

UNIVERSITY OF CALIFORNIA, LOS ANGELES

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SANTA BARBARA • SANTA CRUZ

HONORS PROGRAMS  
HONORS & UNDERGRADUATE PROGRAMS  
A-311 MURPHY HALL  
405 HILGARD AVE BOX 951414  
LOS ANGELES, CALIFORNIA 90095-1414

April 29, 2013  
Scott Chandler, Chair  
General Education Governance Committee  
A265 Murphy Hall  
157101

Attention: Myrna Dee F. Castillo, Program Representative

Dear Professor Chandler:

Please review the course *Global Geographies and the Idea of Home*, taught by Associate Professor Shelley Salamensky, for two general education foundations: Foundations of Arts and Humanities, and/or Foundations of Society and Culture. The course is currently in CIMS for offering in Fall 2013.

Sincerely,

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

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



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

X General Knowledge	This is a course that includes a discursive look at society and culture in a way that enhances general understanding of the idea of home.
X Integrative Learning	The course is interdisciplinary including literature, cultural studies, anthropology, history, sociology, international studies, ethnic studies, public policy, theater, art, and architecture.
X Ethical Implications	Some parts of the course examine ways people, as individuals and as a society, have affected each other and the idea of home and homeland across eras and cultures (i.e. mass displacement, endangered global cultures, etc).
X Cultural Diversity	Many cultural viewpoints addressing global present and future issues regarding what "home" means are addressed.
X Critical Thinking	Students are required to think critically about complex concepts of home, the vast effects of postmodern developments in economic globalization, and our unsettled, virtualized lifestyle, throughout global cultures.
X Rhetorical Effectiveness	Writing required and assessed
X Problem-solving	Course raises issues of "how?" (i.e. How is "home" defined? Where do we feel ourselves to be?) and exhorts students to seek answers.
X Library & Information Literacy	Course requires library/web research

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

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

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

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

- |                                                 |          |         |
|-------------------------------------------------|----------|---------|
| 1. General Review & Preparation:                | <u>1</u> | (hours) |
| 2. Reading                                      | <u>2</u> | (hours) |
| 3. Group Projects:                              | <u>0</u> | (hours) |
| 4. Preparation for Quizzes & Exams: (Amortized) | <u>1</u> | (hours) |
| 5. Information Literacy Exercises:              | <u>1</u> | (hours) |
| 6. Written Assignments: (Amortized)             | <u>4</u> | (hours) |
| 7. Research Activity: (Amortized)               | <u>2</u> | (hours) |

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

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



## HONORS COURSE PROPOSAL FOR 2013-14

SHELLEY SALAMENSKY

Associate Professor  
Theater and Performance Studies, UCLA  
salamensky@gmail.com

- a) Proposed course title: “Global Geographies and the Idea of Home”
- b) Course description:

Home is a potent symbolic notion across eras and cultures: a metaphoric site of birth and origin, death and closure, and a touchstone in between; a meaning-laden place carved out of anonymous space; a site of refuge and reintegration—a haven to run to—or of pain and entrapment, a horror to run away from. In the most quotidian sense, the locale from which we depart and to which we return assumes centrality to us as “home base”; in the words of poet W.S. Merwin, “If we didn’t believe in homecoming, we couldn’t bear the day.” Broader notions of home, as homeland, incessantly form the basis of conflicts between peoples and nations.

Modern-era wartime population shifts, postmodern developments in economic globalization, and more have led to conditions of mass displacement worldwide. Meanwhile, the temporal and spatial disorientations of our unsettled, fast-paced, virtualized lifestyle—in which, for instance, the average American moves 11.7 times, checks weather on electronic screens rather than through real windows, knows intimate celebrity gossip but not the names of her neighbors, and is as likely to communicate with someone on the other side of the world as across the street—may leave even the more fortunate among us feeling unmoored, if only conceptually.

Home may prove an entity more mystical than material, more notional than real: a place for which one longs yet which one does not actually wish or intend to reach; a place that, once reached, falls short; a place that can never be reached because imaginary. Much contemporary theory correctly questions sentimentalized notions of it. What one critic has called “homing desire” can, like any desire, grow into obsession, distorting, dwarfing, and finally replacing its ostensible object. In our postmodern critical context, any concept of home may seem, at worst, reactionary, or retrogressive at best.

Yet homing desire cannot, any more than any desire, be curtailed on the basis of reason. As one critic writes of the concept of “place,” so might it be of home within it that no matter the circumstance or arguments against it, “we continue to count upon *some* reliable” form of it, “if not our present precarious perch then a place-to-come or a place-that-was.” Indeed, “the very idea, even the bare image,” of its complete absence “occasions the deepest anxiety.” Another theorist argues that although the notion of “a whole and stable identity” as traditionally represented by the home should be questioned from a feminist point of view, it is also a carrier of “critical” feminist values. Similarly, for endangered global cultures sustained by “repertoires” of social practice tied to home and homeland, the losses adherent to discontinuity—while no less subject to nostalgia—can prove all too real.

In this course, we will investigate these issues through challenging works of theory surrounding notions of space, place, home, longing, belonging, exile, and return, accompanied by lighter, vibrant, highly entertaining works of literature, film, performance, and popular culture.

- c) Proposed syllabus: below
- d) List of proposed texts: please see proposed syllabus below
- e) Grading: class participation (25%); an individual class presentation (10%); a midterm take-home exam ~4 typed pages (20%); a final take-home exam ~4 typed pages (20%); and a final paper of 5000 words (25%) ~20 pages.
- f) Disciplines/majors to which the course might be considered particularly relevant: Literature, Cultural Studies, Anthropology, History, Sociology, International Studies, Ethnic Studies, Public Policy, Theater, Art, Architecture
- g) Proposed number of units: 5
- h) Proposed enrollment: seminar, 15-20 students.
- i) Preferred quarter that the course be offered: Fall
- j) Proposed class meeting schedule: Seminar, Wednesdays, 3-5:50 pm
- k) TA support: no.
- l) Suggestion of whether the course should be upper or lower division: either
- m) One-page CV: below.

## CONCEPTUAL GEOGRAPHIES AND THE IDEA OF HOME

Professor S.I. Salamensky  
ss@tft.ucla.edu



Fall 2013  
Wednesdays, 3-5:50 pm

Where is “home”? What is “home”? Where do we feel ourselves to be? In this course, we will investigate those questions, along with issues of “space,” “place,” proximity, distance, the “private,” the “public,” “longing,” “belonging,” and more as they relate to a wide variety of literary, performance, film, and cultural works. *Requirements:* class participation (25%); an individual class presentation (10%); a midterm take-home exam (20%); a final take-home exam (20%); and a final paper of 2500-3000 words (25%). Students will be evaluated on the basis of effort, engagement, and depth of exploration. *Pre-requisites:* none.

- 10/2: *Where are We?*** Class visit, UCLA School of Architecture Decafé; also during class time: “Homing” exercise, to be described.
- 10/9: *Constructing “Space” & “Place.”*** Reading due, with notes for discussion: Yi-Fu Tuan, *Space and Place* excerpts, in reader; & Henri Lefebvre, *The Production of Space* excerpt, in reader. Viewed in class, dance pieces, Joe Goode, *Hometown*; & Carson Efir, *Place/Home/Here*.
- 10/16: *Modernity, Postmodernity, “Post-” Postmodernity?*** Reading and viewing due, with notes for discussion: Wong Kar-Wai, *Chungking Express*, streamed via course website; Fredric Jameson, *Postmodernism* excerpt, in reader; Jean Baudrillard, *Simulacra and Simulation* excerpt, in reader; Arjun Appadurai, *Globalization* excerpt, in reader. Viewed in class, clips: Wong, *Chungking Express & Fallen Angels*; also viewed: photos, Rirkrit Tiravanija, installations.
- 10/23: “Now” & “Then.”** Reading due: Michael Chabon, “Guidebook to a Land of Ghosts”; Orhan Pamuk, *The Museum of Innocence* excerpts, in reader; Pamuk, *The Innocence of Objects*, excerpts, in reader; Ben Katchor, graphic fiction excerpts, in reader; Marianne Hirsch, “Projected Memory,” in reader; Barbara Kirshenblatt-Gimblett, “Objects of Ethnicity” & “Destination Museum,” in reader.
- 10/24: *Special Event.*** Class visit to Museum of Jurassic Technology permanent installation. [Note: a Thursday evening.] Meet in lobby, MJT, 9341 Venice Blvd., Culver City, 6 pm; directions and bus and parking information on course website.

**10/30: Student Presentations I. Presentation instructions on course website.**

11/3: Take-Home Midterm Exam due. Via TurnItIn, 11 pm.

**11/6: “Here” & “There.”** Reading and viewing due, with notes for discussion: The Builders’ Association, *Alladeen*, streamed via course website; Homi Bhabha, *The Location of Culture* excerpt, in reader; Avtar Brah, *Cartographies of Diaspora* excerpt, in reader; Sara Ahmed, *Strange Encounters* excerpt, in reader. Viewed in class, clips: Builders’ Association, *Alladeen*; & Tsai Ming-liang, “What Time is it There?”

**11/13: “Home” & “Away.”** Reading due, with notes for discussion: E.C. Osondu, “Our First American”; Noviolet Bulawayo, “Hitting Budapest”; Gustave Bachelard, *Poetics of Space* excerpts, in reader; Witold Rybczynski, *Home: A Short History of an Idea* excerpts, in reader; S.I. Salamensky, “Post-Postmodern Homefulness,” in reader. Viewed in class: installations and videos by Michal Rovner, Sigalit Landau, Guy Ben-Ner, Yael Bartana, Ala Younis, & Emily Jacir.

11/15: Final Paper outline, freewrite, or partial draft due, 250-word minimum. Via TurnItIn, 11 pm.

**11/20: “Here” & “There,” “Home” & “Away” in LA & Tijuana.** Reading & viewing due, with notes for discussion: Gregory Nava, *El Norte*, streamed via course website; Mike Davis, “Fortress LA,” in reader; Edward Soja, “Remembrances: The Heterotopology of the Citadel-LA,” in reader; Michael Sorkin, “See You in Disneyland,” in reader. Viewed in class, clips, *El Norte*; also viewed, photos, Teddy Cruz, experimental architecture based on Tijuana *colonias*.

11/22: Final Paper outline, freewrite, or partial draft due, 500-word minimum. Via TurnItIn, 11 pm.

11/27: No class due to Thanksgiving. Class time made up through Special Event, 10/24.

11/29: Final Paper outline, freewrite, or partial draft due, 750-word minimum. Via TurnItIn, 11 pm.

**12/4: Student presentations II. Presentation instructions on course website.**

12/9: Take-Home Final Exam due. Via TurnItIn, 11 pm.

12/13: Final Paper due, 5000 words. Prompt on course website. Via TurnItIn, 11 pm.

**S.I. SALAMENSKY**

Associate Professor, Theater and Performance Studies, UCLA  
salamensky@gmail.com

**PUBLICATIONS****Books**

*Writing Home*, composition textbook, in development for Bedford St. Martin's Press

*Diaspora Disneys: Spectacular Homes and Homelands in the Global Age*, in progress under contract, University of Michigan Press

*The Modern Art of Influence and the Spectacle of Oscar Wilde*, Palgrave Macmillan, 2012

*Talk Talk Talk: The Cultural Life of Everyday Conversation*, edited volume. Contributions by Homi Bhabha, Judith Butler, Sander Gilman, Sherry Turkle and others. Routledge, 2001

**Selected Book Chapters and Journal Articles**

"Home, Homeland, and the Post-Postmodern Object: Orhan Pamuk's *Museum of Innocence* as Fiction and Installation" in progress, for submission to *PMLA*

"Post-Postmodern Global Domesticities: Wong Kar-Wai, Sigalit Landau, Emily Jacir, and Rirkrit Tiravanija," in progress, for submission to *Performance Research*

"Post-Postmodern Homefulness: Staging Jewish Diasporic Space Beyond the 'End' of Culture," *TDR*, revisions complete, awaiting final acceptance

"'Jewface' and 'Jewfaçade' in East-Central Europe, Birobidzhan, and Spain: Comparative Stagings of 'Cultural Memory,'" in *The Routledge Handbook to Contemporary Jewish Cultures*, eds. Laurence Roth and Nadia Valman, Routledge, forthcoming 2013

"Noshing at the Necropolis: Trauma, Tourism, Food and the Performance of Jewish Cultural Memory," in *Death Tourism: Disaster Sites as Recreational Landscape*, ed. Brigitte Sion, Seagull Books, forthcoming 2012

"Diaspora Disneys: 'Jewface' Minstrelsy and 'Jewfaçade' Display," in *Jews, Theater, and Performance in an Intercultural World*, ed. Edna Nahshon, Brill, 2012

"Performance and Cultural Memory: Re-Enacting Jewish Homeways" in *Urban Jewish Heritage and History in East Central Europe*, ed. Tarik C. Amar, Editions of the Center for Urban History, 2011

**SELECTED UNDERGRADUATE COURSES TAUGHT**

"Classics of World Literature," SUNY Albany (Eng 295); "Critical Theory," SUNY Albany (Eng 410); "Decadence and Modernity," Williams College (Eng 385, CL 325) and UCLA ("Topics," TA 111); "Drama/Trauma," Williams College (Eng 214, CL 212); "Film: Four Directors," Williams College (Eng 390, CL 390); "Growing Up in America," SUNY Albany (Eng 240); "Introduction to Performance Analysis," UCLA (TA 11); "Israel and Palestine in Literature, Performance, Film, and Media," UCLA ("Topics," TA 113); "Language, Performance, and Culture," Williams College (Eng 368, CL 368) and UCLA Honors (HC 57); "Law, Arts and Humanities," UCLA (Fiat Lux, TA 19); "Medicine, Arts and Humanities," UCLA (Fiat Lux, TA 19); "Modernity and Madness," Williams College (Eng 141, CL 112); Williams (T 306); "Senior Seminar," Williams (T 406).



## New Course Proposal

Honors Collegium 36  
Global Geographies and the Idea of Home

[Course Number](#) Honors Collegium 36

[Title](#) Global Geographies and the Idea of Home

[Short Title](#) GEOG & IDEA OF HOME

[Units](#) Fixed: 5

[Grading Basis](#) Letter grade or Passed/Not Passed

[Instructional Format](#) Seminar - 3 hours per week

[TIE Code](#) SEMT - Seminar (Topical) [T]

[GE Requirement](#) Yes

[Major or Minor Requirement](#) No

[Requisites](#) This course is designed for students in the College Honors Program

[Course Description](#) Home is a potent symbolic notion across eras and cultures, the locale from which we depart and to which we may return. Broader notions of home, as homeland, incessantly form the basis of conflicts between people and nations. This course investigates what home "is" through challenging works of theory surrounding notions of space, place, longing, belonging, exile, and return; and through lighter vibrant works of literature, film, and performance.

[Justification](#) This course is designed to be a part of the interdisciplinary series of Honors seminars called the Honors Collegium. With some argumentative discussion about what home is or is not, it has been approved unanimously by the Honors Faculty Advisory Committee, whose members come from all disciplines, and by its Chair. The course will be submitted for GE review

[Syllabus](#) File [013ShelleySalamenskyhonorsproposal.doc](#) was previously uploaded. You may view the file by clicking on the file name.

[Supplemental Information](#)

[Grading Structure](#) Class participation: 25%  
Individual Class presentation: 10%  
Take home written exam (4 pages typed): 20%  
Final take-home written exam (4 pages typed): 20%  
Term paper of ~20 pages: 25%

[Effective Date](#) Fall 2013

[Instructor](#) Name Title

	Shelley Salamensky	Associate Professor
<a href="#">Quarters Taught</a>	<input checked="" type="checkbox"/> Fall <input type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer	
<a href="#">Department</a>	Honors Collegium	
<a href="#">Contact</a>	Name	E-mail
<a href="#">Routing Help</a>	G JENNIFER WILSON	gjwilson@college.ucla.edu

**ROUTING STATUS**

Role:	Dean College/School or Designee - Friedmann, Manuela (mfriedmann@college.ucla.edu) - 58510
Status:	Pending Action
Role:	FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 4/23/2013 4:35:52 PM
Changes:	No Changes Made
Comments:	Routing to Manuela Friedmann for Dean Turner's approval.
Role:	Department Chair or Designee - Gurval, Robert A (gurval@humnet.ucla.edu) - 56744
Status:	Approved on 4/16/2013 10:47:44 PM
Changes:	No Changes Made
Comments:	No Comments
Role:	Initiator/Submitter - Wilson, G Jennifer (gjwilson@college.ucla.edu) - 51752
Status:	Submitted on 4/16/2013 4:47:30 PM
Comments:	Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at [cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045