyon Detention Station Coalition</b></p> <p><b>Part II: A New Asian America: The Unanticipated Consequences of 1965 and 1975</b></p> <p><b>Background Reading</b></p>	N/A	<p><a href="#">Questions for Kyoko Nancy Oda Jamboard</a></p> <p><a href="#">Asian American Wealth Gap Explained Comic</a> (check out on your own)</p>

	<ul style="list-style-type: none"> <li>• Hune and Nomura, ch. 11, pp. 189-201.</li> <li>• Hune and Nomura, ch. 16. Read sections: <ul style="list-style-type: none"> <li>○ Introduction (pp. 269-270)</li> <li>○ “Post-1965 Filipino Demographics...”</li> <li>○ “Revolutionary Care and the Politicization of Filipinas”</li> </ul> </li> </ul> <p><b>Primary Sources</b></p> <ul style="list-style-type: none"> <li>• Poetry from <i>Khmer Girls in Action</i> (KGA) (2009).</li> </ul>		<a href="#">Warm Up/Lecture Jamboard</a>
7/19	<p><b>Race and Economic Restructuring: Hate Crimes, Urban Unrest, and A New Labor Movement</b></p> <p><b>Background Reading</b></p> <ul style="list-style-type: none"> <li>• Hune and Nomura, ch. 13, pp. 223-234</li> </ul> <p><b>Primary Source</b></p> <ul style="list-style-type: none"> <li>• Helen Zia, “Detroit Blues: ‘Because of You Motherfuckers,’” in <i>Asian American Dreams: The Emergence of an American People</i> (FSG, 2000).</li> </ul>	<p>Secondary Source Paper</p> <p>Quiz on Canvas</p>	<a href="#">Warm Up Jamboard</a> <a href="#">Review Archive/Podcast Requirements</a> <a href="#">Vincent Chin Small Group Reflection</a>
7/24	<p><b>Contesting the Model Minority Myth: The Rise of 1.5 and the New Second Generation and Asian American Spaces</b></p> <p><b>Background Reading</b></p> <ul style="list-style-type: none"> <li>• Hune and Nomura, ch. 12., pp. 205-217</li> <li>• On Canvas: Soo Ah Kwon, “Autoexoticizing: Asian American Youth and the Import Car Scene,” <i>Journal of Asian American Studies</i> (2004)</li> </ul>		<a href="#">Warm Up PollEv</a> <a href="#">Course Evals Kahoot</a>
7/26	<p><b>Solidarity Work in the 21st Century</b></p> <p><b>Background Reading</b></p> <ul style="list-style-type: none"> <li>• Hune and Nomura, ch. 22, pp. 373-385.</li> </ul> <p><b>Primary Sources</b></p> <ul style="list-style-type: none"> <li>• Jerry Kang, “Thinking Through Internment: 12/7 and 9/11” (2002)</li> <li>• Beverly Cotter and Mary Yu Danico, “<a href="#">The Anti-Asian Racism During the COVID-19 Pandemic Has Everything to Do with Black Lives Matter</a>” (2020).</li> </ul>	<p>Digital Archive Materials</p> <p>Quiz on Canvas</p>	<a href="#">Review Final Paper Guidelines</a> Review Extra Credit Guidelines <a href="#">Lecture Jamboard</a>
7/31	<p><b>Guest Speaker: <a href="#">Artist and Scholar Tiffany Lytle</a></b></p>		<p>The <b>last</b> warm up Padlet you’ll ever do for this class.</p> <p><a href="#">Questions for Tiffany Lytle</a></p> <p><a href="#">Gratitude Note for Kyoko</a></p> <p><a href="#">Gratitude Note for Tiffany</a></p>



8/2	<p><b>How Far Have We Come? Final Reflections</b></p> <p><b>Background Reading</b></p> <ul style="list-style-type: none"> <li>On Canvas: Kourtney Nham and James Huỳnh, “Contagious Heathens: Exploring Racialization of COVID-19 and Asians through Stop AAPI Hate Incident Reports,” <i>AAPI Nexus</i> Vol. 17, No. 1 &amp; 2 (Fall 2020)</li> </ul>		<p><a href="#">Scavenger Hunt Protocol</a></p> <p><a href="#">The <b>last</b> Jamboard you’ll ever do for this class.</a></p>
<b>8/4 Final Reflection Paper and Opt-In Essay Due 5PM</b>			

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**Course Norms For Learning**

**The cornerstone of our class is respect:** for each other, our shared learning space, and the complex histories we will interrogate. To that end, please adhere to the following guidelines:

<b>Approaching Course Content</b>	<p>It is important to share our opinions in lecture since each of us comes to this class with rich and diverse experiences, based on our respective race, ethnicity, gender, sexual orientation, socioeconomic level, ability and age, just to name a few intersecting elements of our identities. However, students must refrain from hate speech and ad hominem attacks.</p> <p>Engaging in such antagonistic behavior will harm your participation grade. Truly disruptive behavior (which the UCLA Faculty and Staff Guide defines as that which “interfere[s] in UCLA’s learning environment with behavior that is reckless, disorderly, paranoid, aggressive, defiant, destructive, threatening, dangerous to self or dangerous to others”) will result in expulsion from the class and/or action with the College Dean’s Office.</p> <p>We will discuss controversial topics (such as war, urban unrest, and different types of exploitation) that may resonate with your own experiences, or those of your family or friends. Sometimes it might be difficult to grapple with these issues, but it is also incumbent upon all of us to think about them critically and analyze the historical dynamics that produced them.</p>
<b>Privacy</b>	<p>You do <u>not</u> have permission to download, copy, or share my lecture material which is my intellectual property.</p>
<b>Email Etiquette</b>	<p>Good email etiquette will distinguish yourself (for all the right reasons) to your professors and TAs as well as other professionals such as future employers. Here are some important tips:</p>

- Before you send an email, check to see if the answer to your question lies in the syllabus.
- I do not check my email after 5:00PM. Plan your communications and expectations for responses accordingly.
- Please put “ASIA AM 10 Student” or your name in the subject line of your email.
- If you send an attachment with nothing in the body, or share a Google Doc with me without any message, I will assume those emails are spam or not intended for me and not open them.
- In general, when communicating with faculty and teaching assistants you should adopt a respectful tone, use proper grammar, and include basic salutations (e.g., “Dear Dr. deGuzman,”) and signatures (e.g., “Sincerely yours,”).

Speaking of email, to make sure I know that you read this entire syllabus, please send me an email and include in the body this quotation from one of Dr. deGuzman’s favorite TV shows, *Schitt’s Creek*, “**Ew, David!**”

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## Surviving and Thriving

Attending and/or adjusting to college on a large campus can be daunting (I went to UCLA too!). If there is some issue that may affect your performance in the class, please let me know early on so we can work together to ensure you succeed. Make use of these sources to support your well-being:

- [UCLA Basic Needs Program](#)
- [Counseling and Psychological Services](#)
- [UCLA Undocumented Student Program](#)
- [Academic Advancement Program](#)
- [Asian American Studies Center](#)
- [Student Health and Wellness \(the Ashe Center\)](#)
- [AAPIDA Mental Health Resources \(non-UCLA\)](#)
- [UCLA VPN/Proxy Remote Library Access](#)