
Term Information

Effective Term Spring 2018

General Information

Course Bulletin Listing/Subject Area Turkish
Fiscal Unit/Academic Org Near Eastern Languages/Culture - D0554
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5377
Course Title Turkish Theatre, Music, & Dance
Transcript Abbreviation Thtr, Musc, & Dnc
Course Description Cross-cultural, multidisciplinary exploration of Turkish theatre, music, and dance in Anatolian folk traditions, classical Ottoman works, 20th Century movements, and those of the present day. Students address theoretical questions of Performance Studies with guided research, historical and ethnographic texts, and performance workshops.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites junior, senior, or graduate standing, or permission of instructor
Exclusions
Electronically Enforced

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 16.1501
Subsidy Level Doctoral Course
Intended Rank Junior, Senior, Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will be able to analyze, interpret, and critique significant Turkish works of art.
- Students will be able to appraise and evaluate the personal and social values of Turkish culture, and your own in comparison, through the interpretation and evaluation of the performing arts.
- Students will be able to understand some of the political, economic, cultural, physical, social, and philosophical aspects of Turkish culture and society and how Turkey fits into the world at large today.

Content Topic List

- Turkish and Ottoman culture
- Turkish Theatre
- Turkish Dance
- Turkish Music

Sought Concurrence

Yes

Attachments

- Turkish 5377 syllabus draft 4.10.17.docx: syllabus
(Syllabus. Owner: Acome, Justin)
- Turkish 5377 Dance concurrence 4.8.17docx.docx: Dance concurrence
(Concurrence. Owner: Acome, Justin)
- Turkish 5377 Music concurrence 4.12.17docx.pdf: Music concurrence
(Concurrence. Owner: Acome, Justin)
- Turkish 5377 Theatre concurrence 4.12.17docx.pdf: Theatre concurrence
(Concurrence. Owner: Acome, Justin)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Acome, Justin	04/12/2017 04:58 PM	Submitted for Approval
Approved	van Bladel, Kevin Thomas	04/12/2017 05:02 PM	Unit Approval
Approved	Heyssel, Garrett Robert	04/12/2017 07:38 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler	04/12/2017 07:38 PM	ASCCAO Approval

TURKISH 5377 Turkish Theatre, Music, and Dance
Spring 2018

SYLLABUS

TERM:	Spring 2018	INSTRUCTOR:	Dr. Danielle Schoon
CREDITS:	3	OFFICE:	Hagerty Hall 371
LEVEL:	Undergraduate; Honors	OFFICE EMAIL:	schoon.2@osu.edu
CLASS TIME:	Tues and Thurs, TBA	OFFICE HOURS:	Mondays TBA
LOCATION:	TBA		or by appointment

COURSE DESCRIPTION: Cross-cultural and interdisciplinary exploration of cultural expressiveness in the context of Turkish performance traditions; includes guided research and performance workshops.

This course studies Turkish theatre, music and dance from its origins in Anatolian folk traditions through the classical works of the Ottoman Empire, the modern movements of the twentieth century, and up to the present day. The artists and works selected will be studied both for their artistic merit and for the light they shed on political, social, and cultural developments in Turkey. Readings include historical and ethnographic accounts. The course addresses theoretical issues relevant to performance studies, including the politics of tradition and modernity, the effects of staging, the invention of culture in contexts of nationalism and globalization, disciplines of embodiment/empersonment, and the role of performance in politics and social movements.

The course welcomes Turkish minors and other students interested in performance, ethnicity, cultural studies, music, theater, dance, folklore, anthropology, and Ottoman, Islamic, and Turkish culture and civilization. Some knowledge of the Turkish language is helpful but not necessary.

Prereq: None. Language of instruction is English.

LEARNING OBJECTIVES:

Students will evaluate significant Turkish artists and works of art in order to develop capacities for aesthetic and historical response and judgment, and interpretation and evaluation. Students will understand the pluralistic nature of Turkish institutions, society, and culture. If you do the work, you will be able to:

1. Analyze, interpret, and critique significant Turkish works of art.
2. Appraise and evaluate the personal and social values of Turkish culture, and your own in comparison, through the interpretation and evaluation of the performing arts.
3. Understand some of the political, economic, cultural, physical, social, and philosophical aspects of Turkish culture and society and how Turkey fits into the world at large today.

TEACHING METHOD: Lecture, discussion, research, workshop, and presentation. Students closely follow the weekly readings.

READINGS: Course readings & other materials come from two sources:

1. Article PDFs and links through our CARMEN site.

2. **REQUIRED text:**

- ❖ Richard Schechner and Sara Brady. 2013. *Performance Studies: An Introduction*, London and New York: Routledge (eBook at library.osu.edu)

Recommended text:

- ❖ Zurcher, Erik J. *Turkey: A Modern History, 3rd edition* (\$25 new on Amazon and on reserve in the OSU Thompson Library)

1. Article PDFs and links to readings/pictures/maps/video/audio on external websites are available on the course CARMEN website.

2. The books can be bought at SBX Bookstore (across from Ohio Union) or Barnes & Noble at South Campus Gateway listed under "TURKISH 4XXX."

REQUIREMENTS AND GRADING (detailed descriptions below):

Attendance and Participation:	15%
1 point/week x 15 weeks = 15	
Reading Discussion Leader:	15%
10 Pop Quizzes	20%
Midterm Proposal and Bibliography:	15%
Final Paper:	20%
Final Class Presentation:	15%
TOTAL:	100%

- **Attendance and Participation** is the key to doing well in the course. Participation means:
 - Attend class regularly.
 - We meet for 15 weeks, so you can earn up to 1 point per week for attending (on time) and participating (described below). Consistent tardiness, absences, and lack of participation will result in the loss of points.
 - Actively participate in class discussions.
 - Be prepared to talk about the readings in class. Jot down notes as you read, and bring them to class. Those will be the basis for class discussions.
 - *Do the assigned readings and think about them.* I cannot overstate the importance of this.
 - You will earn half a point per class session (1 point per week) by demonstrating that you completed the assigned readings; do this by contributing to class discussions and answering the instructor's questions.
 - Pace yourself between our class meetings. Don't do last minute reading.



- Refer to the handout, “How to Read an Academic Book or Article,” on our course website.
- Our goal is to interpret the material critically together and respond to others’ arguments. Much of our learning in this course will come from class interactions. You’ll be graded for your conscientious engagement with the material and other students, not how much you already know, or how smart you appear in discussion.
- I realize some students naturally don’t talk much in class. But try to speak up a few times during the semester, ask questions, or talk to me outside of class – show me you are engaged with the material and with other students on the issues: that’s participation.
- Films shown in class are required content, and may appear in quizzes. You must view missed films on your own, preferably ahead of an anticipated missed class. In-class films are either on reserve at the Thompson Library (view them there with library’s equipment), or can be streamed (link on Carmen). Some of our films are online on YouTube or as DVDs in the Columbus Public Library system.
- **Discussion Leader**
 - Every week, a student will lead the discussion of that week’s readings and themes (films may also be covered).
 - The discussion leader will:
 - Present a summary of the text(s) – this should demonstrate that you’ve grasped the key points or ideas of the readings.
 - Present specific examples from the text(s), guiding the class to particular passages or page numbers.
 - Lead a class discussion by asking specific questions about the text(s).
 - **As Discussion Leader, you must meet with me in office hours BEFORE you lead the discussion.**
- **Pop Quizzes**
 - One Pop Quiz happens every 1-2 weeks. They are done in class, at start of class, and are short (10 min). If you miss it due to tardiness or absence, the quiz cannot be made up.
 - The pop quizzes cover the readings from that week. Films may also be covered.
- **Midterm Proposal and Annotated Bibliography; Final Paper**
 - The Midterm and Final papers will be submitted via CARMEN (see Class Schedule). No make-ups, no late assignments accepted.
 - The Midterm Paper will include a proposal for the final research paper (of a chosen topic) and an annotated bibliography (list and description of sources to be used in the final paper).
 - The Final Paper will be a research paper (12-15 pages) on the chosen topic.
 - See the Midterm and Final Paper Guidelines handouts on CARMEN.
- **In-Class Presentation**
 - Each student will plan and prepare a presentation for the entire class based on your final research paper.

- You can always discuss your presentation with me ahead of time in office hours.
- Each student will have 15 minutes to present their findings and discuss how it connects to our course materials (readings, films, lectures, previous discussions).
- Critical evaluations, comparisons, and reflections on the course materials through your investigations will be rewarded especially in the grading.
- Budget your time well. Don't spend too much time on setting up the background of the topic.
- Feel free to use A/V, but again, plan and watch the time of your entire presentation.

➤ **Grading Scale**

93 - 100 (A)	77 - 79.9 (C+)
90 - 92.9 (A-)	73 - 76.9 (C)
87 - 89.9 (B+)	70 - 72.9 (C-)
83 - 86.9 (B)	67 - 69.9 (D+)
80 - 82.9 (B-)	60 - 66.9 (D)
	Below 60 (E)

*****NOTE: I do NOT round up final grades!**

POLICIES

- **Absences:** You are allowed 2 absences without penalty. This is meant to cover illness, family situations, job interviews, etc. Please let me know by email that you'll be absent.
 - After 2, absences will negatively affect your overall grade, up to 5% per unexcused. This is a lot! Just one absence beyond the 2 allowed can make an A into a B+, for example. You can fail just by missing a few classes!
 - For absences after the 2nd one, email me (ahead of time if possible) with your reasons. Email me even if you tell me verbally in class, because I need a record. I will use my discretion to decide how much grade penalty (up to the 5% per incident) applies, but probably at least some penalty will apply.
 - If an unusual, lasting situation arises, you are responsible to let me know as soon as possible (or have someone else contact me). Disappearing (even with good reason) without telling me does not look good for you in terms of getting a reduced penalty.
 - Also, let me know now about expected absences for religious holidays. These can be excused without counting to the no-penalty limit of 2.
 - I will take attendance (but that's also so we'll get to know each others' names). Make sure I know you're in class if you're late.
 - ***Perfect attendance may get a grade boost!***
- **Missed Quizzes:** Please do not miss the quizzes. If an emergency arises, contact me ASAP. If there is an adequate reason for missing that day, I may allow a makeup at my discretion, but there will be some grade deduction, no matter what the reason.



- **Lateness:** Repeated lateness (every 3 instances) will be counted as absence. Leaving class early (without telling me ahead of time) is treated as lateness. Doing inappropriate activities during class is treated the same (see below on class conduct).
- **Incompletes:** I don't like to give incompletes. But if you must have one, you need to request this before the Final Exam, be passing the course, and give good reasons. I have discretion about whether to grant this. If granted, it would come with a late penalty on any missed quizzes or other work that is lacking at the end of the term.
- **Class Cancellation:** In the unlikely event of an unplanned class cancellation due to emergency, I will contact you via email and request that a note be placed on the classroom door. Afterwards, I'll email you about what I expect you to do for the following class. **It is a good idea to always check your email the morning before each class.**
- **Cheating & Plagiarism:** I take very seriously plagiarism and cheating on any coursework
 - All suspected cases will be reported to the Committee on Academic Misconduct, in accordance with university rules.
 - Substantiated cases would mean a failing grade in this course, and possibly expulsion, according to university rules.
 - I use anti-plagiarism software to check for undocumented source material.
 - **Plagiarism is the representation of another's works or ideas as one's own. It includes the unacknowledged word for word use and/or paraphrasing of another person's work and/or the inappropriate unacknowledged use of another person's ideas. Please ask me if you have any questions about this.**
 - Collaboration and sharing ideas from others, however, is a good thing. We learn by building on each other's ideas. Just make sure you acknowledge your sources with footnotes in your writings, or orally in class. (Also, *do something* with the ideas of others: evaluate them, relate them to other ideas, argue for or against them, give your own examples illustrating them, etc. Don't just cite them.)
- **In-class conduct:** I expect we will treat each other with respect in the classroom, both in behaviors and manner of discussions. I also expect your full, thoughtful attention.
 - Digital devices are permitted ONLY for note taking. No texting during class. If it's a true emergency, step outside. (Just like at the movies.)
 - No newspapers, non-course books, texting, email, websites, etc. during class.
 - I may check what you are doing and confiscate devices that violate this for the remainder of the class. Repeat offenders get an absence to their record.
 - I reserve the right to ask students who are disrupting the classroom environment to leave, resulting in an instant absence deduction of 5% of total grade.
 - *Why so strict? I need your full engagement during the class time. That goes toward your Participation grade, and you'll get more out of the class.*
 - **I will post my lectures on Carmen for your reference, so there is no need to copy lectures word for word. Take note only of the most important points and your questions, for future reference. All eyes should be on me for most of the class period.**

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>).

Disability policy:

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

FOR YOUR SAFETY, the OSU Student Safety/Escort Service is available after 7 p.m. by dialing 292--3322.

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

DISCLAIMER

I have intentionally chosen readings & films that offer a range of different interpretations and viewpoints, some of which argue against each other. The points of view expressed in the course material do not necessarily reflect my views or those of the University. This course is not trying to advocate any particular political or religious point of view, or to evaluate the rightness of official policy. Rather, we are trying to understand Turkey and its literature, which we will read but not necessarily agree with. Our common task is to evaluate everything thoughtfully, because an opinion you disagree with is instructive to all of us. You are NOT required to agree with what you read or hear (including from me), but you ARE required to give every idea careful consideration and respect for those expressing them. You are welcome to argue for your own point of view in a constructive manner. You will be graded not for which side you take, but how well you argue for it (using well-documented facts, materials from our course, methodical argument, etc.). This applies to what you say in class and what you write in your papers.

COURSE SCHEDULE

1/8/2018 – 4/23/2018

The Class Schedule shows what you need to read for which class and the theme of the day. It may be subject to change with prior notice from the instructor.

You must have completed all of the week's readings before the class periods to which they are assigned and be prepared to discuss them!

Week 1: Introductions

Tues 1/9 Syllabus and Course Schedule
Schedule discussion leaders

Thurs 1/11 Introduction to Turkey and Performance Studies

Readings:

- 1) Rafis Abazov. 2009. *Culture and Customs of Turkey*, Ch. 1 "Land, People, and History", pp. 1-32 and Ch. 5 "Performing Arts", pp. 91-110. (Carmen)
- 2) Textbook: *Performance Studies: An Introduction*, pp. 1-51. (eBook)

Week 2: Turkish Folk and Oral Traditions

Tues 1/16 Epics

Reading:

- 1) Arzu Ozturkmen, "Orality, Text, and Performance in the Book of Dede Korkut" in *Medieval and early modern performance in the Eastern Mediterranean*, 2014. (Carmen)

Thurs 1/18 Folk Theatre: Village Plays, Shadow Puppets, *Meddah*, *Kose*, and *Orta Oyunu*
Student Discussion Leader:

Readings:

- 1) Metin And. "The Turkish Folk Theatre," *Asian Folklore Studies*, 38: 2, pp. 155-176. (Carmen)
- 2) Discussion Leader: Metin And. *Karagöz: Turkish Shadow Theatre*. Istanbul: Dost, 1979. (on reserve in the Thompson Library)

Week 3: Sufi Traditions

Tues 1/23 *Tarab* ('Ecstasy') and Islamic Perspectives on Performance

Readings:

- 1) Introduction to Ali Jihad Racy. 2003. *Making music in the Arab world: the culture and artistry of tarab*. Cambridge and New York: Cambridge University Press, pp. TBA (Carmen)
- 2) Textbook: *Performance Studies: An Introduction*, pp. 52-88 and 192-203. (eBook)

Thurs 1/25 Shi'ite Minstrels and Whirling Dervishes

Readings:

- 1) TBA
- 2) Discussion Leader: Metin And. 1983. *Mevlana Celaleddin Rumi and The Whirling Dervishes*. Istanbul: Dost. (on reserve in Thompson Library)

Week 4: Ottoman Music and Theatre

Tues 1/30 Classical and Court Theatre, Music, and Dance

Reading:

Textbook: *Performance Studies: An Introduction*, pp. 221-232. (eBook)

Thurs 2/1 Ottoman Circus, Guild Processions, and the Janissary Military Band

Readings:

- 1) Metin And, *Turkish Dancing*, pp. 133-151. (Carmen)
- 2) Marushiakova and Popov, *Gypsies in the Ottoman Empire*, pp. 65-68. (Carmen)
- 3) Discussion Leader: Ch. 7 "Society and the Social Life of the Coffeehouse" in Ralph S. Hattox, 1985, *Coffee and Coffeehouses*, pp.92-111. (Carmen)

Week 5: Ottoman-European Exchange

Tues 2/6 The European Gaze and Orientalism

Reading:

- 1) Introduction to Edward Said, *Orientalism* (Carmen)
- 2) Textbook: *Performance Studies: An Introduction*, pp. 263-320. (eBook)

Thurs 2/8 Military music, Italian opera (Kanto), and other influences

Reading, in class: Cervantes' "The Great Sultana"

Week 6: Modernity and "Europeanization"

Tues 2/13 European-Ottoman Encounters

Readings:

- 1) Sabine Lucia Müller, "William Harborne's Embassies: Scripting, Performing and Editing Anglo-Ottoman Diplomacy" in *Early modern encounters with the Islamic East: performing cultures*, 2012.
- 2) Gerald MacLean, "Performing at the Ottoman Porte in 1599: The Case of Henry Lello" in *Early modern encounters with the Islamic East: performing cultures*, 2012.

Thurs 2/15 Modernization as Westernization: Turkish Theatre and Playwriting; Operettas; Ballet; Concert Music

Reading of a Turkish play, in class: from *I, Anatolia and other plays*

Week 8: The Turkish Republic and National Identity

Tues 2/20 Atatürk and Turkish Independence
Film: *Atatürk: Birth of a Republic*

Thurs 2/22 Republican Reforms and the 'People's Houses'

Readings:

- 1) Arzu Öztürkmen. "Modern Dance Alla Turca: Transforming Ottoman Dance in Early Republican Turkey." *Dance Research Journal*, Summer 2003, 35:1, p. 38.
- 2) Serdar Ozturk, "Karagoz Co-Opted: Turkish Shadow Theatre of the Early Republic (1923-1945)." *Asian Theatre Journal*, 23:2 (2006), pp. 292-313.
- 3) Alexandros Lamprou, "Negotiating Gender Identities during Mixed-Gender Activities: Amateur Theatre in the 1930s and 1940s in Turkey." *British Journal of Middle Eastern Studies*, 42:4 (2015), pp. 618-637.

Week 6: Apprenticeship and Social Learning

Tues 2/27 Festivals, Weddings, Circumcisions, Military Send-offs
Short Film: A Turkish wedding

Thurs 3/1 Embodiment and 'Empersonment'

Reading:

Rebecca Bryant 2005. "The Soul Danced into the Body: Nation and Improvisation in Istanbul." *American Ethnologist*, 32: 2, pp. 222. (Carmen)

Week 9: Nationalism and Staging Authenticity

Tues 3/6 Defining 'the Folk': State-sponsored Theatre, Music, and Dance
The National Anthem

Readings:

- 1) Shay, Anthony. 2002. *Choreographic politics: state folk dance companies, representation, and power*, pp. TBA
- 2) Arzu Öztürkmen, "I Dance Folklore" in *Fragments of Culture*
- 3) _____. "Politics of National Dance in Turkey: A Historical Reappraisal." *Yearbook for Traditional Music*, v. 33, pp. 139-143.

Thurs 3/8 Turkish Folk Dance Workshop

Midterm Prospectus and Annotated Bibliography due to Carmen by midnight on Sunday, March 11th!

Week 10: SPRING BREAK No Classes 3/12-16

Week 11: Urbanization and the Urban Soundscape

Tues 3/20 Turkish Migration and Mobility

Reading: Martin Stokes, from *The Arabesk Debate*, pp. 1-81. (Carmen)

Thurs 3/22 Globalization: New Encounters and Hybridity

Reading: Martin Stokes, from *The Arabesk Debate*, pp. 89-192. (Carmen)

Commented [Dv1]: Cut down to Intro, Concl, and 1-2 chapters; and/or Move first half of book to earlier (TRT, Turkish identity, etc.)

Week 12: Minorities in Turkey

Tues 3/27 Armenians, Jews, and Greeks

Readings:

- 1) McPherson, Neil. 2015. *I wish to die singing: voices from the Armenian genocide*, pp. TBA
- 2) Goldwyn and Silverman, 2016. *Mediterranean modernism: intercultural exchange and aesthetic development* (eBook). Chapter 9, "Sharing the Stage in Istanbul: The Multi-ethnic Beginnings of Ottoman Theatre," pp.

Thurs 3/29 Kurdish Identity and Performance

Readings: from Sylvia Kedourie 1996. *Turkey: identity, democracy, politics:*

- 1) Ayşe Kadioğlu, "The Paradox of Turkish nationalism and the construction of official identity" (Carmen)
- 2) Orhan Tekelioğlu, "The Rise of a spontaneous synthesis: the historical background of Turkish popular music" (Carmen)
- 3) Mesut Yeğen, "The Turkish state discourse and the exclusion of Kurdish identity" (Carmen)

Week 13: Gender and Sexuality

Tues 4/3 Masculinity in Turkish Popular Music and Cinema

Reading:

- 1) Martin Stokes 2003. "The Tearful Public Sphere: Turkey's 'Sun of Art,' Zeki Muren" in Tullia Magrini *Music and Gender*, pp. 307-328. (Carmen)
- 2) TBA

Thurs 4/5 Belly Dance and the Tourist Gaze; Köçek and Male Belly Dancers

Reading:

- 1) Öykü Potuoğlu-Cook, 2006. "Beyond the Glitter: Belly Dance and Neoliberal Gentrification in Istanbul" *Cultural Anthropology*, 21:4, pp. 633-660. (Carmen)
- 2) from Karayanni *Dancing Fear and Desire* (TBA)

Week 14: Multiculturalism and Postmodernism

Tues 4/10 Turkish Music as 'World Music'

Film: *Crossing the Bridge*

Thurs 4/12 Turkish Pop and Alternative Music

Readings:

- 1) Textbook: *Performance Studies: An Introduction*, pp. 123-166. (eBook)
- 2) from Martin Stokes, *The Republic of Love* (TBA)
- 3) Pierre Hecker. *Turkish Metal: Music, Meaning, and Morality in a Muslim Society*, pp. TBA

Week 15: Turkish Rap; Performance as Protest

Tues 4/17 Hip Hop in Turkey and the Turkish Diaspora

Readings:

- 1) Thomas Solomon. "The power of performance. Hardcore Muslims: Islamic themes in Turkish rap between diaspora and homeland" in *Muslim rap, halal soaps, and revolutionary theater: artistic developments in the Muslim world*, 2011.
- 2) Pierre Hecker. "Contesting Islamic concepts of morality: heavy metal in Istanbul" in *Muslim rap, halal soaps, and revolutionary theater*.
- 3) **Optional**: Danielle Schoon, "Sulukule is the Gun and We are its Bullets"

Thurs 4/19 State and Public Performances in Gezi Park and after the Coup Attempt

Readings:

- 1) Christiane Gruber *OR* Öykü Potuoğlu-Cook (TBA)
- 2) Arzu Ozturkmen, "The park, the penguin, and the gas: performance in progress in Gezi Park." *TDR*, 58:3 (Fall 2014), p. 39.

[Finals Exam: 4/25-5/1]

Students will give their Final Presentations in class during our scheduled final exam. Final Papers are due to Carmen that day by midnight.

Other Possible Topics for Research Papers (not covered in class):

- 1) German-Turkish Migrant Theatre, Music, or Dance
- 2) Women/Gender/Sexuality/Masculinity in Turkish Performance
- 3) Theatre, Music or Dance in Turkish Schools
- 4) Turkish Minority Theatre, Music, or Dance (Jewish, Orthodox, Greek, Armenian, Kurdish, Laz, Azeri, Romani, Cypriot, etc.)
- 5) Islamic and Secular Subjectivities in Turkish Performance
- 6) Artists, genres or styles not covered in this class



March 30, 2017

Dr. Kevin van Bladel, Chair
Department of Near Eastern Languages and Cultures
The Ohio State University

Dear Dr. Bladel,

Dr. Danielle Schoon is designing a new course in Turkish Theatre, Music, and Dance, to be offered by NELC. I have reviewed her proposed syllabus and I find this curricular offering exciting for multiple reasons.

Our department does not have extensive coursework in global dance forms that considers dance alongside theatre and music traditions. Our graduate course offerings will be enriched by this multidisciplinary approach to dance and cultural studies. I predict that our graduate students, in particular our doctoral cohort, will enroll in this course alongside students from NELC, Theatre, and Music. This would further college and university goals of increasing connections for students and faculty across disciplines and departments.

Dr. Schoon teaches one course annually in our department and this course could further strengthen the ties between our departments. Students and faculty alike strongly value the contribution she has made to our instructional goals. This course might afford us the chance to give back to NELC.

Sincerely,

Susan Hadley, Chair
Department of Dance
The Ohio State University

Subject: RE: Subject: Re: FW: Turkish Theatre, Music, and Dance
Date: Wednesday, April 12, 2017 at 10:10:47 AM Eastern Daylight Time
From: van Bladel, Kevin T.
To: Danielle J van Dobben, Acome, Justin

Great news, Daniel. That's Music and Dance. What about Theatre? Any word from there?

Kevin

From: Danielle J van Dobben [danivd@email.arizona.edu]
Sent: Wednesday, April 12, 2017 9:30 AM
To: van Bladel, Kevin T.; Acome, Justin
Subject: Fwd: Subject: Re: FW: Turkish Theatre, Music, and Dance

----- Forwarded message -----

From: Ashby, Arved <ashby.13@osu.edu>
Date: Wed, Apr 12, 2017 at 12:15 AM
Subject: Subject: Re: FW: Turkish Theatre, Music, and Dance
To: "danivd@email.arizona.edu" <danivd@email.arizona.edu>

Dear Danielle,

Ryan Skinner, my colleague in Musicology, passed along your concurrence request. Writing as head of the Musicology Area, and after getting very positive feedback from my colleagues, I am happy to say we concur with this course proposal and look forward to seeing it on the books.

With all best,
Arved Ashby
Professor and Area Head, Musicology

--

Danielle van Dobben Schoon, PhD
Lecturer
Department of Near Eastern Languages and Cultures (NELC)
Department of Dance
The Ohio State University



Department of Theatre

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theatre@osu.edu
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Kevin Van Bladel, Chair
Department of Near Eastern Languages and Cultures
300 Hagerty Hall
1775 College Rd
Columbus, OH 43210

April 12, 2017

Dear Kevin:

The Performance/History/Theory area of the Department of Theatre has reviewed the proposed syllabus for a new course in Turkish Theatre, Music, and Dance. They found it to be an exciting new course offering. It does not duplicate any courses currently offered by the Department of Theatre; rather, it fills a key gap, and we look forward to directing our students towards it.

All the best,

Janet Parrott, Chair
Department of Theatre

All this is to say: Ms. Hedeman is the real deal. She's both a skilled playwright and a skilled mentor of playwrights. I will leave her other recommenders to speak in more detail about her work in nonfiction. Ms. Hedeman is clearly a writer who produces, and that drive is immensely important. But she also happens to have a strong sense of multiple genres, a great classroom presence, a generosity of spirit, and a candor in her work that make her a good match with your institution. =I know her quick wit will quickly make her a favorite colleague. I recommend her without reservation.

Please let me know if you have any questions.

Sincerely,

A handwritten signature in black ink, appearing to read "Jennifer Schlueter". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Jennifer Schlueter, PhD
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