

Attention!

This is a representative syllabus. The syllabus for the course you are enrolled in will likely be different.

Please refer to your instructor's syllabus for more information on specific requirements for a given semester.



TURKISH 5377 Turkish Theatre, Music, and Dance

SYLLABUS

TERM:

INSTRUCTOR:

CREDITS:

OFFICE:

LEVEL:

OFFICE EMAIL:

CLASS TIME:

OFFICE HOURS:

LOCATION:

COURSE WEBSITE:



COURSE DESCRIPTION:

A 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. Students may contribute additional topics of interest.

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. Students will pursue a research project of their choosing.

Prereq: Prereq: Jr, Sr, or Grad standing; or permission of instructor.

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:**
 - ❖ **Schechner, Richard. 2013. Performance Studies: An Introduction (3rd Edition).**
 - ❖ This is available as a **free eBook** at library.osu.edu
 - ❖ If you prefer a hard copy of the required text, it is available new on Amazon for \$47 (plus shipping). It is also on reserve at the OSU Thompson Library.

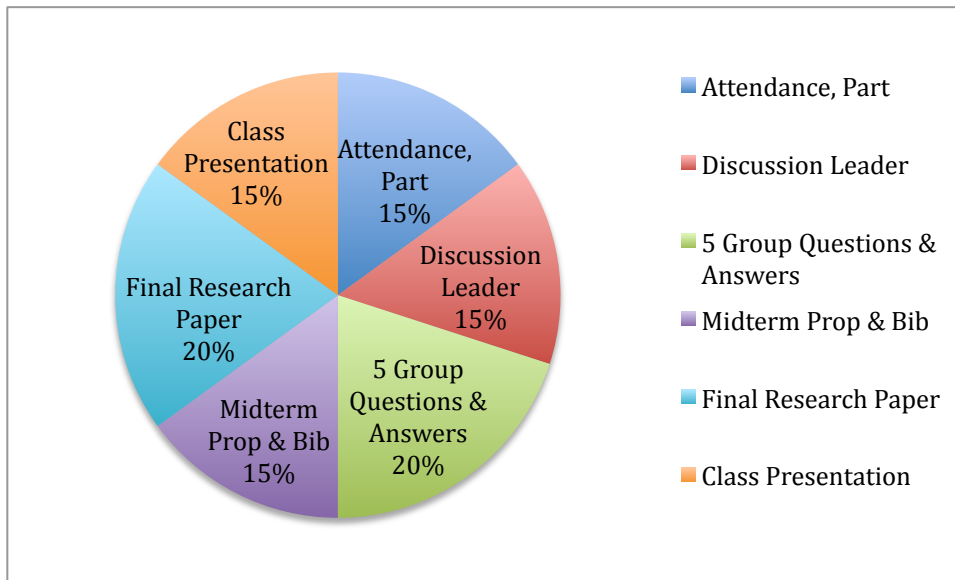
Recommended text:

- ❖ Zurcher, Erik J. 2017. Turkey: A Modern History, 4th edition (\$25 new on Amazon; 3rd edition on reserve in the OSU Thompson Library)



REQUIREMENTS AND GRADING (detailed descriptions below):

Attendance and Participation:	15%
1 point/week x 15 weeks = 15	
Reading Discussion Leader:	15%
5 Group Questions & Answers:	20%
Midterm Proposal and Bibliography:	15%
Final Research Paper:	20%
Class Presentation:	15%
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TOTAL:	100%



➤ **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)



GRADED ITEMS BREAKDOWN:

- **Attendance and Participation (15%)** is the key to doing well in the course.
 - Please attend class regularly.
 - We meet for 15 weeks, so you can earn up to 1 point per week for attending (on time) and actively participating (described below). Consistent tardiness, absences, and lack of participation will result in lost points.
 - Students may miss 10% of the classes (three total). Absence from more than 10% of classes will lower the final grade by 1 point per week for each additional absence. These absences include excused (e.g. illness) and unexcused (e.g. not in the mood) absences.
 - Students arriving more than 5 minutes after class has started are tardy. Three tardies constitute an absence in the final grade. Consistently leaving class early may also result in a lowered final grade.
 - Please actively participate in class discussions.
 - You can prepare to talk about the readings in class by jotting down notes as you read and bringing them to class. Those will be the basis for class discussions.
 - You'll have the most success in this class if you **do the assigned readings and think about them.**
 - Pace yourself between our class meetings. Avoid 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.
 - 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. Demonstrate that you are engaged with the material and with other students on the issues: that's participation.

- Films shown in class are required content. Please 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 may be on YouTube or Vimeo, or as DVDs in the Columbus Public Library system.

➤ **Discussion Leader (15%)**

- When scheduled, a student discussion leader will read a supplemental text not assigned to the rest of the class, as well as the assigned reading.
- The 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 topic – demonstrate that you've grasped the key points or ideas of the readings.
 - Present specific examples of the form, guiding the class to particular passages or page numbers of the readings when appropriate.
 - Lead a class discussion by asking specific questions about the texts.
 - Students may present audio/visual material, but it is not required.

➤ **5 Group Questions and Answers (20%)**

- As a class, we will generate questions about the topics we are covering through readings, films, discussions, and other sources, but I will not always have the answers. I ask that each of you come up with at least 5 significant (as in relevant and important) questions that we will all endeavor to answer together over the course of the semester.
- Post your questions and answers to our Discussion Board in Carmen. You will answer other students' questions as well as your own.



- Every question can earn up to 2 points; every answer can earn up to 2 points. 4 points total x 5 answers and questions = 20 points possible.

- **Midterm Proposal and Annotated Bibliography (15%); Final Paper/Project (20%)**
 - The Midterm and Final papers will be submitted via CARMEN (see Class Schedule).
 - The Midterm Paper will include a proposal for the final research paper or project (of a chosen topic) and an annotated bibliography (list and description of sources to be used).
 - The Final will be a research paper (12-15 pages) or project (in consultation with the instructor) on the chosen topic.
 - See the Midterm and Final Paper Guidelines handouts on CARMEN for more details.

- **In-Class Presentation (15%)**
 - Each student will plan and prepare a presentation for the entire class based on the final paper/project.
 - 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.
 - Make use audio and visual material, but plan and watch the time of your entire presentation.
 - Following the presentation, you will lead a 5-minute Question and Answer session.



Supplementary Statements

I do not generally round up final grades more than half a percentage point. You are welcome to increase your grade by taking advantage of several Extra Credit opportunities that will be presented throughout the semester.

Incompletes: I prefer to avoid incompletes when possible, but sometimes you need one. You are required to request it before final exam week, be passing the course, and give good reasons.

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. All suspected cases are reported to the Committee on Academic Misconduct, in accordance with university rules. Substantiated cases would mean a failing grade in the course and possibly expulsion, according to university rules. I use anti-plagiarism software to check for undocumented source material. 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. 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.

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/>).



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.

CAVEATS AND DISCLAIMERS

I am an anthropologist with training and expertise in Turkish Studies, Dance Studies, and Romani Studies. My work is in contemporary Turkey; I am not an Ottomanist or a historian. I am not a native speaker of Turkish. I have not studied theatre or music except in the context of performance and cultural studies. I may not always have the answers, but I will always help you seek them out. Our [5 Questions and Answers](#) exercises are precisely to serve that purpose; utilize the knowledge and experience of your peers, as well. I am open to your input in class, to supplement or even (politely) contradict my own.



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 people, whom we will listen to 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 I DO ask that you 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 assignments.

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.



SPRING 2018 COURSE SCHEDULE

1/8/2018 – 4/23/2018

Notes:

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. I am willing to make additions or substitutions based on the interests of the enrolled students.

Please complete all of the week's readings before the class periods to which they are assigned. I have assigned between 25 to 75 pages of reading a week, but **I fully expect you to skim the readings** (refer to the *How to Read an Academic Article* text provided in Carmen). Focus on the main points, issues for possible discussion, and your own interests/ questions. In other words, make the readings user friendly!

Similarly, Discussion Leaders are only asked to familiarize themselves with the topic of the text they are assigned. A close reading is not expected or required. (See this assignment in the Syllabus.)

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*, Chapters 1 & 2, pp. 1-51.

Week 2: Turkish Folk and Oral Traditions

Tues 1/16 Epics

Reading:

- 1) Arzu Ozturkmen. 2014. "Orality, Text, and Performance in the Book of Dede Korkut" in *Medieval and early modern performance in the Eastern Mediterranean*, pp. 37-46. (Carmen)

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

Readings:

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



Week 3: Sufi Traditions

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

Readings:

- 1) Textbook: *Performance Studies*, Chapter 3 & part of 6, pp. 52-88; 192-203.
- 2) **Student Discussion Leader**: Ali Jihad Racy. 2003. *Making music in the Arab world: the culture and artistry of tarab*. Cambridge and New York: Cambridge University Press.

Thurs 1/25 Alevi Minstrels and Whirling Dervishes

Short Film, in class: *Asiklar: Those Who Are In Love* (eVideo)

Student 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*, part of chapter 7, pp. 221-232. (eBook)

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

Readings:

- 1) Metin And, *Turkish Dancing*, pp. 133-151. (Carmen)
- 2) Marushiakova and Popov, *Gypsies in the Ottoman Empire*, pp. 65-68. (Carmen)
- 3) 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

Readings:

- 1) Introduction to Edward Said, *Orientalism* (Carmen)
- 2) Textbook: *Performance Studies*, Chapter 8, pp. 263-320.

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

Reading:

- 1) Schmidt-Jones, Catherine. "Janissary Music and Turkish Influences on Western Music." Rice University: OpenStax-CNX. Retrieved from:

<http://www.oercommons.org/courses/janissary-music-and-turkish-influences-on-western-music/view>

In class: Cervantes' "The Great Sultana"



Week 6: Modernity and “Europeanization”

Tues 2/13 European-Ottoman Encounters

Readings:

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

Thurs 2/15 Modernization as Westernization: Theatre, Operettas, Ballet, Concert Music

Reading:

Textbook: *Performance Studies*, Chapter 4, pp. 28-51.

[Dr. Schoon will be absent for a conference in Germany]

Week 7: The Turkish Republic and National Identity

Tues 2/20 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, pp. 38-60. (Carmen)
- 2) Serdar Ozturk, “Karagoz Co-Opted: Turkish Shadow Theatre of the Early Republic (1923-1945).” *Asian Theatre Journal*, 23:2 (2006), pp. 292-313. (Carmen)
- 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. (Carmen)

Thurs 2/22 Sarah El-Kazaz Guest Lecture (no class)

Week 8: Apprenticeship and Social Learning

Tues 2/27 Festivals, Weddings, Circumcisions, Military Send-offs

Ethnographic Film, in class: A Turkish wedding, filmed by Kimberly Hart

Reading: TBA

Thurs 3/1 Embodiment / ‘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

Readings:

- 1) Arzu Öztürkmen, "I Dance Folklore" in *Fragments of Culture* (Carmen)
- 2) _____. 2001. "Politics of National Dance in Turkey: A Historical Reappraisal." *Yearbook for Traditional Music*, v. 33, pp. 139-143. (Carmen)
- 3) **Student Discussion Leader:** Shay, Anthony. 2002. *Choreographic politics: state folk dance companies, representation, and power* (eBook)

Thurs 3/8 Turkish Folk Dance Workshop or Guest Artist (TBA)

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

Film, in class: *Ecumenopolis*

Thurs 3/22 Globalization: New Encounters and Hybridity

Readings:

- 1) Martin Stokes, Introduction to *The Arabesk Debate* (Carmen)
- 2) Özbek, Meral. 1997. "Arabesk Culture: A Case of Modernization and Popular Identity" in *Rethinking Modernity and National Identity in Turkey*. (Carmen)
- 3) Secor, Anna. "There is an Istanbul that Belongs to Me" (Carmen)

Week 12: Minorities in Turkey

Tues 3/27 Armenians, Jews, and Greeks

Readings:

- 1) Goldwyn and Silverman, 2016. *Mediterranean modernism: intercultural exchange and aesthetic development*. Chapter 9, "Sharing the Stage in Istanbul: The Multi-ethnic Beginnings of Ottoman Theatre," pp. 197-232. (Carmen; eBook)
- 2) **Student Discussion Leader:** McPherson, Neil. 2015. *I wish to die singing: voices from the Armenian genocide*.



Thurs 3/29 Kurdish Identity and Performance

Readings: (also in Kedourie, Sylvia. 1996. *Turkey: identity, democracy, politics*)

- 1) Ayşe Kadioğlu. "The Paradox of Turkish Nationalism and the Construction of Official Identity." *Middle Eastern Studies* 32: 2 (Apr., 1996), pp. 177-193 (Carmen)
- 2) Orhan Tekelioğlu, "The Rise of a spontaneous synthesis: the historical background of Turkish popular music." *Middle Eastern Studies*, 32: 2 (Apr., 1996), pp. 194-215. (Carmen)
- 3) Mesut Yeğen, "The Turkish state discourse and the exclusion of Kurdish identity." *Middle Eastern Studies*, 32: 2 (Apr., 1996), pp. 216-229. (Carmen)

Week 13: Gender and Sexuality

Tues 4/3 Masculinity in Turkish Popular Music and Cinema

Readings:

- 1) Stokes, Martin. 2003. "The Tearful Public Sphere: Turkey's 'Sun of Art,' Zeki Muren" in Tullia Magrini *Music and Gender*, pp. 307-328. (Carmen)
- 2) Büker, Seçil. 2002. "The Film Does not End with an Ecstatic Kiss" in *Fragments of Culture*, pp. 147-170. (Carmen)
- 3) Öncü, Ayşe. 2002. "Global Consumerism, Sexuality as Public Spectacle, and the Cultural Remapping of Istanbul in the 1990s" in *Fragments of Culture*, pp. 171-190. (Carmen)

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

Readings:

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

Week 14: Multiculturalism and Postmodernism

Tues 4/10 Turkish Music as 'World Music'; Istanbul: Capital of Culture

Film: *Crossing the Bridge*

Reading: Öykü Potuoğlu-Cook, 2010. "Uneasy Vernacular: Choreographing Multiculturalism and Dancing Difference Away in Globalised Turkey." *Anthropological Notebooks* 16 (3): pp. 93-105.

Thurs 4/12 Turkish Pop and Alternative Music

Readings:

- 1) Textbook: *Performance Studies: An Introduction*, pp. 123-166. (eBook)
- 2) **Student Discussion Leader:** Martin Stokes, *The Republic of Love*



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 Karin van Nieuwkerk, *Muslim rap, halal soaps, and revolutionary theater: artistic developments in the Muslim world*, 2011. (eBook)
- 2) Pierre Hecker. "Contesting Islamic concepts of morality: heavy metal in Istanbul" in Karin van Nieuwkerk, *Muslim rap, halal soaps, and revolutionary theater*. (eBook)

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

Readings:

- 1) Christiane Gruber, "The Visual Emergence of the Occupy Gezi Movement" (Carmen)
- 2) Arzu Öztürkmen, "The park, the penguin, and the gas: performance in progress in Gezi Park." *TDR*, 58:3 (Fall 2014), pp. 39-68. (Carmen)

Final Exams Week

Tues 5/1 10-11:45am

- **Students will give their Final Presentations in class during our scheduled final exam.**
- **Final Papers/ Projects are due to Carmen by midnight.**

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

- 1) German-Turkish Migrant Theatre, Music, or Dance
- 2) Censorship of Turkish Performance
- 3) Theatre, Music or Dance in Turkish public 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
- 7) Another proposal in consultation with the instructor