

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

Department & Course Number MES M50CW  
 Course Title Making and Studying the Modern Middle East  
 Indicate if Seminar and/or Writing II course Applied for WWII Requirement

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis x
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice \_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course introduces the modern Middle East and North Africa through contemporary novels, poetry, and films (translated and subtitled) to help students understand the region's artistic expressions and ideological preoccupations.

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

Susan Slyomovics, Distinguished Professor

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

If yes, please indicate the number of TAs 5

4. Indicate when do you anticipate teaching this course over the next three years:

2017-18	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2018-19	Fall	_____	Winter	_____	Spring	<u>x</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>100</u>
2019-20	Fall	_____	Winter	_____	Spring	<u>x</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>100</u>

5. GE Course Units

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

If yes, provide a brief explanation of what has changed. This course is part 3 (modern period) of the 3-quarter required introduction sequence for entering Middle East Studies majors/minors. It has been modified for Writing II requirements.

Present Number of Units: 5 Proposed Number of Units: 5

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

❑ General Knowledge	Students develop a broad knowledge of the modern Middle East/North Africa (MENA) region
❑ Integrative Learning	This course integrates lectures, discussions in lectures and sections, required readings, and writing assignments to achieve broad learning outcomes. Students compare and synthesize translated texts and subtitled films with secondary scholarship in their own work.
❑ Ethical Implications	This course is built on student absorption of cultural expressions from the MENA in the hope that American involvement and understanding will go beyond war and terrorism to grasp the humanity of others.
❑ Cultural Diversity	Students are exposed to numerous different cultural perspectives and traditions, and are often asked to compare and analyze their data cross-culturally. The syllabus draws primarily but not exclusively on cultural materials from Israel-Palestine, Morocco, Algeria, Egypt, Sudan, and Afghanistan.
❑ Critical Thinking	Critical thinking is a major learning outcome of the course. In discussions in lecture and section, students are encouraged to and instructed on how to analyze, compare, contrast the cultural expressions from the MENA as well as become aware of the power of writing and film to shape transmission of knowledge of a distant part of the world constantly in our news cycle.
❑ Rhetorical Effectiveness	All three writing assignments require the students to generate an argumentative thesis and support that thesis throughout the paper on the basis of primary texts and secondary scholarship. Students work closely with their TAs and receive special writing instruction in sections that help develop these rhetorical skills and employ them effectively in their papers.
❑ Problem-solving	Students' problem-solving skills are developed throughout the course along with critical analysis of primary materials across media. Discussions and writing assignments present arguments and require close readings to understand cross-cultural historical and literary questions.
❑ Library & Information Literacy	The final assignment in this course is a paper that requires outside sources that the students need to find via their own research. Several discussion sections are devoted to research methods and resources, like the UCLA libraries, online article databases, etc., as well as citation methods and standards.

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

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

**(A) TOTAL Student Contact Per Week** **5** **(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>4</u>	(hours)
3. Group Projects:	<u>n/a</u>	(hours)

- 4. Preparation for Quizzes & Exams:   n/a   (hours)
- 5. Information Literacy Exercises:   n/a   (hours)
- 6. Written Assignments:     3     (hours)
- 7. Research Activity:     3     (hours)

**(B) TOTAL Out-of-class time per week** **10** **(HOURS)**

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

*Department of Near Eastern Languages and Cultures*

**MES M50CW: Making and Studying the Modern Middle East** (Spring 2019)

Instructor: Susan Slyomovics [ssly@anthro.ucla.edu](mailto:ssly@anthro.ucla.edu)

Office Hours:

Teaching Assistants:

Course time: TR 9:30A-10:45A

Course location:

Course website:

**Course Description**

Exploring the “modern” part of the NELC departmental three-quarter sequence, “Modern Middle Eastern Studies” engages with aspects of global modernity affecting the MENA (Middle East and North Africa) cultures of the 21<sup>st</sup> century. Each spring quarter readings are changed. Topics for spring quarter 2015, addressed through readings of ethnographic texts, films, and literature in translation, include debates surrounding translating MENA writers into English, immigration and emigration, prison literature, a case study of the Arab Uprising, Egyptian music and song, francophone and arabophone North African production, writings in Arabic, Hebrew, French and Dari/Afghan Persian, and more. We will also explore the origins and expressions of current events such as the Israeli-Palestinian conflict and U.S. relations with Afghanistan. Although the emphasis is on works originating from the region with a concentration on the Arabic-speaking world, a number of articles written by scholars from a range of disciplines are included. This course will involve intensive reading, writing, and film viewing.

Broad questions addressed:

The relationship between identity and language in the region: What does it mean to use the vernacular, the classical, or the language of the colonizer, whether British or French?

What does it mean to be bilingual?

What does it mean to translate a text? Are there best practices?

What are the causes underlying current events, and how is this expressed in literature and/or film?

**Learning Objectives**

By the end of the course, students will:

- 1) Critically engage with reading translated texts from the Middle East and north Africa
- 2) Better understand contexts, debates, and representations of the region.
- 3) Employ methodological approaches drawn from translation theory to poetry, prose and visual materials.
- 4) Develop written skills in overall communication, critical analysis of historical events and primary sources, and argumentation based on a unique thesis of their own design
- 5) Provide peer feedback on written work and develop their own skills in revision and editing techniques

This course satisfies GE area: Arts & Humanities (Literary and Cultural Analysis)

### Sections:

In addition to the lecture, you are assigned to a section class. Sections are where you go over questions from the lecture or readings, discuss your reading notes, and develop your writing and editing skills. Your TAs will also provide you with guidance and suggestions for revising your drafts. Please note that TAs are responsible for all grading including your participation and papers. I intervene only in cases of dispute. Be aware that your grade could go down rather than up.

### Requirements

The requirements are twofold. They involve both research/writing and discussion/debate with your TA. This course aims to improve both verbal and oral skills.

#### 1. Verbal Requirements: Class discussions and debate

Class discussions will take place with myself (occasionally, during lecture classes) and with your TA (discussion sections). I will help you plan papers/research goals in class, but the TA will help you come to grips with the core issues (structure and argument), giving you a grounding for the research and organization. TA discussion sessions will take place according to the timetable you'll receive first week of classes. Your attendance and participation in the TA's sessions will be graded (25% of the grade).

#### 2. Written Requirements: The Three Papers and Short Reading Responses

Short reading responses (ca. 250 words) will be submitted every other week in section. The major writing requirement for this course takes the form of three papers. Each paper is written in a (full-length) draft format, submitted to Turnitin and handed to the TA, who will make comments, provide revision suggestions and guidance, and return it to each student. One week later, the improved draft (i.e., a final version of the paper) is again handed in to the TA. Each paper, therefore, is submitted twice. The final grade for this course will be calculated evenly across the three papers. Each paper is five pages in length.

### Important Paper Dates and Information:

- Paper One: 15%
  - Close reading of selected passages from assigned readings
  - 2-3 pages
  - Draft: Week 3, Friday April 19<sup>th</sup>
  - Revised: Week 4, Friday April 26<sup>th</sup>
  
- Paper Two: 20%
  - Short essay on a single topic and text
  - 3-4 pages
  - Draft: Week 6, Friday May 10<sup>th</sup>
  - Revised: Week 7, Friday May 17<sup>th</sup>

**Commented [DC1]:** Since you're not sure what days your class and/or sections will be, I used the Fridays

- Paper Three: 25%
  - Long essay comparing two works
  - 5-7 pages
  - Draft: Week 9, Friday May 31<sup>st</sup>
  - Revised: Exam week, Wednesday June 12
- *Essay Formatting*
- Correct format is a component of your essay assignments. Use double-spaced lines and Times New Roman 12 pt. font, and staple papers. Include a “Works Cited” in MLA format. Include your name and page numbers in a header in the upper-right corner of every page. On your first page, before the text of your assignment begins, include the following on separate, double-spaced lines along the left margin: your name, the class name, the date, and the assignment information. Align the title of your paper in the center; capitalize all nouns, verbs, pronouns, adverbs, and adjectives, as well as the first and last word that follows any colon or semicolon. Titles of books, films, albums, plays, journals, and collections/anthologies go in italics. Titles of short stories, songs, poems, paintings, chapters, and articles go in “Quotation Marks.” MLA guidelines may be found at Purdue OWL: <http://owl.english.purdue.edu/owl/resource/747/01/>.

**Commented [DC2]:** Consider having the final version due in final week – students usually have a lot of exams during week 10 and nothing during finals week for some reason

### Grading

Paper One: 15%

First paper (close reading of selected passages from assigned readings; 2-3 pages)

Draft: Week 3: (date/time) / Revised Week 4: (date/time)

Paper Two: 20%

Second paper (short essay on a single topic and text; 3-4 pages)

Draft: Week 6 (date/time) / Revised: Week 7 (date/time)

Paper Three: 25%

Third paper (long essay comparing two works; 5-7 pages)

Draft: Week 9 (date/time) / Final: Week 10

Discussion sections (participation and attendance included): 25%

Five (5) reading responses (1 page ~ 250 words): 15%

Only letter grades will be given for this class. Proposals, papers, and reading notes are expected by the deadlines. Late papers are docked substantial points without a written medical excuse.

### Attendance Policy

Presence in all meetings is required for our discussions to be productive. It is also a vital part to the “Participation” component of your grade. Missing meetings cannot be made

up, since we cannot replicate the discussion you miss, but you are still responsible for the information. Please exchange contact information with a classmate in order to ensure you get the main ideas. Emails asking me what you missed are not acceptable. Medical absences are automatically excused with a doctor's note. If possible, please email the TA if you expect to miss a meeting.

#### *Late Assignment Policy*

The deadlines for all assignments are not flexible unless you provide a medical note excuse. For every 24-hour period that an assignment is delayed, it will lose 1/3 of a letter grade (e.g., A drops to A-, B+ to B, and so on).

#### *Email Policy*

Instructors and TAs do not answer emails about course content, as students are encouraged to attend office hours. Email response time is slow to non-existent over the weekends.

**Plagiarism:** Plagiarism violates the UCLA Student Code of Conduct on Academic Dishonesty, section 102.01(c): Plagiarism includes, but is not limited to, the use of another's words or ideas as if they were one's own, including, but not limited to, representing, either with the intent to deceive or by the omission of the true source, part of or an entire work produced by someone other than the student, obtained by purchase or otherwise, as the student's original work or representing the identifiable but altered ideas, data, or writing of another person as if those ideas, data, or writing were the student's original work. Review citation guide at <http://guides.library.ucla.edu/citing>

If you wish to request an accommodation due to a suspected or documented disability, please email the instructor and TA as well as contact the Center for Accessible Education as soon as possible, see website [www.cae.ucla.edu](http://www.cae.ucla.edu).

#### UCLA Resources

The Undergraduate Writing Center //

A61 Humanities & Social Science Satellite & History Writing Center:

Mon – Thurs, 10am-6pm; Fri, 10am-3pm

Rieber 115: Sun – Thurs, 7-9pm

Powell 238: Sun – Thurs, 6-9pm

Phone: 310-206-1320; e-mail: [wcenter@g.ucla.edu](mailto:wcenter@g.ucla.edu); Book an Appointment:

[www.wp.ucla.edu/uwc](http://www.wp.ucla.edu/uwc).

UCLA Counseling and Psychological Services (CAPS) // 24-hour access line: 310-825-0768 <https://www.counseling.ucla.edu>.

#### Course Readings

**Required Books (online or available at ASUCLA):**

Required books are translations and available for purchase at the UCLA Bookstore and also on reserve in Powell Library. Texts in the original languages can be found in YRL. Required articles are available on the class website. More may be added as the course progresses.

IML -- Required viewing of video and DVD items, available on Reserve at Instructional Media Lab, Powell Library, Room 270: <http://www.oid.ucla.edu/edtech/medialab> or on the website unless prohibited due to copyright restrictions or PAL only format. These must be viewed on Reserve in the Media Laboratory in Powell Library room 270.

\*Starred items are readings available online on the class website

- 1) Fatna El Bouih, *Talk of Darkness*, translated from the Arabic by Mustapha Kamal and Susan Slyomovics. Austin: University of Texas Press, 2008.
- 2) \*Online: Amara Lakhous, *Clash of Civilizations over an Elevator in Piazza Vittorio*. Original in Arabic, translated into Italian. Translated from the Italian by Ann Goldstein. New York: Europa, 2008
- 3) S. Yizhar, *Khirbet Khizeh*, translated from the Hebrew by Nicholas de Lange and Yaacob Dweck. Jerusalem: Ibis Editions, 2008.
- 4) \*Ghassan Kanafani, *Palestine's Children*, translated from the Arabic by Barbara Harlow and Karen E. Riley. Boulder, CO: Lynne Rienner, 2000.
- 5) Atiq Rahimi, *Three by Atiq Rahimi: Earth and Ashes / A Thousand Rooms of Dream and Fear / The Patience Stone*. Translated from Dari/Afghan Persian by Polly McLean. New York: Other Press, 2013.
- 6) \*Tayeb Salih, *Season of Migration to the North*, translated by Denys Johnson-Davies. Online UCLA access also available:  
<https://catalog.library.ucla.edu/vwebv/holdingsInfo?searchId=3070&recCount=50&recPointer=1&bibId=6395378>

**Schedule of Readings**

Week 1: **Introductions: Syllabus, Maps**



Questions for Discussion: Where and what is the Middle East, the Near East, the Levant, Maghreb, MENA? What and where is the Arab world? How do these areas relate to the Islamic world?

\*Map of the Middle East and North Africa (MENA)

Required: Print out the website map and fill in the names of the countries from the region. Hand in to section first week of class.

Three foundational texts on translation and multilingual MENA:

\*1) Abdelfattah Kilito, "Thou Dost Not, and Shalt Not, Speak My Language," in Abdelfattah Kilito, *Thou Shalt Not Speak My Language*, translated from the Arabic by Wail S. Hassan. Syracuse, NY: Syracuse University Press, 2008, pp. 86-94.

2)\*Abdelfattah Kilito "The Blooming Garden," translated from the French by Robyn Creswell in *The Clash of Images* by Abdelfattah Kilito. New York: New Directions, 2010, pp.109-118.

3)) \*Assia Djebar, "Writing in the Language of the Other," in *Lives in Translation: Bilingual Writers on Identity and Creativity*, translated by Isabelle de Courtivron and Susan Slyomovics. Palgrave MacMillan, 1989, pp. 19-27.

Example of Kilito's theories on translating texts from the MENA

\*English translation comparison of the same text between Slyomovics and Creswell  
-Abdelfattah Kilito, "The Flower Bed," translated from the French by Susan Slyomovics. *Mediterraneans*, 11 (2000): 37-41. [http://mediterraneans.mmsu.univ-aix.fr/n/Pages/Mediterraneans\\_11\\_09.aspx](http://mediterraneans.mmsu.univ-aix.fr/n/Pages/Mediterraneans_11_09.aspx)

Recommended:

-\*Abdelfattah Kilito, "Le parterre fleuri," in *La Querelle des Images*. Casablanca, Eddif, 1995.

-\*Ferial Ghazoul, "On Translating Arabic Literature: An Interview with Denys Johnson-Davies. *Alif: Journal of Comparative Poetics* 3 (1983), 80-93.

**Week 2: Translating the Qur'an into Performance: Umm Kulthum (1898 or 1905-1975)**

-(IML) *Umm Kulthum: A Voice Like Egypt*, dir. Michal Goldman, 1996.  
<https://www.youtube.com/watch?v=SgKtIAXgcTE>

-\*Virginia Danielson, *The Voice of Egypt: Umm Kulthūm, Arabic Song, and Egyptian Society in the Twentieth Century* (Chicago: University of Chicago Press, 1997). Chapter 6: pp. 126-158.

-\*Elizabeth Warnock Fernea, *Guests of the Sheikh: An Ethnography of an Iraqi Village*. New York: Anchor, 1965.

-\*Kristina Nelson, *The Art of Koranic Chant*. Austin: University of Texas Press, 1985, especially pp. 1-51.

#### Weeks 3 and 4: **Post-Independence Immigration and Return: Translating East/West Encounters**

-\*Tayeb Salih, *Season of Migration to the North*, translated by Denys Johnson-Davies.

Online UCLA access also available:

<http://catalog.library.ucla.edu/vwebv/holdingsInfo?searchId=899&recCount=50&recPointer=12&bibId=6395378&searchType=7>

Recommended:

-Tayeb Salih, *The Wedding of Zein and Other Stories*. Online UCLA access also available:

<http://catalog.library.ucla.edu/vwebv/holdingsInfo?searchId=899&recCount=50&recPointer>

*Othello*, Laurence Olivier production (in black face):

<https://www.youtube.com/watch?v=CrtvkhBj3Sw>

#### Weeks 4 and 5: **Translating North African Migration and Mobilities in Europe**

-\*Amara Lakhous, *Clash of Civilizations over an Elevator in Piazza Vittorio*. Original in Arabic, translated into Italian. Translated from the Italian by Ann Goldstein. New York: Europa, 2008

- Noel Salazar, "Key Figures of Mobility: An Introduction," *Social Anthropology* (2017): 5-12. <https://doi.org/10.1111/1469-8676.12393>

#### Week 6: **Comparing Human Rights: Women and Prison Literature**

-Fatna El Bouih, *Talk of Darkness*, translated by Mustapha Kamal and Susan Slyomovics. Austin: University of Texas Press, 2008.

-Video Arabic/English reading by El Bouih:

<http://www.international.ucla.edu/cnes/article/113368>

-\*"This Time, I Choose when to Leave", An Interview with Fatna El Bouih by Susan Slyomovics, MERIP: <http://www.merip.org/mer/mer218/time-i-choose-when-leave>

-Lila Abu Lughod. "Do Muslim Women Really Need Saving? Anthropological Reflections on Cultural Relativism and Its Others." *American Anthropologist* 104 (2003):783-789. <http://www.jstor.org/stable/3567256>.

Recommended reading:

-Susan Slyomovics, "Fatna El Bouih and the Work of Memory, Gender and Reparation in Morocco" in *Journal of Middle East Women's Studies*, 8:1 (2012): 37-62. <http://muse.jhu.edu/journals/jmw/summary/v008/8.1.slyomovics>.

#### Weeks 7 and 8: **Israel and Palestine: 1948**

-S. Yizhar, *Khirbet Khizeh*, translated from the Hebrew by Nicholas de Lange and Yaacob Dweck. Jerusalem: Ibis Editions, 2008.

-(IML) *Hirbet-Hiz'ah* [videorecording] / 'al pi sipur me-et S. Yizhar. Filmmaker Ram Levi (48 minutes) 1978.

-\*Ghassan Kanafani, "Return to Haifa," in *Palestine's Children: Short Stories by Ghassan Kanafani*, translated from the Arabic by Barbara Harlow. London: Heinemann, 1984, pp. 99-138.

-\*Joel Beinin and Lisa Hajjar, "Palestine, Israel, and the Arab-Israeli Conflict," *MERIP Primer on Palestine and Israel* (on class website).

Recommended:

-Benny Morris, *The Birth of the Palestinian Refugee Problem Revisited*. Cambridge, Eng.: Cambridge University Press, 2004 (selections). Available as an online download: <http://larryjhs.fastmail.fm.user.fm/The%20Birth%20of%20the%20Palestinian%20Refugee%20Problem%20Revisited.pdf>

#### Week 9: **The Arab Uprisings of 2011 and After**

-(IML) Moufida Tlatli, *Silence of the Palaces (Samt al-Qusur)* Tunisia (1994).

-(IML) *The Yacoubian Building*. Dir. Marwan Hamed. 2006. 161min.

-James Gelvin, *The Arab Uprisings: What Everyone Needs to Know*, New York and Oxford: Oxford University Press. 2012 (excerpts).

#### Week 10: **Afghanistan and America**

-(IMCS) Atiq Rahimi, *The Patience Stone* (2012)

- (IMCS) Atiq Rahimi, *Earth and Ashes* (2004) is in the PAL format and must be viewed on Reserve in the Media Laboratory in Powell Library room 270.

-Atiq Rahimi, *Three by Atiq Rahimi*. New York: Other Press, 2013.  
(Read: *Earth and Ashes* and *The Patience Stone*).

### **PAPER 1 PROMPT IDEAS (2-3 pages)**

-Includes readings/sources from Week 1-2-3-4

Analyze the anecdote from Abdelfattah Kilito's "Thou Dost Not, and Shalt Not, Speak My Language" regarding the Italian inspector and the American woman. What is Kilito's explanation of the dynamics of this exchange? What kind of complexities and power relationships can be found in the Middle East? (Here one may offer examples and ask students to analyze similar issues of use of languages; I am thinking Tayeb Salih's characters' encounters with the British when they speak English)

Compare the first and last paragraphs of translations of Kilito by Susan Slyomovics and Robyn Creswell. What is different about these translations? Why does it matter? What is being communicated, what is omitted? What can these two texts tell us about the issue of translation and the ways in which we engage with languages?

What is the relationship between art (including literature), language and politics? Explain using sources by Kilito, Negm and sources on Umm Kulthum.

How does language appear in the work of Tayeb Salih? What does it reveal for the plot, what does it reveal for us to understand the return of immigrants to the MENA?

What does Assia Djebar mean when she says she used to use "the French language as a veil?"

### **PAPER 2 PROMPT IDEAS (short essay on single topic and text, 3-4 pages)**

-Includes sources from Week 5-6-7

What are the ideas about immigrants voiced by the characters of Amara Lakhous? What are these ideas coming from? How are they expressed? How are they perpetuated or changed? What are the ideas of immigrants about other immigrants and Italians, what are their interactions with them? Can the relationships and events transpired in the novella be generalized? Is there an immigrant condition?

What are the pull and push factors that make people of the MENA migrate? Does these change over time? How are they received in the countries that they migrate to? How do migrants deal with the reception?

Discuss the position of women in MENA societies. What are the issues they encounter? Does these issues are in line with western perceptions?

What is the author Yizhar's point in his book *Khirbet Khizeh*? What is the message (or messages) he tries to convey? What can his words tell us about the Israeli-Palestinian conflict?

**PAPER 3 PROMPT IDEAS (Long essay comparing two works, 5-7 pages)**

-Includes all sources

Why did the Arab Spring happen? Why did it happen when it happened? Who were the main actors of the Arab Spring and what role did they play, why? What is the relationship with the Arab Spring with other popular historical uprisings in MENA? What are the similarities and differences between past and contemporary popular movements?

Compare two novels. What are the common themes? What are the issues they want to underscore? What are the problems their characters face?

Compare the women, their relationship to the world and the ways in which they deal with the world in *The Patience Stone* and the *Guests of the Sheikh*.

What does it mean to be under occupation? What kind of changes does an occupation make to the daily lives of a society? Compare Rahimi and Yizhar to find clues.

How is the relationship between the Israelis and Palestinians are depicted in Kanafani and Yizhar's books? What are the factors in the shaping of these relationships (class, gender, age, language, place of origin, settler status, the Holocaust, prejudices etc.)?

How did Fatna ElBouih and her fellow prisoners were treated in Morocco? Why were there imprisoned and how did the process take place? What were the ways in which the prisoners dealt with the situation they were in? How common or how unique are their experiences? Why?



**UCLA Course Inventory Management System**

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## Approve or Deny a Course Revision Proposal

Required fields are marked with a red letter **R**.

### M E STD M50CW Making and Studying Modern Middle East

**Check all requested revisions that apply:**

- Renumbering
- Title
- Format
- Requisites
- Units
- Grading
- Description
- Multiple Listing:  Add New  Change Number  Delete
- Concurrent Listing:  Add New  Change Number  Delete

#### CURRENT

#### PROPOSED

**Department** **R** 7-character code  
**NR EAST**

7-character code  
**NR EAST**

**Requested Course Number** **R** 7-character code  
**M E STD**  
Course Number  
**50C**

7-character code  
**M E STD**  
Course Number  
M  CW

**Multiple Listed With**

**Check box if Multiple Listed** **Check box if Concurrent**  
 Multiple Listed Course  Concurrent Course

Enter 7-character code or Browse  
ANTHRO

Subject area - Browse for name  
Anthropology

Course Number  
M  W  [Next](#)

**Course Catalog Title** **R** **Making and Studying Modern Middle East**  
**Short Title** **MODERN MIDDLE EAST**

Making and Studying Modern Middle East

**Units** **R** Fixed: **5**

MODERN MIDDLE EAST  (19 character limit)  
 Fixed:   
 Variable: Minimum  Maximum   
 Alternate:  or

**Grading Basis** **R** **Letter grade only**

Letter grade only

**Instructional Format** **R** Primary Format  
**Lecture**

Primary Format  
Lecture

Hours per week  
3

Secondary Format  
**Discussion**

Secondary Format  
Discussion

Hours per week  
1  [Next](#)

**TIE Code** **R** **LECS - Lecture (Plus Supplementary Activity) [T]**

LECS - Lecture (Plus Supplementary Activity) [T]

**GE Requirement** **R** **No**  
**Requisites**

Yes  No  
If yes, submit a proposal to the GE Governance Committee.  
Include enforcement level (enforcement, warning, none).

**Course Description** **R** Lecture, three hours; discussion, one hour. Survey of modern Middle Eastern cultures through readings and films from Middle East and North Africa. Letter grading.

Lecture, three hours; discussion, one hour. Survey of modern Middle Eastern cultures through readings and films from Middle East and North Africa. Letter grading.

918 characters remaining

**Justification** **R**

Justify the need and state the objectives for this course revision. Identify effects on other courses in your department or on courses or curriculum in other departments. List departments and chairs consulted and summarize responses.

Exploring the "modern" part of the NELC Middle Eastern Studies M50CW departmental three-quarter sequence, "Modern Middle Eastern Studies" engages with aspects of global modernity affecting

243 characters remaining

A syllabus and/or reading list is required for new courses.

File [SlyomovicsSyllabus MESS0W.docx](#) has been uploaded. bytes received.

Choose File | No file chosen

Upload syllabus file.

Read the [upload instructions](#) for help.

Approved on behalf of Dept Chair of NELC,  
Professor Kara Cooney.

Spring 2019

Name

**ISAMARA RAMIREZ**

E-mail

**iramirez@humnet.ucla.edu**

[Syllabus](#)

[Supplemental Information](#)

[Effective Date](#) **R Fall 2015**

[Contact](#)

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## ROUTING STATUS

**Role:** Department/School Coordinator - Hackett, Chelsea Esper (chackett@college.ucla.edu) - 45040

**Status:** Pending Action

**Role:** Registrar's Office - Livesay, Blake Cary (blivesay@registrar.ucla.edu) - 61590

**Status:** Returned for Additional Info on 1/16/2019 9:04:34 AM

**Changes:** TIE Code

**Comments:** Routing to Chelsea Hackett for Writing II Committee approval.

**Role:** FEC School Coordinator - Ries, Mary Elizabeth (mries@college.ucla.edu) - 61225

**Status:** Returned for Additional Info on 1/14/2019 8:17:48 AM

**Changes:** TIE Code

**Comments:** no changes

**Role:** FEC Chair or Designee - Tornell, Aaron (tornell@econ.ucla.edu) - 41686

**Status:** Approved on 1/13/2019 6:58:00 PM

**Changes:** TIE Code

**Comments:** No Comments

**Role:** L&S FEC Coordinator - Ries, Mary Elizabeth (mries@college.ucla.edu) - 61225

**Status:** Returned for Additional Info on 1/11/2019 9:40:28 AM

**Changes:** TIE Code

**Comments:** no changes. Routing to Aaron Tornell for FEC review and approval.

**Role:** Department Chair or Designee - Kikuchi, Myrna Dee Castillo (myrnadee@anthro.ucla.edu) - 45040

**Status:** Approved on 1/11/2019 8:32:22 AM

**Changes:** TIE Code

**Comments:** Approved by Aomar Boum, Undergraduate Vice Chair for Anthropology. Routing to Mary Ries for further approval.

**Role:** Department/School Coordinator - Ramirez, Isamara (iramirez@humnet.ucla.edu) - 53623

**Status:** Approved on 1/10/2019 2:05:41 PM

**Changes:** Course Number, Multiple List, TIE Code, Syllabus

**Comments:** updated syllabi

**Role:** L&S FEC Coordinator - Ries, Mary Elizabeth (mries@college.ucla.edu) - 61225

**Status:** Returned for Additional Info on 12/6/2018 9:00:52 AM

**Changes:** TIE Code

**Comments:** Please revise syllabus to include course learning outcomes, and add both course numbers (ME STD and ANTHRO) at the top. Then reroute to me.

**Role:** Department Chair or Designee - Kikuchi, Myrna Dee Castillo (myrnadee@anthro.ucla.edu) - 45040

**Status:** Approved on 12/5/2018 2:41:48 PM

**Changes:** Multiple List, TIE Code

**Comments:** Approved by Aomar Boum, Undergraduate Vice Chair for Anthropology. Routing to Mary Ries for further approval.

**Role:** Initiator/Submitter - Ramirez, Isamara (iramirez@humnet.ucla.edu) - 53623

**Status:** Submitted on 12/4/2018 12:47:07 PM

**Comments:** Initiated a Course Revision Proposal

## REVIEWER'S ACTION

For help with any element, click on its label link.

**Action**  Approved  Re-routed  Denied

**Required: If you are a staff member acting as designee for a chair or faculty coordinator, note the name and role of the person you are representing in the comment box.**

**Comment** If approved with changes, this section must be completed. If approved with no changes, this section is optional. If denied or withdrawn, this section must be completed. Maximum 1080 characters.

1080 characters remaining

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