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The Department of Folklore and Ethnomusicology courses range from introductory courses for undergraduate students to specialized courses for graduate majors. The program offers students the opportunity to explore topics such as: the role of verbal and material arts and music in human life; the relationship of tradition and change in society; cross-cultural analysis; multiculturalism; verbal and material arts and music in specific world areas; and ethnographic research. Courses are listed in Indiana University's On-line Course Descriptions Program on the World Wide Web.

The Department of Folklore and Ethnomusicology home page address is: www.indiana.edu/~folklore . Please refer to the end of this booklet for a listing of other useful websites.

UNDERGRADUATE PROGRAM

What is Folklore?

People throughout the world use tradition in their daily lives and in times of crisis, celebration, and change. Folklore explores the dynamics of tradition and creativity in societies, past and present. Folklorists examine processes of individual creativity and of communication in diverse social and cultural settings.

What is Ethnomusicology?

While it is entertaining, music is also serious business--political, social, religious, artistic and economic. Ethnomusicologists study music of all types cross culturally and analyze the role of music in human life.

Folklore & Ethnomusicology at IU

The IU undergraduate program reflects the breadth of folklore/ethno study and its links to the arts, area studies, and other disciplines. Departmental courses offer analyses of verbal and musical performance, specific regions, human diversity and worldview, research methods and fieldwork, and the relevance of folklore/ethno study to understanding one's own society and the societies of other regions and periods. There are opportunities for direct student-faculty contact through collaborative research projects, readings courses, and internships. Courses are open to students from any department or school and many fulfill Arts and Humanities and Culture Studies requirements.

Undergraduate Degrees

Undergraduates may earn a B.A. degree in Folklore/Ethno. Students may also combine the study of Folklore/Ethno with related disciplines by pursuing a double major or a minor. Students considering a major or minor in the department are encouraged to meet with the Undergraduate

Advisor prior to registration. For undergraduate requirements and guidelines, please consult the College Bulletin on the College of Arts & Sciences homepage.

For advice and information on undergraduate programs, please contact the Director of Undergraduate Studies:

Dr. Mellonee Burnim
Department of Folklore and Ethnomusicology
812-855-4258
E-mail: burnim@indiana.edu

or Krystie Herndon
Undergraduate Academic Advisor
E-mail: kherndon@indiana.edu

GRADUATE PROGRAM

Graduate Courses

Graduate courses include classes on theory and method as well as courses on specific world areas or issues. Using theories from the humanities and social sciences, topics are often approached from an interdisciplinary perspective.

Graduate Degrees

The Department offers M.A. and Ph.D. degrees in folklore and a minor in folklore. Students wishing to specialize in ethnomusicology may earn an M.A. or Ph.D. with a concentration in ethnomusicology. (Graduate students in other departments and schools may pursue a minor in ethnomusicology; contact the Director of the Ethnomusicology Program, Dr. Portia Maultsby, for information).

Contact the Folklore/Ethno Director of Graduate Studies for further information and applications:

Dr. Greg Schrempp
Department of Folklore & Ethnomusicology
812-855-1027
E-mail: folkethn@indiana.edu

or Chris Roush
Graduate Recorder
812-855-0389
E-mail: croush@indiana.edu

UNDERGRADUATE COURSE COLL DISTRIBUTION

A & H – Arts and Humanities
S & H – Social and Historical
CSA – Cultural Studies List A
CSB – Cultural Studies List B
TFR – Topics Qualified Course
IW – Intensive Writing Course

F101	Introduction to Folklore	A & H
F111	World Music & Cultures	A & H
F131	Folklore in the United States	A & H
F205	Folklore in Video & Film	A & H, TFR
F295	Survey of Hip-Hop	A & H, CSA
F301	Ghanaian Performance & Culture	A & H, CSA
F305	East Indian Traditions	A & H, CSA
F305	Cultural Diversity in China	A & H, CSA
F307	Arabian Nights: East & West	A & H, CSA
F308	Middle Eastern & Arab Mythology	A & H
F315	South American Performance & Culture	A & H, CSA
F315	Music of the Caribbean	A & H, CSA
F358	American Jewish Popular Music	A & H, CSA
F363	Voices of Women	A & H, CSA
F389	Hip-Hop Music & Culture	A & H, CSA, IW
F400	Individual Study in Folklore	
F401	Theories & Methods	S & H
F402	Traditional Arts Indiana	
F403	Practicum in Folklore/Ethnomusicology	
F404	Putting Folklore to Use in Communities	A & H
F410	Multimedia in Ethnomusicology	A & H
F420	Folk Stories	A & H, IW
F497	Advanced Seminar	S & H

***For course locations, please check the Schedule of Classes:
http://registrar.indiana.edu/time_sensitive/scheofclass4088.shtml**

UNDERGRADUATE COURSE DESCRIPTIONS

F101 Introduction to Folklore (3 crs)

Course # 9523 11:15A-12:05P MW M. Foster

Folklore is alive. It inspires the choices we make every day: how we communicate, what foods we eat, what games we play, what stories we tell, how we interpret the world around us. Folklore reflects our values, our prejudices, our fears, and our desires. The practices, beliefs, and objects that constitute folklore are so intrinsic to our daily lives that they are often overlooked in other disciplines that study human culture, but every culture has folklore and we are all part of the “folk.”

In this course we will consider the role folklore plays in the lives of people around the world. We will examine a variety of traditional genres, including myth, legend, folktale, joke, gesture, ritual and craft, and we will also explore the way folklore informs our own contemporary lives, from computer games and graffiti to urban legends and fraternity/sorority initiation rites.

Throughout the class we will consider different theories of folklore and think critically about the historical development of folkloristics and its relationship to issues of identity, class, ethnicity, and nationalism. Students will also have a chance to venture into the “field” to collect and analyze folklore themselves.

Fulfills COLL Arts & Humanities

F111 World Music and Cultures (3 crs)

Course # 9529 11:15A-12:05P TR TBA

Please note that this course description may change as Fall 2008 approaches.

This course examines the meaning of “making music” in a variety of settings across the globe. Taking an ethnomusicological perspective, we will explore music as a complex cultural expression, intensely invested with social, artistic, economic and political meanings. Music, this course will show, is more than mere entertainment, or simply notes on a printed page; rather, understanding music helps us gain insight into the people who create and express it. How is it that the same musical sounds performed in one context can convey varied meanings to different people? Nuanced interpretations of music often require us to investigate

it in terms of race, gender, class, and other criteria. Is music then a universal language? F111 explores this pervasive concept.

Through the rich and textured analysis of audio and video recordings, as well as carefully selected reading materials and field experiences, students will develop a greater understanding of how they use sound to make meaning in their own lives. They will also learn how others both near and far use music to craft their own senses of value, aesthetics and ideology.

Fulfills COLL Arts & Humanities

F131 Introduction to Folklore in the U.S. (3 crs)

Course # 9534 03:35P-04:25P MW P. Shukla

This class looks at folklore and traditional expressive behavior in the United States by focusing on creativity in everyday life. We will study examples of traditional arts, ideas, and practices of folk groups in the United States, including ethnic, occupational, regional, and religious groups. Classes will focus on specific genres of folklore, utilizing video, slides, and audio recordings. Some of the topics of the class include urban legends, fairytales, personal narratives, body art, car art, and yard art among other examples of urban expressive culture.

Fulfills COLL Arts & Humanities

F205 Folklore in Video & Film (3 crs)

Course # 13400 09:30A-10:45A TR J. Johnson

William Thoms conceived the term Folk Lore in 1846 to name the new discipline centered around the study of tradition. Since the advent of modern media and the World Wide Web, a more standardizing influence has evolved upon folk belief and other kinds of folklore. The new and related discipline of Popular Culture was developed to analyze the standardizing effects on these forms. The difference between folklore and popular culture is sometimes very difficult to determine, if such a distinction can really be made at all. Topics that interest scholars both in folklore and popular culture now appear regularly on film and video. This course will deal with a number of issues of folk belief and worldview reinforced, debated, propagated, and spread by film, video, the web, cinema, television, VCR, and DVD players in modern America. Moreover, the course will explore ways of critically viewing and examining folklore and popular culture in video and film. In spite of the powerful influence of science on contemporary worldview, many people

still cling to beliefs others consider illogical and unreasonable. Tools for critical thinking will be explored in readings and discussions. A major goal of this class will be to assist students to develop skills for thinking critically about a wide variety of folk belief common in our times.

As this course has progressed from one semester to the next, students themselves have chosen over half the topics potentially covered in the course. From this list, students choose 10 topics to be thoroughly investigated during the semester in both videos and class debates.

Those topics include:

- | | |
|---|---|
| AIDS Conspiracy Theories | Martin Luther King Assassination |
| Alien Abductions | Conspiracy Theories |
| Ark of the Covenant | Marilyn Monroe Assassination |
| Atlantis | Conspiracy Theories |
| Bermuda Triangle | Moon Landing Hoax Conspiracy Theories |
| Bigfoot | Near Death Experience |
| Chupacabra | 9/11 Conspiracy Theories |
| Crop Circles | Nostradamus Prophecies |
| Doomsday Prophecies | Philadelphia Experiment |
| Exorcism | Princess Diana Assassination Conspiracy |
| Garden of Eden | Theories |
| Ghosts | Psychics |
| Holy Grail (cup) | Roswell UFO Crash |
| Holy Grail (Da Vinci Code) | Search for Holy Relics |
| Human Cloning | Search for Noah's Ark |
| JFK Assassination Conspiracy Theories | Shroud of Turin |
| Jack the Ripper | Spontaneous Human Combustion |
| Lincoln Assassination Conspiracy Theories | Stigmata |
| Loch Ness (and other Lake Monsters) | UFOs |
| Lost Tribes of Israel | Yeti (Abominable Snowman) |

If the Truth is out there, perhaps you will find it in this course.

Fulfills COLL Arts & Humanities, TFR

F295 Survey of Hip-Hop: Socio-Cultural Perspectives of African American Music (3 crs)

Course # 28569 ONLINE

F. Orejuela

Above class MEETS IN A VIRTUAL CLASSROOM ON THE INTERNET FOR LECTURE 2 TIMES PER WEEK.

ABOVE CLASS IS taught as a web-based course only, using BREEZE.

Above class meets with AAAD-A290.

Only meets 2 times on campus for the Midterm and Final Exams.

Above class students must be enrolled at IUB in order to add this course. Course materials will be available on OnCourse the day before our first meeting.

If you have not been in a BREEZE class room before and are working from home, you may wish to go to the following website at:

<http://www.indiana.edu/~breeze/participant.html>

At minimum, do the first item (Test your computer) before the first class session. If you use a campus cluster computer, those computers are Breeze compatible.

This course examines rap music and hip hop culture as artistic and sociological phenomena with emphasis on historical, cultural, economic and political contexts. Discussions will include the co-existence of various hip hop styles, their appropriation by the music industry, and controversies resulting from the exploitation of hip hop music and culture as a commodity for national and global consumption. Class will meet 2 times on campus for the midterm and the final exams.

Fulfills COAS Arts & Humanities, CSA

F301 Ghanaian Performance & Culture (3 crs)

Course # 16046 07:00P-09:30P M K. Brown

The Ghanaian Music Performance and Culture Course will perform traditional Ghanaian music using voices and traditional instruments including drums, xylophones, flutes, bells, rattles, and gourds. The ensemble performs music reflecting a variety of Ghanaian musical occasions and situations in various groups of the country with emphasis on its relation to individual cultures, its structure and performance.

The class will be divided into two sections. First section begins with warm-up exercises to condition the body by developing strength, aerobic stamina, coordination, flexibility, and rhythmic awareness. Second section will focus on learning Ghanaian traditional dances and songs, as well as their historical and cultural contexts. Students work closely with the instructor to gain understanding of the relationship between the master drummer and dancers.

Attire/Personal Belongings for Class:

Please dress in flexible clothes that enable you to move freely (sweats, dance attire, or yoga clothes). No excessive jewelry. Long hair should be pulled back and securely fastened. Use bath rooms to change into dance clothes. No bags or street shoes are allowed in the studio. NO CELL PHONES. They must be turned off and out of sight prior to entering the classroom.

Objectives:

- To expose students to a variety of Ghanaian dance forms and the social and political fabric in which they are enmeshed
- To heighten students' sensitivity to cross-cultural differences
- To develop students' observational, descriptive, and analytical skills as they pertain specifically to dance

Classroom and Studio Etiquette:

- Demonstrate an understanding of the class structure by arriving in the studio or classroom prepared for class and allowing for sufficient time to transition
- Be respectful of your peers, instructor, and guests at all times
- Receive and apply feedback and correction in a respectful manner
- Work safely and effectively in class and allow others to do so
- Apply focus and concentration
- If for some reason you are unable to dance, please inform the instructor before class begins
- In the event of an injury alert the instructor immediately
- No street shoes, gum, beverages or food are allowed in the studios
- plastic water bottles are permitted

Fulfills COLL Arts & Humanities, CSA

F305 East Indian Traditions (3 crs)

Course # 27328 01:00P-02:15P TR TBA

Course description will be available as Fall 2008 approaches.

Fulfills COLL Arts & Humanities, CSA

F305 Cultural Diversity in China (3 crs)

Course # 27329 04:00P-05:15P MW S. Tuohy

This course introduces students to the cultural and human diversity in contemporary China. Diversity will be explored in relation to ethnic,

linguistic, geographic, class, and generational groups. We will explore the multiple meanings of Chineseness and concepts of individual and group identities as well as cultural, artistic, and linguistic policies within the Peoples Republic of China. Much of the course will focus on the role of the arts and other expressive forms in promoting and shaping identities. This course is cross-listed in the Department of East Asian Languages and Cultures.

Fulfills COLL Arts & Humanities, CSA

F307 Arabian Nights: East & West (3 crs)

Course # 15365 02:30P-03:45P TR H. El-Shamy

Above class meets with Folk-F617.

In 1704 the French Orientalist Antoine Galland introduced The Thousand and One Nights to the Western World. Few written or printed documents received more public attention worldwide than did this compendium of re-written folk narratives and its Western derivative known as The Arabian Nights. The impact of the Nights on cultures across the world has been profound. This course explores a variety of issues related to the work from interdisciplinary perspectives.

These include:

- I. Eastern Thousand Nights and Western Arabian Nights:
The Written and the Oral; the Oral Connections
- II. The Format:
The Frame Story
- III. Sheherzad: the Raconteureess as role model.
What does Sheherzad represent for the contemporary female?
- IV. The Literary Genres in the Two Nights Traditions
The Novella, the "fairy tale"/Zaubermärchen, the Legend, the Exemplum, the Cante fable/sîrah, the Humorous Anecdote, the Formula tale.
The Nights in Modern Arts (Cinema, Music, Painting)
- V. Society and Social Relations in the Nights
Freemen and Slaves
Race, Species, Ethnicity and Faith
Male and Female
Marriage and Concubinage
Husbands and wives, Men and Save-girls, Parents and Children, Siblings
- VI. Other Sociocultural Institutions

Economy, Government, Religion
VII. Social Theories and Worldviews in the Nights
VIII. Theoretical framework for the Study of the
Nights (Analyses of Specific Tale Texts)
Historical Reconstructional, Functional/Sociocultural,
Psychoanalytic, Feminist, Semiotic,

Two exams, one term paper.

Fulfills COLL Arts & Humanities, CSA

F308 Middle Eastern & Arab Mythology (3 crs)

Course # 27332 02:30P-04:30P W H. El-Shamy

Above class meets with Folk-F734.

This course introduces the Middle East and the various facets of lore associated with it. It is composed of four (4) segments:

I. Introduction: The field of folklore as it applies to "The Middle East"

--What is meant by "folklore" and its relation to other levels/categories of Middle Eastern cultures.

--Peoples and cultures of the Middle East

--A brief overview of Middle Eastern Religions

II. Areas, Fields, and Genres of Middle Eastern Folklore:

-- Introducing such concepts as: Oral Literature, Verbal Art, Folk Beliefs, Rituals, and Religion, Mythology, Festivals, Folklife Studies, Material culture, Folk Art, Folk Architecture, etc.

III. Folklore theories and Mythology

-- A brief survey of the literature

--The Generic characteristics of "myth" as compared to other categories of narrative lore.

IV. In-depth Treatment of Select Forms, Fields, and Genres. Emphasis is placed on Verbal, Social, and Mental/affective aspects of lore: The folk narrative and its genres, the major anthologies (e.g., 1001 Nights, Kaleelah and Dimnah/Panchatantra, etc.); the proverb and the riddle; folk poetry and narrative poetry; folk healing rituals, etc. (You may treat any Middle Eastern group, or emphasize other facets of lore that may not receive sufficient coverage in class presentations).

V. Your Own Work/Research in a Middle Eastern Field, Country, or Social Group of Your Choosing. (E.g., Pharaonic Egypt, Jewish tales from Yemen, Zoroastrians, rug-weaving, dancing, etc.)

Requirements: Interest in the Middle East, traditional culture and folklore, and willingness to think.

Textbook:

Hasan El-Shamy. A Handbook of Arab Mythology. (Ms)

Other Reference Works:

Hasan El-Shamy. Tales Arab Women Tell, and the Behavioral Patterns they Portray. (Indiana University Press, 1999).

H. El-Shamy. Folktales of Egypt ... with Middle Eastern and African Parallels (U. of Chicago Press, 1980).

T. T. Sebeok. Myth: a Symposium. (1958).

Handouts: "The outline of culture," "Culture Areas of The Middle East," "TEXTS" etc.

Examinations: 2 exams

Paper: One term paper.

Fulfills COLL Arts & Humanities, CSA

F315 South American Performance & Culture (3 crs)

Course # 16345 07:00P-09:30P M J. León

Above class meets with Folk-F638.

Above class meets in 501 N. Park.

This performance based course introduces students to a variety of musical traditions associated with indigenous, mestizo, criollo and African diasporic communities of Peru, Bolivia, Ecuador, Colombia, Chile and Argentina. Students will be introduced to a number of songs from the region and in the process learn the important role that performance has in building community and transmitting specific forms of cultural knowledge. Emphasis will be given to the development of aural skills, learning the repertoire by ear, and the use local performance practice techniques. Through a series of in-class discussions, assigned readings, and an individual research project, students will also learn about the connections that exist between the music that they are learning to

perform and Andean cosmology, regional migration, rural and urban social protest movements, criollo and mestizo working class identity, and the historical role that descendants of Africans have had in the development of local forms of expressive culture.

While students do not need to have taken any formal musical training (music theory, musicianship, ability to read Western notation, etc.) to take this class, a basic level of musical proficiency is required. All students in the class will be expected to sing, play pan pipes and/or some basic percussion. Individuals with experience on flute, guitar, banjo, mandolin, violin, bass, piano, brass/reed instruments, and/or hand percussion will learn local performance practice techniques for their instruments as well as some basic techniques for playing instruments from the region such as the quena, charango, tiple, harp and cajón.

Fulfills COLL Arts & Humanities, CSA

F315 Music of the Caribbean (3 crs)

Course # 27794 02:30P-3:45P MW S. Stuempfle

This course will offer an introduction to the wide array of Caribbean music genres, such as calypso, soca, chutney, mento, reggae, dancehall, biguine, zouk, konpa, misik rasin, kaseko, danzón, rumba, son, mambo, merengue, bachata, plena, salsa and reggaetón. By drawing on perspectives from musicology, anthropology and history, we will examine the creation of Caribbean music at the intersections of diverse cultural traditions rooted in Africa, Europe and Asia. A comparative methodology will enable us to chart similarities and differences in the musical instruments, styles and repertoires of the various Caribbean islands (and nearby mainland territories) where Spanish, English, French, Dutch and related creole languages are spoken. This analysis will include attention to the innovative role of individual musicians in Caribbean music history.

The course will focus on the social contexts of music in the Caribbean: colonialism, creolization, urbanization, the expansion of mass media, professionalization, negotiations of political power, and the construction of ethnic, class, gender and national identities. We will attempt to interpret the symbolic significance of music in the region by investigating various performance settings, such as religious rituals, public festivals, official ceremonies, formal competitions and nightclub shows. Finally, we will examine the wide-ranging impact of Caribbean music genres on the world's music, an impact that far exceeds the relative size of the region's population. In the course of the past century, the overseas tours of Caribbean musicians, the settlement of Caribbean people in northern

cities, tourism to the region and the dissemination of recordings have spread Caribbean music throughout the world.

No technical knowledge of music or background in Caribbean studies is required for this course. However, students must demonstrate a serious commitment to exploring music as central to human experience and expression and to understanding the Caribbean as a key crossroads of world history.

Fulfills COLL Arts & Humanities, CSA

F358 American Jewish Popular Music (3 crs)

Course # 27437 01:00P-2:15P MW J. Cohen

Above course meets with another section of Folk-F358.

In this course, we will explore the ways one American sub-population has addressed the idea of “popular music.” We will examine how American Jewish communities have taken on popular music styles, built up music stars, and created music labels and production companies over the last several decades years. Topics will likely include: Shlomo Carlebach, American Jewish folk music styles, Jewish hip-hop, Matisyahu, the role of Jewish philanthropy, and Orthodox pop music.

Fulfills COLL Arts & Humanities, CSA

F358 American Jewish Popular Music (3 crs)

Course # 28995 01:00P-2:15P MW J. Cohen

Above class reserved for Jewish Studies students.

Above class meets with another section of Folk-F358.

Contact Carolyn Lipson-Walker for authorization via clipsonw@indiana.edu.

In this course, we will explore the ways one American sub-population has addressed the idea of “popular music.” We will examine how American Jewish communities have taken on popular music styles, built up music stars, and created music labels and production companies over the last several decades years. Topics will likely include: Shlomo Carlebach, American Jewish folk music styles, Jewish hip-hop, Matisyahu, the role of Jewish philanthropy, and Orthodox pop music.

Fulfills COLL Arts & Humanities, CSA

F363 Voices of Women (3 crs)

Course # 27426 02:30P-03:45P TR B. Stoeltje

Above class meets with ANTH-E314 and CMCL-C414.

The course will focus attention on women's experience as told through their own voices or through the voices of "tradition," which are not always gendered. We will examine narratives of birth, violence, and romance as sung through ballads and song, told through narratives of experience and life histories, and expressed through folk tales, both literary and performed, traditional and feminist.

Our study will consider women's stories, as women have told them and as "tradition" has embodied them in Africa and in the English speaking tradition (folk and fairy tales).

The course will have three written projects: an interview with a woman about her life experience; a group project on social problems facing women; a fairy tale project. Grades will be based on the written projects plus performance in class on a daily basis.

Fulfills a COLL Arts and Humanities, Traditions and Ideas distribution requirement and is on List A of the COLL Culture Studies requirement.

F389 Hip-Hop Music and Culture (3 crs)

Course # 15366 01:25P-02:15P TR F. Orejuela

This seminar course will ask questions about the role of hip hop culture in contemporary American society. We will also explore recent debates about mainstreaming an African American musical art form, the role and responsibility of the artist, as well as the concept of tradition, creativity and the emerging scholarship on hip hop. Unlike the survey course, which takes a more historical approach to the study of hip hop, we will examine hip hop as a cultural movement with complex cultural, social and political ties to the past, present, and future of African America and the African diaspora. We will address issues in hip hop as opposed to a chronology and delve into the theoretical notions and application of "performance." Classes designated for automatic IW credit must be limited to no more than 25 students.

This course requires the use of a password-protected website:
www.indiana.edu/~hiphop . Only students enrolled in the course will

have access to the web site. You can access the site using your IU username and password starting on the first day of class.

Required Texts:

Forman, Murray and Mark Anthony Neal (eds.). *That's the Joint: The Hip-Hop Studies Reader*. New York: Routledge. 2004

stic.man. *The Art of Emceeing*. Atlanta, GA:Boss Up, Inc.

Selected articles on E-reserve at the library.

ONE book of your choice related to Hip Hop Scholarship.

OPTIONAL TEXT FOR IW STUDENT: Harvey, Michael. *The Nuts and Bolts of College Writing*. Indianapolis, IN: Hackett Publishing Co. 2003. The author's website is a possible alternative:

<http://nutsandbolts.washcoll.edu/nb-home.html>

Fulfills COAS Arts and Humanities, CSA, IW

F400 Individual Study in Folklore (1-3 crs)

Course # AUTH ARR ARR P. Maultsby

Authorization is required to register for this course.

P: Must have consent of the faculty member supervising research.

Students enrolled in this course will work under the close supervision of a faculty member. Projects may entail fieldwork, archival or library research, or a combination of these methods, subject to mutual agreement between the student and the supervising faculty member.

F401 Theories & Methods (3 crs)

Course # 27325 11:15A-12:30P MW D. Shorter

The purpose of this course is to introduce students to the main methods and theories in the two fields composing our department, Folklore and Ethnomusicology. These fields share a common focus on traditional forms of artistic performance, but they diverge from one another in important ways as well. This course explores both the common ground and some key areas of difference, by delving into the history of inquiry and current research paradigms; basic concepts such as community, tradition, genre, and performance; the methods, techniques, and procedures used to gather and process information;

and the issues associated with cultural representation and interpretation.

Fulfills COLL Social & Historical

F402 Traditional Arts Indiana (3 crs)

Course # AUTH ARR ARR P. Maultsby

F402 is a practicum and is graded on a deferred R grade basis.

Section requires permission of instructor to register.

Traditional Arts Indiana (TAI), a partnership of the Department of Folklore and Ethnomusicology and the Indiana Arts Commission, identifies, documents, and presents traditional arts throughout Indiana. Under TAI supervision, students will learn to work with field materials, develop resource materials, and assist in the public sector programs within the context of a statewide arts program.

In this class, students have an opportunity to choose hands-on participation in aspects of these initiatives (e.g., fieldwork, planning exhibits and programs, media applications, publications) as well as reflect on their work through assigned readings and journal writing.

F403 Practicum in Folklore/Ethnomusicology (1-3 crs)

Course # AUTH ARR ARR P. Maultsby

Authorization is required to register for this course.

P: Consent of instructor. Individualized, supervised work in publicly oriented programs in folklore or ethnomusicology, such as public arts agencies, museums, historical commissions, and archives. Relevant readings and written reports required.

F404 Putting Folklore to Use in Communities (3 crs)

Course # 30023 04:00P-06:00P R I. Carpenter

F804: Putting Folklore to Use in Communities foregrounds applied work that draws upon concepts methods, and problem-solving skills derived from academic research. Students in this service-learning class will be introduced to basic readings, and through a variety of activities, will practice participant-observation, interviewing, fieldnotes, transcription, archiving, and analysis in applied academics.

The fall 2008 class builds upon and extends the work in previous classes (beginning in 2004 and co-taught with Dr. Phil Stafford) with residents of

Crestmont, a federal housing neighborhood on Bloomington's west side. Historically, it has been stigmatized as "the Hill." Past activities have included neighborhood mapping, collaborative public art (with Bloomington artist Joe LaMantia), life story interviewing, focus group discussions, and neighborhood surveys. These involvements have paved the way for a planned series of arts initiatives in 2008-09 intended to build relationships and positive community identity. The class will connect to this on-going activity. Work to-date has been funded by local and national agencies, including the National Endowment for the Arts.

Texts will include Michael Owen Jones, *Putting Folklore to Use*, and a reader of pertinent articles on applied and collaborative research, public housing, and community-based arts. Human subjects approval for research on the efficacy of arts in community-building has been secured.

Class requirements will include weekly volunteer shifts in Crestmont, weekly fieldnotes, short reflection papers and class presentations on all readings, designing and implementing a formal presentation for residents of Crestmont, and a final 10-page reflection and recommendation paper.

The class will require initiative, imagination, careful scheduling, and dedication. Students in past classes have not only sensitized themselves to cultural documentation but also have learned about the challenges, stigmas, and the sometimes surprising dividends of life in a public housing neighborhood. The students also learned about the hardships and benefits of collaboration and of innovating and implementing applied projects grounded in knowledge derived from scholarship.

F410 Multimedia in Ethnomusicology (3 crs)

Course # 27412 01:00P-02:15P TR C. Fales

Above class meets with Folk-F510.

This course explores the use of multimedia technology in five basic areas of ethnographic activity: field research, laboratory research (transcription and analysis), preservation, presentation, and publication. The class is structured to include both lecture and lab components.

Fulfills COLL Arts & Humanities

F420 Folk Stories (3 crs)

Course # 27326 02:30P-05:00P MW S. Dolby

In this courses we shall read, analyze, and write about various genres of folk narrative, including folktales, legends, fables, jokes, and personal

narratives. Students will be required to write five substantial essays applying concepts and tools of folkloristic analysis in the study of these materials.

The course fulfills the College A&H requirement and the College Intensive Writing requirement, as well as an additional 400-level course requirement for undergraduate Folklore & Ethnomusicology majors.

Fulfills COLL Arts & Humanities, IW

F497 Advanced Seminar (3 crs)

Course # 13401 01:00P-02:15P MW S. Tuohy

Above class meets at 501 N. Park.

This is the capstone seminar for majors and minors in the Department of Folklore and Ethnomusicology (students in other departments should contact the instructor for approval to enroll in the course). The course provides an opportunity for students 1) to consolidate and build upon knowledge learned through individual courses and experiences; 2) to apply that knowledge in a sustained project of significant intellectual and/or practical value to be completed this semester; and 3) to prepare for their futures.

Students will complete a common core of readings on topics such as basic concepts in folklore/ethnomusicology and techniques for research, writing, and other modes of presentation. The bulk of the semester's work, however, will be specific to each student's individual project and needs. Students also will complete a portfolio of their work to date, with an eye toward future educational and career plans. Class members will meet together in a seminar setting to discuss projects, portfolios, and relevant theories and methods. And they will work in collaboration to support and improve upon their work.

As in all classes, the course will help students to continue to refine skills in communication, research, critical thinking, and scholarship—including research methods, conceptualization, evaluation and use of relevant sources, and writing. With an emphasis on the work of synthesis and reflection, the primary aim for F497 is for students to emerge from this course—and from their experience in the department and at IU—feeling competent in their chosen field and confident that the knowledge they have acquired can be transformed into worthwhile endeavors in the near and distant future.

Fulfills COLL Social & Historical

GRADUATE COURSES

A – Area
F – Form
T – Theory

F501	Colloquy in Folklore	
F501	Colloquy in Ethnomusicology	
F510	Multimedia in Ethnomusicology	
F516	Proseminar in Folklore Theory in Practice	
F522	The Study of Ethnomusicology	
F545	Contemporary Approaches to Myth	F, T
F600	East Indian Traditions	A
F600	Folkloristics in Japan	A
F609	Ghanaian Performance & Culture	A
F617	Arabian Nights: East & West	A
F638	South American Performance & Culture	F, A
F638	Latin American Folk Music	A
F722	Colloquy in Theoretical Ethnomusicology	
F725	Theorizing African-American Music	T
F734	Middle Eastern & Arab Mythology	T
F750	Ethnography of Performance	T
F755	Music & Religion	T
F755	Law & Society	T
F800	Research in Folklore	
F801	Teaching Folklore & Ethnomusicology	
F802	Traditional Arts Indiana	
F803	Practicum in Folklore/Ethnomusicology	
F804	Putting Folklore to Use in Communities	A, T
F850	Thesis/Research/Dissertation	
G901	Advanced Research	

***For course locations check the Schedule of Classes:**
http://registrar.indiana.edu/time_sensitive/scheofclass4088.shtml

GRADUATE COURSE DESCRIPTIONS

F501 Colloquy in Folklore (3 crs)

Course # 9543 01:00P-03:30P T J. McDowell

Above class meets at 501 N. Park.

This course is for majors only.

This course introduces students to major points of correspondence and convergence between folklore and ethnomusicology. It is designed to engage students in a dialogue that explores the grounds for integration of these lines of inquiry based upon their conceptual frameworks, research methodologies, theoretical perspectives, modes of professional engagement, and intellectual histories.

Folklore and ethnomusicology are interdisciplinary fields that both borrow from and contribute to a number of disciplines with which they share common concerns and approaches. In addition to works by ethnomusicologists and folklorists, the syllabus includes readings drawn from anthropology, history, linguistics, and musicology. The course is organized around concepts and research methods central to our disciplines, enduring issues that transcend historical shifts of scholarly emphasis.

Among the primary objectives of the course are to understand the dimensions of key theoretical concepts and attendant methods, examine their configuration within particular folklore and ethnomusicological works, and explore their application and utility in our own research.

F501 Colloquy in Ethnomusicology (3 crs)

Course # 9544 01:00P-03:30P T J. León

Above class meets at 501 N. Park.

This course is for majors only.

This course introduces students to major points of correspondence and convergence between folklore and ethnomusicology. It is designed to engage students in a dialogue that explores the grounds for integration of these lines of inquiry based upon their conceptual frameworks, research methodologies, theoretical perspectives, modes of professional engagement, and intellectual histories.

Folklore and ethnomusicology are interdisciplinary fields that both borrow from and contribute to a number of disciplines with which they share common concerns and approaches. In addition to works by ethnomusicologists and folklorists, the syllabus includes readings drawn from anthropology, history, linguistics, and musicology. The course is organized around concepts and research methods central to our disciplines, enduring issues that transcend historical shifts of scholarly emphasis.

Among the primary objectives of the course are to understand the dimensions of key theoretical concepts and attendant methods, examine their configuration within particular folklore and ethnomusicological works, and explore their application and utility in our own research.

F510 Multimedia in Ethnomusicology (3 crs)

Course # 27334 01:00P-02:15P TR C. Fales

Above class meets with Folk-F410.

This course explores the use of multimedia technology in five basic areas of ethnographic activity: field research, laboratory research (transcription and analysis), preservation, presentation, and publication. The class is structured to include both lecture and lab components.

F516 Folklore Theory in Practice (3 crs)

Course # 9545 04:00P-06:30P M H. Glassie
07:00P-08:30P M

Students must attend both sessions.

An introduction to the materials of scholarly practice. Neither divisions between method and theory nor conventional generic fascinations should prevent the development of an integrated idea of folklore as a topic of study and as a way to conduct research. The point of the course is the idea of folklore--philosophically, practically, professionally--and the idea will be illustrated by direct reference to reality.

F522 The Study of Ethnomusicology (3 crs)

Course # 27327 09:05A-11:30A W S. Tuohy

Intended for graduate students specializing in the field, this course is designed as an introduction to ethnomusicology as an academic discipline. Its primary goal is to give students a good sense of the various aspects of the field as a whole: its histories and definitions; key issues

and points of debate; theories and methods; ethnomusicologists and their work; activities in which ethnomusicologists engage (including musical ethnography, analysis, and public education); and ethnomusicology's relations with other disciplines focused on the study of music, people, culture, and society. It also will offer resources for future research and teaching. As an overall introduction to the various aspects of the field, the course provides a background for more specialized courses in fieldwork, theory, intellectual history, transcription and analysis, and world areas.

F522 is required for ethnomusicology graduate students in the Department of Folklore and Ethnomusicology (those entering the department during or after Fall 2008) and is open to other students in FOLK and other departments. It counts as a "core course" for students pursuing the Ph.D. minor in Ethnomusicology and as a "theory" course in FOLK.

Required books (tentative) include:

Philip Bohlman, Philip, *The Study of Folk Music in the Modern World* (1988)

Alan P. Merriam, *The Anthropology of Music* (1964)

Bruno Nettl and Philip V. Bohlman, eds. *Comparative Musicology and Anthropology of Music: Essays in the History of Ethnomusicology* (1991)

Other readings available through e-reserves.

F545 Contemporary Approaches to Myth (3 crs)

Course # 15367 04:00P-06:30P T G. Schrempp

Fulfills: Form, Theory

"Myth" is one of the most venerable, fascinating, and perplexing concepts in the history of Western thought. Historically-accreted connotations of "myth" include divinely-inspired speech, sacred story, profound poetic truth, political propaganda, widely-held error, and psychologically-potent image – to mention only a few. The first session of the course will be devoted to exploring the many connotations of "myth" (or "mythology") and a brief survey of how these arose. The main body of the course will be devoted to exploring the contemporary status and significance of the concept of myth. We will do this in two interrelated ways. First, we will read and discuss works from various

perspectives and academic fields (including folklore, political science, literature, cultural studies, gender studies, and comparative religion) inspired by the idea of myth, including works that attempt to “deconstruct,” rethink, or resituate this concept. Secondly, putting aside the tendency to equate the mythic with the ancient, we will explore the usefulness of the concept of myth in relation to modern culture and society. Among the modern contexts in which prominent discourses about myth have developed are the realms of political culture (e.g., efforts to construct “national myths”), mass-media news and entertainment (for example, the influence of Joseph Campbell in the film industry), and the public presentation of science, for which the instructor will present his original research.

Students taking this course will be expected to develop a topic, write a research paper, and make a presentation on it near the end of the course. The reading load will be moderate/heavy; the grade will be based on research paper, presentation, and participation.

F600 East Indian Traditions (3 crs)

Course # 27413 04:00P-06:30P W TBA

Fulfills: Area

Course description will be available as Fall 2008 approaches.

F600 Folkloristics in Japan (3 crs)

Course # 27416 04:00P-06:30P R M. Foster

Fulfills: Area

Please note: No background in Japanese language, history, or culture is required for this course.

This seminar focuses on the historical development of Japanese folklore studies (*minzokugaku*). Students will examine the way Japanese folklorists have considered a range of genres, including myth, epic, legend, folktale, and festival, but primary emphasis will be on the origins and development of the study of *minzokugaku* itself. We will consider significant theoretical and methodological issues, and explore the discourses of nation, identity, tradition, and nostalgia that led to the discovery of the “folk” in early twentieth-century Japan.

How did religious and cultural life change at the turn of the twentieth century? How was Japanese folkloristics informed by Japan’s colonial incursions in Asia and World War II? How is folklore configured

nostalgically in contemporary Japan? What happens to the notion of “Japanese folklore” in a global economy? Throughout the course, we will pay attention to critical questions about the relationship of *minzokugaku* to modernity, colonialism, nationalism, tourism, and the invention of tradition.

Because all required readings are in English, we will also critically consider Western ethnographic perspectives on Japan and the Japanese.

F609 Ghanaian Performance & Culture (3 crs)

Course # 29736 07:00P-09:30P M K. Brown

Above course open to graduate students only.

Above course requires the permission of the instructor. Please contact Kwesi Brown at kwebrown@indiana.edu to request permission.

Fulfills: Area

The Ghanaian Music Performance and Culture Course will perform traditional Ghanaian music using voices and traditional instruments including drums, xylophones, flutes, bells, rattles, and gourds. The ensemble performs music reflecting a variety of Ghanaian musical occasions and situations in various groups of the country with emphasis on its relation to individual cultures, its structure and performance.

The class will be divided into two sections. First section begins with warm-up exercises to condition the body by developing strength, aerobic stamina, coordination, flexibility, and rhythmic awareness. Second section will focus on learning Ghanaian traditional dances and songs, as well as their historical and cultural contexts. Students work closely with the instructor to gain understanding of the relationship between the master drummer and dancers.

Attire/Personal Belongings for Class:

Please dress in flexible clothes that enable you to move freely (sweats, dance attire, or yoga clothes). No excessive jewelry. Long hair should be pulled back and securely fastened. Use bath rooms to change into dance clothes. No bags or street shoes are allowed in the studio. NO CELL PHONES. They must be turned off and out of sight prior to entering the classroom.

Objectives:

- To expose students to a variety of Ghanaian dance forms and the social and political fabric in which they are enmeshed
- To heighten students' sensitivity to cross-cultural differences
- To develop students' observational, descriptive, and analytical skills as they pertain specifically to dance

Classroom and Studio Etiquette:

- Demonstrate an understanding of the class structure by arriving in the studio or classroom prepared for class and allowing for sufficient time to transition
- Be respectful of your peers, instructor, and guests at all times
- Receive and apply feedback and correction in a respectful manner
- Work safely and effectively in class and allow others to do so
- Apply focus and concentration
- If for some reason you are unable to dance, please inform the instructor before class begins
- In the event of an injury alert the instructor immediately
- No street shoes, gum, beverages or food are allowed in the studios - plastic water bottles are permitted

F617 Arabian Nights: East & West (3 crs)

Course # 15368 02:30P-03:45P TR H. El-Shamy

Fulfills: Area

Above course meets with Folk-F307.

In 1704 the French Orientalist Antoine Galland introduced The Thousand and One Nights to the Western World. Few written or printed documents received more public attention worldwide than did this compendium of re-written folk narratives and its Western derivative known as The Arabian Nights. The impact of the Nights on cultures across the world has been profound. This course explores a variety of issues related to the work from interdisciplinary perspectives.

These include:

- I. Eastern Thousand Nights and Western Arabian Nights:
The Written and the Oral; the Oral Connections
- II. The Format:
The Frame Story
- III. Sheherzad: the Raconteuress as role model.
What does Sheherzad represent for the contemporary female?
- IV. The Literary Genres in the Two Nights Traditions

The Novella, the "fairy tale"/Zaubermärchen, the Legend, the Exemplum, the Cante fable/sîrah, the Humorous Anecdote, the Formula tale.

The Nights in Modern Arts (Cinema, Music, Painting)

V. Society and Social Relations in the Nights

Freemen and Slaves

Race, Species, Ethnicity and Faith

Male and Female

Marriage and Concubinage

Husbands and wives, Men and Save-girls, Parents and

Children, Siblings

VI. Other Sociocultural Institutions

Economy, Government, Religion

VII. Social Theories and Worldviews in the Nights

VIII. Theoretical framework for the Study of the

Nights (Analyses of Specific Tale Texts)

Historical Reconstructional, Functional/Sociocultural,

Psychoanalytic, Feminist, Semiotic

F638 South American Performance & Culture (3 crs)

Course # 17430 07:00P-09:30P M J. León

Fulfills: Form & Area

Above class meets in 501 N. Park.

Above class meets with Folk-F315.

Above class requires permission of instructor.

This performance based course introduces students to a variety of musical traditions associated with indigenous, mestizo, criollo and African diasporic communities of Peru, Bolivia, Ecuador, Colombia, Chile and Argentina. Students will be introduced to a number of songs from the region and in the process learn the important role that performance has in building community and transmitting specific forms of cultural knowledge. Emphasis will be given to the development of aural skills, learning the repertoire by ear, and the use local performance practice techniques. Through a series of in-class discussions, assigned readings, and an individual research project, students will also learn about the connections that exist between the music that they are learning to perform and Andean cosmology, regional migration, rural and urban social protest movements, criollo and mestizo working class identity, and

the historical role that descendants of Africans have had in the development of local forms of expressive culture.

While students do not need to have taken any formal musical training (music theory, musicianship, ability to read Western notation, etc.) to take this class, a basic level of musical proficiency is required. All students in the class will be expected to sing, play pan pipes and/or some basic percussion. Individuals with experience on flute, guitar, banjo, mandolin, violin, bass, piano, brass/reed instruments, and/or hand percussion will learn local performance practice techniques for their instruments as well as some basic techniques for playing instruments from the region such as the quena, charango, tiple, harp and cajón.

F638 Latin American Folk Music (3 crs)

Course # 27414 04:00P-06:30P W TBA

Fulfills: Area

Course description will be available as Fall 2008 approaches.

F722 Colloquy in Theoretical Ethnomusicology (3 crs)

Course # 27330 08:00A-10:30A M R. Stone

Fulfills a requirement for the theory track in Ethnomusicology.

This course will provide an opportunity to explore theoretical issues that have captured the imagination of ethnomusicology from the late 1800s to the present. We will focus in particular on how phenomenology in its various forms has been employed, beginning with the comparative musicologists of Berlin and moving to early twenty-first century. We will read books that discuss phenomenology in related disciplines as well as in ethnomusicology.

The format of the course will be that of a seminar with reading consisting of approximately one full-length book a week. Each student will be expected to write a paper of approximately twenty-five pages and to submit that paper for publication to a referred journal at the end of the semester.

F725 Theorizing African-American Music (3 crs)

Course # 28570 04:00P-06:30P M P. Maultsby

Fulfills: Theory

Above class meets at 501 N. Park.

Above class meets with AAAD-A 590, AMST-G 751.

This course will introduce students to the theoretical perspectives rendered in the seminal publications on African American music by scholars of folklore, sociology, philosophy, history, English, anthropology, musicology, ethnomusicology, language arts, and cultural studies. We will critique the methodological and analytical approaches employed from the 19th century to present and how they shaped underlying assumptions in narratives on diverse topics such as origins, aesthetics, musical transformation, authenticity, representation, appropriation, and diasporic connections. This course also will also examine the recurrent themes of race, culture, class, and gender in these narratives and how they influenced the ideological perspectives of a given historical period and socio-cultural-political context. Genres studied will include Negro spirituals, 18th & 19th century secular forms, jazz, blues, gospel, popular forms (including hip-hop), and women-identified music.

F734 Middle-Eastern & Arab Mythology (3 crs)

Course # 27333 02:30P-04:30P W H. El-Shamy

Fulfills: Theory

Above class meets with Folk-F 308.

This course introduces the Middle East and the various facets of lore associated with it. It is composed of four (4) segments:

- I. Introduction: The field of folklore as it applies to "The Middle East"
--What is meant by "folklore" and its relation to other levels/categories of Middle Eastern cultures.
--Peoples and cultures of the Middle East
--A brief overview of Middle Eastern Religions
- II. Areas, Fields, and Genres of Middle Eastern Folklore:
-- Introducing such concepts as: Oral Literature, Verbal Art, Folk Beliefs, Rituals, and Religion, Mythology, Festivals, Folklife Studies, Material culture, Folk Art, Folk Architecture, etc.
- III. Folklore theories and Mythology
-- A brief survey of the literature
--The Generic characteristics of "myth" as compared to other categories of narrative lore.

IV. In-depth Treatment of Select Forms, Fields, and Genres. Emphasis is placed on Verbal, Social, and Mental/affective aspects of lore: The folk narrative and its genres, the major anthologies (e.g., 1001 Nights, Kaleelah and Dimnah/Panchatantra, etc.); the proverb and the riddle; folk poetry and narrative poetry; folk healing rituals, etc. (You may treat any Middle Eastern group, or emphasize other facets of lore that may not receive sufficient coverage in class presentations).

V. Your Own Work/Research in a Middle Eastern Field, Country, or Social Group of Your Choosing. (E.g., Pharaonic Egypt, Jewish tales from Yemen, Zoroastrians, rug-weaving, dancing, etc.)

Requirements: Interest in the Middle East, traditional culture and folklore, and willingness to think.

Textbook:

Hasan El-Shamy. A Handbook of Arab Mythology. (ABC-CLIO, 2002)

Other Reference Works:

Hasan El-Shamy. Tales Arab Women Tell, and the Behavioral Patterns they Portray. (Indiana University Press, 1999).

H. El-Shamy. Folktales of Egypt ... with Middle Eastern and African Parallels (U. of Chicago Press, 1980).

T. T. Sebeok. Myth: a Symposium. (1958).

Handouts: "The outline of culture," "Culture Areas of The Middle East," "TEXTS" etc.

Examinations: 2 exams

Paper: One term paper.

F750 Ethnography of Performance (3 crs)

Course # 28572 02:30P-05:00P R S. Seizer

Fulfills: Theory

Above class meets with CMCL-C502.

This course is designed to introduce graduate students to the ethnographic study of performance. We will read influential studies from scholars working in a wide range of disciplinary and interdisciplinary homes including anthropology, folklore, ethnomusicology, linguistics, art

history, film, theater, dance, journalism, and communication & culture. Grounded in a historical consideration of the scholarly move to appreciate interpersonal communication as *interactive event* rather than simply as verbal text, we will pay particular attention to how scholars represent the interaction between observer and observed in their writings on performance. By attending to the specificity of any such given text/context relation, this course aims to give students tools to both read, write, and think clearly about the role of culture in performance.

F755 Music & Religion (3 crs)

Course # 16354 02:30P-05:00P T J. Cohen

Fulfills: Theory

This course will explore the relationships between music and religious experience and thought in select sacred musical traditions of the world. We will comparatively analyze pertinent issues including roles of music in sacred rituals, theories about and concepts of music involving the divine, uses of music as a means of communication with spiritual domains, uses of music in the negotiation of religious boundaries, intersections between American popular culture and religion, the effects of mass media on sacred musical practices, relationships between music performance and religious identity, music and religious ecstasy, and music and trance. Case studies will be drawn from major world religious traditions, local religious traditions, and combinations thereof.

F755 Law & Society (3 crs)

Course # 16355 05:30P-07:45P R B. Stoeltje

Fulfills: Theory

Meets with Anth-E475 and E675, Amst-G620. Focusing on the relationship between law and society cross-culturally this course examines systems developed by societies, small and large, for resolving conflicts and for maintaining continuity and stability over time. Consistent with the values and structures of a society, legal systems set standards and establish rules, but they also provide for the negotiation or resolution of disputes and differences through courts or other dynamic sites of interaction. Moreover, in most societies one finds more than one legal system operating, creating a situation of legal pluralism. Building on these perspectives, the class will explore anthropological studies of law within the following categories: early studies by anthropologists of legal systems considered "customary," "folk," or "indigenous,"; more recent studies that take up problems such as "legal pluralism," "law and colonialism," or the relationship between indigenous systems and the state, or "access to justice" in any context. We will conclude with attention to questions of human rights and intangible cultural property. The course emphasizes the actual performance and practice of legal issues in courts or other contexts.

The various legal systems represented in the readings and presentations will include selected ones from Native American, African, Trobriand Islands, and Islamic societies, as well as studies

addressing contemporary issues such as human rights, gender and law, cultural justice, and intellectual property. Guest speakers will speak on specific problems in the anthropology of law.

Students will write reviews of specific readings and present them in class. Two papers will be required: one short paper at mid-point through the semester, and one long paper (20 pages) at the end of the semester on a specific legal system in a specific culture, or, on a specific problem in the anthropology of law identified in the class (e.g., legal pluralism, human rights, gender and law, restorative justice, etc.).

Readings will be available through e reserves and textbooks. Additional readings will be placed on reserve.

Texts:

Cowan, Jane, M.B. Dembour, Richard Wilson, eds. *Culture and Rights: Anthropological Perspectives*. Cambridge University Press. 2001.

Moore, Sally Falk, ed. *Law and Anthropology: A Reader*. Blackwell.

Beverly Stoeltje, ed. *Women, Language and Law in Africa: Africa Today*, special Issue. Vol. 49, #2, 2002.

F800 Research in Folklore (1-6 crs)

Course # AUTH ARR ARR P. Maultsby

Authorization is required to register for this course.

P: Must have consent of faculty member supervising research. This course is designed to allow advanced students to receive credit for independent work done with the permission and supervision of a member of the faculty.

F801 Teaching Folklore/Ethnomusicology (3 crs)

Course # 9547 04:00P-06:30P M S. Dolby

This course will address both practical and theoretical issues arising in the teaching of Folklore and Ethnomusicology with the objective of preparing students for a career that might include teaching as a primary or secondary focus.

It fulfills the teaching course requirement for AIs in Folklore and

Ethnomusicology, but all interested students are welcome to enroll.

F802 Traditional Arts Indiana (1-3 crs)

Course # AUTH ARR ARR P. Maultsby

F802 is a practicum and is graded on a deferred R grade basis. Section requires permission of instructor to register.

Traditional Arts Indiana (TAI), a partnership of the Department of Folklore and Ethnomusicology and the Indiana Arts Commission, identifies, documents, and presents traditional arts throughout Indiana. Under TAI supervision, students will learn to work with field materials, develop resource materials, and assist in the public sector programs within the context of a statewide arts program.

In this class, students have an opportunity to choose hands-on participation in aspects of these initiatives (e.g., fieldwork, planning exhibits and programs, media applications, publications) as well as reflect on their work through assigned readings and journal writing.

F803 Practicum in Folklore/Ethnomusicology (1-3 crs)

Course # AUTH ARR ARR P. Maultsby

Authorization is required to register for this course.

P: Consent of instructor. Individualized, supervised work in publicly oriented programs in folklore or ethnomusicology, such as public art agencies, museums, historical commissions, and archives. Relevant readings and written report required. May be repeated.

F804 Putting Folklore to Use in Communities (3 crs)

Course # 30023 04:00P-06:00P R I. Carpenter

F804: Putting Folklore to Use in Communities foregrounds applied work that draws upon concepts methods, and problem-solving skills derived from academic research. Students in this service-learning class will be introduced to basic readings, and through a variety of activities, will practice participant-observation, interviewing, fieldnotes, transcription, archiving, and analysis in applied academics.

The fall 2008 class builds upon and extends the work in previous classes (beginning in 2004 and co-taught with Dr. Phil Stafford) with residents of Crestmont, a federal housing neighborhood on Bloomington's west side. Historically, it has been stigmatized as "the Hill." Past activities have

included neighborhood mapping, collaborative public art (with Bloomington artist Joe LaMantia), life story interviewing, focus group discussions, and neighborhood surveys. These involvements have paved the way for a planned series of arts initiatives in 2008-09 intended to build relationships and positive community identity. The class will connect to this on-going activity. Work to-date has been funded by local and national agencies, including the National Endowment for the Arts.

Texts will include Michael Owen Jones, Putting Folklore to Use, and a reader of pertinent articles on applied and collaborative research, public housing, and community-based arts. Human subjects approval for research on the efficacy of arts in community-building has been secured.

Class requirements will include weekly volunteer shifts in Crestmont, weekly fieldnotes, short reflection papers and class presentations on all readings, designing and implementing a formal presentation for residents of Crestmont, and a final 10-page reflection and recommendation paper.

The class will require initiative, imagination, careful scheduling, and dedication. Students in past classes have not only sensitized themselves to cultural documentation but also have learned about the challenges, stigmas, and the sometimes surprising dividends of life in a public housing neighborhood. The students also learned about the hardships and benefits of collaboration and of innovating and implementing applied projects grounded in knowledge derived from scholarship.

F850 Thesis/Research/Dissertation (1-12 crs)

Course # AUTH ARR ARR P. Maultsby

Obtain on-line authorization for above class from department Graduate Recorder.

Thesis/Project credit for M.A. students writing thesis or completing a master's project (a maximum of 6 cr. hours) and Ph.D. candidates (a maximum of 30 cr. hours).

F850 Thesis/Research/Dissertation (1-12 crs)

Course # AUTH ARR ARR P. Maultsby

Above section is for students who are not on the Bloomington Campus.

Obtain on-line authorization for above class from department Graduate Recorder.

Thesis/Project credit for M.A. students writing thesis or completing a master's project (a maximum of 6 cr. hours) and Ph.D. candidates (a maximum of 30 cr. hours).

G901 Advanced Research (6 crs)

Course # AUTH ARR ARR P. Maultsby

Authorization is required to register for this course.

This course, for which a flat fee is charged, was set up to meet the 6-hour registration requirement for post 90-hour doctoral candidates whom hold assistantships. Post 90-hour students who do not hold assistantships may also enroll in G901 if they desire.

Requirements: Doctoral students who have completed 90 or more hours of graduate course work who have completed all requirements for their degree except the dissertation. Students are not allowed to take more than six (6) semesters.

Cross-Listed Courses

E103 What is Poetry? (3 crs)

Course # 27165 01:25P-02:15P TR J. McDowell

This course invites the student to notice and assess a universal poetic impulse, that is, a thoroughly human tendency to create artistic verbal patterns in sound and sense. We challenge the notion that poetry exists mostly in literary tomes, instead pursuing a poetic impulse running through the verbal expressions of the world's peoples. Students initially develop a tool-kit for identifying and describing poetic resources in everyday life. We then use these tools on our own verbal environments to explore poetic elements in the stories and jests of "ordinary" conversation. Then we embark on a tour of oral poetry traditions in the Andes of South America, in West Africa, and in greater Mexico (including Mexico-America). Our goal is to recognize and appreciate the techniques, uses, and functions of the poetic impulse in the lives of individuals and communities.

A208 Global Black Music & Identity (3 crs)

Course # TBD TBD M. Sterling

With focus on jazz, reggae and hip-hop, this course links musical production and consumption in the African diaspora to issues of social identity. Among those aspects of social identity considered are race, nation and ethnicity, religion, class and gender. The course has three primary concerns. First, it will identify some key performative features of these musical forms. It will investigate how such features may be seen as reflections of the cultural life of the communities that produced them. A second set of issues pertains to how *broader* society engages these musical forms. How did jazz go from marginalized African-American music to "America's Classical Music"? How did roots reggae, product of the Afro-Jamaican underclass, become one of the island's most renowned cultural symbols? How did hip-hop, once (and still) regarded by many as mere black "noise", move beyond the streets of the South Bronx to embrace a "Hip-Hop Nation"? The third set of issues explored in this course pertains to the global spread of these musical forms throughout the African diaspora and beyond.

A400 Topics in Afro-American Studies: Ananse as an African Folk Hero (3 crs)

Course # TBD TBD TBD

Course description and details will be updated as they become available.

A400 Topics in Afro-American Studies (3 cr.) Intensive study and analysis of selected Afro-American studies problems and issues of limited scope, approached within an interdisciplinary format. Varied topics that cut across departmental concentration areas. May be repeated for credit if topic differs.

HELPFUL LINKS

Department of Folklore & Ethnomusicology homepage:

<http://www.indiana.edu/~folklore/>

Online course descriptions:

<http://www.indiana.edu/%7Edeanfac/class.html>

Office of the Registrar's Schedule of Classes:

<http://registrar.indiana.edu/scheofclass.shtml>

Office of the Registrar's Course Information:

http://registrar.indiana.edu/~registra/stu_courseinfo.shtml

University Graduate School Bulletin:

<http://www.indiana.edu/~grdschl/academic.php>

College of Arts & Sciences Undergraduate Academic Bulletin:

<http://www.indiana.edu/~bulletin/iub/>

Guide to the Preparation of Theses & Dissertations:

<http://www.indiana.edu/~grdschl/thesisGuide.php>

Notes