

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

Department & Course Number \_\_\_\_\_

Course Title \_\_\_\_\_

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
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

**Foundations of Society and Culture**

- Historical Analysis
- Social Analysis

**Foundations of Scientific Inquiry (IMPORTANT: If you are only proposing this course for FSI, please complete the [updated FSI information sheet](#). If you are proposing for FSI and another foundation, complete both information sheets)**

- 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.

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

Do you intend to use graduate student instructors (TAs) in this course?      Yes                  No  
 If yes, please indicate the number of TAs \_\_\_\_\_

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

2018-19	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____

5. GE Course Units

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

If yes, provide a brief explanation of what has changed:

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

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

General Knowledge

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

Rhetorical Effectiveness

Problem-solving

Library & Information Literacy

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

- 1. Lecture: \_\_\_\_\_ (hours)
- 2. Discussion Section: \_\_\_\_\_ (hours)
- 3. Labs: \_\_\_\_\_ (hours)
- 4. Experiential (service learning, internships, other): \_\_\_\_\_ (hours)
- 5. Field Trips: \_\_\_\_\_ (hours)

**(A) TOTAL Student Contact Per Week** \_\_\_\_\_ **(HOURS)**

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

- 1. General Review & Preparation: \_\_\_\_\_ (hours)
- 2. Reading \_\_\_\_\_ (hours)
- 3. Group Projects: \_\_\_\_\_ (hours)
- 4. Preparation for Quizzes & Exams: \_\_\_\_\_ (hours)
- 5. Information Literacy Exercises: \_\_\_\_\_ (hours)
- 6. Written Assignments: \_\_\_\_\_ (hours)
- 7. Research Activity: \_\_\_\_\_ (hours)

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

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

**World Arts and Cultures 98T:  
Post-Socialist Performance  
Spring 2020**

**Instructor:** Christina Novakov-Ritchey

**Course Description:**

This seminar introduces students to the intersection of post-socialism, postcolonialism, and performance. Over the course of the quarter, students in this seminar will be exposed to global contexts that are too-often neglected in American classrooms, including Western and Central Asia, Eastern Europe, and the Balkans. In relation to these geographies, students will engage with a wide range of performance-based art practices while also grappling with foundational texts on post-socialism and postcolonialism. Together, we will complicate some of the most common binaries through which we see the world: east/west, global north/global south, first world/third world, and colonizer/colonized. Working across the disciplines of cultural studies and performance studies, with an emphasis on intersections of race, gender, and sexuality, students will be challenged to not only interpret, but actively contribute to an international dialogue on post-socialist art and performance.

**Learning Objectives:**

By the end of this course...

1. Using a humanistic approach, students will learn how to deconstruct post-socialism as a scholarly discourse by tracing the people, ideas, and historical contexts upon which the discourse is predicated.
2. Students will learn how to analyze complex intersections of race, gender, sexuality, and geopolitics in post-socialist contexts.
3. Students will learn how to connect macro-level political and economic change to the transformation of individual subjectivity, the experience of everyday life, and modes of artistic production.
4. Students will learn to demonstrate how performance-based artists use speech, movement, and visual aesthetics to produce and circulate knowledge.
5. Students will learn how to use both art and scholarship as evidence for their own original arguments as they pursue independently-directed research projects.

**Course Requirements:**

**Weekly reading responses (15 points):**

Beginning in Week 2, students will write one- to two-page responses to the day's assigned readings. In these weekly responses, students should identify how the assigned readings (and sometimes videos) relate to each other and how the authors' arguments transform the student's understanding of post-socialism, postcolonialism, the politics of aesthetics, etc. These responses must be uploaded to the CCLE by the beginning of class.

**In class presentations (15 points):**

Twice during the quarter, students will present in pairs on the day's assigned readings. During these presentations, students will draw out the primary arguments of the authors, the type of evidence supplied, the significance of the authors' claims, and how the readings build on what

we have already covered in class. Following the presentation, the presenters will offer the class a series of questions to guide the day's discussion. Students must meet with the instructor during office hours prior to the presentation to discuss their proposed presentation. During the two weeks that a student presents, they do not need to submit a reading response.

**Participation (10 points):**

In a small seminar, class participation is vital. By actively contributing to class discussions and demonstrating a deep engagement with course readings and screened performances students set themselves up to succeed in the course. Class participation is evaluated based on student preparedness, engagement with and responses to the comments of other students, and the contribution of comments, questions, and critiques drawn from specific pages in the assigned texts or moments in screened performances.

**Final paper (25 points):**

Students will conduct an independent research project on either a pop artist, a filmmaker, a performance artist, a video artist, an art collective, or an art-space from the post-socialist world. Students will use the theories assigned and discussed throughout the quarter to analyze these post-socialist performance practices, paying particular attention to the intersections of race, gender, and sexuality in these artists' oeuvres and their local and international reception. These papers must be peer edited (format will be provided) to be considered "submitted." The final paper is due during Week 11, one week from the final class meeting.

**Please note:** As you are asked to begin planning your final paper from Week 5 of the quarter, you would be best served by looking ahead in the syllabus to see which theoretical frameworks we will be engaging later in the quarter. If, for example, you are interested in applying a queer critique to the artist you have chosen, you will need to have at least skimmed the readings for Week 8 prior to submitting your outline. The earlier you begin this process, the better.

**Prior to submission of the final draft, students will submit:**

1. The introduction paragraph of the final paper (5 points)

In Week 5 students will submit the introduction paragraph for their final paper. The introduction paragraph must begin with a thesis statement, followed by one to three statements of the artist's methods and intentions, followed by one to three statements assessing the success/problems of the artist's work, followed by one to two statements about the significance of the artist's work, followed by one to two statements about the significance of your argument, followed by two to five sentences outlining the body of your paper (these may be in a separate paragraph if the preceding text becomes excessively lengthy). We will go over this format in-depth during our seminar meetings.

2. A narrative outline of the final paper (5 points)

In Week 6 students will submit a narrative outline of their final paper (using complete sentences). This outline will detail the student's thesis statement, the claims made in their body paragraphs, the type of evidence that will support their claims, and how that evidence will be analyzed. This outline must be at least two full pages plus a bibliography.

## 3. Draft paper (15 points)

In Week 8 students will submit a draft of their paper, including introduction and conclusion paragraphs to the instructor. This draft must be at least eight pages.

## 4. Presentation of Research (10 points)

During the final class (Week 10) all students will present a brief (10-minute) overview of their key research findings, demonstrating how the artist of their choosing supports, challenges, or diverges from the arguments presented in the course readings and screened performances.

**Grading Overview:**

Weekly reading responses	15 pts
In class presentations on the readings	15 pts
Participation	10 pts
Introduction paragraph of the final paper	5 pts
Outline of the final paper	5 pts
Draft paper	15 pts
Oral presentation of research	10 pts
Final paper	25 pts
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Total	100 pts

**Grading Scale:**

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
64-66	D
60-63	D-
59-0	F

**Required Readings:**

Course reader

## Weekly Schedule:

### **Week 1: Socialism**

*Before discussing what comes after socialism, we need to develop a collective understanding of the socialist context and how socialism was represented. We will discuss students' preconceptions about socialism, communism, and the turbulent period of the late 1980s and 1990s. We will focus on how students learned about socialism previously and why there are so many differing perspectives on the ethics of socialist governments.*

**In class screening:** Tania Bruguera (Cuba) *Tatlin's Whisper #6* (2009)

### **Week 2: The Second World**

*To understand how certain regions of the world are accorded greater significance than others, we will re-visit the three worlds as they were constructed during the Cold War in relation to the international division of labor and the Non-Aligned Movement. What does dividing the world into the First, Second, and Third World accomplish? What are the consequences of the terms "Global North" and "Global South"? "The East" and "The West"?*

**In class screenings:** Tommy Cash (Estonia) "Leave Me Alone" (2015) and Tanja Ostojic (Serbia) "Looking for a Husband with an EU Passport" (2000-2005).

#### **Readings due:**

1. Prashad, Vijay. "There Is a West. It Could Be the North. Either Way, It Is Real," p. 343-345.
2. Pletsch, Carl. "The Three Worlds, or the Division of Social Scientific Labor, Circa 1950-1975," p. 565-590.
3. Kunst, Bojana. "Politics of Affection and Uneasiness": <https://agora8.org/BojanaKunst/>

### **Week 3: Transition**

*As socialism began to collapse in the late 80s/early 90s, economists in the U.S. and Western Europe began to speculate about the East's "transition" to capitalism. What does it mean to transition? Who decides the terms of a transition? Where are we coming from and where are we going? What happens when we get there?*

**In class screening:** Haveit (Kosovo) *There Is No Water, But There Are Fountains* (2013), Miryana Todorova and Katia Anguelova's (Bulgaria) "Monuments of Incomplete Transition" (2010), and Gjorgje Jovanovik (Macedonia) "They All Wait for Me To Pay" (2013).

#### **Readings due:**

1. Buyandelgeriyin, Manduhai. "Post-Post-Transition Theories: Walking on Multiple Paths," p. 235-250.

2. Mies, Maria. "The Myth of Catching Up," p. 150-157

**Watch before class\*:** *Shock Doctrine: A Film* by Alfonso Cuarón and Naomi Klein, directed by Jonás Cuarón: <https://youtu.be/XBRrDxgvFn0>

\* This short film includes graphic, but not gratuitous, representations of torture.

#### **Week 4: The "Posts"**

*The condition of being "post-" is familiar to scholars from postcolonial contexts, who have theorized their geopolitical position as not beyond colonialism, but rather as engaged in a continuous struggle against colonialism's reiterations and re-inventions. How can we relate postcolonial theory to the post-socialist world? How does the current position of the post-socialist world vis-à-vis the capitalist West relate to the colonial conquests of Western European empires?*

**In class screenings:** Almagul Menlibayeva (Kazakhstan) *Apa* (2003) and Enkhbold Togmidshirev (Mongolia) *untitled (Da Lat)* (2018).

#### **Readings due:**

1. Fanon, Frantz. "On Violence," p. 1-62.
2. Tlostanova, Madina. "Postcolonial post-Soviet trajectories and intersectional coalitions," p. 38-43.

#### **Week 5: Race and Gender**

*Socialist leaders often declared themselves to be anti-racist and anti-colonial. Networks of transnational solidarity bloomed between socialist states, colonial and ex-colonial states, and oppressed people in the West. These transnational demonstrations of solidarity, however, often conflicted with racist rhetoric and policy within the socialist world. How can critical race theory elucidate the divergent lived realities of post-socialism?*

**In class screenings:** Selma Selman (Bosnia and Herzegovina) "Don't Look into Gypsy Eyes" (2014) and "AEG Vampyr" (2017); Emília Rigová (Slovakia) "Constant Metamorphosis" (2016).

#### **Readings due:**

1. Crenshaw, Kimberle. "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics," p. 139-167.
2. Law, Ian. "Racial Proletarianisation and After: Anti-Roma Racism in Central and Eastern Europe," p. 37-66.
3. Oprea, Alexandra. "Romani Feminism in Reactionary Times," p. 11-21.

**Assignments:** Final paper introduction due in class.

## Week 6: Coloniality

*How can we relate post-socialism to colonialism without falling into metaphor? This week we will dive deeply into the concept of coloniality as theorized by the Latin American Modernity/Coloniality study group and relate their ideas to previous course readings and performances on post-socialism.*

**In class screening:** Saodat Ismailova (Uzbekistan) *The Haunted* (2017)

### Readings due:

1. Quijano, Anibal. "Coloniality of Power," p. 533-580.

**Assignments:** Final paper outline due in class.

## Week 7: Racialization of Islam

*This week we will discuss how the Muslim identity of many post-socialist countries relates to the racialization of those regions as non-White or not-quite-White and how these processes of racialization relate to the U.S. led "war on terror" and the ongoing war in Syria.*

**In class screening:** Slavs and Tatars (Eurasia) "I Utter Other" (2014)

### Readings due:

1. Rexhepi, Piro. "Arab others at European borders: racializing religion and refugees along the Balkan Route," p. 2215-2234.
2. El-Tayeb, Fatima. "Time Travelers," p. 305-319.

### Listen to before class:

1. Interview with Fatima El-Tayeb by Radio Web MACBA:  
<https://rwm.macba.cat/en/sonia/fatima-el-tayeb/capsula>

## Week 8: Queer and Trans\*

*The end of socialism coincided with more visible expressions of trans\* and queer identities, but also with surges in homophobic and transphobic violence. We will discuss post-socialist queer and trans\* movements as well as their rocky relationship to processes of Europeanization.*

**In class screening and reading:** Igor Grubić (Croatia) "East Side Story" (2008)

### Readings due:

1. Selections from *Queered: What's to be Done with XCentric Art* (2011) by Queering Yerevan Collective (Armenia)
2. Kancler, Tjaša. "Body-politics, Trans\* Imaginary and Decoloniality," p. 1-13.
3. Im, Regina. "The Unbearable Silence of Chechnya's Lesbians":  
<https://www.opendemocracy.net/en/odr/the-unbearable-silence-of-chechnyas->

[lesbians/?fbclid=IwAR07MwUVDRyLaKh4DWW3PdXZJ62vnyzWDqbXBNzDhRZFp\\_qmOm07eyj9zpjK](https://www.facebook.com/lesbians/?fbclid=IwAR07MwUVDRyLaKh4DWW3PdXZJ62vnyzWDqbXBNzDhRZFp_qmOm07eyj9zpjK)

**Assignments:** Draft of final paper due in class.

## Week 9: Memory

*Following the collapse of socialism, scholars, artists, and civilians alike began to be concerned with the preservation of socialist memory. Recognizing that a project of erasure was underway, alternative archives—many of them online—began to be built. Together, we will ask: How are these archives curated? How do they relate to everyday life in post-socialist states? Whose histories are prioritized in these archival processes?*

**In class screening:** School of Theory and Activism – Bishkek (Kyrgyzstan) *Queer in Space: Kollontai Commune Archive* (2015)

### Readings due:

1. Foucault, Michel. “Of Other Spaces: Utopias and Heterotopias,” p. 1-9.
2. Groys, Boris. “Beyond Diversity: Cultural Studies and its Post-Communist Other,” p. 149-164.

### Video to view before class:

Preciado, Paul B. “heterochronia.” Lecture presented at Museu d’Art Contemporani de Barcelona, 14 July 2014. <http://glossary.mg-lj.si/referential-fields/historicization/heterochronia>.

## Week 10: The Former West

*A temporal linguistic construction, the post-socialist subject occupies a unique relationship to history as their socialist predecessors sought to establish a clean break from the past. Does the post-socialist subject now have to return to pre-socialism? What other temporal possibilities does she have? What happens if we apply this temporality to “the West”?*

**In class screenings:** Armando Lulaj (Albania) “Time Out of Joint” (2006)

### Readings due:

1. Hlavajova, Maria and Simon Sheikh. “Editors’ Note: Forming the West,” p. 19-28.

**Assignments:** In class presentations on final projects. Final paper draft due to peer editor in class.

**Final papers due Week 11**

## Course Reader Contents

1. Prashad, Vijay. "There Is a West. It Could Be the North. Either Way, It Is Real" in *Former West: Art and the Contemporary After 1989* (2017), p. 343-345.
2. Pletsch, Carl. "The Three Worlds, or the Division of Social Scientific Labor, Circa 1950-1975." *Comparative Studies in Society and History* 23, no. 4 (1981): 565-590.
3. Buyandelgeriyn, Manduhai. "Post-Post-Transition Theories: Walking on Multiple Paths." *Annual Review of Anthropology* 37 (2008): 235-250.
4. Mies, Maria. "The Myth of Catching Up Development" in *Beyond Borders: Thinking Critically About Global Issues* (2005), p. 150-157
5. Fanon, Frantz. "On Violence" in *The Wretched of the Earth* (1961, 2004), p. 1-62.
6. Tlostanova, Madina. "Postcolonial post-Soviet trajectories and intersectional coalitions." *Baltic Worlds* 1-2 (2015): 38-43.
7. Crenshaw, Kimberlé. "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics." *University of Chicago Legal Forum* 1989, no. 1 (1989): 139-167.
8. Law, Ian. "Racial Proletarianisation and After: Anti-Roma Racism in Central and Eastern Europe" in *Red Racisms: Racism in Communist and Post-Communist Contexts* (2012), p. 37-66.
9. Oprea, Alexandra. "Romani Feminism in Reactionary Times." *Signs: Journal of Women in Culture and Society* 38, no. 1 (2012): 11-21.
10. Quijano, Anibal. "Coloniality of Power, Eurocentrism, and Latin America." *Nepantla: Views from the South* 1, no. 3 (2000): 533-80.
11. Rexhepi, Piro. "Arab others at European borders: racializing religion and refugees along the Balkan Route." *Ethnic and Racial Studies* 41, no. 12 (2018): 2215-2234.
12. El-Tayeb, Fatima. "Time Travelers and Queer Heterotopias: Narratives from the Muslim Underground." *The Germanic Review: Literature, Culture, Theory* 88, no. 3 (2013): 305-319.
13. Queering Yerevan Collective. Selections from *Queered: What's to be Done with XCentric Art* (2011).
14. Kancler, Tjaša. "Body-politics, Trans\* Imaginary and Decoloniality." Conference paper presented at "Decolonizing Transgender in North", 4th Nordic Transgender Studies Symposium, The Centre for Gender Studies - CGF Karlstad University, Sweden, 11-13, October 2016.

15. Foucault, Michel. "Of Other Spaces: Utopias and Heterotopias" from *Architecture/Mouvement/Continuité*, translated by Jay Miskowiec. 1984 (1967).
16. Groys, Boris. "Beyond Diversity: Cultural Studies and its Post-Communist Other" in *Art Power* (2008), p. 149-164.
17. Hlavajova, Maria and Simon Sheikh. "Editors' Note: Formering the West" in *Former West: Art and the Contemporary After 1989* (2017), p. 19-28.



# New Course Proposal

## World Arts and Cultures 98T Post-Socialist Performance

**Course Number** World Arts and Cultures 98T

**Title** Post-Socialist Performance

**Short Title**

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

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

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Investigation of performance practices across post-socialist West and Central Asia, Eastern Europe, and the Balkans, with an emphasis on issues of colonialism, race, gender, and sexuality. Types of performance covered include performance art, music videos, film, and video art.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows

**Syllabus** File [WL ARTS 98T Novakov-Ritchev\\_Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Instructor (Christina Novakov-Ritchev) UID: 904558641

Professor David Shorter is the faculty mentor for this course. UID: 103748651

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 19, 2019

**Grading Structure** Weekly reading responses  
15 pts  
In class presentations on the readings  
15 pts  
Participation  
10 pts  
Introduction paragraph of the final paper  
5 pts  
Outline of the final paper  
5 pts  
Draft paper  
15 pts  
Oral presentation of research  
10 pts  
Final paper  
25 pts

**Effective Date** Spring 2020

**Discontinue** Summer 1 2020

**Date**

**Instructor** Name Title  
**Christina Novakov-Ritchey Teaching Fellow**

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** **World Arts and Cultures/Dance**

**Contact** Name E-mail  
**MICHELLE CHEN mchen@teaching.ucla.edu**

**Routing Help**

## ROUTING STATUS

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

**Status:** Pending Action

**Role:** CUTF Coordinator - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

**Status:** Approved on 8/14/2019 1:38:29 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@teaching.ucla.edu) - 53042

**Status:** Submitted on 8/12/2019 1:16:27 PM

**Comments:** Initiated a New Course Proposal

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