

Department of Folklore & Ethnomusicology Course Descriptions



**Fall 2012
(Term 4128)**

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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 (www.indiana.edu/~deanfac/class.shtml) .

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 or Undergraduate Advisor:

Dr. Pravina Shukla
Department of Folklore and Ethnomusicology
E-mail: pravina@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. Daniel Reed
Department of Folklore & Ethnomusicology
812-856-0782
E-mail: reedd@indiana.edu

or Michelle Melhouse
Graduate Recorder
812-855-0389
E-mail: mmelhous@indiana.edu

UNDERGRADUATE COURSES COLL DISTRIBUTION

A&H – Arts and Humanities
S&H – Social and Historical
CA – Critical Approaches
DUS – Diversity in the U.S.
GCC – Global Civilizations and Cultures
GE – General Education fulfillment
IW – Intensive Writing Course

F101	Introduction to Folklore	A&H, GE
F111	World Music & Cultures	A&H, GE
F131	Folklore in the U.S.	A&H, GE
F210	Myth, Legend, & Popular Science	S&H, GE
F252	Global Pop Music	A&H, GE
F275	Indigenous Worldviews	S&H, GCC
E295	Survey of Hip-Hop	A&H, DUS, GE
F301	Ghanaian Music, Drumming, & Dance	A&H, GCC
F301	Music & Performance in Zimbabwe	A&H, GCC
F305	Cultural Diversity in China	A&H, GCC
F307	Arabian Nights: East & West	A&H, GCC
F307	Popular Culture & Politics in the Middle East	A&H, GCC
F315	Myth, Cosmos, & Healing in Latin America	A&H, GCC
F354	From Juke Joint to Choir Loft	A&H, DUS
F356	Latino Folklore	A&H, DUS
F400	Individual Study in Folklore	
F401	Methods & Theories	S&H
F402	Traditional Arts Indiana	
F403	Practicum in Folklore/Ethnomusicology	
F404	Music in African Film	A&H
F420	Genre & Theory in Folklore	A&H
F420	Latinos & Hip Hop Culture	A&H
F497	Advanced Seminar	S&H, IW
C103	A Question of Identity: Judaism	CA, GE
C103	Youth Subcultures & Music Scenes	CA, GE

For course locations, please check the Schedule of Classes:
<http://registrar.indiana.edu/scheduleoclasses/prl/soc4128/FOLK/index.html>

UNDERGRADUATE COURSE DESCRIPTIONS

F101 Introduction to Folklore (3 crs)

Course # 17740 12:20P-01:10P MW

M. Foster

Fulfills CASE Arts & Humanities, GenEd Arts & Humanities.

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 Internet sites and tattooing 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.

F111 World Music and Cultures (3 crs)

Course # 17746 11:15A-12:05P MW

J. León

Fulfills CASE Arts and Humanities, GenEd Arts and Humanities, GenEd World Cultures.

This course examines a variety of musical traditions from across the globe. Taught from an ethnomusicological perspective, music is explored as complex cultural expression, intensely invested with social, artistic, economic and political meanings. This course seeks to advance knowledge of not only what happens in musical performance, but why. More than mere entertainment, or simply notes on a printed page, music comes alive through an understanding of the people who create and express it. The same music performed in a single context can convey

varied meanings. Nuanced interpretations of music often require the investigation of its link to race, gender and even class. 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 greater understanding of the role of music in their own lives, as well as the lives of 'others,' both near and far.

F131 Folklore in the United States (3 crs)

Course # 30297 11:15A-12:05P MW P. Shukla

Fulfills CASE Arts and Humanities, GenEd Arts and Humanities

People from all over the world call the United States home. Some arrived centuries ago, others arrived a few years ago. Along with ambition and family, all of them bring with them their expressive culture.

This class looks at contemporary cultural expressions in the United States by focusing on folklore, defined as creativity in everyday life. Through lectures, videos, slides, audio recordings and a few guest lectures, we explore folklore in the U.S. now, for example, by studying urban legends, personal narratives, tattoos, and car art. We understand the present by looking at the past, seeing European, African, Native American, and Asian influences on the architecture, folktales, food, and body art of the United States.

Students in the class will engage in two field projects, collecting folklore around them, analyzing folklore within their own social circles.

F210 Myth, Legend, & Popular Science (3 crs)

Course # 27620 04:00P-05:15P MW G. Schrempf

Fulfills CASE Social and Historical, GenEd Social and Historical

Myths are colorful stories that tell about the origins of the cosmos and about the deeds of larger-than-life characters. Myths are often set in ancient times or said to be "timeless." Legends tell of more recent and/or contemporary events that are memorable or startling and carry practical warnings or lessons. While plausible, legends often are not wholeheartedly believed. Popular science is a contemporary literary genre in which qualified scientists explain recent findings (e.g., from cognitive science or genetics) in terms that are broadly accessible and

appealing. Myth, legend, and popular science are all saturated with moral concerns, including the origin of evil, the nature of the good, the ways in which we can make ourselves and our society more altruistic, and the question of whether aspects of our nature and destiny lie beyond our control. In this course we will compare these three genres, asking about the ways in which they converge and diverge, and about the features of each that might lead us to believe or discount their claims. The goal of the course is to gain understanding of these genres and, through them, a critical awareness of forms of persuasion and moral reasoning that confront us every day.

F252 Global Pop Music (3 crs)

Course # 32788 11:15A-12:30P MW D. Reed

Fulfills CASE Arts and Humanities, GenEd Arts and Humanities

Congolese rumba. Irish punk. Jewish hip hop. Korean metal. People around the world have created a rich and fascinating array of popular music styles. What do these musics sound like, and why? How might we analyze popular musics in order to better understand musicians, motives, intentions, and creative processes? What roles do these musical styles play in movements for social change? In revolutions? As markers of generational, ethnic, racial, religious, gender, and other identities? How do meanings associated with popular musics change over time? What roles do economics, globalization, transnational trends, and the music industry (including the 'world music' industry) play in shaping sound and culture? Structured thematically, this course will compare and contrast particular popular musics and explore what the study of these musics can reveal to us about the people who create and use them.

F275 Indigenous Worldviews (3 crs)

Course # 28267 09:30A-10:45A TR J. Jackson

Fulfills CASE Social and Historical, Global Civilizations and Cultures

Organized around the integrative concept of worldview, this course offers an introduction to the diversity of Native North American vernacular cultures. Topics surveyed will include American Indian visual art and material culture, architecture, verbal art, cosmology, dance, musical performance, public celebrations, foodways, and games. In encountering the expressive forms central to American Indian community life, we will seek to place these practices into broader cultural context. The simultaneously convergent and divergent intellectual traditions of folklore, American studies, history, anthropology and art history will

provide intellectual resources for the appreciation and understanding of American Indian cultures and the distinctive perspectives on life and the universe that they express.

E295 Survey of Hip-Hop (3 crs)

Course # 24237 02:30P-03:45P MW

F. Orejuela

Fulfills CASE Arts and Humanities, Diversity in the U.S., GenEd Arts and Humanities.

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 (Adobe Connect).

Above class meets with AAAD-A295.

Only meets on campus 2 times for the Midterm and Final Exams. The Midterm is scheduled for Saturday, October 20th, 10 am-11:15AM in Woodburn Hall 100. Final exam TBA.

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 (Adobe Connect) class room before and are working from home, you MUST 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 and download the plug-in. 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.

Cheryl Keyes's Rap Music and Street Consciousness will be our main textbook but articles will be made available to you in ONCOURSE RESOURCES throughout the semester.

F301 Ghanaian Music, Drum, & Dance (3 crs)

Course # 25904 07:00P-09:30P M B. Woma

Fulfills CASE Arts and Humanities, Global Civilizations and Cultures

Class will require a \$25 course fee. Meets with Folk-F609. Meets at 800 N Indiana Ave.

This course is an introduction to African performing arts. Students will be introduced to practical African drumming and dancing as well as learn the performance aspects of these musical genres. The class material will focus mainly on Ghanaian drumming, gyil (xylophone music) and some musical traditions of West Africa. With emphasis on hands-on experience in drumming, singing and dancing, students will also learn the history and social contexts in which these performance genres are organized. There will be a short lecture/discussion at the end of each session on the musical traditions covered in class. Students will be evaluated on how actively they participate in class and their understanding of the performance aspects of the various genres. There will be a performance at the end of the semester and students are required to be part of the performance. Previous music and dance experience is welcome but not required. All materials will be taught orally and through demonstrations.

F301 Music & Performance in Zimbabwe (3 crs)

Course # 30305 07:00P-09:30P W D. McDonald

Fulfills CASE Arts and Humanities, Global Civilizations and Cultures

Class will require a \$250 class fee for the purchase of an instrument. Meets with Folk-F609. Meets at 800 N Indiana Ave.

This course introduces students to Zimbabwean music and performance through a combination of applied music making and lectures/discussions. Specifically, students will learn to play the Mbira Dvavadzimu, a 22 keyed lamellophone indigenous to the Shona people but popularized around the world via world beat performers such as Thomas Mapfumo. Focusing on the Mbira Dvavadzimu, students will trace the development of Zimbabwean music from Shona spirit possession ceremonies (Bira) to the international stage, investigating issues of cosmology, nationalism, and globalization. Students will be expected to participate as both

performers and researchers, gaining proficiency in performing this repertory of music as well as learning its relationships with larger patterns of social and cultural behavior.

F305 Cultural Diversity in China (3 crs)

Course # 26553/28512 01:00P-02:15P TR S. Tuohy

Fulfills COLL Arts & Humanities, Global Civilizations & Cultures

FOLK majors and minors and Chinese Flagship students register for section 26553; e-mail tuohys@indiana.edu for authorization.

NON-FOLK majors and non-Chinese Flagship students register for section 28512.

Meets with Folk-F600. Meets at 501 N Park Ave.

This course introduces students to cultural and human diversity in contemporary China. We will explore the multiple meanings of Chineseness as well as concepts and expressions of individual and group identities. Among the broad questions to be addressed are: What is China? Who are Chinese? What is Chinese culture (and who says)? Individual class topics will cover diverse forms of human affiliations, from ethnic, class, gender, gender, generational, regional, and linguistic to rural and urban and local and national. Although we will focus on modern China, and particularly the PRC, issues will be contextualized in relation to Chinese history and interactions beyond the borders of China.

Many class sessions will emphasize artistic and expressive forms (music, material culture, film, verbal genres, and tourism) and the roles they play in shaping and representing identities. Related cultural, linguistic, and heritage policies will be discussed. The course also will introduce theories and methods from Folklore and Ethnomusicology that can be put to use in our analysis of human diversity, representations, and performance. Graded components will include class preparation and participation, written assignments, quizzes, and a midterm and/or final exam.

F307 Arabian Nights: East & West (3 crs)

Course # 30308 02:30P-03:45P TR

H. El-Shamy

Fulfills CASE Arts and Humanities, Global Civilizations and Cultures

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 a Night and Western Arabian Nights: The Written and the Oral; the Oral Connections
- II. The Format: The Frame Story
- III. Sheherzad: the Raconteuresse 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 legend, the Humorous Anecdote, the Formula tale. The Nights in Modern Arts (Cinema, Music, Painting)
- V. Society and Social Relations in the Nights Freeman 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 "Take home" and "objective"; One Term Paper.

Attendance and participation are of paramount importance.

F307 Popular Culture & Politics in the Middle East (3 crs)

Course # 30307 01:00P-03:30P W

D. McDonald

Fulfills CASE Arts and Humanities, Global Civilizations and Cultures

Meets with Folk-F617, NELC-N695, & CULS-C701.

This undergraduate/graduate course will examine the dynamics of popular culture and mass media in the Middle East, including the Arabic speaking nations, Israel, Turkey, and North Africa. Although performative arts, mass media, and popular culture have often been deemed as epiphenomenal in Middle Eastern studies, this course proceeds from the idea that popular culture and performance are in fact foundational means for negotiating power and resistance, social interaction, and identity. Through our readings, lectures, discussions, and various written assignments students will confront the many ways in which popular culture has had a formative and foundational impact upon conceptions of identity in the Middle East. Our readings will build upon fundamental anthropological understandings of social groups, of symbols and categories, the linkages of culture agency, and the various forms of power in human social groupings. Various ethnographic case studies will explore Arab Pop Culture, Israeli and Palestinian cinema, Egyptian television, Turkish Arabesk, transnational Hip-Hop, and the impact these media have had on contemporary understandings of race, gender, ethnicity, religion, and nation in the Middle East.

F315 Myth, Cosmos, & Healing in Latin America (3 crs)

Course # 28611 04:00P-05:15P TR

J. McDowell

Fulfills CASE Arts and Humanities, Global Civilizations and Cultures

In this seminar we explore systems of belief and practice implicated in traditional healing rituals in several regions of Latin America. This region of the world features indigenous native doctors of the Andes, African folk religion as conserved and refined in such places as Brazil and Cuba, as well as botánicas, santería, curanderos, and many other practices and practitioners operating at the boundary of medicine and religion. Our quest will be to assess the dynamic interplay linking myth, cosmos, and healing in these systems. We will attend to the art, artifacts, music, ritual speech, and other techniques of curing and healing, stressing their connection to enabling mythologies and cosmologies. Lastly, we will contemplate the probable fate of these traditional systems in this twilight

of modernity, as they seemingly expand their scope of activity and yet are deeply transformed in the process.

F354 From Juke Joint to Choir Loft (3 crs)

Course # 29605 09:30A-10:45A TR M. Burnim

Fulfills CASE Arts and Humanities, Diversity in the U.S.

Meets with AAAD-A399. Meets at 501 N Park Ave.

From slavery to the present, debates have raged among scholars and practitioners concerning the lines of demarcation between sacred and secular forms of African American music. Whether it was slaves who danced their Christianity in the invisible church or the multi-platinum-selling gospel artist Kirk Franklin whose recordings are just as likely to surface on Billboard's r&b chart as on its list of top gospel, or Richard Penniman, (better known as 'Little Richard') who three-times renounced a career in popular music to perform gospel instead, the history of African American music is replete with artists and repertoire which challenge conventional Judeo-Christian musical and aesthetic values. Utilizing an ethnomusicological perspective, which foregrounds the significance of culture in the formation and expression of musical values, this course will explore those inter- and intra-cultural dynamics which define the sacred/secular continuum in African American musics.

F356 Latino Folklore (3 crs)

Course # 32984 02:30P-03:45P MW M. Martinez-Rivera

Fulfills COLL Arts & Humanities, Diversity in the U.S.

Meets with LATS-L398.

Latino communities in the United States are as culturally rich and diverse as their countries of origin. The United States provides a platform for the proliferation, transformation, and adaptation of migrant groups' cultural practices. Therefore, the study of Latino folklore in the United States offers an important opportunity to analyze how communities are maintained even when they are in constant fluctuation, and how cultural expressions play a central part in the continuity and transformation of community.

Using a wide array of resources—movies, dancing workshops, visits to Museums—in this course we will study of a wide array of cultural manifestations—oral traditions, music, festivals, dance, material culture,

healing and spirituality— practiced by the US Latino community, while also paying attention to wider debates concerning migration, gender, nationalism, and identity. The course will begin with an overview of the study of Folklore and of Latino Studies. The remainder of the course will be divided into four main areas of inquiry: Oral Narratives, Rituals and Festivals, Music and Performance, and Material Culture. We will also pay attention to five main themes—migration, gender, nationalism, and identity and the interrelation between them—and how different cultural practices and traditional expressive forms help express, negotiate, transform, and maintain Latino communities in the United States.

F400 Individual Study in Folklore (1-3 crs)

Course # AUTH ARR ARR ARR

Obtain course contract form and on-line authorization for above class from department Graduate Recorder, mmelhous@indiana.edu.

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 Methods & Theories (3 crs)

Course # AUTH 09:30A-10:45A MW R. Stone

Fulfills CASE Social & Historical

Above class priority given to majors and minors. Contact mmelhous@indiana.edu to obtain online authorization. Meets at 510 N Fess Ave.

The purpose of this course is to introduce students to principle theories and methods in the two fields composing our department, Folklore and Ethnomusicology. Folklorists and ethnomusicologists study the meanings of expressive forms in the everyday lives of individuals and their roles in society. Our two fields share a common focus on forms of artistic performance and expressive culture. Our scholarship also demonstrates a shared interest in the study of people and their artistic productions. Our research aims to contribute to the understanding of social processes, artistic practices, and human creativity.

We will engage in discussions on the following: (1) examining the convergences and divergences of the two fields; (2) their histories and

current research paradigms; (3) basic concepts such as community, tradition, genre, performance; (4) research methods; and (5) the issues associated with presenting/representing people in the public setting.

F402 Traditional Arts Indiana (1-3 crs)

Course # AUTH ARR ARR ARR

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

Section requires permission of instructor to register. Contact jkay@indiana.edu.

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 ARR

Obtain course contract form and on-line authorization for above class from department Graduate Recorder, mmelhous@indiana.edu.

P: Must have consent of the faculty member supervising research. 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 Music in African Film (3 crs)

Course # 32519 08:45A-11:15A T

C. Henderson

Fulfills CASE Arts and Humanities

Meets with Folk-E608.

Music is an integral part of African films and films set in African contexts, whether they are made by Hollywood or by African directors. Music amplifies, underscores, and creates a vital counterpoint to the visual images and action. This course will investigate how various film musics are conceived and interpreted by audiences, composers, and filmmakers, and will explore the significant role of music in creating and defining images and perceptions of Africa and Africans. Films to be viewed and analyzed will be selected from the periods of the 1920s to the 21st century.

F420 Genre & Theory in Folklore(3 crs)

Course # 25907 02:30P-03:45P MW

H. El-Shamy

Fulfills CASE Arts and Humanities.

Meets with Folk-F755.

The main objective of this course is to present a bird's eye view of the discipline and its relations to related fields of scholarship without losing sight of significant details (a la Google Map style). The class emphasizes the social scientific perspective. The contents of the course may be grouped under four major headings.

- I. An introductory segment will discuss such issues as "Lore as a category of Culture," "Who are the folk?" "The rise of interest in folkloric materials." The philosophy of Romanticism.
- II. The concept tradition and the criteria for assessing traditionality; other terms used to refer to folkloric materials and to the various "fields" of folklore.
- III. Presentations of the genres and fields of folklore. Topics discussed include "folk speech," "the proverbs," "the riddle," "the folktale," "legends," "folk games," "folk religion" "folk medicine and healing," "folk art," "folk architecture," folk poetry and the ballad, among others.
- IV. A number of basic theories that helped shape the discipline will be outlined and applied to relevant data as we deal with the different topics and texts. These theories include the following: "the evolutionary," "the

functional," "the structural," "the contextual," "the contextual," "the psychoanalytic," among others.

V. Components of a segment on "Research design" will be applied to select genres and texts as the data warrants. Such approaches as "cross-sectional," "longitudinal," "experimental", among others will be explored.

Three exams (mainly objective type). Parts may be "take home".

F420 Latinos & Hip Hop Culture(3 crs)

Course # 32520 11:15A-01:00P MW F. Orejuela

Fulfills CASE Arts and Humanities

Meets with LATS-L400.

This course begins to organize and debate Latino participation, invention, intention, and appropriation of hip hop culture inside and outside of the United States.

Latino communities in the United States are diverse and it is important for us to explore the processes through which Latino youth negotiate origin myths, migration, nationalism, identity, globalization, imitation, appropriation, and how they use art and music in their everyday lives to construct their role in this music scene. We will study the cultural manifestation of hip hop from a variety of perspectives: African America, the Diaspora, and the concepts of mestizaje and 'triangulation of cultures' that compound many Latino identities.

The course is limited to 25 students and the format is split between lecture and round-table discussion of assigned readings.

Most importantly, the course is not about music appreciation; rather we will investigate the ways Latino youth create art, music and subcultures of hip hop.

F497 Advanced Seminar (3 crs)

Course # AUTH 11:15A-12:45P TR S. Tuohy

Fulfills CASE Social & Historical.

Priority is given to FOLK majors. Authorization is required for this course-contact mmelhou@indiana.edu for authorization. Meets at 501 N Park Ave.

This is the capstone seminar for majors in the Department of Folklore and Ethnomusicology (other students 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 undergraduate coursework 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, resumes, 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(s) and confident that the knowledge they have acquired can be transformed into worthwhile endeavors in the near and distant future.

COLL-C103 A Question of Identity: Judaism (3 crs)

Course # 27926 01:25P-02:15P MW J. Cohen

Fulfills GenEd Arts & Humanities, Critical Approaches

As part of the College of Arts and Sciences 2011-2012 Themester, Making War Making Peace, this course is designed to explore the dynamics of music, social conflict, and conflict resolution. Over the course of the semester we will investigate the capacities of music to enact fundamental aspects of identity, self, and other. From these initial discussions we will then consider a variety of case studies wherein music was employed as a tool for generating and sustaining war, violence, and other forms of social conflict. Following this, we will then survey cross-cultural moments where music played an essential role in generating and sustaining peace, conflict resolution, and other humanitarian movements. At the heart of these discussions, however, will be an investigation into

the role of expressive culture in reflecting, generating, and sustaining political and other social movements. Our meetings will take many forms, extending beyond the classroom to include discussions, film screenings, cultural activities, and performance demonstrations.

COLL-C103 Youth Sub-cultures & Music (3 crs)

Course # 27899 02:30P-03:20P TR F. Orejuela

Fulfills GenEd Arts & Humanities, Critical Approaches

This course will focus on the informal processes through which young people negotiate “childhood,” “tweens,” “teenager,” and “youth” and as a means of understanding how they use music in their everyday lives to construct a status quo as well as resist the dominant adult culture. The course explores the musical cultures of youth as a continuum of social processes, created within the context of real, imagined, and historical communities. The course is not about music appreciation; rather we will investigate the ways youth create music and subcultures of musicking.

GRADUATE COURSES

A – Area
F – Form
T – Theory

F501	Ethnomusicology Colloquy*	
F501	Folklore Colloquy*	
F516	Folklore Theory in Practice*	
E522	The Study of Ethnomusicology	F, T
F532	Applied Folklore & Ethnomusicology	F
F545	Analysis of Myth	F, T
F600	Cultural Diversity in China	A, T
E608	Music in African Film	A
F609	Ghanaian Music, Drumming, & Dance	A
F609	Music & Performance in Zimbabwe	A
F617	Arabian Nights: East & West	A, F
F617	Popular Culture & Politics in the Middle East	A
F634	Aesthetics of Jewish Life	A
F722	Heritage & Cultural Ownership	T, A
F730	Museums & Material Culture	T
F734	Literary & Historical Approaches in Contemporary Folklore	T
F755	Genre & Theory in Folklore	T, F
F800	Research in Folklore	
F801	Teaching Folklore/Ethnomusicology	
F802	Traditional Arts Indiana	
F803	Practicum in Folklore/Ethnomusicology	
F850	Thesis/Research/Dissertation	
G599	Master's Thesis	
G901	Advanced Research	

For course locations check the Schedule of Classes:

<http://registrar.indiana.edu/scheduleoclasses/prl/soc4128/FOLK/index.html>

*This is a required course and therefore does not fulfill Form, Area, or Theory for Folklore track students.

GRADUATE COURSE DESCRIPTIONS

F501 Ethnomusicology Colloquy (3 crs)

Course # 24665 04:00P-06:30P M J. McDowell

This course is for majors only. Meets at 501 N Park Ave.

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 Folklore Colloquy (3 crs)

Course # 17753 04:00P-06:30P M J. McDowell

This course is for majors only. Meets at 501 N Park Ave.

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.

F516 Folklore Theory in Practice (3 crs)

Course # 17754 09:30A-12:00P F J. Jackson

This course is a graduate seminar that introduces students to the field of folklore studies (folkloristics). Students will encounter the major theories and methods that have been developed in folkloristics for the study of expressive forms and vernacular cultures in social and historical context. To pursue such inquiry requires grappling with the key debates and social contexts that have shaped the study of folklore. Important case studies from the literature of folkloristics will be examined, appreciated, critiqued and contextualized. Students will become familiar with a range of approaches to the study of expressive culture in four broad generic areas: (1) verbal folklore, (2) material culture, (3) composite and performance genres, and (4) customary knowledge and practice. Folkloristics will be situated within a wider constellation of disciplines and interdisciplinary projects concerned with the human condition and we will begin to wrestle with the distinctive roles that folklorists might play in the contemporary world.

E522 The Study of Ethnomusicology (3 crs)

Course # 24130 04:00P-06:30P W S. Tuohy

Fulfills Form or Theory. Meets at 501 N Park Ave.

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.

E522 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.

F532 Applied Folklore & Ethnomusicology (3 crs)

Course # 29622 02:30P-05:00P T D. Goldstein

Fulfills Form. Meets at 510 N Fess Ave.

This course will look at the use of concepts, methods, and materials from Folkloristics and Ethnomusicology in direct application to community problem solving. The course will examine the history of applied folklore and applied ethnomusicology, links with applied anthropology and public folklore, political and ideological debates inspired by applied efforts, methods and skills needed for applied work, efforts to apply the skills and knowledge of the professions, and areas of applied folklore and ethnomusicology specialization.

F545 Analysis of Myth (3 crs)

Course # 28270 04:00P-06:30P R G. Schrempf

Fulfills Form or Theory. Meets at 501 N Park Ave.

This course will survey perspectives brought to the study of myth in the last century. These include various psychological/psychoanalytic and sociological perspectives, attempts to revive Indo-European "comparative mythology," structuralist and deconstructionist methods, ritualist angles on myth, analysis of myth performance, and critical-historical and/or reflexive approaches to the the idea of myth. The emphasis will be upon discovering what each approach reveals about the meaning and significance of myths in specific contexts, as well as exploring the intellectual and cultural agendas motivating myth and theory of myth. Problems in characterizing and defining myth (for example: is myth rational?) will also be considered. Illustrations will be drawn from classical Greek/Roman, Native American, and Pacific Island

traditions, and from contemporary mass culture. Reading load is fairly heavy. Requirements will include short class presentations, and two analytical essays (of about 10 pages each).

F600 Cultural Diversity in China (3 crs)

Course # 28112 01:00P-02:15P TR

S. Tuohy

Fulfills Area or Theory.

Meets with Folk-F305. Meets at 501 N Park Ave.

This course introduces students to cultural and human diversity in contemporary China. We will explore the multiple meanings of Chineseness as well as concepts and expressions of individual and group identities. Among the broad questions to be addressed are: What is China? Who are Chinese? What is Chinese culture (and who says)? Individual class topics will cover diverse forms of human affiliations, from ethnic, class, gender, gender, generational, regional, and linguistic to rural and urban and local and national. Although we will focus on modern China, and particularly the PRC, issues will be contextualized in relation to Chinese history and interactions beyond the borders of China.

Many class sessions will emphasize artistic and expressive forms (music, material culture, film, verbal genres, and tourism) and the roles they play in shaping and representing identities. Related cultural, linguistic, and heritage policies will be discussed. The course also will introduce theories and methods from Folklore and Ethnomusicology that can be put to use in our analysis of human diversity, representations, and performance. Graded components will include class preparation and participation, written assignments, quizzes, and a midterm and/or final exam.

E608 Music in African Film (3 crs)

Course # 29587 08:45A-11:15A T

C. Henderson

Fulfills Area. Meets with Folk-F404.

Music is an integral part of African films and films set in African contexts, whether they are made by Hollywood or by African directors. Music amplifies, underscores, and creates a vital counterpoint to the visual images and action. This course will investigate how various film musics are conceived and interpreted by audiences, composers, and filmmakers, and will explore the significant role of music in creating and defining images and perceptions of Africa and Africans. Films to be

viewed and analyzed will be selected from the periods of the 1920s to the 21st century.

F609 Ghanaian Music, Drumming, & Dance (3 crs)

Course # 25964 07:00P-09:30P M B. Woma

Fulfills Area.

Meets with Folk-F301. Meets at 800 N. Indiana Ave. Class will require a \$25 course fee.

This course is an introduction to African performing arts. Students will be introduced to practical African drumming and dancing as well as learn the performance aspects of these musical genres. The class material will focus mainly on Ghanaian drumming, gyil (xylophone music) and some musical traditions of West Africa. With emphasis on hands-on experience in drumming, singing and dancing, students will also learn the history and social contexts in which these performance genres are organized. There will be a short lecture/discussion at the end of each session on the musical traditions covered in class. Students will be evaluated on how actively they participate in class and their understanding of the performance aspects of the various genres. There will be a performance at the end of the semester and students are required to be part of the performance. Previous music and dance experience is welcome but not required. All materials will be taught orally and through demonstrations.

F609 Music & Performance in Zimbabwe (3 crs)

Course # 30310 07:00P-09:30P W D. McDonald

Fulfills Area.

Meets with Folk-F301. Class will require a \$250 class fee for the purchase of an instrument.

This course introduces students to Zimbabwean music and performance through a combination of applied music making and lectures/discussions. Specifically, students will learn to play the Mbira Dvavadzimu, a 22 keyed lamellophone indigenous to the Shona people but popularized around the world via world beat performers such as Thomas Mapfumo. Focusing on the Mbira Dvavadzimu, students will trace the development of Zimbabwean music from Shona spirit possession ceremonies (Bira) to the international stage, investigating issues of cosmology, nationalism, and globalization. Students will be expected to participate as both performers and researchers, gaining proficiency in performing this

repertory of music as well as learning its relationships with larger patterns of social and cultural behavior.

F617 Arabian Nights: East & West (3 crs)

Course # 30315 02:30P-03:45P TR H. El-Shamy

Fulfills Area or Form

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 a Night 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 legend, the Humorous Anecdote, the Formula tale. The Nights in Modern Arts (Cinema, Music, Painting)
- V. Society and Social Relations in the Nights Freeman 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 "Take home" and "objective"; One Term Paper.

Attendance and participation are of paramount importance.

F617 Popular Culture & Politics in the Middle East (3 crs)

Course # 30314 01:00P-03:30P W D. McDonald

Fulfills Area.

Meets with Folk-F307, CULS-C701, & NELC-N695.

This undergraduate/graduate course will examine the dynamics of popular culture and mass media in the Middle East, including the Arabic speaking nations, Israel, Turkey, and North Africa. Although performative arts, mass media, and popular culture have often been deemed as epiphenomenal in Middle Eastern studies, this course proceeds from the idea that popular culture and performance are in fact foundational means for negotiating power and resistance, social interaction, and identity. Through our readings, lectures, discussions, and various written assignments students will confront the many ways in which popular culture has had a formative and foundational impact upon conceptions of identity in the Middle East. Our readings will build upon fundamental anthropological understandings of social groups, of symbols and categories, the linkages of culture agency, and the various forms of power in human social groupings. Various ethnographic case studies will explore Arab Pop Culture, Israeli and Palestinian cinema, Egyptian television, Turkish Arabesk, transnational Hip-Hop, and the impact these media have had on contemporary understandings of race, gender, ethnicity, religion, and nation in the Middle East.

F634 Aesthetics of Jewish Life (3 crs)

Course # 32522 09:00A-11:30A M J. Cohen

Fulfills Area. Meets at 501 N Park Ave.

This course will present both a theoretical and a practical approach to understanding aesthetic value within Jewish life, with a focus on creative activity. What does it mean for people to establish a “Jewish” aesthetic, and how do these claims relate to concepts of history and identity? Through a combination of readings, case studies, and observation, we will explore how people define, display, assert, and challenge ideas of Jewish identity, community and meaning often through the lens of “culture” (in all its ambiguity). Topics may include critical explorations of internal social science-based studies, music, art, language, foodways, dance, folklore, and film.

F722 Heritage & Cultural Ownership (3 crs)

Course # 24131 11:30A-02:00P T J. León

Fulfills Theory or Area. Meets at 510 N Fess Ave.

At the turn of the twenty-first century, cultural forms, practices and knowledge are increasingly valued, both locally and globally, for their perceived ability to act as resources that can lead to economic development. In this environment, having access to and being able to invoke one's cultural heritage in ways that are at least partly compatible with Western intellectual property systems, international cultural policy, and discourses about human and cultural rights, has become a viable strategy with which different types of local communities, culture brokers, and nation states have tried to respond to new challenges and opportunities. The resulting complex web of interaction—particularly in reference to how heritage is defined and who exactly has the right to claim ownership over that heritage—has become an area of special concern for a number of folklorists, ethnomusicologist and anthropologists. This seminar will examine some of the central debates regarding the various uses and strategic deployments of the concept of heritage and how these intersect with the progressive neoliberal reconceptualization of culture as a collection of goods, skills and services that must be properly managed if one is to capitalize on its economic potential. To this end, the course will explore a series of interrelated issues including a) tangible and intangible cultural heritage initiatives and their effect on local communities, b) the global marketing and trade of “ethnic” or “traditional” art and music, c) cultural ownership and the ability of communities to use culture as an invocation of their cultural rights, and d) the role of archives, the academy and ethnography in both informing and contesting particular definitions and uses of heritage.

F730 Museums & Material Culture (3 crs)

Course # 29640 01:00P-03:30P M P. Shukla

Fulfills Theory

This class analyzes the complex relationship between human beings and the material world they inhabit and create, in order to better comprehend the institution of the museum. An understanding of material culture helps us view how makers, users and viewers relate to objects in homes, commercial establishments and eventually, in museums. One of the principle aims of this course is to look at the museology of everyday life, in other words, how the general museum principles of collection, preservation and exhibition are found in all the environments we occupy.

We will of course focus the class on the museum itself, looking at museums as institutions in a process of continual negotiation of different objectives: object collection and research, object preservation, exhibition, education, and entertainment. Through readings and lectures, we will be introduced to different kinds of museums, including art, ethnographic, historic, as well as the museums of particular interest to folklorists, namely outdoor museums, folk art museums, and folk festivals. The aim of this course is three-fold: to read and discuss critically the literature on material culture and museology, to analyze local museum exhibitions, and to produce a creative proposal of an exhibition. The assignments for the class include museum visits and exhibition reviews, as well as a final project consisting of an exhibition proposal, complete with sample labels, exhibit walk-through, list of all the objects, photos and other multi-media supporting materials, as well as related public programs and educational materials.

F734 Literary & Historical Approaches in Contemporary

Folklore (3 crs)

Course # 29647 01:00P-03:30P R

M. Foster

Fulfills Theory. Meets with CULS-C701.

This seminar focuses on approaches and methods of folklore research and writing based primarily on the use of textual materials as opposed to ethnographic fieldwork. Literary works, historical documents, film, artwork, scientific treatises, newspapers, popular media and other written or visual materials give folklorists insight into the cultural concerns and worldviews of particular places and times. Such texts are critical for accessing the values and belief systems of people from the past and can also complement and enrich fieldwork in the present. They shed light on the processes by which ideas and aesthetic tropes are transmitted from one place to another and from one generation to the next.

In this seminar, we will read and discuss exemplary works from folklore and associated disciplines (such as history, comparative literature, anthropology, and cultural studies) that were crafted from careful interpretation of literary works and historical documents. We will also consider theoretical and methodological differences between various academic disciplines, exploring how folkloristics can benefit from and contribute to discourses on historiography, literary studies, and popular culture. Students will be given the opportunity to undertake several kinds of research projects themselves, allowing them to venture into the

archives and practice the analytical skills appropriate for literary and historical research.

F755 Genre & Theory in Folklore (3 crs)

Course # 29658 02:30P-03:45P MW H. El-Shamy

Fulfills Theory or Form. Meets with Folk-F420.

The main objective of this course is to present a bird's eye view of the discipline and its relations to related fields of scholarship without losing sight of significant details (a la Google Map style). The class emphasizes the social scientific perspective. The contents of the course may be grouped under four major headings.

- I. An introductory segment will discuss such issues as "Lore as a category of Culture," "Who are the folk?" "The rise of interest in folkloric materials." The philosophy of Romanticism.
- II. The concept tradition and the criteria for assessing traditionality; other terms used to refer to folkloric materials and to the various "fields" of folklore.
- III. Presentations of the genres and fields of folklore. Topics discussed include "folk speech," "the proverbs," "the riddle," "the folktale," "legends," "folk games," "folk religion" "folk medicine and healing," "folk art," "folk architecture," folk poetry and the ballad, among others.
- IV. A number of basic theories that helped shape the discipline will be outlined and applied to relevant data as we deal with the different topics and texts. These theories include the following: "the evolutionary," "the functional," "the structural," "the contextual," "the contextual," "the psychoanalytic," among others.
- V. Components of a segment on "Research design" will be applied to select genres and texts as the data warrants. Such approaches as "cross-sectional," "longitudinal," "experimental", among others will be explored.

Three exams (mainly objective type). Parts may be "take home".

F800 Research in Folklore (1-6 crs)

Course # AUTH ARR ARR ARR

Obtain course contract form and on-line authorization for above class from department Graduate Recorder, mmelhous@indiana.edu.

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 # 17756 01:00P-03:30P W M. Burnim

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 (1-6 crs)

Course # AUTH ARR ARR ARR

F802 is a practicum and is graded on a deferred R grade basis.

Section requires permission of instructor to register. Contact jkay@indiana.edu.

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 ARR

Obtain course contract form and on-line authorization for above class from department Graduate Recorder, mmelhous@indiana.edu.

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

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

Course # 17758 ARR ARR

Above section for students on the Bloomington Campus. No authorization is required.

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

Above section is for students who are not in Bloomington only.

Obtain on-line authorization for above class from department Graduate Recorder, mmelhous@indiana.edu.

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).

G599 Master's Thesis

Course # AUTH ARR ARR

Obtain on-line authorization for above class from the department Graduate Recorder, mmelhous@indiana.edu.

This course is for international, Master's level students who have enrolled in 30 or more hours of graduate course work applicable to the degree and who have completed all other requirements for the degree except the thesis, final project, or performance.

G901 Advanced Research (6 crs)

Course # AUTH ARR

Obtain on-line authorization for above class from department Graduate Recorder, mmelhous@indiana.edu.

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.

HELPFUL LINKS

Department of Folklore & Ethnomusicology homepage:

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

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/~bulletin/iu/gradschool/2010-2012/index.shtml>

College of Arts & Sciences Undergraduate Academic Bulletin:

<http://www.iu.edu/~bulletin/iub/college/2011-2012/>

Guide to the Preparation of Theses & Dissertations:

<http://www.graduate.indiana.edu/preparing-theses-and-dissertations.php>

