

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number World Arts and Cultures/Dance 98T
 Course Title The Body, Vulnerability, and Resistance in the Middle East
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroup(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 _____
- Social Analysis X

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.

Visual and Performance Arts Analysis and Practice- Students will analyze performance or/and dance pieces through weekly assignments. In-class viewings will provide students with tools about how to develop critical thinking on performance as a social and aesthetic practice.

Social Analysis- While investigating possibilities of performing resistance, students will examine human movement such as intentional gestures and improvisational everyday acts and social mobilization as choreographic tactics against the maneuvers of power. Students will thus question power relations through analyzing embodied manifestations of power and resistance in different societies.

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

Sevi Bayraktar, Teaching Fellow; Anurima Banerji, 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:

2017-2018 Fall _____ Winter _____ Spring X
 Enrollment _____ Enrollment _____ Enrollment _____

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: 5.0

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

⊙General Knowledge	Students will develop an understanding of key theoretical and conceptual discussions to examine body politics in relation to power dynamics in the Middle East.
⊙Integrative Learning	Students will learn about interdisciplinary modes of knowledge and research, particularly from the fields of dance and performance, cultural studies, and socio cultural anthropology.
⊙Ethical Implications	Students will develop critical awareness about the global cultural and political issues using and comparing various sources such as news and media reports, documentaries, social media, and scholarly essays. Such critical awareness will help students question their ethical responsibilities as citizens and leaders.
⊙Cultural Diversity	While referring to a number of readings from Turkey, Egypt, Palestine, Iran, and Iraq we will utilize analytical frameworks that integrate dance and performance scholarship with feminist theory and critical approaches to orientalism. Students will thus investigate commonalities in different cultural contexts.
⊙Critical Thinking	A critical understanding of dance and performance in times of crisis is a key aspect to be developed throughout this course. Students will learn how to critically read and analyze scholarly texts, performances, and visual data.
⊙Rhetorical Effectiveness	Students will be challenged to articulate their own critical perspectives through discussions, presentations, and written assignments.
⊙Problem-solving	Students will learn how to navigate a research process, develop research questions, and discuss the modes of gathering and analyzing data to solve their research problems.
⊙Library & Information Literacy	To write a 15-page research paper, students will be guided to use library sources to develop an idea for and write their final research paper. Such sources include books, online articles, journal essays, and audio-visual material.

(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> </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>3</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	<u>2</u>	(hours)
4. Preparation for Quizzes & Exams:	<u> </u>	(hours)
5. Information Literacy Exercises:	<u>2</u>	(hours)
6. Written Assignments:	<u>4</u>	(hours)

7. Research Activity:

2 (hours)

(B) TOTAL Out-of-class time per week

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 (HOURS)

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

20

 (HOURS)

Syllabus and Reading List

The Body, Vulnerability, and Resistance in the Middle East

Sevi Bayraktar
World Arts & Cultures/Dance
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Course Description

Recent uprisings involving Arab Spring movements of 2011 in Tunisia, Egypt, and other Middle Eastern countries, and Turkey's Taksim-Gezi Park resistance in 2013 mobilize important forms of embodied resistance as ways of calling attention to the unjust effects of political authoritarianism and economic precarity. Only a few years later, we are witnessing perpetual wars in the Middle East—resulting in mass incarcerations, torture, and deaths, the dislocation and relocation of dispossessed populations, and the re-establishment of authoritarianism with the rise of right-wing politics not only in this region but also globally.

Under these circumstances, how can dance and performance studies help us understand and analyze embodied negotiations between (trans)national forces of domination and individual and collective bodies who deploy multiple means of political protest? How do people mobilize, inspire and affect each other through their bodily interactions? When are people reduced to “wasted” bodies that are considered disposable and without value by regimes of power? How do resisting bodies manifest their vulnerability yet resilience at the same time? What are the potentials of performance and choreography as aesthetic and social practices to create transgression and transformation? This course aims to excavate such questions, which involves a rethinking of human movement and social mobilizations as choreographic tactics against the maneuvers of power in the context of the Middle East.

We will focus on vulnerability as a frame to examine embodied acts of individual and collective agencies such as deliberate expositions of female bodies, improvisational acts of stillness, disciplined movements of self-defense groups in conflict areas, hunger strikes, suicide bombings, and other forms of political intervention in public spaces. We will then seek to untangle key concepts such as the body politic, agency, dissent, intimacy, sociability, precarity, resistance, and refusal using an interdisciplinary theoretical and methodological perspective.

In this seminar, we will be discussing how to apply fundamental methodological tools in dance and performance studies to analyze social movements. A number of readings about Turkey, Egypt, Palestine, Iran, and Iraq will help students utilize analytical frameworks that integrate dance and performance scholarship with feminist theory and critical approaches to orientalism. Students will be introduced to choreographic and movement frameworks and learn how to critically read and engage scholarly texts, performances, and visual data, and will be challenged to articulate their own critical perspectives through discussions, presentations, and written assignments.

Course Objectives:

By the end of the course, students will:

1. Develop an understanding of key theoretical and conceptual discussions to examine body politics in relation to power dynamics in the Middle East.
2. Learn about interdisciplinary modes of knowledge and research, particularly from the fields of dance and performance, cultural studies, gender studies, and socio-cultural anthropology.
3. Know how to use choreography both as a critical method and theory to conceptualize social and political phenomena.
4. Develop a critical awareness about the global cultural and political issues using and comparing various sources such as news and media reports, documentaries, social media, and scholarly essays.
5. Learn how to navigate the research process with guidance, develop research questions and a thesis, integrate scholarly texts in presentations and written papers, discuss the modes of gathering and analyzing data.
6. Learn how to build fundamental academic skills such as giving and receiving feedback as constructive criticism, facilitating discussions, and presenting a research outcome.

Course Requirements

1. **Attendance and Participation:** We will meet once per week for three hours. As active participation in discussions is essential for this seminar, students are expected to come to class prepared to talk about the assigned readings. Thoughtful engagement is the key to achieving high performance and a full participation credit for each week. Students are expected to attend every class and arrive on time. Students who come late to class or leave early for any reason will be considered absent unless they have a medical report. If you miss more than two seminars, you will automatically fail the course.
2. **Reflection Papers:** One day before every class meetings by 5 p.m., students will send the instructor their reflection papers. These should each be one full-page, double-spaced, typed in a Microsoft Word document, which notes (1) what is the most compelling/striking part(s) of the essay and why (2) what is/are the most messy and complicated part(s) of the essay and why (3) one or two questions you want to pose about the readings. (4) Optional: How do you relate the essay to your research project; how do you think you can use it in your final paper? There will be five Reflection Papers in total.
3. **Discussion Facilitation:** Every week a group of two students will be responsible for the meetings to facilitate the class discussion. These students will meet the instructor during the week prior to the class to be mentored for their presentations. Successful presenters will launch the discussion by drawing our attention to the arguments in the text, posing substantial questions, and drawing connections between the readings, the class discussions, and media sources. Sign-up will be available by the first week of the class.

4. **Final Paper:** Students will complete a major research project using the methodological tools and conceptual frameworks applied over the course of the quarter. Students are required to share an overview of their prospective projects in week three; turn in their research proposals in week five; submit the first draft of their papers with a working bibliography in week eight; and the final paper during finals week. Students are required to engage with the course readings. In week ten, students will give oral presentations about their final paper, by sharing their topics, questions, methods, and findings.

Grading Breakdown

Attendance and participation	%20
Discussion facilitation	%10
Reflection Papers (five papers in total, 4 points each)	%20
Research Proposal	%5
First draft (research project & questions, thesis, outline, bibliography)	%10
Final Paper Presentation	%10
Final Paper	%25

Grading Scale

97-100 A+
94-96 A
90-93 A-
87-89 B+
84-86 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

Plagiarism, just as cheating, is academic dishonesty and a violation of the UCLA Student Conduct Code. 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 is free service for all UCLA students. You may schedule up to two appointments per week and request assistance from Peer Learning Facilitators (PLFs), fellow undergraduate students who are trained to help with writing. PLFs can assist with any kind of paper when you need help identifying a topic, formulating a thesis, organizing your ideas and making an outline, citing and integrating

sources, overcoming grammatical questions, and learning to proofread your work before submitting it for evaluation. Please visit website for further information and to make an appointment: <http://wp.ucla.edu/wc/>

Disability Accommodations

If you wish to request an accommodation due to a suspected or documented disability, please inform your instructor 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

Weekly Overview

Week 1- Introduction

→ Discussion will pose questions such as: Where is the Orient as a geopolitical space? How can we talk about Orientalism as a historical and political approach? What kinds of power relations are inherited in these categories? How such categorizations affect bodies in various spatial contexts? How can we speak about choreography in tandem with orientalism?

- Edward Said, “Introduction,” in *Orientalism*. London and Henley: Routledge & Kegan Paul, 1978, pp. 1-28.
- Susan Foster, “Choreography,” in *Choreographing Empathy* (London: Routledge, 2011): 15-35.

Media: Leila Abdelrazaq, *Baddawi*, online graphic novel (2015)

Week 2- Resistance in Everyday Life

→ Discussions will refer to some core ideas and concepts such as ephemerality, embodiment, resistance, and everyday life practices. How do we approach bodies in everyday life? How do we reflect or challenge cultural codes in our movements? Do we follow particular movement regimes in everyday life? What are our thoughts and conceptions about the notion and practice of resistance?

- Michel De Certeau, *The Practice of Everyday Life*. Berkeley: UC Press, 1984. (Excerpts)
- Lila Abu-Lughod, “The Romance of Resistance: Tracing Transformations of Power Through Bedouin Women,” *American Ethnologist*, vol. 17 no.1 (Feb. 1990): 41-55.

Media 2: Nejla Osseiran, *Sulukule Mon Amour*, a short documentary film (2016)

~Assignment: Reflection Papers (Ongoing)

Week 3- Improvising Politics

→ Discussion on improvisation and body politics. How do we approach bodies in protest movements? What could be our parameters to read individual and collective actions? What do we understand by improvisation, and how could dance be related to politics?

- Zeynep Gambetti, “Occupy Gezi as Politics of the Body,” *The Making of a Protest Movement in Turkey*, ed. Umut Özkırımlı. Basingstoke: Palgrave, 2014, pp. 89-102.
- Susan Foster. “Choreographies of Protest,” in *Theater Journal* 55, No. 3 (2003): 395-412.
- Danielle Goldman. “Contact Improvisation and Techniques of Nonviolent Protest,” *Dance Research Journal*, vol. 39 no.1 (2007): 60-74.

Media: *Standing Man, Surprised Police*, raw footage of an artist intervention in Istanbul (2013).

Assignment #1: Oral Presentation About Your Research Idea- Define your project topic, research questions, and possible steps that you could follow to answer your questions. Briefly explain if you have preliminary data.

Week 4- Politics of Intimacy, “Other” Bodies, and the Mahrem

→ Discussion on gender and spatiality in Islamic context, its reflections on body politics, and the state’s investment in female and queer bodies particularly in the Middle East.

- Aslı Zengin, “Violent Intimacies: Tactile State Power, Sex/Gender Transgression, and the Politics of Touch in Contemporary Turkey,” *Journal of Middle East Women’s Studies*, no. 12, vol.2 (July 2016):225-245.
- Zeynep Korkman. “Feeling Labor Commercial Divination and Commodified Intimacies in Turkey.” *Gender and Society*, vol. 29 no. 2 (April 2015): 195-218.
- Saba Mahmoud, *Politics of Piety: The Islamic Revival and the Feminist Subject*. Princeton: Princeton UP, 2005. (excerpts)

Media: “*Girl in the Blue Bra:*” *Symbol of the Egypt’s Tahrir Square Uprisings*, social media report (2011)

Q&A: Zeynep Korkman, professor of Gender Studies at UCLA, will visit the class to answer questions about her research on labor and intimacy in Turkey, share her methods, and provide insights about her experience of academic work as an activist practice.

~Assignment: Reflection Papers (Ongoing)

Week 5- The Precarious Body

→ How do we define intelligible and unintelligible bodies? How do sites of struggle impacts the ways we strategize activism? What is dependency and sociability in precarity? Why do some bodies are more precarious than others? How can we discuss connections between kinesthetic empathy, compassion, and cohabitation?

- Rema Hammami. "Precarious Politics: The Activism of Bodies That Count" (Aligning with Those Don't) in Palestine's Colonial Frontier," 167-190.
- Judith Butler, "Precarious Life and Obligations of Cohabitation," talk at Nobel Museum, Stockholm (May 2011): 1-25.
Also see: Susan Foster, *Kinesthetic Empathies and Politics of Compassion*
URL:<http://danceworkbook.pcah.us/susan-foster/kinesthetic-empathies.html>

Media: Ferhat Özgür, *Remains of the Day*, documentary video (2007)

Assignment #2: Two-page, double-spaced Research Proposal that includes the research topic, research questions, a preliminary scope/outline of your essay, and preliminary bibliography.

Week 6- Disposable Bodies: How Does Power Operate? (I)

→ After he was found dead on the shore of the Aegean Sea, visual representations of the Syrian child, Ahmed Kurdi, have been circulated in the media and multiplied in art works. We still explore body politics, focusing on the term "disposable." How are some bodies reduced to valueless, inhuman, and some others almost obliged to live? What are historical implications of power through mind/body distinction?

- Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford: Stanford UP, 1998) (excerpts).
Also see: Tommie Soro, *Agamben Homo Sacer Animatic* (2014)
URL: <https://www.youtube.com/watch?v=pGUxQmRNhtk>
- Susan Slyomovics. "Chapter 2: Disappearance," in *The Performance of Human Rights in Morocco*. Philadelphia: University of Pennsylvania Press, 2005, pp.43-66.

Media: Franko B., "Not a Number," *Stitch on Canvas* (2015)

~Assignment: Reflection Papers (Ongoing)

Week 7- Disposable Bodies: How Do Bodies Respond? (II)

→ How do bodies register and respond to violence? How do they map an intimate terrain of human vulnerability and precarity in times of war? How can the body become a fatal weapon destroying itself and also others? When do people embrace willingly their own vulnerability in order to create transgression? How do we read such responses in the performance art scene?

- Talal Asad. "Chapter 3: Horror At Suicide Terrorism," in *On Suicide Bombing*. New York: Columbia University Press, 2007, pp. 65-92.
- Nükhet Sirman. "When Antigone Is A Man: Feminist *Trouble* in the Late Colony," in *Vulnerability in Resistance*, eds. Judith Butler, Zeynep Gambetti, and Leticia Sabsay. Durham: Duke UP, 2016, pp. 191-210.
- Ronak Kapadia, 2014 "Up in the Air and On the Skin: Wafaa Bilal, Drone Warfare, and the Human Terrain," in *Shifting Borders: America and the Middle*

East/North Africa, ed. Alex Lubin. Beirut: American University of Beirut Press, 2014, pp. 147-163.

Media: Wafaa Bilal, ...*And Counting* (2010) & *The Paintball Project* (2007), excerpts from the performances and from an interview with Bilal.

~Assignment: Reflection Papers (Ongoing)

Week 8- The Remaking of the Vulnerable Body

→ How do we examine modes of vulnerability informing modes of resistance? How can we deconstruct masculinist approaches operating through essentializing the female by constituting historical binaries between vulnerable and resistant bodies? How do choreography help us deconstruct such binaries?

- Hannah Arendt, *The Human Condition*. University of Chicago Press, 1974, pp. 1-17.
- Lepecki, Andre. "Choreopolice and Choreopolitics: or, The Task of the Dancer" in *TDR* vol. 57 no.4 (Winter 2013): 13-27.
- Ruken Işık, "How Women Are Building a New Society in Rojava," *GreenLeft Weekly* iss. 1092 (26 Apr 2016): 16.

Media: RT, *Her War: Women vs. ISIS*, documentary (2015)

Assignment #3: Turn in the first draft of your Final Paper which will be 8-pages double-spaced including the research topic, a thesis, research questions, a detailed outline, and bibliography.

Week 9- Choreographing New Social Movements

→ How do people move together in social movements? What are some political meanings attributed to particular movements, gestures, and bodily alignments in different cultural contexts? During the screening, you will be guided with questions to further discuss relationships between power, resistance, and embodiment in the following Q&A.

- Hamid Dabashi, "Introduction," in *The Arab Spring: End of Postcolonialism*. New York: Palgrave, 2012, pp.1-16.
- Ali İssa. *Against All Odds: Voices of Popular Struggle in Iraq*. New York: Tadween Publishing, 2015. (excerpts)
- Leinoud Leenders. "Oh Buthaina, Oh Sha'ban--the Hawrani is not Hungary, We Want Freedom!": Revolutionary Framing and Mobilization at the Onset of the Syrian Uprising," in *Social Movements, Mobilization, and Contestation in the Middle East and North Africa*, eds. Joel Beinin and Frédéric Vairel. Stanford: Stanford UP, 2013, pp. 246-264

Screening and Q&A: Screening of *The Trials of Spring*, which is a documentary film by Gini Reticker (2015) about women, who participated in the uprisings in several countries during the Arab Spring. The screening will be followed by Q&A with the founding director of the Markaz—Arts Center from the Greater Middle East, Jourdan Elgrably who will answer questions about new social movements in the Middle East, art and activism, and forms of political and artistic non-violent intervention in public space.

~Assignment: Reflection Papers (Ongoing)

Week 10- Presentations and Feedback

Finals Week – Final Papers due.

Sample Reading List

- Abu-Lughod, Lila. “The Romance of Resistance: Tracing Transformations of Power Through Bedouin Women,” *American Ethnologist*, vol.17. no.1 (Feb. 1990):41-55.
- Agamben, Giorgio. 1998. *Homo Sacer: Sovereign Power and Bare Life*. Translated by Daniel Heller-Roazen. Stanford: Stanford University Press.
- Arendt, Hannah. *The Human Condition*. Chicago: University of Chicago Press, 1974.
- Asad, Talal. “Chapter 3: Horror At Suicide Terrorism,” in *On Suicide Bombing*. New York: Columbia University Press, 2007, pp. 65-92.
- Butler, Judith. “Precarious Life and Obligations of Cohabitation,” talk at Nobel Museum, Stockholm (May 2011): 1-25.
- Dabashi, Hamit. “Introduction,” in *The Arab Spring: End of Postcolonialism*. New York: Palgrave, 2012, pp.1-16.
- De Certeau, Michel. *The Practice of Everyday Life*. Berkeley: UC Press, 1984.
- Foster, Susan. “Choreographies of Protest,” in *Theater Journal* 55, No. 3 (2003): 395-412.
- Foster, Susan. “Choreography,” in *Choreographing Empathy*. London: Routledge, 2011, pp. 15-35.
- Gambetti, Zeynep. “Occupy Gezi as Politics of the Body,” *The Making of a Protest Movement in Turkey*.” Edited by Umut Özkırımlı. Basingstoke: Palgrave Macmillan, 2014, pp.89-102.
- Goldman, Danielle. “Contact Improvisation and Techniques of Nonviolent Protest,” *Dance Research Journal*, vol. 39 no.1 (2007): 60-74.
- Hammami, Rema . “Precarious Politics: The Activism of Bodies That Count” (Aligning with Those Don’t) in Palestine’s Colonial Frontier,” in *Vulnerability in Resistance*, eds. Judith Butler, Zeynep Gambetti, and Leticia Sabsay. Durham: Duke UP, 2016, pp.167-190.

- Işık, Ruken. "How Women Are Building a New Society in Rojava," *GreenLeft Weekly* iss. 1092 (26 Apr 2016):16.
- Ali İssa. *Against All Odds: Voices of Popular Struggle in Iraq*. New York: Tadween Publishing, 2015.
- Kapadia, Ronak , 2014 "Up in the Air and On the Skin: Wafaa Bilal, Drone Warfare, and the Human Terrain," in *Shifting Borders: America and the Middle East/North Africa*, ed. Alex Lubin. Beirut: American University of Beirut Press, 2014.
- Korkman, Zeynep. "Feeling Labor Commercial Divination and Commodified Intimacies in Turkey." *Gender and Society*, vol. 29 no.2 (April 2015): 195-218.
- Leenders, Leinoud. "Oh Buthaina, Oh Sha'ban--the Hawrani is not Hungary, We Want Freedom!": Revolutionary Framing and Mobilization at the Onset of the Syrian Uprising," in *Social Movements, Mobilization, and Contestation in the Middle East and North Africa*, eds. Joel Beinin and Frédéric Vairel. Stanford: Stanford UP, 2013, pp. 246-264.
- Lepecki, Andre. "Choreopolice and Choreopolitics: or, The Task of the Dancer" in *TDR: The Drama Review*, vol. 57 no.4 (Winter 2013): 13-27.
- Mahmoud, Saba. *Politics of Piety: The Islamic Revival and the Feminist Subject*. Princeton: Princeton UP, 2005.
- Said, Edward. "Introduction," in *Orientalism*. London and Henley: Routledge& Kegan Paul, 1978, pp. 1-28.
- Sirman, Nükhet. "When Antigone Is A Man: Feminist *Trouble* in the Late Colony," in *Vulnerability in Resistance*, eds. Judith Butler, Zeynep Gambetti, and Leticia Sabsay. Durham: Duke UP, 2016.
- Slyomovics, Susan. "Chapter 2: Disappearance," in *The Performance of Human Rights in Morocco*. Philadelphia: University of Pennsylvania Press, 2005, pp.43-66.
- Zengin, Aslı. "Violent Intimacies: Tactile State Power, Sex/Gender Transgression, and the Politics of Touch in Contemporary Turkey," *Journal of Middle East Women's Studies*, vol. 12, no.2 (July 2016): 225-245.

Media

- Standing Man, Surprised Police*, raw footage of an artist intervention in Istanbul (2013).
- "*Girl in the Blue Bra:*" *Symbol of the Egypt's Tahrir Square Uprisings*, social media report (2011)
- Ferhat Özgür, *Remains of the Day* (2007)
- Franko B., "Not a Number," *Stitch on Canvas* (2015)
- Gini Reticker, *The Trials of Spring* (2015)
- Leila Abdelrazaq, *Baddawi*, online graphic novel (2015)
- Nejla Osseiran, *Sulukule Mon Amour*, a short documentary film (2016)

Tommie Soro, *Agamben Homo Sacer Animatic* (2014)

RT, *Her War: Women vs. ISIS*, documentary (2015)

Susan Foster, *Kinesthetic Empathies and Politics of Compassion* (2011)

Wafaa Bilal, *...And Counting* (2010) & *The Paintball Project* (2007)



New Course Proposal

World Arts and Cultures 98T Body, Vulnerability, and Resistance in Middle East

<u>Course Number</u>	World Arts and Cultures 98T	
<u>Title</u>	Body, Vulnerability, and Resistance in Middle East	
<u>Short Title</u>	VULNRB&RESIST-MID E	
<u>Units</u>	Fixed: 5	
<u>Grading Basis</u>	Letter grade only	
<u>Instructional Format</u>	Seminar - 3 hours per week	
<u>TIE Code</u>	SEMT - Seminar (Topical) [T]	
<u>GE Requirement</u>	Yes	
<u>Major or Minor Requirement</u>	No	
<u>Requisites</u>	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.	
<u>Course Description</u>	Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Investigation of performance and choreography as aesthetic and social practices to create transgression and transformation against maneuvers of power. Discussion of key concepts such as body politics, agency, vulnerability, intimacy, precarity, resistance, refusal. Introduction to dance and performance scholarship, feminist theory, and Orientalism. Letter grading.	
<u>Justification</u>	Part of the series of seminars offered through the Collegium of University Teaching Fellows	
<u>Syllabus</u>	File Bayraktar_Syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.	
<u>Supplemental Information</u>	Instructor (Sevi Bayraktar) UID: 504353774 Professor Anurima Banerji is the faculty mentor for this course.	
<u>Grading Structure</u>	Attendance and participation 2% 0 Discussion facilitation 10% Reflection Papers 20% Research Proposal 5% First draft (research project & questions, thesis, outline, bibliography) 10% Final Paper Presentation 10% Final Paper 25%	
<u>Effective Date</u>	Spring 2018	
<u>Discontinue Date</u>	Summer 1 2018	
<u>Instructor</u>	Name Sevi Bayraktar	Title Teaching Fellow
<u>Quarters Taught</u>	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer	
<u>Department</u>	World Arts and Cultures/Dance	
<u>Contact</u>	Name MICHELLE CHEN	E-mail mchen@oid.ucla.edu
<u>Routing Help</u>		

ROUTING STATUS

Role:**Status:** Processing Completed**Role:** Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590**Status:** Added to SRS on 8/31/2017 11:48:26 AM**Changes:** Title, Description**Comments:** Course description edited into official version. Removed "the"s from title.**Role:** Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253**Status:** Added to SRS on 8/30/2017 10:26:43 AM**Changes:** Short Title**Comments:** No Comments**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Approved on 8/25/2017 4:17:55 PM**Changes:** No Changes Made**Comments:** Approved by College FEC Chair, Joe Bristow. Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173**Status:** Approved on 8/20/2017 8:09:05 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/4/2017 4:42:25 PM**Changes:** No Changes Made**Comments:** Routing to Joe Bristow for FEC approval.**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Approved on 7/14/2017 6:10:06 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Submitted on 7/14/2017 6:06:18 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

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Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 825-6704