

3.5.2013

Scott Chandler, Chair
General Education Governance Committee
A265 Murphy Hall
MC: 157101

Attention: Myrna Dee F. Castillo, Program Representative

RE: New Course Proposal, Theater 103I, for GE credit

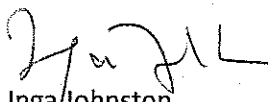
Dear Professor Chandler,

The Department of Theater is requesting one of its courses, Theater 103I, Israel & Palestine: Communities, Conflicts, Cultures, and Arts in the Middle East, to be approved for GE credit. I am attaching the General Education Course Information Sheet, the Syllabus and the CIMS form for this course.

Please add this course proposal to be considered for approval at your earliest GE Governance Committee meeting.

If you need additional information or have questions, please do not hesitate to call me at x62458.

Sincerely,


Inga Johnston
MSO
Department of Theater

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

Department & Course Number

Theater; currently course TA 113

Course Title

Israel and Palestine: Communities, Conflicts, Cultures and Arts in the Middle East

Indicate if Seminar and/or Writing II course

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

Foundations of the Arts and Humanities

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

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 provides an introduction to the cultures and issues of the Israel-Palestine region through analysis of performance, film, media arts, literature, and culture

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

S.I. Salamensky, Associate Professor

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

If yes, please indicate the number of TAs 3

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

2013-2014	Fall	_____	Winter	_____	Spring	x
	Enrollment	_____	Enrollment	_____	Enrollment	100
2014-2015	Fall	_____	Winter	_____	Spring	x
	Enrollment	_____	Enrollment	_____	Enrollment	100
2015-2016	Fall	_____	Winter	_____	Spring	x
	Enrollment	_____	Enrollment	_____	Enrollment	100

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. The course number TA113 is not permanently assigned to this specific course; it is a general rubric. The course will need its own number.

Present Number of Units: 4

Proposed Number of Units: 4

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

- | | |
|---------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> General Knowledge | Knowledge of other global areas such as this course provides is a growing necessity in our world. |
| <input type="checkbox"/> Integrative Learning | This course is interdisciplinary and crosses artistic genres. |
| <input type="checkbox"/> Ethical Implications | This course directly addresses crucial issues of power, territory, and conflict. |
| <input type="checkbox"/> Cultural Diversity | This course provides exposure to little-understood Middle Eastern cultures. |
| <input type="checkbox"/> Critical Thinking | This course teaches students to read and think "against the grain" of received notions of the Middle East. |
| <input type="checkbox"/> Rhetorical Effectiveness | In this course, students must make clear, convincing arguments on two substantial papers, in weekly quizzes, in group process, and in oral presentation. |
| <input type="checkbox"/> Problem-solving | This course teaches students to work through complex histories and claims to find solutions |
| <input type="checkbox"/> Library & Information Literacy | |

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

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

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

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

- | | | |
|-------------------------------------|----------------------|---------|
| 1. General Review & Preparation: | <u>1</u> | (hours) |
| 2. Reading | <u>12</u> | (hours) |
| 3. Group Projects: | <u>periodic, 1.5</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>1</u> | (hours) |
| 5. Information Literacy Exercises: | <u>N/A</u> | (hours) |
| 6. Written Assignments: | <u>periodic, 5</u> | (hours) |
| 7. Research Activity: | <u>N/A</u> | (hours) |

(B) TOTAL Out-of-class time per week **4-7** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 14 to 20.5 **(HOURS)**

GENERAL EDUCATION COURSE PROPOSAL FOR 2013-14

ISRAEL & PALESTINE: COMMUNITIES, CONFLICTS, CULTURES, AND ARTS IN THE MIDDLE EAST



S.I. Salamensky
Associate Professor, Theater
102 E. Melnitz Hall, UCLA
M: (646) 373-3738
ss@tft.ucla.edu

Course Description:

The region historically known by names such as The Holy Land, The Promised Land, Zion, Filastin, Palestine, and Israel is not just a place. It is a realm of the imagination, envisioned and re-envisioned throughout history. In that, it can seem at once real and surreal, sturdy and fragile, all-enduring and ephemeral, variously symbolizing origin, exile, return, longing, belonging, faith, tragedy, conflict, community, and meaning itself.

Western notions of this region are commonly shaped by sources—such as Biblically-themed blockbuster films and "explosive" news headlines—very different from those through upon which Westerners base their concepts of their own nations, their lives, and themselves. In fact today, in the region, crumbling stone arches flank both ancient sites and sushi bars; religious life competes with burgeoning pop culture scenes; and despite severe hardships and dire dangers on all sides, Jews, Palestinians, and others—including a growing multicultural population—finally share the basic daily human concerns of neighbors in the West.

Prejudices regarding communities and issues of the region are deepened and exacerbated by lack of exposure to the wide range of human experience there. That experience may be most full represented by its infinitely rich cultural legacy. Further, shared encounters with complex, nuanced artistic works depicting specific human dilemmas and characters can help those from differing backgrounds and perspectives find common ground. The world of the arts provides a safe haven for thought, feeling, and exchange, and can aid us in imagining creative solutions in real life.

In this challenging, rigorous, but ultimately optimistic course, we will examine imaginative representations of the region and its issues in the arts, to gain insight beyond what political science, news headlines, and facile cultural clichés have to offer, toward deeper human perspectives and, perhaps, some surprising new conclusions.

Course Objectives: Students will: gain vital background on the peoples, histories, and cultures of the Israel-Palestine region, its communities, and its conflicts, from the late 19th century through the present day, through artistic works of the region, as well as through artistic works providing outside views; develop skills for understanding and critical analysis of community conflicts and diverse viewpoints, both in this specific case and in similar cases globally; develop skills for understanding and critical analysis of performance, film, fiction, poetry, and other artistic genres; develop vital skills in group collaboration, oral presentation, and expository writing; learn to make conceptual connections between the personal and the political, the local and the global, and the individual and the community.

Requirements: attendance and active engagement with all materials and the course community (25%), weekly essay quizzes (25%); group presentations (10% individual; 10% group); midterm paper (10%); and final paper (20%).

Pre-Requisites: none. No previous knowledge of, or interest in, the history, the region, literature, or other arts needed. Students of all backgrounds and perspectives respected and welcomed.

Required readings: Theodor Herzl, *Old New Land*, excerpts; Amos Oz, *A Tale of Love and Darkness*, excerpts; Linda Grant, *When I Lived in Modern Times*; Sayed Kashua, *Dancing Arabs*; Rula Jebreal, *Miral*; Mahmoud Darwish, "I Am Joseph, O Father" & "In Jerusalem"; Fady Joudah, "Pulse" & "Immigrant Song"; Talah Abu Rahmeh, "Upon Arrival"; Alan Rickman & Katherine Viner, *My Name is Rachel Corrie*; Caryl Churchill, *Seven Jewish Children*; Shalom Lappin, *Five British Children*; S. Yizhar, "The Prisoner"; Savyon Liebricht, "A Room on the Roof"; Karen Hartman, *Goliath*; Robin Soans, *The Arab-Israeli Cookbook: A Play*.

Quizzes: In lieu of exams, this course features weekly quizzes on the readings. Each quiz will concern only the readings for that week, will take place at the start of class, will last approximately 15 minutes, and will be in short-essay format.

Papers: The Midterm Paper will involve a comparison and contrast of two works of the student's choice covered during the first half of the course. The Final Paper will involve a comparison and contrast of two works of the student's choice covered during the second half of the course. These are analytic, rather than research papers; the focus is on the student's own in-depth analysis of the works, and no secondary sources are to be used. Prompts for both papers will be posted on the course website.

Group Presentation: Students will work in groups of four, each elaborating one central issue of a specific work covered in the course through close analysis of the text, discussion, and debate. Each member of the group will then present a portion of these findings to the class. Half of the class will present on the midterm presentation date, the second half on the end-of-quarter presentation date. Preparation will require two 90-minute group meeting sessions outside of class. Presentation instructions will be posted on the course website.

Books and Course Reader: Available via MyUCLA and in Ackerman Union.

Course Website: The course website is accessible via MyUCLA: it contains a backup copy of the syllabus; historical background lecture notes; video clips; and most of the films shown in class, which can be streamed.

Policies: UCLA's policies on academic integrity and student conduct may be found at: www.deanofstudents.ucla.edu/integrity.html; and www.deanofstudents.ucla.edu/conduct.html

Attendance: Attendance will only be excused with a note from the Ashe Center written on the date of absence.

Disabilities: All students with registered disabilities must submit a letter from the Office for Students with Disabilities to the TA by the second week of class. We are always happy to make accommodations.

Office Hours and E-mail: The professor and TAs are always happy to hear from you, and are here to help. The professor's office address is 2310A Macgowan Hall; hours will be announced. Please always feel free to e-mail the professor at the address above.

SCHEDULE OF COURSE MEETINGS

- Week 1:** **Many Promises, One Land.** Viewed in class: *Yes! HDTV* commercial; Dana International, *Diva*; Dam, *Who's the Terrorist?*; Noa & Mira Awad, *There Must Be Another Way*.
- Week 2:** **Dreams of a Nation.** Reading: Theodor Herzl, *Old New Land*, excerpts; Amos Oz, *A Tale of Love and Darkness*, excerpts; Linda Grant, *When I Lived in Modern Times*, p. 1-102. Viewed in class, clips: Jerry Bock et al., *Fiddler on the Roof*; Fritz Hippler, *The Eternal Jew*; Juda Leman, *Land of Promise*; Chaim Halachmi, *Oded the Wanderer*; Helmar Lerski; Meyer Levin, *The Illegals*; Amos Gitai, *Kedma*. Quiz #1.
- Week 3:** **Building a Nation.** Reading: Viewed in class, clips: Reading: Grant, *Modern Times*, p. 102-260. Viewed in class, clips: William Dieterle, *Salomé*, trailer; Otto Preminger, *Exodus* publicity & trailer; Pat Boone, *Theme Song from Exodus*; Naftali Herz Imber, *Hatikvah*; Barbara Streisand, *Hatikvah*; Francky Perez, *Hatikvah*; Israel Ministry of Tourism, *The Place Where You Belong*; CNN, *Maxim Women of Israel*; Israel Ministry of Foreign Affairs, *No Wonder We Didn't Make it to the World Cup*; Israel Ministry of Foreign Affairs, Sheketak, *Israel@60*. Quiz #2.
- Also: Midterm Paper outline, freewrite, or partial draft due; 250-word minimum Paper prompt on course website. Via TurnItIn, 5 pm.
- Week 4:** **Other Nation, Other Dreams.** Reading: Sayed Kashua, *Dancing Arabs* excerpt; Rula Jebreal, *Miral*; Mahmoud Darwish, 'I Am Joseph, O Father' & 'In Jerusalem'; Fady Joudah, 'Pulse' & 'Immigrant Song'; & Talah Abu Rahmeh, 'Upon Arrival.' Viewed in class, clips: Sayed Kashua, *Arab Labor*; Ibrahim Touqan, *Mawtini*; Michel Kleifi, *Wedding in Galilee*; Hany Abu-Assad, *Paradise Now*; Elia Suleiman, *Divine Intervention*; Maysoun Zayid, standup comedy. Quiz #3.
- Also: Midterm Paper outline, freewrite, or partial draft due; 500-word minimum. Via TurnItIn, 5 pm.
- Week 5:** **Group Presentations I.** Presentation instructions on course website.
- Also: Midterm Paper due, 1500-2000 words. Via TurnItIn, 5 pm.
- Week 6:** **West Views East.** Readings: Alan Rickman & Katherine Viner, *My Name is Rachel Corrie*; Caryl Churchill, *Seven Jewish Children*; & Shalom Lappin, *Five British Children*. Viewed in class, clips: Amos Gitai, *Free Zone*; Ctrl.Alt.Shift, *No Way Through*; Rooms Productions, *Seven Jewish Children*; MEBC, *Rachel Corrie Interview*; Journeyman Productions, *Australia: My Name is Rachel Corrie*; Quiz #4.
- Week 7:** **Unity, Division, & Diversity.** Reading: S. Yizhar, *The Prisoner*; Savyon Liebricht, 'A Room on the Roof.' Viewed in class, clips: Ari Folman, *Waltz with Bashir*; Avi Neshet, *Turn Left at the End of the World*; Boaz Davidson, *The Snooker Party*; Keren Yedaya, *Or*; Ra'anana Alexandrowicz, *James's Journey to Jerusalem*; Ayelet Menahemi, *Noodle*; Tomer Heymann, *Paper Dolls*. Quiz #5.

Week 8: **Tragedy, Comedy, Food, & Everyday Life.** Reading: Karen Hartman, *Goliath*; Robin Soans, *The Arab-Israeli Cookbook: A Play*. In class: staged student readings, scenes from *Goliath and Cookbook*. Viewed in class, clips: standup comedy by Maysoon Zayid and others. Sampled in class: classic snacks of the Israel-Palestine region. Quiz #6.

Also: Final Paper outline, freewrite, or partial draft due; 250-word minimum. Paper prompt on course website. Via TurnItIn, 5 pm.

Week 9: **Group Presentations II.** Presentation instructions on course website.

Also: Final Paper outline or freewrite due, 750-word minimum. Via TurnItIn, 5 pm.

Week 10: **Art, Home, Homeland, and Dreams of Peace.** Viewed in class, clips: performance and installation arts: installations and videos by Michal Rovner, Sigalit Landau, Guy Ben-Ner, Yael Bartana, Ala Younis, & Emily Jacir.; reprise: Noa & Mira Awad, *There Must Be Another Way*.

Exam Week: Final paper due, 2500-3000 words. Via TurnItIn, 5 pm.

**UCLA Course Inventory Management System**

Main Menu Inventory Reports Help Exit

New Course Proposal**Theater 103I****Israel & Palestine: Communities, Conflicts, Cultures, and Arts in the Middle East****Course Number** Theater 103I**Title** Israel & Palestine: Communities, Conflicts, Cultures, and Arts in the Middle East**Short Title****Units** Fixed: 4**Grading Basis** Letter grade only**Instructional Format** Lecture - 3 hours per week**TIE Code** LECN - Lecture (No Supplementary Activity) [T]**GE Requirement** Yes**Requisites** None

Course Description The land variously known by the names Zion, The Holy Land, Palestine, and Israel is not just a place. It is a realm of the imagination, envisioned and re-envisioned throughout history. It is at once real and surreal, sturdy and fragile, all-enduring and ephemeral. In this challenging, controversial, but optimistic course, we will examine selected works of literature, performance, the visual arts, film, and media by Israeli and Palestinian artists, as well as Western artists with interest in the region. We will look beyond the headlines, and facile cultural clichés, for the deeper insights the arts can offer into cultural conflict and community at large, and emerge with surprising conclusions. Pre-requisites: none. No background on, or previous interest in, the history or region, or the arts, required.

Justification This revision is to add this course to the GE offer and give it its own course number to broaden availability for and increase attractivity of important Theater History courses to all students at UCLA. The change to a GE course as well as the anticipated increased enrollment cap will assist the University with its mission to increase the student population.

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

Supplemental Information

Grading Structure Attendance and active engagement with all materials and the course community (25%), weekly essay quizzes (25%); group presentations (10% individual; 10% group); midterm paper (10%); and final paper (20%).

Effective Date Spring 2014

Instructor	Name	Title
	Shelley Salamensky	Associate Professor

Quarters Taught Fall Winter Spring Summer

Department Theater

Contact	Name	E-mail
	INGA JOHNSTON	ijohnston@tft.ucla.edu

Routing Help**ROUTING STATUS****Role:** Registrar's Scheduling Office**Status:** Pending Action

Role: Department Chair or Designee - Johnston, Inga (ijohnston@tft.ucla.edu) - 62458

Status: Approved on 3/4/2013 7:33:09 AM

Changes: Course Number, Title

Comments: changes made

Role: Registrar's Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

Status: Returned for Additional Info on 2/28/2013 9:44:40 PM

Changes: No Changes Made

Comments: Inga, you cannot use the H suffix as the H suffix is reserved for honors courses only. You should change the course number to 103I instead! Also, has the GE paperwork been sent to the GE Governance Committee? Sending it to us attached with the syllabus does not get it to the GE Committee!! You probably should recall those copies so you can make the course number change on them, too.

Role: FEC School Coordinator - Medina, Michele (mmedina@tft.ucla.edu) - 57891, 65344

Status: Approved on 2/28/2013 5:15:29 PM

Changes: No Changes Made

Comments: This course action was approved by the FEC members on 2 21 13. Thank you, FEC Coordinator, Michele Medina.

Role: Department Chair or Designee - Johnston, Inga (ijohnston@tft.ucla.edu) - 62458

Status: Approved on 1/15/2013 1:59:47 PM

Changes: No Changes Made

Comments: Course action approved by Theater Faculty during their Faculty Meeting on January 9th, 2013: 13 approved, 0 denied, 0 abstained.

Role: Initiator/Submitter - Johnston, Inga (ijohnston@tft.ucla.edu) - 62458

Status: Submitted on 1/15/2013 1:38:57 PM

Comments: Initiated a New Course Proposal



[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

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