

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

Department & Course Number World Arts & Cultures/Dance 98TB  
 Course Title Choreography and Israel: (Hi)stories of Nationalism and Dissent  
 Indicate if Seminar and/or Writing II course Seminar

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

**Foundations of the Arts and Humanities**

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

**Foundations of Society and Culture**

- Historical Analysis X
- 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.

The seminar offers fundamental methodologies and theories for historical research in dance studies, looking at dance as a cultural product as well as an agent of cultural change. Students examine how choreography is constructed by historical narratives as well as how it can rewrite them.

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

Melissa Melpignano, Teaching Fellow; Professor Susan Foster, Faculty Mentor

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

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course:

2016-2017	Fall	Winter	Spring
	Enrollment _____	Enrollment _____	Enrollment <u>X</u>

5. GE Course Units

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

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: 5

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

□ General Knowledge	The seminar looks at how an embodied practice works as a primary source to unfold how historical narratives are built as well as challenged. We will figure out what <i>choreography</i> and <i>historiography</i> are and how they are organized. We will familiarize with basic concepts in dance and performance studies (e.g. spectatorship; production; physical labor) and history (e.g. primary vs. secondary sources; body of evidence; narrative). Students will acquire basic methods and theories in these fields (close reading and contextualization; theories of livability, citizenship or state), which are applicable to the study of other contexts.
□ Integrative Learning	We will combine methods of analysis from dance studies (such as choreographic analysis) with a historiographical approach to the use of choreography as a non-traditional primary source ('microhistory' through dance). This will allow us to establish comparisons with the narratives elaborated by canonical historiography. Critical theories and enquiry will bridge and intertwine the two fields of dance and history.
□ Ethical Implications	By looking at dance in relation to cultural policies and historiography, we scrutinize how spectatorship and dance making shape citizenship and community. We also look at how dance enhances social justice, conflict-solving, inclusion. These are crucial issues for students willing to work in cultural institutions, media, and arts. Moreover, we will try to unpack and pinpoint all the dimensions that complicate our case study (choreography in Israeli history). In this way, we'll try to cast new or different light on hegemonic narratives dictated by ideology.
□ Cultural Diversity	This seminar presents dances that oppose systemic gender inequality through the works of female choreographers (too often excluded from the international market). Dances include Mizrahi, Arab, Ethiopian ethnicities in addition to the mainstream Ashkenazi one. We'll look at works that foster collaborations between Israeli and Palestinian dance artists, criticize oppressive and divisive policies, and propose more livable ideas of sociality.
□ Critical Thinking	The assumption of this seminar is that choreography can work as a primary source for a critical re-writing or rethinking of hegemonic historical narratives. We'll use modern and contemporary sources to implement perspectives that are generally discarded or underestimated. Moreover, we will investigate how dancing bodies can complicate existing theorizations of historical events and political systems.
□ Rhetorical Effectiveness	In class, we will practice structured debates that engage with complex, sometimes contrasting perspectives. We will exercise effective and synthetic language in order to convey persuasive arguments. In order to do so, we will stress how the solidity of evidence is based on meticulous analysis and accurate contextualization. At the beginning of the course, we will establish all together a manifesto of shared rules that will guide our oral and written thoughts—in order to exercise effective rhetoric able to foster respect, listening, cooperation.
□ Problem-solving	Question-making is a core practice in this seminar: we don't judge what we see, but we question what we see, how we see it, and how we have been told to see (as well as think, read, etc.). This is why we will interrogate if our methodologies and theories help us have a clearer understanding of our primary sources and their connection to their historical context of production and reception.

□ Library & Information Literacy

First, through handouts, guidelines, and examples, we will learn where and how to find information needed to contextualize a dance piece; how to practically access documents or archives; how to select and implement secondary sources maintaining the research focus on the primary ones; how to use sources to build up an original argument. We will also discuss intellectual property, plagiarism, citation systems, as well as rights of accessibility and use of UCLA and non-UCLA sources. Finally, the instructor, through one-o-one meetings, will give feedback to students throughout their independent research project.

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

1. Lecture:	<b>4 (2 *on</b>	
	<b>selected weeks)</b>	(hours)
2. Discussion Section:	<b>0</b>	(hours)
3. Labs:	<b>0</b>	(hours)
	<b>2 *on selected</b>	
4. Experiential (service learning, internships, other):	<b>weeks</b>	(hours)
5. Field Trips:		(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:	<b>1</b>	(hours)
2. Reading	<b>3</b>	(hours)
3. Group Projects:	<b>1</b>	(hours)
4. Preparation for Quizzes & Exams:	<b>0</b>	(hours)
5. Information Literacy Exercises:	<b>2</b>	(hours)
6. Written Assignments:	<b>2</b>	(hours)
7. Research Activity:	<b>2</b>	(hours)

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

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

## **Choreography and Israel (Hi)stories of Nationalism and Dissent**

Melissa Melpignano  
World Arts & Cultures/Dance  
[mmelpignano@ucla.edu](mailto:mmelpignano@ucla.edu)

### **Course Description**

The seminar will introduce students to the choreographic output of Israel, a country that has specifically decided to use dance to promote its identity. We will look at the historical development of dance in Israel, from the pre-State era to its global circulation in contemporary times, utilizing choreographies as primary sources. At the same time, we will observe how dances by diverse choreographers reflect very different responses to the historical narratives and politics of the state. Looking at choreographies, we will engage with major topics in Israeli history, such as Zionism, Jewish Diasporas, militarism, the Palestinian-Israeli conflict, social justice.

Assigned readings will help students contextualize and problematize the dance videos we will analyze and discuss in class. The seminar, specifically designed for freshmen and sophomores of any major, is thematically structured in order to create a common ground for class discussions. However, students are highly encouraged to bring original contributions, and to develop and pursue their specific research interests in their final paper.

### **Course Objectives**

Students will be able to analyze a choreography through methodologies developed in the field of critical dance studies. They will be able to discuss its impact and relevance in relation to its cultural and political context. Students will learn non-canonical ways of conducting historical research through embodied sources. Students will acquire a general knowledge of Israeli dance history and alternative perspectives on Israeli history overall. Finally, students will develop a participative, critical, and ethical way of conducting academic research, engaging with a controversial topic—such as Israeli history and politics—, and learning how to nuance it.

### **Course Requirements and Assignments**

Students are expected to view and read assigned videos and texts in their entirety before class, in order to actively discuss them during the seminar. In fact, lecturing will be limited as much as possible to the contextualization of the assigned materials. All readings and links to the videos will be available on the class website or through the furnace system. (Additional readings might be assigned individually according to each student's research interests). The class website will include a weekly glossary and introductions to the artists edited by the instructor.

On a weekly basis, students are required to bring to class at least two questions based on the assigned readings/viewings. They will constitute the basis of our discussions and possible research questions for the final assignment.

The final paper, due on Finals Week, will be a 12-15 pages text on a topic chosen by the student in agreement with the instructor. Please, consider attending office hours early in the course.

Students will be required to attend few events/performances, after which they need to submit a 1-2 pages response.

On Week 5, students will submit a detailed project of their final paper, with a specific topic, research questions, and a possibly detailed outline.

On Week 10 (last week of instructions), students will give an oral presentation about their final papers, sharing their topic, methodology, research questions, and main argument.

Mid-Term written project, written responses to events, and oral presentation are all preparatory steps for the completion and progressive development of the final paper.

This seminar encourages critical thinking and, thus, active participation, so that everybody can offer an original insight and respectfully contribute to the collective learning process.

### **Grading Breakdown**

Participation (quality of engagement in class and attendance)	20%
Weekly Questions	15%
Responses to choreographic performances	10%
Paper's project, research questions, and detailed outline	15%
Week 10 presentation (on the paper's method and argument)	15%
Final paper (due on Finals Week)	25%

Please note: late assignments and absences cannot be justified without a doctor's note.

### **Grading Scale**

97-100	A+
94-96	A
90-93	A-
84-86	B
87-89	B+
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
59-below	F

### **Academic Integrity and Plagiarism**

Students must conform to the UCLA's rules on Academic Integrity and will be held responsible for transgressions of the policy. Please familiarize yourself with the Student Guide to Academic Integrity on the Dean of Students' website at: <http://www.deanofstudents.ucla.edu/integrity.html>.

### **Undergraduate Writing Center**

The Undergraduate Writing Center offers UCLA undergraduates one-on-one sessions on their writing. The Center is staffed by peer learning facilitators (PLFs), undergraduates who are trained to help at any stage in the writing process and with writing assignments from across the curriculum. PLFs tailor appointments to the concerns of each writer. Sessions can focus on how to approach an assignment, on formulating a thesis, on fleshing out a plan/outline for a draft, on reading a draft with the writer to check for clarity and flow, on incorporating and citing sources, on revising a paper based on instructor feedback, or on tackling grammar or sentence structure problems. Please, visit their website: [www.wp.ucla.edu/uwc](http://www.wp.ucla.edu/uwc) and make an appointment, if you wish.

### **Disability Accommodations**

If you wish to request an accommodation due to a suspected or documented disability, please inform me and contact the Office for Students with Disabilities as soon as possible at A255 Murphy Hall, (310) 825-1501, (310) 206-6083 (telephone device for the deaf). Website: [www.osd.ucla.edu](http://www.osd.ucla.edu)

**Weekly overview****Week 1 – Choreographing the course environment: intro, rules, and methods.**

This week, we will go through the syllabus and introduce each other. Then, we will elaborate together a manifesto of rules that we will follow in our discussions. We will also have an introductory session to the concept and practice of choreography, and to its relation with politics and power.

**Visual and Written Texts**

- Choreographer William Forsythe's questions (1 page)
- Yasmeen Godder, *Climax* (2014, video excerpts)
- Hofesh Shechter, *Barbarians* (2015, excerpts)
- Susan Foster, "Choreography," in *Choreographing Empathy*. London: Routledge, 2011: 15-35.
- An brief introduction to "microhistory": <http://historynewsnetwork.org/article/23720>
- Michel Foucault, "Discipline and Punish, Panopticism," in *Discipline & Punish: The Birth of the Prison*, edited by Alan Sheridan. New York: Vintage Books, 1977: 195-228.
- Map of "The Development of Dance in Erez-Israel since 1920," compiled by scholar Giora Manor.

**Week 2 – An Israeli body? Part I: Historical Narratives**

Scholars have written about the Jewish/Hebrew/Zionist/Israeli body. Each terminological choice implies a specific set of assumptions and values, problematized in contemporary choreography.

**Visual and Written Texts**

- Renana Raz, *Kazuaria* (video, 2009)
- Iris Erez, *Homesick* (video, 2010)
- Gaby Aldor, "Naming it Jewish: The Dichotomy Between Jewish and Israeli Dance", in *Seeing Israeli and Jewish Dance*, ed. by Judith Brin Ingber. Detroit: Wayne State University Press, 2011: 377-389.
- Nina Spiegel, Introduction to *Embodying Hebrew Culture*, Detroit: Wayne State University Press, 2013: 1-19.
- Hizky Shoham, Introduction to *Carnival in Tel Aviv: Purim and the Celebration of Urban Zionism*. Boston: Academic Studies Press.

**Week 3 – An Israeli body? Part II: Choreographing Gender**

From Ultra-Orthodox communities to LGBTQ life in Tel Aviv, from the Jewish matriarchal tradition to the fetishization of female soldiers, gender in Israel is a highly debated issue. How does choreography problematize it?

**Visual and Written Texts**

- Saar Magal, *Shin* (video excerpt)
- Noa Dar, *Anu* (video)
- Niv Sheinfeld and Oren Laor, *Cowboy* (video excerpt)
- Nordau, Max, "Jewry of Muscles" (June 1903), in Mendes-Flohr, Paul, and Reinhartz, Jehuda, *The Jew in the Modern World: a Documentary History*. New York: Oxford University Press, 2011, pp. 616-617.
- Todd Presner, introduction to *Muscular Judaism. The Jewish Body and the Politics of Regeneration*. New York: Routledge, 2007.
- Ronit Lentin, "Gendering Military Service in the Israel Defense Forces," in *Israeli Feminist Scholarship. Gender, Zionism, and Difference*. Austin: University of Texas Press, 2014.
- Optional: Shilo, Margalit, "The Double or Multiple Image of the New Hebrew Woman", in Esther Fuchs (ed.), *Israeli Feminist Scholarship: Gender, Zionism, and Difference*. Austin:

University of Texas Press, 2014: 65-89.

#### **Week 4 – Choreographing Diaspora? Part I: Building a Nation in Palestine**

This week we will explore the institutional foundations of a dance movement in Mandate Palestine (1920s-1948) in the perspective of the birth of a Jewish State. We will see further applications of Zionist ideas and we will be introduced to the relationship between Jews and Arabs in Palestine. We will see further developments of these issues in contemporary dance in the following weeks.

##### Visual and Written Texts

- Folk dances in Mandate Palestine (videos)
- Hillel Kogan, *We Love Arabs* (2011, video)
- Anthea Kraut, Introduction to *Choreographing the Folk*. Minneapolis: University of Minnesota Press, 2008.
- Jens Richard Giersdorf, *Dance, Nationhood, and Theory*, lecture at Princeton University, 2015.
- Nina Spiegel, excerpt from the chapter “Creating National Folk Dance. The Dalia Dance Festivals, 1944 and 1947,” from *Embodying Hebrew Culture. Aesthetics, Athletics, and Dance in the Jewish Community of Mandate Palestine*. Detroit, MI: Wayne State University Press, 2013: 133-147.
- Nicholas Rowe, “Dance and Political Credibility: The Appropriation of *Dabkeh* by Zionism, Pan-Arabism, and Palestinian Nationalism,” in *Middle East Journal*, vol. 65, n. 3, Summer 2011, pp. 363-380.

**Possible event:** Q&A with L.A. based-Israeli choreographer Barack Marshall, son of Margalit Oved, founder member of the so-called “ethnic” Inbal Dance Theater Company.

#### **Week 5 – Choreographing Diaspora. Part II: Promoting the Nation**

This week, we look at the circulation of Israeli dance on the global stage. We will look at the cultural and economic systems that facilitate the export of choreographers and choreographies, interrogating the role of the State in this process as well as the role of a different audience in relation to choreography.

##### Visual and Written Texts

- Gurit Kaudman (choreographer), *Horra* (dance description and contextualization) (4 pages)
- Gurit Kaudman (also known as Gert Kaufman): handwritten letter to the IDF about the introduction of folk dance in the Israeli army (1952)
- Ohad Naharin, *Hora* (video excerpt)
- Danielle Agami, *Mouth to Mouth* (video)
- Susan Foster, “Worlding Dance. An Introduction,” in Susan Foster (ed.), *Worlding Dance*. New York: Palgrave Macmillan, 2009: 1-13.
- Elke Kaschl, “Beyond Israel to New York. How to Perform ‘Community’ Under the Impact of Globalization,” in *Seeing Israeli and Jewish Dance*, ed. by Judith Brin Ingber. Detroit: Wayne State University Press.
- Rustom Bharucha, Chapter 1 from *The Politics of Cultural Practice: Thinking through Theatre in an Age of Globalization*, Middletown: Wesleyan University Press, 2000: 20-44.

## Week 6 – Choreographing Collective Memory

The 20<sup>th</sup> century has been crucial for Jewish life. The tragedy of the Holocaust; the establishment of a “home” for the Jews; the Palestinian-Israeli conflict, with its ongoing wars and with the consequent divisions within the international Jewish community: how does choreography contribute to the understanding of historical facts and how does it complicate historical narratives?

### Visual and Written Texts

#### *On the Holocaust:*

- John Cranko, *Ami-Yam, Ami-Ya'ar* (1971, Batsheva Dance Company) (video)
- Jony Geron, *Aide Memoire*, documentary on Yudith Arnon, Holocaust survivor and founder of the Kibbutz Dance Company
- Rami Be'er, *Aide Memoire* (video)
- Claude Schumacher, Introduction to *Staging the Holocaust: The Shoah in Drama and Performance*. New York: Cambridge University Press, 1998: I-IX.
- Liora Bing-Heidecker, “How to Dance After Auschwitz? Ethics and Aesthetics of Representation in John Cranko's *Song of My People; Forest People; Sea*,” in *Dance Research Journal*, vol. 47, n. 3, December 2015: 5-26.

#### On the Israeli-Palestinian conflict:

- Rebecca Rossen, “Uneasy Duets: Embodying the Israeli-Palestinian Conflict,” in *Dancing Jewish. Jewish Identity in American Modern and Postmodern Dance*. New York: Oxford University Press, 2014: 223-232.
- Wendy Perron, *Can Dance Address the Israeli-Palestine Divide?*  
<http://wendyperron.com/can-dance-address-the-israelpalestine-divide/>
- Roy Assaf, *The Hill* (video – on a battle during the 1967 war)
- Arkadi Zaides, *Archive + Capture Practice* (videos – on the Israeli Occupation)

## Week 7 – Choreographing Separation: Ethnic Minorities and Borders

How are ethnic minorities represented in contemporary Israeli choreography? And by whom? This week, we critically look at the representation and staging of Arab and Ethiopian bodies in Israeli choreography.

### Visual and Written Texts

- Beta Dance Troupe, *Opus for Shoulders* (video) and *Celebration + Riddle* (videos)
- Arkadi Zaides, *Quiet* (2010, video)
- Arkadi Zaides, *Archive* (2014, video)
- Orly Almi, *Post Status* (2016, video and performance materials)
- Cynthia Novack, “The Body’s Endeavors as Cultural Practices,” in *Choreographing History*, edited by Susan Foster. Bloomington and Indianapolis: Indiana University Press, 1995: 177-184.
- Nicolas Rowe, “Post-Salvagism: Choreography and Its Discontents in the Occupied Palestinian Territories,” in *Dance Research Journal*, Volume 41, Number 1, Summer 2009: 45-68.
- Rob Baum, “Jews, Blood, and Ethiopian Dance in Israel: Critical Race Theory & the Postcolonial.” *African Theatre: Diasporas*, edited by Christine Matzke and Osita Okagbue. Suffolk, UK: James Currey Publishers, 2009. 85-99.

**Event:** Skype conversation with Arkadi Zaides

## Week 8 – Choreographing Dissent Inside and Outside Israel

How can choreographers and choreography manifest dissent against the state and its governmental politics and policies? We will engage with the “Boycott, Divestment, and Sanction” (BDS) movement in relation to Israeli dance; we will employ choreographic analysis to analyze protests in Tel Aviv; and we will look at how Ehud Darash and Public Movement choreograph dissent.

### Visual and Written Texts

- Ehud Darash, *Resilience* project (video excerpts during the Tel Aviv “Tent protest” and text by the author)
- Public Movement performance collective: dancing the Arab Dakbe in central Tel Aviv (videos)
- Gene Sharp, “The Importance of Strategic Planning in Nonviolent Struggle,” chapter 2 of *The Are Realistic Alternatives*. Boston: The Albert Einstein Institution, 2003: 17-23 [the entire short book is highly recommended]
- Susan Foster, “Choreographies of Protest,” in *Theater Journal* 55, No. 3, 395-412.
- Randy Martin, “Dance as a Social Movement,” in *Social Text*, n. 12 (Autumn, 1985), pp. 54-70.
- The BDS movement protesting against Batsheva (video mix)
- A letter in support of and a letter against the boycott of Batsheva Dance Company: <https://www.dv8.co.uk/latest-news/lloyd-newsons-response-to-batsheva-boycott>
- Choreographer’s Alain Platel in support of the BDS: <http://hyperallergic.com/275004/a-belgian-choreographer-navigates-the-israel-palestine-conflict/>
- Rachel S. Harris and Ranen Omer-Sherman, Introduction to *Narratives of Dissent: War in Contemporary Israeli Arts and Culture*. Detroit: Wayne State University Press, 2012.

**Possible Event:** workshop + site-specific performance with the seminar’s participants and conversation with the Mizrahi Israeli choreographer and dance therapist Ehud Darash or with Dana Yahalomi, founder and choreographer of Public Movement.

## Week 9 – Choreographing Different Models of Livability

This week, we will discuss the work of three choreographers that, despite their differences, through an articulate choreographic process based on the specificities of rules and parameters, manifest a fascination for highly complex systems, and a will to manifest their process in performance. We will look at their works with the resonant echo of two important voices in the field of biopolitics.

### Visual and Written Texts

- Emanuel Gat, *Brilliant Corners* (video)
- May Zarhy, *Ken [Yes]* (video)
- Judith Butler, Preface from *Precarious Life*. London and New York, Verso, 2004: XI-XXI.
- Rosi Braidotti, “Affirmative Politics,” in *The Posthuman*. Cambridge: Polity Press, 2013: 192-194.
- A traffic intersection with no signs or traffic lights (video) <https://www.youtube.com/watch?v=nVUDFizBLxw>
- Ivar G. Hagendoorn, (2002), “Emergent patterns in dance improvisations and choreography,” in Minai, A.A. and Bar-Yam, Y. [eds.], *Unifying Themes in Complex Systems*, vol. IV. Proceedings of the Fourth International Conference on Complex Systems: 183-195.

- Drorit Gur Arie and Avi Feldman, “Extremum, between New York and Jaffa: a Conversation with Yasmeeen Godder,” in *Extremum. Reflections on the Work of Yasmeeen Godder*. Petach Tikva, IL: Perach Tikva Museum of Art and Asia Publishers, 2014: 36-28.

**Event:** choreographic workshop with May Zarhy

**Week 10 – Research sharing, summary of the course, and part(y)ing.**



# New Course Proposal

	<b>World Arts and Cultures 98TB Choreography and Israel: (Hi)stories of Nationalism and Dissent</b>	
<b>Course Number</b>	World Arts and Cultures 98TB	
<b>Title</b>	Choreography and Israel: (Hi)stories of Nationalism and Dissent	
<b>Short Title</b>	CHOREOGRAPHY&ISRAEL	
<b>Units</b>	Fixed: 5	
<b>Grading Basis</b>	Letter grade only	
<b>Instructional Format</b>	Seminar - 3 hours per week	
<b>TIE Code</b>	SEMT - Seminar (Topical) [T]	
<b>GE Requirement</b>	Yes	
<b>Major or Minor Requirement</b>	No	
<b>Requisites</b>	Enforced: Satisfaction of entry-level Writing requirement. Freshman and sophomores preferred.	
<b>Course Description</b>	Investigation of the relationship between choreography and nation-state to examine the history of Israel. Discussion of key-concepts such as Zionism, Diaspora, Holocaust, nationalism, dissent, conflict, citizenship through scholarship and dance sources. Introduction to dance analysis, dance theory, and historical research.	
<b>Justification</b>	Part of the series of seminars offered through the Collegium of University Teaching Fellows	
<b>Syllabus</b>	File <a href="#">WL ARTS 98TB Syllabus.pdf</a> was previously uploaded. You may view the file by clicking on the file name.	
<b>Supplemental Information</b>	Professor Susan Foster is the faculty mentor for this course.	
<b>Grading Structure</b>	Participation - 20% Weekly Questions - 15% Responses to choreographic performances - 10% Outline of paper 15% Presentation - 15% Final paper - 25%	
<b>Effective Date</b>	Spring 2017	
<b>Discontinue Date</b>	Summer 1 2017	
<b>Instructor</b>	Name <b>Melissa Melpignano</b>	Title <b>Teaching Fellow</b>
<b>Quarters Taught</b>	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer	
<b>Department</b>	World Arts and Cultures/Dance	
<b>Contact</b>	Name <b>MICHELLE CHEN</b>	E-mail <b>mchen@oid.ucla.edu</b>
<b>Routing Help</b>		

## ROUTING STATUS

**Role:** Registrar's Publications Office

**Status:** Pending Action

<b>Role:</b>	
<b>Status:</b>	Added to SRS on 8/15/2016 5:24:12 PM
<b>Changes:</b>	Short Title
<b>Comments:</b>	No Comments
<b>Role:</b>	FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040
<b>Status:</b>	Approved on 8/11/2016 3:58:14 PM
<b>Changes:</b>	No Changes Made
<b>Comments:</b>	Routing to Doug Thomson in the Registrar's Office.
<b>Role:</b>	FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173
<b>Status:</b>	Approved on 7/28/2016 9:52:05 AM
<b>Changes:</b>	No Changes Made
<b>Comments:</b>	No Comments
<b>Role:</b>	FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040
<b>Status:</b>	Returned for Additional Info on 7/27/2016 4:10:22 PM
<b>Changes:</b>	No Changes Made
<b>Comments:</b>	Routing to Joe Bristow for FEC approval.
<b>Role:</b>	CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
<b>Status:</b>	Approved on 7/13/2016 4:06:16 PM
<b>Changes:</b>	No Changes Made
<b>Comments:</b>	on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee
<b>Role:</b>	Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
<b>Status:</b>	Submitted on 7/13/2016 3:59:59 PM
<b>Comments:</b>	Initiated a New Course Proposal

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[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045