



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF RESEARCH PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Seminars and Institutes application guidelines at

<http://www.neh.gov/grants/education/summer-seminars-and-institutes>

for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials. The page limit for the narrative description is now **fifteen** double-spaced pages.

Project Title: A Reverence for Words: Understanding Muslim Cultures through the Arts

Institution: City Lore: New York Center for Urban Folk Culture

Project Director: Amanda Dargan

Grant Program: Summer Seminars and Institutes



A Reverence for Words:

Understanding Muslim Cultures through the Arts

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*A Reverence for Words:
Understanding Muslim Cultures through the Arts*

A Two Week Summer Institute for School Teachers

“When there is no poetry in a period of history, there is no true human dimension. Poetry... is not a stage in the history of human consciousness but a constituent of this consciousness.” ~Syrian poet Adonis

PROJECT SUMMARY

City Lore, in collaboration with Poets House, Teachers & Writers Collaborative and the Hagop Kevorkian Center for Near Eastern Studies at New York University, requests funding for a second two-week NEH Summer Institute for School Teachers. Based on the overwhelming success of the 2014 Institute and the persistent need for increased American understanding of Muslim cultures, this program remains vital and timely for educators and their students. Just as American movies and popular culture have created pathways to understanding the United States for those abroad, poetry’s centrality in many Muslim cultures makes it a powerful vehicle for exploring and understanding those cultures.

City Lore’s 2014 Institute demonstrated unequivocally that teachers around the country desire a more nuanced understanding of Muslim cultures and their rich contributions to the world’s poetry and art traditions. Among them, English teachers wanted to know the historical and cultural contexts for the development of the *ghazal* and the *qasida*, world religion teachers were curious how the writing of the Qur’an affected a Muslim’s experience of the text, and art teachers wished to strengthen their understanding of the significant role of artistic practices like calligraphy in Islamic architecture. The 2014 Institute also had many more applicants that we could accept (see Appendix B, for Teacher Responses)

The proposed 2016 Institute will continue to examine the high regard for poetry and its relationship to music and the art of the book in the cultures of the Islamic world, both historically and in contemporary society. It draws on the arts from the Arab world, Turkey, Iran, Afghanistan, Pakistan, and West Africa to give teachers, and ultimately their students, a way of deepening their understanding of Muslim cultures.

A Reverence for Words is inspired by (a) *Poetic Voices of the Muslim World*, funded by an NEH *Bridging Cultures*

Award to City Lore and Poets House (2012-2015) to create a website (please see www.pvmm.org) and traveling exhibit on poetry from the Muslim world for public libraries in ten American cities; (b) City Lore's 29-year history of presenting traditional music, art, and ethnographic films in New York along with developing successful models for integrating traditional arts and artists into the core curricula in K-12 schools; (c) Poets House's 28-year history of presenting poetry, both at their site and in partnership with libraries across the U.S.; and (d) new, innovative ways of teaching about translation in a way that fosters imagination and builds critical thinking, taught by Teachers & Writers Collaborative staff. Programs will take place at Poets House in lower Manhattan, the Richard Ettinghausen Library replete with Middle Eastern art in the Near Eastern Studies Center at NYU, and City Lore. It will also include field trips to culturally relevant sites, including the Islamic Wing of the Metropolitan Museum.

PROJECT NARRATIVE / Intellectual Rationale.

The Qur'an was codified in writing in the 7th century, in a process which gave birth to classical, literary Arabic. As Islam expanded beyond the Arabian Peninsula into Persia, the Levant and North Africa, Arabic became the Near East's administrative language; this influence remains even today. Arabic's literary forms, such as the *qasida* and the *ghazal*, travelled with it and fused with the poetries and cultures of the Persian, Ottoman Turkish, and—later—Urdu languages. The classical literary poets of these languages, like Rumi and Hafez (Persian), Fuzuli (Ottoman Turkish) and Ghalib (Urdu), are among the celebrated writers of world literature. Much significant modern literary poetry has come, and continues to come, from the Muslim world: the delicate love poems of Faiz Ahmad Faiz (Pakistan), the vivid, experimental language of Forugh Farrokhzad (Iran), the eloquent, politically-informed observations of Mahmoud Darwish (Palestine), and the colloquial, human-centered free-verse poetry of Nazim Hikmet (Turkey). The primacy of the written word in Islamic cultures is reflected in Sura 96 of the Qur'an: "Thy Lord is the Most Bounteous/ Who teacheth by the pen/ Teacheth man that which he knew not" (Sura al-Alaq, 96:3-5).

Poetry in the Muslim world has also been used to marshal political support against the ruling powers. Because the poetic word bears greater weight than in the West, poetry has served a powerful tool to wield

against repressive regimes. The protests of the Iranian Writers Association's Ten Nights of Poetry in 1977 sparked a series of demonstrations that contributed to the overthrow of the Shah. During the Mali Empire in 13th to 17th century West Africa, the words of the *finab*, poet-historians, could easily make or break a king. In pre-partition British India, the Progressive Writers Movement agitated for independence. Since the exodus in 1948, much Palestinian poetry has become a vehicle for politics. And, most recently, poetry was shouted as slogans of protest in Egypt and other regions involved in what has become known as the "Arab Spring" wave of demonstrations.

Despite the growing influence of the centralized (and often repressive) states in countries like Saudi Arabia, Libya, and Yemen, traditional tribal affiliation continues to be an important marker of identity. Male tribal leaders govern by consensus and acquire influence through their ability to mediate disputes and persuade their peers toward a given course of action. As Harvard University's Steven Caton notes in "*Peaks of Yemen I Summon*": *Poetry as Cultural Practice in a North Yemeni Tribe*, poetic forms such as the *zamil* are actually used to settle tribal disputes. Tribal women too use oral poetry in agricultural work, to participate in family matters, and even to voice their own opinions about potential suitors.

The popular interest in poetry is clear in the Muslim world's media, both past and present. In *United Arab Emirates: a New Perspective*, Shihab M. Ghanem writes, "The poems of Egyptian Ahmed Shawqi (1868-1932) were often published in the front pages of newspapers, and newspaper boys would try to attract attention of buyers by calling out that there was a new poem by Shawqi in the paper." Today *Million's Poet*, showcasing poetry, is the Arab world's most popular TV program.

Closer to home, in neighborhoods of New York City, many Iranian immigrants carry poetry notebooks with them at all times. The Queens Public Library receives numerous calls from Iranians who ask that their poetry notebooks be accessioned and catalogued. Nights of Persian poetry readings, called *Shab-e She'rs*, take place throughout the year in Brooklyn and Queens, sometimes in people's homes, other times in local restaurants. And there is no shortage of poetry during Nowruz Persian New Year celebrations across the city, which also draw out members from the Afghan, Kurdish, Tajik, and other Central Asian communities.

Poetry as a performed art has played a central role in the dissemination and resulting widespread love and knowledge of poetry throughout this part of the world. *Maqam*, a vast domain of sophisticated art song and instrumental music, evolved in a variety of local and regional musical dialects in the Middle East and Central Asia. Iraqi *maqam* is a distinctive urban style performed both by small ensembles with song texts from classical and colloquial Arabic poetry. Inspired by the works of Sufi poets, devotional Sufi music is found in a number of cultures in the Muslim world. *Qanwali*, one of the most well-known forms, is a musical vehicle by which a group of musicians delivers inspirational messages to a group of devotees using classical poetry of Rumi, Hafez, and especially the 13th century Indian composer and Persian-language poet Amir Khosrow. *Kafi* singing, popular throughout South Asia, sets classical poems by Bulleh Shah and Khwaja Farid to visceral, handclapped rhythms, and vocal lines. In Turkey, the music of the *âkîk* (or bard) accompanies improvised poems or is based on oral tradition, like the epic of *Köröklü*.

In addition to poetry and music, the Islamic fascination with the word extends to the arts of the book. Calligraphy for Muslims, from the early Kufic script to the flowing Naskh, is a visible expression of the highest art of all, the art of the spiritual world. It marks a venerated form of Islamic art because it provides a link between the spoken and written word with the religion of Islam. In secular art, illustrations of poems, songs, and romantic epics were common subjects of miniatures in Persia, the Ottoman Empire, and the Mughal court. Often a combination of calligraphy, non-figurative ornamental decoration found in borders and panels, and figurative scenes, these were generally painted in gouache on paper, with occasional gold- or silver-leaf embellishment.

Project Content and Implementation. *Understanding Muslim Cultures* is designed for teachers of English language arts, global history, world religions, art, and music. For teachers, it explores how history and culture are reflected in the arts, a theme they can apply to many aspects of their teaching. The teachers and faculty will explore how the arts encode cultural influences as Islam spread through the Middle East, Asia, and Africa. The Institute is aligned with the new Common Core national educational standards with their emphasis on analyzing and interpreting fiction and nonfiction texts and artifacts, supported by evidence

from the text. In turn, teachers will be able to convey to their students key ideas and content in global history standards: “Students gain an appreciation for the vastness of the various Muslim empires, and the contributions of Islamic culture to global history.” At the conclusion of the institute, each of the teachers develops a lesson plan or unit plan that incorporates some of the content of the institute. Once finalized, those curricula are made available to the group of teacher-scholars.

The 2016 *Understanding Muslim Cultures* Institute improves on the 2014 Institute based on participant feedback and staff evaluation. For example, participants expressed desire to include Afghan literature, so we have added a seminar on poetry from the Afghan diaspora. We also collapsed the translation workshops over two days instead of four since the teachers absorbed the technique quickly. Curatorial choices were made by the project staff in consultation with a panel of experts including anthropologists Dr. Najwa Adra and Dr. Steven Caton from Harvard University, as well literary scholar Dr. Pierre Joris, poet and scholar Kazim Ali from Oberlin College, and ethnomusicologist Dr. Theodore Levin from Dartmouth College, along with a public forum for *Illuminated Verses* which brought together a wide array of scholars and intellectuals from the Muslim-American community. The goal of this Institute is to present to educators the diverse and compelling poetic arts of the Muslim world and to challenge the perception of Muslim culture as a monolith. The Institute will underscore the complexity and diversity of the history and cultures of the Islamic world, illustrating that there is no single poetry, but many poetries. At the same time, the diverse themes are linked and held together by the centrality of poetry both as the written word and a performed art throughout migrations and the diaspora. Due to the Institute’s short length, we will highlight poetic traditions primarily from four major languages: Arabic, Persian, Turkish, and Urdu. Additional Muslim cultures, such as of West Africa, will be introduced in Dr. Sylviane Diouf’s presentation on the connection between Islam and the Blues, and through a screening of a film on a Sierra Leonean oral epic.

Week One. We will begin with a general introduction to Islam and the Qur’an by Dr. Bruce Lawrence, who will provide an overview of the birth and spread of Islam and the reverence for the word in the Muslim world. The week will continue with an exploration of exemplary poetic works from our four major

culture areas—the Arab world, Pakistan/Urdu, Ottoman/Turkish and Persia, Iran, and Afghanistan/Farsi—through morning lectures by experts from each of the culture areas followed by a seminar style discussion with the scholars, City Lore and Poets House staff, and participating teachers. Teachers will read assigned texts, including articles and 4-5 selected poems, prior to each session and prepare questions for the presenting scholars. The lectures will provide historical background and context for the poetry and art from each of the culture areas, as well as discuss classical works like Arabic Golden Age *qasidas*, the poetry of Persian Sufi masters Rumi and Hafez, *ghazals* by Urdu master poets, and Ottoman *divan* poet Fuzuli. Samples of the poems in the original language will give participants opportunities to attend to their sounds and shapes.

During Week One, Teachers & Writers Collaborative staff will conduct a translation workshop using an effective methodology such as the one originally developed by the Center for the Art of Translation in San Francisco. Keeping in mind Gayatri Spivak’s idea that “translation is the most intimate act of reading” (“Introduction,” *A Song for Kali*) we will select poems discussed in the morning lectures (transliterated into Latin characters for the Arabic, Persian, and Urdu poems). Teachers will read aloud, digging together into the words, lines, cadences, and structure in translation circle groups and creating their own translations with the assistance of a provided translator’s glossary. Finished translations by each circle will be read aloud to the full cohort at the end of the day. Workshop poems will be carefully chosen to connect with key concepts highlighted in the morning sessions. Poets may include, for instance, Mahmoud Darwish (1941-2008), at the time of his death considered the voice of the Palestinian people; Forugh Farrokhzad (1935-1967), one of Iran’s most influential female poets and an iconoclast in conflict with patriarchal tradition; and Nazım Hikmet (1902-1963), who spent much of his adult life in prison for his political beliefs and is credited with introducing free verse into the Turkish language. Each afternoon of both weeks, City Lore staff will engage teachers in “Classroom Connections,” a discussion of the practical application of the content in their classrooms. Also throughout Week One, teachers will meet with project staff advisors to discuss ideas for their final projects and will submit a short proposal at the end of the week.

Week Two focuses on the arts of the book and the performing arts. The visual arts will be explored by a curator-led tour of the Islamic collection at the Metropolitan Museum, which will include the new Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia and Later South Asia. Participants also will participate in a seminar on the arts of calligraphy and Arabesque decoration. Readings will be provided prior to these sessions and teachers will be asked to prepare questions for presenters.

Live performance has been a fundamental mechanism that has facilitated the dissemination and widespread love and knowledge of poetry throughout the Muslim world. The interrelationship between poetry and music will be explored in seminars with music specialists and musicians from Arabic, Persian, and Turkish classical traditions and a pre-performance talk with South Asian Sufi musicians at the Asia Society. A session with Dr. Sylviane Diouf will link the vocal traditions centering around the Muslim call to prayer in West Africa to the blues traditions of the American South. Audio recordings will be supplied to participants prior to these sessions and teachers will be asked to prepare questions for presenters.

A schedule of lectures and seminars follows. Please see also Appendix A for additional details.

Workshop Schedule Week One—Poetry of the Muslim World

Monday, July 18, 2016 at New York University (morning); Islamic Cultural Center (afternoon)

- **Morning—Lecture and Discussion: “Introduction to Islam and the Language of the Qur’an”** by Dr. Bruce Lawrence, Duke University—Dr. Lawrence gives a brief overview of Islam’s 1,400-year history by tracing the expansion of Islam to Persia, Europe, Asia and Africa, and the way in which forms of art and music traveled, fused, and altered in the process. He then explains the origins and significance of the Qur'an. He provides background on the codification of the Qur'an in writing, a process which ultimately gave birth to classical, literary Arabic and a reverence for the word in the Muslim world. Please note: this lecture and all Institute lectures are followed by a discussion with the scholars and institute staff.
- **Afternoon part 1—Seminar: “The Arts of Calligraphy and Arabesque”** with artist Mitra Dejkameh—Participants will view a calligraphy and Arabesque demonstration by Ms. Dejkameh with an explanation of Arabic scripts, from the flowing cursive styles like Naskh and Thuluth to the angular Kufic,

used for illuminating the Qur'an along with the principles of Arabesque styles of decoration, based on plant forms that emerged and developed during Islam's Golden Age. The seminar will conclude with an activity in which participants create a small Arabesque.

□ **Afternoon part 2—Excursion: A Tour of the Islamic Cultural Center on Manhattan's Upper East Side**—Following a brief session on Islamic architectural terms and key vocabulary by Dr. Lawrence and City Lore staff, teachers will tour the mosque of the Islamic Center of New York. It was the first building erected as a mosque in New York City, and purportedly requested special permits from city authorities to deviate from the Manhattan street grid so the structure could face Mecca.

Tuesday, July 19, 2016 at Poets House

□ **Morning—Lecture and Discussion: “Classical Arabic Literature Beyond *The Thousand and One Nights*”** with Dr. Sinan Antoon, New York University—Since its translation and publication in European languages, *The Thousand and One Nights* has captivated the imagination of countless writers such as Poe, Joyce, Borges, Mahfouz and Rushdie. The narratives of the *Nights* and the many offshoots they spawned have had a fascinating influence on literary and artistic production, and popular culture. Sinan Antoon's talk introduces audiences to this important world masterpiece and the debates surrounding it.

□ **Afternoon—Presentation by special guest Tahani Salah**—the Palestinian-American slam poetry champion and public school teacher performs, discusses her work, and offers teaching tools for incorporating slam poetry into the classroom.

Wednesday, July 20, 2016 at Poets House

□ **Morning—Lecture and Discussion: “The Persian Lyric Tradition: Rumi and Hafez”** by Dr. Jawid Mojaddedi, Rutgers University—From folk tales to sacred history, the 13th century poet Rumi's message of divine love and unity makes his poetry widely read around the world. His later collection, *Masnavi-yi Ma'navi (Spiritual Couplets)*, contains his mystical teachings in verse. Regarded by many as the greatest of Persian lyric poets, Hafez's principal verse form was the *ghazal* and his themes the beloved, faith, and exposing hypocrisy. Translator and scholar Jawid Mojaddedi talks about this poetry, its place in

the Persian literary canon, and its articulation of the Sufi world view.

□ **Afternoon part 1—Workshop: Arabic and Farsi Translation.** Teachers & Writers leads a literary arts workshop that fosters imagination and builds problem solving, critical thinking, and literacy skills through the translation of Middle Eastern poetic forms. Two translation circles will read works aloud and dig in word by word (using a translator’s glossary) to create their own English language versions of the poems. The featured poets are Mahmoud Darwish (1941-2008) from Palestine and Furough o(1935-1967) from Iran. Following, Poets House staff offer a guided tour of Muslim texts in their poetry library.

Thursday, July 21, 2016 at Poets House

□ **Morning—Lecture and Discussion: “Masters of Urdu Poetry, Yesterday and Today”** by Dr. Frances Pritchett, Columbia University—Dr. Pritchett will discuss the traditional *ghazal*, a set of two-line verses written in a defined meter, and provide background on the Arabic, Persian, as well as Urdu forms. In the 18th and 19th century Urdu tradition, *ghazals* were performed at *mushairas*, small gatherings of patrons and master-poets during the Mughal Empire. Dr. Pritchett reveals the beauty of this form and how it lives and thrives today in Pakistan.

▪ **Afternoon—Lecture and Workshop: “Poetry from the Afghan Diaspora”**-- by Zohra Saed, Graduate Center at CUNY, and poet Sahar Muradi—Saed and Muradi co-edited the first comprehensive anthology of Afghan American literature: *One Story, Thirty Stories: An Anthology of Contemporary Afghan American Literature* (University of Arkansas Press, 2010). They present on the unique role of poetry in Afghan culture and how the form has evolved among the diaspora in the United States. The presentation will be followed by a short creative writing workshop based on a poem, which can be replicated in the classroom.

Friday, July 22, 2016 at Poets House

□ **Morning—Lecture and Discussion: “Two Parallel Traditions: the Ottoman Lyric and the Turkish Folk Song”** by Dr. Kemal Silay, Indiana University—Dr. Silay introduces two parallel traditions from the Ottoman Empire period—the cosmopolitan *divan* lyrics of the Ottoman court poet Fuzuli, who wrote *Layla and Majnun*, and the Turkish vernacular sung poetry of Anatolia’s *āzık* troubadour and Sufi

Yunus Emre, exploring how they both express a particular Turkish world view.

▪ **Afternoon—Workshop: Urdu and Turkish Translation** The featured poets today are Faiz Ahmed Faiz (1911-1984) from Pakistan and Nazım Hikmet (1902-1963) from Turkey.

▪ **Evening—Walking tour of the South Asian neighborhood of Jackson Heights, Queens, concluding with a mushaira poetry and music event with dinner at Shaheen’s Sweets.**

Workshop Schedule Week Two—Music and Art of the Muslim World

Saturday, July 23, 2016 at Poets House with walking tour & evening event at Asia Society

□ **Morning—Meetings:** Participants attend independent project meetings with staff advisors.

□ **Afternoon—Excursion: “Islamic-Inspired Architecture in New York City”** by City Lore’s Place Matters Director Molly Garfinkel guides participants through two fine examples of Moorish-Islamic Revival architecture in New York City: the Central Synagogue and the former Mecca Temple (now New York City Center). An architectural historian, Ms. Garfinkel will discuss how the elements of Arabesque and Islamic ornament were adapted by American architects in the wake of the 19th century Romanticist fascination with all things Oriental.

□ **Evening—Sufi Music Concert at the Asia Society**—Participants will attend a pre-concert talk with musicians on the South Asian forms of *qawwali* and *kafi*, both of which set classical poems about seeking the spirit within to music.

Monday, July 25, 2016 at Poets House

□ **Morning—Lecture: “Introduction to the Music of the Middle East”** by Dr. Stephen Blum, Graduate Center at CUNY—Dr. Blum provides an overview using audio recordings of the Qur’an, poetry, and poetry set to song to explore the relationship between recitation and meaning. Dr. Blum conducts close listenings of recordings of the sung poetry of Rumi, Fuzuli, as well as recordings of Umm Kulthum.

□ **Afternoon—Seminar: “Crosscurrents in Persian and Turkish Classical Music and Poetry”** by musician Amir Vahab—Mr. Vahab introduces the fundamental melodic and rhythmic modes as well as the primary instruments of the Persian and Ottoman classical traditions like the *daf*, *tanbour*, and *ney*. He will

examine the interrelationship between music and the work of poets covered in Week One sessions, such as Hafez and Yunus Emre, through specific musical case studies and performances.

Tuesday, July 26, 2016 at the Metropolitan Museum (morning) and Poets House (afternoon)

- **Morning—A Tour of the Metropolitan Museum’s Islamic Wing**—Calligraphy and the arts of the book will be explored by a curator-led tour of the Islamic collection at the Metropolitan Museum with exhibited items like a folio from the 15th century *Qur’an of ‘Umar Aqta’* and the *Allegory of Worldly and Otherworldly Drunkenness* from the Divan of Hafez as well as collection items not currently on view such as Iranian-American Shirin Neshat’s photos, many inscribed with lines from Iranian poet Forugh Farrokhzad.
- **Afternoon—Workshop: “Teaching with Art from the Metropolitan Museum’s Islamic Wing”** with Deborah Lutz, Contractual Educator for the Metropolitan Museum of Art—Participants will be guided on how to use the teaching tools of the Met in their classrooms, using online and print resources.

Wednesday, July 27, 2016 at Poets House

- **Morning part 1—Lecture and Discussion: “The Blues and the Muslim Call to Prayer”** by Dr. Sylviane Diouf, Schomburg Center/New York Public Library—Through images and recordings, Dr. Diouf illustrates how the blues, which originated in the American South, may have evolved from the Muslim call to prayer in West Africa. She discusses the history of Islam in West Africa and specific cultural groups from the Senegambia region that settled in the Mississippi Delta, demonstrating the musical and vocal similarities. She sheds light on the legacy of Islam on American culture today.
- **Morning part 2—Screening and Discussion: “Muslim Folk Traditions on Film”** by Dr. Steve Zeitlin and Sierra Leonean poet-historian Kewulary Kamara. Kamara screens his documentary, *In Search of Finab Misa Kule: Recovering a Lost Epic*, about his attempt to recreate an ancient oral epic after the only written copy was destroyed in Sierra Leone’s Civil War. In a post-screening discussion, Kamara speaks about the relationship of Muslims and Christians in his village, and Zeitlin about oral poetry as history.
- **Afternoon—Seminar: “Oral Traditions from the Muslim World”** by Dr. Najwa Adra, New York University and Asad Ur Rahman, Brooklyn College, and Zeyba Rahman, Doris Duke Foundation for

Islamic Art. Anthropologist Dr. Adra discusses women's sung poetry from Yemen, as well as the evolution of Yemeni poetry and rhetoric into political "throw-down" by way of audiocassettes. Asad Ur and Zeyba Rahman present on Urdu verse games, or "Bait Bazi." The teachers will then be guided in participating in an actual Bait Bazi, as a demonstration for possibilities in the classroom.

Thursday, July 28, 2016 at Poets House (morning and afternoon); City Lore (evening)

☐ **Morning—Lecture and Discussion: "Poetry and Musical Imagination in Central Asia"** by Dr. Theodore Levin, Dartmouth College—Dr. Levin will discuss poetry and art of the Muslim world in a historical context. He will revisit the history of Islam from the Institute's first day and highlight the Middle East's most significant poetry and musical forms, noting how the spread of Islam, in cases like the Silk Road, both brought cultural influences to new lands and how they fused with pre-existing traditions.

☐ **Afternoon—Workshop: "Teaching with the Muslim World's Poetic Traditions"** by Dr. Amanda Dargan, City Lore—Dr. Dargan will view *The Painted Bride* (25 minutes), which follows a *mehndi* (body painting) artist, Shenaz Hooda, as she paints intricate designs on the hands and feet of a bride-to-be accompanied by her female companions who improvise sung poems mocking the groom; and *Ak kilar: Those Who Are In Love* (38min), which features interviews with *ak ik*, the Shi'a Alevi wandering minstrels whose tradition is almost extinct in Turkey. Participants will divide into post-viewing discussion groups.

☐ **Evening—Concert: "Sounds of the Silk Road: Song and Poetry from the Bukharan Jewish Tradition"** with Roshel Rubinov and his Ensemble—The *shahmaqam* is one of the primary styles of court music that flourished in the Silk Road cities of Central Asia: Samarkand, Bukhara, Tashkent, and Dushanbe. The roots of the form lie in a highly developed tradition marked by intense cultural exchange, where strains of Turkic and Persian classical music were combined over centuries by Muslim and Jewish performers. Based on six maqam (Persian for modes), *shahmaqam* draws on Sufi poetry traditions.

Friday, July 29, 2016 at Poets House (morning); Brooklyn (afternoon)

☐ **Morning—Meetings:** Participants attend independent project meetings with staff advisors.

☐ **Afternoon—"Middle (F)eastern Brooklyn"**—A culinary discovery walk along a key stretch of Atlantic

Avenue, center of Arab-American community life for decades, with Mary Ann DiNapoli, local historian.

□ **Evening—Group dinner and closing ceremony at Tripoli Restaurant in Brooklyn.**

Core Readings. Please see 2 Appendix A for a full list of the readings, resources, and materials used.

Independent Projects. During the course of the Institute, teachers will develop ideas and conduct research for final projects in consultation with institute faculty and staff. They will meet individually with staff advisors throughout Week One and Week Two. Projects may range from a series of lesson plans to a wiki or a PowerPoint presentation. Projects will be due two weeks after the institute ends.

Activities for Broad Dissemination. Following the 2014 Institute, City Lore and Poets House staff—in collaboration with Teachers & Writers—created a wikispace for the Institute, which houses the readings, handouts, and additional educational resources shared by the participants. Where appropriate, teacher-generated projects or lessons from the institute will be included.

CITY LORE STAFF. Steve Zeitlin, Founding Executive Director, received his PhD in Folklore from the University of Pennsylvania, and an MA in literature from Bucknell University. He is coauthor of a number of award-winning books on America's folk culture. **Amanda Dargan, Education**

Director/Project Co-director, has a Ph.D. in Folklore from the University of Pennsylvania. Since 1992, she has served as Education Director for City Lore, where she manages the national outreach and New York City education programs and the professional development programs in art and history education for teachers and artists. Her essays have appeared in the *Journal of American Folklore*, *The Encyclopedia of Southern Culture*, *Encyclopedia of New York City*, *Educational Leadership*, and the book *Through the Schoolhouse Door*. **Sahar Muradi, Project-Co-director** assisted with the 2014 Summer Institute. She is co-editor, with Zohra Saed, of *One Story, Thirty Stories: An Anthology of Contemporary Afghan American Literature* (University of Arkansas Press, 2010). Her writing has appeared in *Drunken Boat*, *dOCUMENTA*, *phati'tude*, *Green Mountains Review*, *elsewhere*, and *The Poetry Project Newsletter*. An MFA candidate at Brooklyn College, she is the recipient of an Asian American Writers' Fellowship and two Himan Brown Creative Writing Awards in Poetry.

SCHOLARS AND PRESENTERS. Najwa Adra received her Ph.D. in anthropology from Temple

University. She is the author of chapters on intangible heritage in Yemen in the UNESCO manual on Safeguarding Oral Traditions and Expressions (in press). She has published widely on women's poetry traditions, music, and dance in Yemen. **Sylviane Diouf** is the author of *Servants of Allah: African Muslims Enslaved in the Americas* (New York University Press, 1998). She also wrote *Dreams of Africa in Alabama: The Slave Ship Clotilda and the Story of the Last Africans Brought to America* (Oxford University Press, 2007), which won the 2007 Wesley-Logan Prize of the American Historical Association. **Amir El Saffar** is one of few experts in the world in the Iraqi *maqam*. Trumpeter, composer, singer, and *santoor* player, El Saffar is garnering an international reputation for his work, both in *maqam* and in jazz music. **Bruce Lawrence** is the Nancy and Jeffrey Marcus Professor of Religion at Duke University. He is the author of *The Qur'an—A Biography* (Douglas & McIntyre, 2005), *Defenders of God: The Fundamentalist Revolt Against the Modern World* (HarperCollins, 1992). **Theodore Levin** is a longtime student of music, expressive culture, and traditional spirituality in Muslim Central Asia. He teaches at Dartmouth and served as the first executive director of the Silk Road Project, founded by cellist Yo-Yo Ma. Currently he serves as Senior Project Consultant to the Aga Khan Music Initiative. **Jawid Mojadeddi** is a professor at Rutgers University and a translator. He was both editor and translator of *Rumi, The Masnavi: Book One* (Oxford, 2004), which won the *Lois Roth Prize for Excellence in Translation of Persian Literature*. **Kemal Silay** was born in Ankara, Turkey. He received his Ph.D. in Turkic Studies from Indiana University, Bloomington. In 1997, he returned to Indiana University to become the holder of the Ottoman and Modern Turkish Studies Endowed Chair. **Amir Alan Vahab** is one of New York's most celebrated and distinguished composer-vocalists of Sufi and folk music.

COLLABORATING INSTITUTIONS. **Asia Society** A global non-profit organization, the Asia Society is the leading force in forging closer ties between Asia and the West through arts, education, policy and business outreach. **The Hagop Kevorkian Center for Near Eastern Studies at New York University** was created in 1966 to foster the interdisciplinary study of the modern and contemporary Middle East and to enhance public understanding of the region. **Teachers & Writers Collaborative** (T&W) was founded in 1967 by a group of writers and educators who believed that professional writers

could make a unique contribution to the teaching of writing and literature. T& W offer professional development workshops to 760,000 students and 26,000 teachers in NYC schools.

Participant Selection. The selection for the two-week residential workshops will be made on the basis of a letter of interest teachers will be asked to write and on their résumés. City Lore will use its extensive national mailing list of teachers, as well as the educator mailing lists from Poets House's Poetry in the Branches program, Teachers & Writers, and the Kevorkian Center.

Professional Development for Participants. City Lore has explored teacher credit for the institutes in New York City and learned that, in New York City, teachers cannot receive a stipend AND credit.

Institutional Context and Housing and Facilities. The primary institutional support for *Understanding Muslim Cultures Through the Arts* will come from City Lore, a cultural center for the arts and humanities dedicated to the documentation, preservation and presentation of New York City and America's living cultural heritage. Poets House, a library and meeting place which invites poets and the public to step into the living tradition of poetry. (See Appendix C).

To provide for affordable housing in New York and a sense of collegiality among institute participants, our current plan is to use the Deauville Hotel on 29th and Park. The Deauville has worked to provide City Lore with inexpensive lodging for participants in a variety of programs in the past. They have quoted us a rate of \$120 for a single room and \$140 for a double room (\$70/person). We will continue to explore less expensive options in college dormitories as well.

City Lore and Poets House share a long institutional commitment to bringing world poetry traditions to educators. We look forward to exploring the poetics and cultures of the Muslim world with teachers and to creating opportunities for learning during the summer of 2016 that will impact thousands of students taught by the participating teachers, and many others through the project website and online resources.

APPENDICES

A. Day-by-Day Program of Study with Accompanying Reading Lists

B. Responses from the 2014 Teacher-Scholars

- a. Bill Brown
- b. Sarah Heard
- c. Cynthia Helms
- d. Anna Marquardt
- e. Nori Negron
- f. Tom Tomczak

C. Organization Profiles

D. Letters of Commitment from Scholars and Partners

Scholars

Najwa Adra
Stephen Blum
Sylviane Diouf
Bruce Lawrence
Theodore Levin
Jawid Mojaddedi
Frances Pritchett

Collaborating Institutions

New York University / Hagop Kevorkian Center
Poets House
Teachers & Writers

E. Resumes of Scholars and Staff

Scholars

Najwa Adra
Stephen Blum
Sylviane Diouf
Bruce Lawrence
Theodore Levin
Jawid Mojaddedi

Staff

Amanda Dargan
Sahar Muradi
Steve Zeitlin

Appendix A: Day-by-Day Program of Study with Accompanying Reading Lists

Sunday, July 17, 2016 at New York University

- 10:00am-2:00pm Arrival and check-in at Deauville Hotel
5:30pm Welcome reception at the Hagop Kevorkian Center and tour of The Richard Ettinghausen Library at New York University

Monday, July 18, 2016 at New York University (morning); Islamic Cultural Center (afternoon)

- 9:00am Introductory session with an overview of the institute with City Lore and Poets House staff
Lecture: "Introduction to Islam and the Language of the Qur'an" by Dr. Bruce Lawrence, Duke University
Teachers' content discussion with Dr. Lawrence and City Lore staff
12:00pm Lunch
1:00pm Seminar: "The Arts of Calligraphy and Arabesque" by artist Mitra Dejkameh
Classroom Connections with City Lore staff
Travel to Islamic Cultural Center
3:30pm Excursion: A Tour of the Islamic Cultural Center on Manhattan's Upper East Side with Dr. Lawrence and City Lore and Poets House staff
5:30pm End of Session

- Readings** Lawrence, Bruce, *The Qur'an: A Biography*. New York: Grove/Atlantic, 2006, chapters 4 (pp. 62-72) and 10 (pp. 133-142).
Khalidi, Tarif, "Reflections of a Qur'an Translator," *International Qur'anic Studies Association*, April 2013, pp. 1-8.
James, David, "Calligraphy – the geometry of the spirit," *Islamic Arts & Architecture*.

Tuesday, July 19, 2016 at Poets House

- 10:00am Lecture: "Classical Arabic Literature Beyond *The Thousand and One Nights*" with Dr. Sinan Antoon, New York University
Teachers' content discussion with Dr. Antoon and City Lore staff
12:00pm Lunch
1:00pm Presentation by special guest Tahani Salah, a Palestinian-American poetry slam champion
3:00pm End of session

- Readings** Van Gelder, G.J.H, *Classical Arabic Literature*. New York: New York University Press, 2013, pp. 37-43; 245-247.
Sells, Michael, *Desert Tracings*. Middletown, CT: Wesleyan University Press, 1989, pp. 32-44.
Lyons, M.C., *The Arabian Nights: Tales of 1001 Nights. Volume 1, Nights 1 to 294*. London: Penguin, 2010, pp. 3-19.

Wednesday, July 20, 2016 at Poets House

- 10:00am Lecture: “The Persian Lyric Tradition: Rumi and Hafez” with Dr. Jawid Mojadeddi, Rutgers University
Teachers’ content discussion with Dr. Mojadeddi and City Lore staff
- 12:00pm Lunch
- 1:00pm Workshop: Arabic and Farsi Translation—Teachers & Writers Collaborative on Mahmoud Darwish (1941-2008, Palestine) and Forugh Farrokhzad (1935-1967, Iran)
Classroom Connections with City Lore staff
- 3:15pm End of session

Readings

Poetry selections from Bell, Gertrude, *The Garden of Heaven: Poems of Hafiz*. New York: Dover, 2003.

Introduction and poetry selections from Jalal al-Din Rumi. *The Masnavi, Book One*. Jawid Mojadeddi, trans. Oxford: Oxford University Press, 2004.

Darwish poems for the afternoon sessions will be chosen from English language translations found in Darwish, Mahmoud, *The Adam of Two Edens: Selected Poems*, Munir Akash, ed. Syracuse, NY: Syracuse University Press, 2000, and from the original Arabic editions.

Farrokhzad poems for the afternoon sessions will be chosen from English language translations found in Farrokhzad, Forugh, *Sin: Selected Poems of Forugh Farrokhzad*, Sholeh Wolpe, trans. Fayetteville, AK: University of Arkansas Press, 2007, and from the original Farsi editions.

Thursday, July 21, 2016 at Poets House

- 10:00am Lecture: “Masters of Urdu Poetry, Yesterday and Today” by Frances Pritchett, Columbia University
Teachers’ content discussion with Dr. Pritchett and City Lore staff
- 12:00pm Lunch
- 1:00pm Lecture and Workshop: “Poetry from the Afghan Diaspora” by Zohra Saed, Graduate Center at CUNY and poet Sahar Muradi
Classroom Connections with City Lore staff
- 3:15pm End of session

Readings

Poetry selections from Russell, Ralph, *An Anthology of Urdu Literature*. Manchester: Carcanet, 1999.

Pritchett, Frances W. “Orient Pearls Unstrung: The Quest for Unity in the Ghazal.” *Edebiyat* NS 4 (1993), pp. 119-135.

Introduction and selections from Saed, Zohra and Sahar Muradi, *One Story, Thirty Stories: An Anthology of Contemporary Afghan American Literature*. Fayetteville, AK: University of Arkansas Press, 2010.

Friday, July 22, 2016 at Poets House (morning); Queens (evening)

- 10:00am Lecture: “Two Parallel Traditions: the Ottoman Lyric and the Turkish Folk Song” by Dr. Kemal Silay, Indiana University
Teachers’ content discussion with Dr. Silay and City Lore staff
- 12:00pm Lunch
- 1:00pm Workshop: Urdu and Turkish Translation—Teachers & Writers Collaborative on Faiz Ahmed Faiz (1911-1984, Pakistan) and Nazim Hikmet (1902-1963, Turkey)

3:15pm Classroom Connections with City Lore staff
Travel to Queens
6:00pm Excursion: Walking tour of Egyptian neighborhood of Queens, concluding with a *mushaira* poetry event and dinner at Shaheen's Sweets

Readings

Poetry selections from Silay, Kemal, *An Anthology of Turkish Literature*. Bloomington: IN: Indiana University Press, 1996.
Selections from Başgöz İlhan, *Turkish Folklore and Oral Literature: Selected Essays*. Kemal Silay, ed. Bloomington, IN: Indiana University Press, 1998.
Faiz poems for the afternoon sessions will be chosen from English language translations found in Faiz, Faiz Ahmad, *The Rebel's Silhouette: Selected Poems*. Agha Shahid Ali, trans. Amherst, MA: University of Massachusetts Press, 1995, and from the original Urdu editions.
Hikmet poems for the afternoon sessions will be chosen from English language translations found in Hikmet, Nazim, *Poems of Nazim Hikmet*. Randy Blasing and Mutlu Konuk Blasing, eds. and trans. New York, NY: Persea Books, 2002, and from the original Turkish editions.

Saturday, July 23, 2016 at Poets House (morning); walking tour (afternoon); and at the Asia Society (evening)

10:00am – 1:00pm Independent project meetings with staff advisors
4:00pm Excursion: "Islamic-Inspired Architecture in New York City" by City Lore's Place Matters Director Molly Garfinkel
6:00pm Dinner at a Turkish restaurant
8:00pm Excursion: Sufi Music Concert at the Asia Society

Monday, July 25, 2016 at Poets House

10:00am Lecture: "Introduction to the Music of the Middle East" by Dr. Steven Blum, Graduate Center at CUNY
Teachers' content discussion with Dr. Blum and City Lore staff
12:00pm Lunch
1:00pm Seminar: "Crosscurrents in Persian and Turkish Classical Music and Poetry" by musician Amir Vahab
Classroom Connections with City Lore staff
3:15pm End of session

Readings

Blum, Stephen, "Hearing the Music of the Middle East" in *The Garland Encyclopedia of World Music, Vol. 6*, Virginia Danielson et al, eds. New York: Routledge, 2002, pp. 3-13.
Selections from Qureshi, Regula Burckhardt, *Sufi Music of India and Pakistan: Sound, Context and Meaning in Qanwali*. Chicago: University of Chicago Press, 1995.
Selections from Robinson, Basil W. and Ernst J. Grube, *Islamic Painting and the Arts of the Book*. London: Faber and Faber, 1976.
Rough Guide to Sufi Music. London: World Music Network, 2011. (CD)

Tuesday, July 26, 2016 at the Metropolitan Museum

10:00am Excursion: A Tour of the Metropolitan Museum's Islamic Wing with curator Maryam Ekhtiar

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12:00pm Teachers' content discussion led by Museum and City Lore staff
 Lunch
 1:00pm Seminar: "Teaching with Art from the Metropolitan Museum's Islamic Wing" by Deborah Lutz
 Classroom Connections with City Lore staff
 3:15pm End of session

Readings Selections from Ekhtiar, Maryam, et al. *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*. New York: Metropolitan Museum of Art; New Haven, CT: Distributed by Yale University Press, 2011.
 Sutton, Daud, *Islamic Design*. New York: Walker and Co., 2007.

Wednesday, July 27, 2016 at Poets House

9:30am Lecture: "The Blues and the Muslim Call to Prayer" by Dr. Sylviane Diouf, Schomburg Center/ New York Public Library
 Teachers' content discussion with Dr. Diouf and City Lore staff
 Screening and Discussion: "Muslim Folk Traditions on Film" with Dr. Steve Zeitlin and Sierra Leonean poet-historian Kewulay Kamara
 12:00pm Lunch
 1:00pm Seminar: "Oral Traditions from the Muslim World" by Dr. Najwa Adra, New York University and Asad Ur Rahman, Brooklyn College, and Zeyba Rahman, Doris Duke Foundation for Islamic Art
 Classroom Connections with City Lore staff
 3:45pm End of session

Readings Selections from Diouf, Sylviane A., *Servants of Allah: African Muslims Enslaved in the Americas*. New York : New York University Press, 1998.
 Marcus, Scott, "The Muslim Call to Prayer", in *The Garland Encyclopedia of World Music, Vol. 6*, Virginia Danielson et al, eds. New York: Routledge, 2002, pp. 153-155.
 Banks, Marcus, "Which films are the ethnographic films?" from Crawford, Peter Ian, and Turton, David, eds. *Film as Ethnography*. Manchester: Manchester University Press, 1992, pp. 116-130.
 Selections from Heider, Karl G., *Ethnographic Film: Revised Edition*. Austin, University of Texas Press, 2006.

Thursday, July 28, 2016 at Poets House

10:00am Lecture: "Poetry and Musical Imagination in Central Asia" by Dr. Theodore Levin, Dartmouth College
 Teachers' content discussion with Dr. Levin and City Lore staff
 12:00pm Lunch
 1:00pm Workshop "Teaching with the Muslim World's Poetic Traditions" by City Lore's Education Director Dr. Amanda Dargan
 3:00pm End of day's session; return for concert in the evening
 7:00pm Concert: "Sounds of the Silk Road: Song and Poetry from the Bukharan Jewish Tradition" with Roshel Rubinov and his Ensemble at City Lore

Readings Fletcher, Catherine, ed., *Essays on the Occasion of Illuminated Verses* (New York: City

Lore and Poets House, 2011). Abu-Haidar, Farida, "The Poetic Content of the Iraqi "Maqam," *Journal of Arabic Literature*, Vol. 19, No. 2 (Sep., 1988), pp. 128-141. *Maqams of Baghdad*. New York: Safaafir, 2006. (CD)

Friday, July 29, 2016 at Poets House (morning); Brooklyn (afternoon and evening)

10:00am

Independent project meetings with staff advisors

4:00pm

Excursion and Dinner "Middle (F)Eastern Brooklyn"—City Lore staff lead a culinary discovery walk along a key stretch of Atlantic Avenue, the center of Arab-American community life for decades culminating in a group dinner for participants, local Arab-American poets, and staff at Tripoli Restaurant.

Sunday, July 31, 2016

8am-12 pm

Check out and departure from Deauville Hotel

Organizational Profiles: *Understanding Muslim Cultures through the Arts*

City Lore: the New York Center for Urban Folk Culture is a cultural center for the arts and humanities dedicated to the documentation, preservation and presentation of New York City and America's living cultural heritage. City Lore was founded in 1986, and our first major project was the exhibition *City Play* at the Museum of the City of New York, funded by a grant from NEH. The project resulted in the book, *City Play* (New Brunswick: Rutgers University Press, 1990). Our interdisciplinary and diverse staff has advanced degrees in history, folklore and folklife, literature, education, anthropology, and ethnomusicology. Other accomplishments include a major NEH implementation grant for our *Place Matters* initiative on preserving sites of history and tradition in New York, and for our education initiative, *Local Learning*, that sponsored teacher institutes in five U.S. cities, exploring ways of incorporating local communities in the curricula. City Lore serves as an umbrella for filmmakers working on projects about the cultural heritage of New York and on subjects relating to American folklore and history. We were the fiscal sponsor for Ric Burns' five part series, *New York*, that aired on PBS, his award-winning documentary *Coney Island* and his documentary *Into the Deep: America, Whaling, and the World*. City Lore has an abiding commitment to research. All of our projects are grounded in professional inquiry and documentation. They include the NEH-funded exhibitions *Missing: Streetscapes of a City in Mourning* about the shrines and memorials that followed September 11th at The New-York Historical Society and *Poetic Voices of the Muslim World* in partnership with public libraries in six American cities. City Lore also served as guest curators for the exhibition *Nueva York: 1613-1945* at El Museo del Barrio cosponsored by the New-York Historical Society.

Poets House: is a national 50,000-volume poetry library and literary center for adults and children, which invites poets and the public to step into the living tradition of poetry. Poets House seeks to document the wealth and diversity of modern poetry, to stimulate dialogue on issues of poetry in culture, and to cultivate a wider audience for poetry. In 2012, Poets House

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reached nearly 5 million people via our public partnerships and website; 65,000 people visited Poets House onsite; and 14,000 children learned about poetry at Poets House, most on free class trips. Founded in 1985 by poet Stanley Kunitz (1905-2006) and arts administrator Elizabeth Kray (1916-1987), Poets House was created to provide something they felt was lacking in American cultural life: a *place for poetry*—library; meeting place; locus of discussion, research, writing, and inspiration. Poets House was first housed in a loaned classroom in Chelsea’s High School for the Humanities and then a rented loft on SoHo’s Spring Street; our permanent quarters in Battery Park City opened to the public on September 25, 2009. Since opening our new home, our visitorship has more than tripled, and all programs take place in the context of research, writing, and learning. Poets House is one of our nation’s largest, open-access poetry libraries. Since 1992, we have systematically collected all of the poetry published in the U.S., building an unparalleled store of contemporary American poetry. This past year, we celebrated our 25th Anniversary with a year-long program series that sequentially traced 3,000 years of poetry, from *Gilgamesh* to the Beats. We also opened the doors of our virtual home by launching a new website and presented a rare exhibition of Emily Dickinson’s hand-written manuscripts, followed by a groundbreaking exhibition, *Founding Friendships*, which highlighted the conversations and friendships between our co-founders Stanley Kunitz and Elizabeth Kray and their circles. Included in the show were artworks by Philip Guston, Robert Motherwell and Jack Tworkov, and letters by writers like Elizabeth Bishop, E.E. Cummings and T.S. Eliot. And through partnerships with libraries and zoos in five states, we continued to build our national presence.