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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 COURSES* 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
F252	Global Pop Music	A & H
F252	Youth Sub-Cultures & Music	A & H
F253	Folklore & Psychology	S & H
E295	Survey of Hip-Hop	A & H, CSA
F307	Popular Culture in the Middle East	A & H, CSA
F307	Tales Women Tell in the Middle East	A & H, CSA
F315	Brazilian Performance & Culture	A & H, CSA
F315	Latino Folklore	A & H, CSA
F315	South American Performance & Culture	A & H, CSA
F363	Voices of Women	A & H, CSA
F400	Individual Study in Folklore	
F402	Traditional Arts Indiana	
F403	Practicum in Folklore/Ethnomusicology	
F410	Multimedia in Ethnomusicology	A & H
F430	CANCELED	
F497	Advanced Seminar	S & H
E103	From Juke Joint to Choir Loft	A & H, TFR
G210	Global Jazz	A & H
SLAV-S320	Russian Folk Tales	A & H

***For up-to-date course locations and times, please check the
Schedule of Classes:**

<http://registrar.indiana.edu/scheduleoclasses/prl/soc4098/FOLK/index.html>

UNDERGRADUATE COURSE DESCRIPTIONS

F101 INTRODUCTION TO FOLKLORE (3 CRS)

COURSE # 3355 12:20P-01:10P 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 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.

Fulfills COLL A&H

F111 WORLD MUSIC AND CULTURES (3 CRS)

COURSE # 3361 11:5A-12:05P TR D. MCDONALD

This course is designed to introduce the student to the various ways in which music is performed, consumed, and conceptualized in various cultures around the world. In this class we will study indigenous, popular, and classical art musics from an ethnomusicological perspective, highlighting the relationships between music and other domains of social life such as race, religion/cosmology, language, gender, politics, and culture. Ultimately, the goal of this class is to present a cross section of the world's music cultures so as to better familiarize the student with music and musical performance from a cross-cultural perspective.

Fulfills COLL A&H

F131 INTRODUCTION TO FOLKLORE IN THE U.S. (3 CRS)

COURSE # 3366 03:35P-04:25P MW P. SHUKLA

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 the stories, jokes, body art, and home decoration within their own social circles.

Fulfills COLL A&H

F205 FOLKLORE IN VIDEO & FILM (3 CRS)

COURSE # 7027 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 Conspiracy Theories
Alien Abductions	Marilyn Monroe Assassination Conspiracy Theories
Ark of the Covenant	Moon Landing Hoax Conspiracy Theories
Atlantis	Near Death Experience
Bermuda Triangle	9/11 Conspiracy Theories
Bigfoot	Nostradamus Prophecies
Chupacabra	Philadelphia Experiment
Crop Circles	Princess Diana Assassination Conspiracy Theories
Doomsday Prophecies	Psychics
Exorcism	Roswell UFO Crash
Garden of Eden	Search for Holy Relics
Ghosts	Search for Noah's Ark
Holy Grail (cup)	Shroud of Turin
Holy Grail (Da Vinci Code)	Spontaneous Human Combustion
Human Cloning	Stigmata
JFK Assassination Conspiracy Theories	UFOs
Jack the Ripper	Yeti (Abominable Snowman)
Lincoln Assassination Conspiracy Theories	
Loch Ness (and other Lake Monsters)	
Lost Tribes of Israel	

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

Fulfills COLL A&H, TFR

F252 GLOBAL POP MUSIC (3 CRS)

COURSE # 27222 09:30A-10:45A MW D. REED

Congolese rumba. Irish punk. Jewish hip hop. Indian disco. 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.

Fulfills COLL A&H

F252 YOUTH SUB-CULTURES & MUSIC (3 CRS)

COURSE # 29614 04:00P-05:15P TR F. OREJUELA

This course will focus on the informal processes through which young people negotiate “childhood” “twens” “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.

Fulfills COLL A&H

F253 FOLKLORE & PSYCHOLOGY (3 CRS)

COURSE # 31156 09:00A-11:00A MW H. EL-SHAMY

Above class meets 2nd 8-weeks only.

Another title for this course could have been "Memory and the Foundations of Traditions." It deals psychological issues in folklore, with emphasis on cognitive approaches of learning, memory, and other issues pertaining to the performance by individuals and groups of various folkloric phenomena. Among the topics to be explored are:

INTRODUCTION. Lore as a Category of Culture: the Varieties of the Folkloric Phenomenon: the cultural, the Social, and the Individualistic. Psychological significance of "Traditionality." Fields and Genres of Lore.

- I. An overview of the non-cognitive approaches: S. Freud, and C.G. Jung
- II. Aspects of learning; learning `unstructured' materials: affective components, emotions and sentiments. The folkloric item as cognitive system
- III. The Process of communication; transmission; form and learning: the capacity to formulate, coding and decoding, to teach and to learn.
- IV. Variables in the leaning of lore: issues of structure, `impressiveness,' subjects' age, gender, mental set, etc.

V. Context and Learning: independent and dependent variables in learning. Social factors; the social role, the norm.

VI. Effect and social learning.

VII. The cybernetics model, feedback theory: mere knowledge of results; processing of information. Perceptual motor skills; Learning and performance; kinesics and craftsmanship in traditional culture.

VIII. Why do we remember certain things from our past but not others.

Factors involved in the processes of "recalling" / "remembering."

Performance as a constituent of "learning process." Extinction, learning dilemma.

IX. A note on mental health and mental illness in traditional culture

Exams: Two (Midterm, Final): Take-home and objective

Papers: One term paper emphasizing research

Fulfills COLL Social & Historical

E295 SURVEY OF HIP-HOP (3 CRS)

COURSE # 12048 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-A295.

Only meets on campus for the Midterm and Final Exams (Exam Room 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 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 A&H, CSA

F307 POPULAR CULTURE IN THE MIDDLE EAST (3 CRS)

COURSE # 29615 02:30P-03:45P TR D. MCDONALD

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.

Fulfills COLL A&H, CSA

F307 TALES WOMEN TELL IN THE MIDDLE EAST (3 CRS)

COURSE # 29619 04:00P-05:15P TR H. EL-SHAMY

This course examines women's culture(s) as portrayed in their tales and related traditional form of expression. Traditions treated will include selections from several communities in the ethnically, linguistically, and religiously diverse "Arab World" (e.g., Berber, Aramaic, Nubian, etc.).

The contents are grouped into 6 segments:

- I. Introduction: A general survey of "the Arab World," its societies, and cultures. Links with Europe, Africa, and Asia.
- II. A Brief history of women's status in Arab communities: the role of Islam and other religious systems. Modern movements of "emancipation of women."
- III. Kinship systems and the female's role(s). The female in a patriarchal society.
- IV. Economic systems and the working female as "bread winner".
- V. Tales as cognitive descriptions of life and living under specific conditions: self concept, self-esteem, social roles (chiftainess / matriarch, servant; mother, wife, sister, daughter, cousin, etc.).
The stereotyped female: male and female views.
 - A. PARENTS AND PATERNAL FIGURES (Mother and Children; Mother and Son; Mother and Daughter; Father and Daughter; Paternal Figures).
 - B. COURTSHIP AND MARITAL RELATIONS (Gaining a Wife; Husband and Wife; The Wife in a Polygynous Community).
 - C. SIBLINGS (Sister and Sister; Brother and Sister; Brother and Brother).
 - D. MOTHER'S BROTHER (Boy and Mother's Brother; Girl and Mother's Brother).
- VI. European/Western theories and Arab stories: the literary and the oral traditional.

Exams: Two (Midterm, Final): Take-home and objective

Papers: One term paper emphasizing research

Main textbook:

H. El-Shamy. Tales Arab Women Tell: And the Behavioral Patterns they Portray. Collected, translated, edited, and interpreted by Hasan M. El-Shamy. Indiana University Press, 1999.

Fulfills COLL A&H, CSA

F315 BRAZILIAN PERFORMANCE & CULTURE (3 CRS)

COURSE # 29592 07:00P-09:30P M C. HAAS

Above class requires the permission of the instructor, contact comhaas@indiana.edu.

Above class meets in 501 N Park

Above class meets with Folk-F638

Where is the role of body movement in musical experience? What is the relationship between sound and social function? Is carnival a spectacle, a ritual, a form of protest, or cultural forum and how do these perspectives change the style of performance? This course introduces students to a selection of Brazilian musical genres and percussion instruments from folkloric, religious and carnival contexts, as well as the ways in which cultural values have contributed to the aesthetic and communicative aspects of these performance based expressions. With an emphasis towards hands-on experience playing and singing Brazilian music, students will also learn about the social, historical and cultural terms in which to interpret the various musical sounds. These topics will be addressed through readings as well as audio and video examples, and followed by group discussion and/or short response papers. Students will be evaluated on how actively they are involved in their own understanding of musical and cultural processes, and how they apply that knowledge to new situations. Both students and instructor will attend to the ongoing evaluation of their individual and group performance by discussing musical criteria and social function as prescribed by bearers of the culture. Students will have a chance to demonstrate their understanding of the material through a culminating public presentation. Special emphasis will be given to the northeast region of Brazil and Afro-Brazilian genres. Musical styles include: samba, samba da roda, candomblé and capoeira repertoire, as well as frevo, forró, maracatu, afoxé, samba afro and samba-reggae. Highly recommended for those who need to fulfill a practicum requirement and/or who are interested in teaching “world music” ensembles. Previous musical experience is welcome, but is not required. All musical material will be taught orally and through demonstration.

Fulfills COLL A&H, CSA

F315 LATINO FOLKLORE (3 CRS)

COURSE # 11945 11:15P-12:30P TR

J. MCDOWELL

The US Latino population has swelled in recent years to become a significant presence here, but Latino culture is surprisingly unfamiliar to most Americans. This may be due in part to the fact that Latinos in the United States do not fit into a homogeneous group. Normally defined by their country of origin, Latinos transcend boundaries of race, religion, and social class. We find in the Latino group Caribbeans of African descent as well as Native Americans from Mexico, Central America, and the Andes; evangelicals as well as Catholics; doctors and lawyers as well as workers in factories and fields; people of Asian and European background as well as descendents from the Spaniards who first came to the New World.

This class will attempt to make this important population more familiar by examining the expressive, creative, and artistic activities that are flourishing in Latino communities, with emphasis on music and dance, speech play and verbal art, food and festival, and healing and spirituality. The focus is on how practices and beliefs from the countries of origin are adapted to the reality of life in the United States, and on how these communities adopt the cultural resources of this country and make them their own. We will examine Latino folklore both as a survival strategy and as pathway towards an appreciation of life's deeper meanings.

Fulfills COLL A&H, CSA

F315 SOUTH AMERICAN PERFORMANCE & CULTURE (3 CRS)

COURSE # 9499 07:00P-09:30P M J. LEÓN

Above class requires the permission of the instructor, contact jfleon@indiana.edu.

Above class meets with Folk-F638.

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 A&H, CSA

F363 VOICES OF WOMEN (3 CRS)

COURSE # 11870 04:00P-05:15P TR B. STOELTJE

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

This class approaches the study of women ethnographically and cross culturally. The emphasis will rest on women's experience, the major influences on those experiences, and women's expression of their experience in writing, speaking, organizing, or through film and art. Utilizing the concept of gender as the means of constructing female roles, as well as male, in every society, the course will identify specific influences affecting women in specific cultures and eras. Examples of influences include the 16th c. and 17th c. witch hunts, the U. S. Suffrage movement, colonialism, legal systems, the U.N. Decade of Women, folklore and popular culture. Prominently featured will be women in the U.S. and in specific African societies, but others will be included as well. We will read works by the African-American scholar/writer, Zora Neale Hurston, the British writer, Angela Carter, the Ghanaian writer, Ama Ata Aidoo. Films will focus on specific women who have played a significant role in a historical period or who have a position of prominence in today's world.

There will be 2 exams (mid-term and final), and two major papers: one on gender roles in a specific society and one an interview with a specific woman. Other short papers will include a fairy tale and a short paper on an interview.

Texts to be announced.

Fulfills COLL A&H, CSA

F400 INDIVIDUAL STUDY IN FOLKLORE (1-3 CRS)

COURSE # AUTH ARR ARR J. JACKSON

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

F402 TRADITIONAL ARTS INDIANA (3 CRS)

COURSE # AUTH ARR ARR J. JACKSON

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 P. MAULTSBY

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

F410 MULTIMEDIA IN ETHNOMUSICOLOGY (3 CRS)

COURSE # 11857 02:30P-3:45P 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 A&H

F430 FOLKLORE & PSYCHOLOGY (3 CRS)

This course has been canceled – we apologize for any inconvenience.

F497 ADVANCED SEMINAR (3 CRS)

COURSE # 7028 01:00P-02:15P MW S. TUOHY

Authorization is required for this course - contact croush@indiana.edu.

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 S&H

GRADUATE COURSES*

A – Area
F – Form
T – Theory

F501	Colloquy in Folklore	
F501	Colloquy in Ethnomusicology	
F510	Multimedia in Ethnomusicology	F
F516	Folklore Theory in Practice	
E522	The Study of Ethnomusicology	F, T
F528	Advanced Fieldwork	
F545	Analysis of Myth	F, T
F600	Reading & Writing Culture in East Asia	A
F617	Popular Culture in the Middle East	A
F617	Tales Women Tell in the Middle East	A
F638	Brazilian Performance & Culture	A
F638	South American Performance & Culture	F, A
F713	Food: Art & Identity	T
F722	CANCELED	
F738	CANCELED	
F740	CANCELED	
F750	Performance Studies	T
F755	Law & Culture	F, T
F800	Research in Folklore	
F801	Teaching Folklore & Ethnomusicology	
F802	Traditional Arts Indiana	
F803	Practicum in Folklore/Ethnomusicology	
F804	Heritage & Cultural Property	A, T
F850	Thesis/Research/Dissertation	
G599	Thesis Research	
G901	Advanced Research	

***For up-to-date course locations and times, please check the
Schedule of Classes:**

<http://registrar.indiana.edu/scheduleoclasses/prl/soc4098/FOLK/index.html>

GRADUATE COURSE DESCRIPTIONS

F501 COLLOQUY IN FOLKLORE (3 CRS)

COURSE # 3375 09:30A-12:00P M S. DOLBY

Above class meets at 501 N. Park.

This course is for majors only.

This course, team-taught by an ethnomusicologist (Stone) and folklorist (Dolby), introduces students to major points of correspondence and convergence between folklore and ethnomusicology. Designed to engage students in theoretical perspectives, modes of professional engagement, and materials, this class is required of beginning graduate students in ethnomusicology. The course is also open to--and encourages the participation of--students in adjacent fields with an interest in the role of symbolic processes and forms in society and culture, the sociology of culture, and the aesthetics of everyday life.

Counts as a core course for Ph.D. minors in folklore and ethnomusicology. Required course for first-year folklore students.

F501 COLLOQUY IN ETHNOMUSICOLOGY (3 CRS)

COURSE # 27225 09:30A-12:00P M R. STONE

Above class meets at 501 N. Park.

This course is for majors only.

This course, team-taught by an ethnomusicologist (Stone) and folklorist (Dolby), introduces students to major points of correspondence and convergence between folklore and ethnomusicology. Designed to engage students in theoretical perspectives, modes of professional engagement, and materials, this class is required of beginning graduate students in ethnomusicology. The course is also open to--and encourages the participation of--students in adjacent fields with an interest in the role of symbolic processes and forms in society and culture, the sociology of culture, and the aesthetics of everyday life.

Counts as a core course for Ph.D. minors in folklore and ethnomusicology. Required course for first-year ethnomusicology students.

F510 MULTIMEDIA IN ETHNOMUSICOLOGY (3 CRS)

COURSE # 11785 02:30P-03:45P TR C. FALES

Fulfills: Form

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 # 3377 04:00P-06:30P T J. JACKSON
07:00P-08:30P T

Students must attend both sessions.

Above class meets at 501 N Park.

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 # 11778 04:00P-06:30P M S. TUOHY

Fulfills: Form, Theory

Above class meets at 501 N Park.

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 "form" or "theory" course in FOLK.

F528 ADVANCED FIELDWORK: WRITING & REPRESENTATION (3 CRS)

COURSE # 27229 12:15P-02:30P R D. REED

Above class meets at 501 N. Park.

This course is designed to meet two, interlinked goals: 1. To provide upper level graduate students with additional experience conducting fieldwork; and 2. to focus on the art of writing ethnography. The course will focus on several components of the writing process associated with fieldwork—fieldnotes, fieldtape indexes, and transcriptions—and analyze the relationship between these components and the construction of a final, publishable ethnography. Additionally, we will analyze different modes of representation, from more conventional ethnographies to experimental approaches, and compare/contrast writing for "stand-alone" written products such as articles and books with writing for multimedia

projects. The course will link the theoretical aspects of ethnographic writing with practical assignments that will allow students to conduct fieldwork and experiment with various approaches to write-up. Fulfills core requirement in ethnomusicology. Prerequisite: F523.

F545 ANALYSIS OF MYTH (3 CRS)

COURSE # 29596 04:00P-06:30P R G. SCHREMPF

Fulfills: Form, Theory

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 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 READING & WRITING CULTURE IN EAST ASIA (3 CRS)

COURSE # 11861 05:00P-07:30P W M. FOSTER

Fulfills: Area, Theory

This seminar explores the ways in which the cultures of East Asia (i.e., China, Korea, and Japan) are represented in ethnographic literature. For each region we will read a number of works written in English from a range of time periods. While primarily focus will be on scholarly ethnographies, one objective of the course is to explore innovative and creative ways of writing about "other" cultures; we will therefore also read texts not normally considered ethnographic, including fiction, travel literature, and biography. Throughout the course we will be attentive to theoretical issues of Orientalism, cultural essentialism, and the roles of language, narrative and self-reflexivity in ethnographic (and other) writing. Whenever possible, we will also explore the ways in which East Asian scholars and authors observe and write about their own cultures,

about other East Asian cultures, and about foreign observers of their cultures.

No background in Asian languages or history is required for this course.

F617 POPULAR CULTURE IN THE MIDDLE EAST (3 CRS)

COURSE # 29616 02:30P-3:45P TR D. MCDONALD

Fulfills: Area

Above class meets with Folk-F307.

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.

F617 TALES WOMEN TELL IN THE MIDDLE EAST (3 CRS)

COURSE # 29620 04:00-5:15P TR H. EL-SHAMY

Fulfills: Area

Above class meets with Folk-F307.

This course examines women's culture(s) as portrayed in their tales and related traditional form of expression. Traditions treated will include selections from several communities in the ethnically, linguistically, and religiously diverse "Arab World" (e.g., Berber, Aramaic, Nubian, etc.).

The contents are grouped into 6 segments:

- I. Introduction: A general survey of "the Arab World," its societies, and cultures. Links with Europe, Africa, and Asia.
- II. A Brief history of women's status in Arab communities: the role of Islam and other religious systems. Modern movements of "emancipation of women."
- III. Kinship systems and the female's role(s). The female in a patriarchal society.
- IV. Economic systems and the working female as "bread winner".
- V. Tales as cognitive descriptions of life and living under specific conditions: self concept, self-esteem, social roles (chiftainess / matriarch, servant; mother, wife, sister, daughter, cousin, etc.). The stereotyped female: male and female views.
 - A. PARENTS AND PATERNAL FIGURES (Mother and Children; Mother and Son; Mother and Daughter; Father and Daughter; Paternal Figures).
 - B. COURTSHIP AND MARITAL RELATIONS (Gaining a Wife; Husband and Wife; The Wife in a Polygynous Community).
 - C. SIBLINGS (Sister and Sister; Brother and Sister; Brother and Brother).
 - D. MOTHER'S BROTHER (Boy and Mother's Brother; Girl and Mother's Brother).
- VI. European/Western theories and Arab stories: the literary and the oral traditional.

Exams: Two (Midterm, Final): Take-home and objective

Papers: One term paper emphasizing research

Main textbook:

H. El-Shamy. Tales Arab Women Tell: And the Behavioral Patterns they Portray. Collected, translated, edited, and interpreted by Hasan M. El-Shamy. Indiana University Press, 1999.

F638 BRAZILIAN PERFORMANCE & CULTURE (3 CRS)

COURSE # 29592 07:00P-09:30P M C. HAAS

Fulfills: Area

Above class requires the permission of the instructor, contact comhaas@indiana.edu.

Above class meets at 501 N. Park.

Above class meets with Folk-F315

Where is the role of body movement in musical experience? What is the relationship between sound and social function? Is carnival a spectacle, a ritual, a form of protest, or cultural forum and how do these perspectives change the style of performance? This course introduces students to a selection of Brazilian musical genres and percussion instruments from folkloric, religious and carnival contexts, as well as the ways in which cultural values have contributed to the aesthetic and communicative aspects of these performance based expressions. With an emphasis towards hands-on experience playing and singing Brazilian music, students will also learn about the social, historical and cultural terms in which to interpret the various musical sounds. These topics will be addressed through readings as well as audio and video examples, and followed by group discussion and/or short response papers. Students will be evaluated on how actively they are involved in their own understanding of musical and cultural processes, and how they apply that knowledge to new situations. Both students and instructor will attend to the ongoing evaluation of their individual and group performance by discussing musical criteria and social function as prescribed by bearers of the culture. Students will have a chance to demonstrate their understanding of the material through a culminating public presentation. Special emphasis will be given to the northeast region of Brazil and Afro-Brazilian genres. Musical styles include: samba, samba da roda, candomblé and capoeira repertoire, as well as frevo, forró, maracatu, afoxé, samba afro and samba-reggae. Highly recommended for those who need to fulfill a practicum requirement and/or who are interested in teaching “world music” ensembles. Previous musical experience is welcome, but is not required. All musical material will be taught orally and through demonstration.

F638 SOUTH AMERICAN PERFORMANCE & CULTURE (3 CRS)

COURSE # 10022 07:00P-09:30P M J. LEÓN

Fulfills: Form & Area

Above class requires permission of instructor, contact jfleon@indiana.edu.

Above class meets at 501 N. Park.

Above class meets with Folk-F315.

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.

F713 FOOD: ART & IDENTITY (3 CRS)

COURSE # 27232 12:30P-3:00P M P. SHUKLA

Fulfills: Form, Theory

This graduate seminar will center on the crucial topic of food – the production, preparation, and consumption of food, and the customs and symbolic behavior it entails – for food is an aspect of material culture that involves everyone every day. Because of its universal, panhuman nature, food offers a meaningful variable through which we can compare and contrast cultures, enlightening ourselves with regard to the world view of others, while learning more about ourselves in the process. In addition to reading books and articles, the students would learn about foodways from films, literature, and from small fieldwork projects in grocery stores, restaurants, and domestic kitchens.

Class topics will include farming, festival foods, recipes and cookbooks, and food in art, in fiction, in film. A variety of examples will lead toward an understanding of the manifold meanings of food, its aesthetic and sensory aspects, the social dimensions of preparation and consumption, and food in relation to social class, ethnic and regional identities in the United States, Latin America, and Asia. Students will read relevant writings from the disciplines of Folklore, Anthropology, American Studies, Cultural Geography, and History.

F722 ETHNOGRAPHY OF SPEAKING (3 CRS)

This course has been canceled – we apologize for any inconvenience.

F738 FOLKLORE & PSYCHOLOGY (3 CRS)

This course has been canceled – we apologize for any inconvenience.

F740 COMPARATIVE APPROACHES IN FOLKLORE (3 CRS)

COURSE # 27234 12:30P-3:00P W H. EL-SHAMY

This course has been canceled – we apologize for any inconvenience.

F750 PERFORMANCE STUDIES (3 CRS)

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 LAW & CULTURE (3 CRS)

Fulfills: Form, Theory

Above class meets with ANTH-E675 and AMST-G751.

Societies, small and large, develop the means for maintaining continuity over time and for resolving conflicts consistent with the values of the society. This course will focus on these issues as the relationship between law and society cross-culturally. As much of the literature concerning legal anthropology developed in the study of African societies, we will read some early anthropology studies focusing on law and custom, some studies that concern the relationship between law and colonialism, and some more recent ones that address the complexities of contemporary law in Africa today, including concerns of human rights and women's rights. We will also address issues current in the U.S., including the relationship between law and popular culture, law and race, and matters of intellectual property. The role of narrative in the performance of law will also be considered.

Students will write several short reviews of specific readings and present them in class, and will write two papers - one short paper at mid-point through the semester and one long paper at the end of the semester.

Readings will include a Reader and Culture and Rights as well as others.

F800 RESEARCH IN FOLKLORE (1-6 CRS)

COURSE # AUTH ARR ARR J. JACKSON

Obtain course contract form and on-line authorization for above class from department Graduate Recorder, croush@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 # 3379 12:15P-2:45P T S. DOLBY

Above class meets at 501 N. Park.

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 J. JACKSON

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 J. JACKSON

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

F804 HERITAGE & CULTURAL PROPERTY (3 CRS)

COURSE # 29486 09:30A-12:00P F J. LEÓN

Fulfills: Area, Theory

Above class meets at 501 N. Park.

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.

F850 THESIS/RESEARCH/DISSERTATION (1-12 CRS)

COURSE # AUTH ARR ARR J. JACKSON

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

Obtain on-line authorization for above class from department Graduate Recorder, croush@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).

F850 THESIS/RESEARCH/DISSERTATION (1-12 CRS)

COURSE # AUTH ARR ARR J. JACKSON

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).

G599 THESIS RESEARCH (6 CRS)

COURSE # AUTH ARR ARR J. JACKSON

Obtain on-line authorization for above class from the department Graduate Recorder, croush@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 ARR J. JACKSON

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

Cross-Listed Courses

E103 FROM JUKE JOINT TO CHOIR LOFT (3 CRS)

COURSE # 11652 09:05A-9:55A MWF M. BURNIM

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 and chose 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 music.

Fulfills COLL Arts & Humanities, Topics

G210 GLOBAL JAZZ(3 CRS)

COURSE # 28686 11:15A-12:05P MWF P. SCHAUERT

This class will explore the cultural processes, concepts and components of globalization (i.e. modernity, media, hybridity, cosmopolitanism, trans/nationalism, etc.) through the lens of jazz music. Overall, students will gain an insight into how various musical and extra-musical (political, social, economic, religious, etc.) aspects of culture have been exchanged through the language of jazz. This class will also explore how various musicians use jazz to form identities, which often challenge and reaffirm national and ethnic boundaries. Moreover, since the exportations of jazz often act as symbols for the United States in general, students will explore the ways in which the political, social, and economic ideals of "America" have been both contested and accepted as this music becomes woven into the social fabric of various communities around the globe. Students will have a chance to express themselves in weekly journal entries, musical compositions, and/or audio and visual documentary projects. Formal training in music is not required.

SLAV-S320 RUSSIAN FOLK TALES (3 CRS)

COURSE # 31139 06:00P-08:30P TR M. SHRAGER

Above course meets 2nd 8 weeks only.

This course is designed to introduce students to a wide selection of Russian folk tales, to their structure, and to their aesthetic and socio-cultural values. The course will mainly focus on two types of folk tales: on fairy tales (the “magic tale”) and on animal tales (the fable). Students will learn various approaches and theories of analyzing folk tales. Special attention will be given to Propp’s formalist approach and to psychoanalytical approaches of Jung and others. Furthermore, the course will examine Russian folk tale motifs in other art media, such as visual arts, cinema, and ballet.

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

