

Department of Folklore and Ethnomusicology



**Fall 2010 Course Descriptions
(4108)**

TABLE OF CONTENTS

| | |
|--|-----------|
| General Information | 3 |
| Undergraduate Distributions | 5 |
| Undergraduate Course Descriptions | 6 |
| Graduate Course Descriptions | 21 |
| Cross-listed & Other Courses | 34 |
| Helpful Links | 35 |

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
HON – Hutton Honors College 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 | Youth Sub-Cultures & Music | A & H |
| F253 | Mythology & Culture | S & H, HON |
| E295 | Survey of Hip-Hop | A & H, CSA |
| F301 | Zimbabwean Mbira Performance | A & H, CSA |
| F301 | Ghanaian Music, Drum, & Dance | A & H, CSA |
| F301 | African & Middle Eastern Narrative | A & H, CSA |
| F305 | Cultural Diversity in China | A & H, CSA |
| F315 | Musics of the Andean Countries | A & H, CSA |
| E345 | Hip-Hop Music & Culture | A & H, IW |
| F400 | Individual Study in Folklore/Ethnomusicology | |
| F402 | Traditional Arts Indiana | |
| F403 | Practicum in Folklore/Ethnomusicology | |
| F404 | Talk, Tales, & TV: Africa, Europe, U.S. | A & H |
| E407 | Applied Ethno/Folk: Media Productions | |
| F420 | Folklore Fields & Genres | A & H |
| F450 | Music in Religious Thought & Experience | A & H |
| F497 | Advanced Seminar | S & H |

Cross-listed & Other Courses (Pg. 34):

| | | |
|------|--|-------|
| E104 | What Makes It Jewish? | TFR |
| G220 | Music & Medicine in a Global Perspective | S & H |

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

<http://registrar.indiana.edu/scheduleoclasses/prl/soc4108/FOLK/index.html>

UNDERGRADUATE COURSE DESCRIPTIONS

F101 INTRODUCTION TO FOLKLORE (3 CRS)

COURSE #12983 11:15A-12:05P MW M. FOSTER

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

In this course we will consider the role folklore plays in the lives of people around the world. We will examine a variety of traditional genres, including myth, legend, folktale, joke, gesture, ritual and craft, and we will also explore the way folklore informs our own contemporary lives, from 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 #12989 11:15A-12:05P MW M. BURNIM

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.

Fulfills COLL A&H, Traditions & Ideas

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

COURSE #12994 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 #16490 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 YOUTH SUB-CULTURES & MUSIC (3 CRS)

COURSE #22023 11:5A-12:30P 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 MYTHOLOGY & CULTURE (3 CRS)

COURSE #22935 02:30P-03:45P MW G. SCHREMP

Open to Hutton Honors students, contact the Hutton Honors College for authorization, 812-855-3555.

Folklore and Ethnomusicology majors contact the instructor for permission to register, gschremp@indiana.edu.

The term “mythology” carries a number of meanings, including ancient stories associated with rituals, potent symbols, and images with an uncanny power to stick in our minds and shape our worldviews. In many usages, “mythology” also carries the connotation of the temporally, spatially, and/or geographically distant. In this course, we will look at examples of such “distant” mythologies, including stories, rituals, and symbols embraced by the ancient Greeks, Pacific Islanders, and Native Americans (who, though spatially proximate, are regarded by many Americans as culturally distant).

Some scholars, however, think that it is too confining, if not prejudicial, to limit the concept of “myth” to such distant societies and cultures. In the second part of the course, we will consider the idea that mythology is to be found in many forms of modern mass-culture, such as film, television, advertising, and popular iconography. Throughout, we will consider the ways in which mythology intersects with culture more broadly and the ways it functions within society.

Anthropologists Bronislaw Malinowski’s *Myth in Primitive Psychology* will be the focal work for the first half of the course; literary and culture critic Roland Barthes’ *Mythologies* for the second.

Readings will be supplemented with visual materials. The workload for this class will be moderate to heavy. Grades will be based on participation, several short essays, and a concluding essay to be written during the final exam period.

Fulfills COLL S&H

E295 SURVEY OF HIP-HOP (3 CRS)

COURSE #20493 ONLINE 04:00P-05:15P MW 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 2 times for the Midterm and Final Exams.

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

If you have not been in a BREEZE class room before and are working from home, you 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.

Fulfills COLL A&H, CSA

F301 ZIMBABWEAN MBIRA PERFORMANCE (3 CRS)

COURSE #28115 11:15A-12:30P TR D. MCDONALD

Above class meets at 800 N. Indiana Ave.

Meets with Folk-F609.

Class requires purchase of Mbira instrument for \$250.

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 lamelloghophone 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.

Fulfills COLL A&H, CSA

F301 GHANAIAN MUSIC, DRUM, & DANCE (3 CRS)

COURSE #28116 07:00P-09:30P M B. WOMA

Meets with Folk-F609.

Course 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 short paper on the materials studied in class and a performance at the end of the semester. 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.

Fulfills COLL A&H, CSA

F301 AFRICAN & MIDDLE EASTERN NARRATIVE (3 CRS)

COURSE #28119 01:00P-03:30P T H. EL-SHAMY

Meets with Folk-F609.

This class proceeds from the premise that a folk narrative is a "description of life real or fictitious." It emphasizes Africa as a physical and demographic whole. Materials treated survey the field of the study of folk narratives that have acquired crosscultural continuities (have become "Tale-types"), and significances of such continuities. The contents may be designated as follows:

I. Introduction: The international folk narrative as a sociocultural phenomenon.

II. Key concepts and analytical tools associated with the study of the international tale and with typology.

III. History of interest in the folktale and related traditional genres in the African Continent and its cultural environs (e.g. South Arabia).

IV. Collecting, Classifying and Studying: Early attempts to develop classificatory systems: the shared textual qualities.

V. Factors Involved Studying Folk Narrative Genres: Form; contents; functions or narrators' intent; performance; context; the social process; kinship ties; culture-bound symbols and perceptions; historical evidence as a criterion in classification; the world view of the scholar/classifier; perception within cognitive systems.

VI. The Indexes. The Aarne-Thompson Euro-centric Classification and its relevance to other regions of the World (e.g., Middle Eastern and Sub-Saharan Data. A-T-U unclassifiable materials (personal narratives, belief narratives, historical legends, social reports, communal event, etc). Morphological patterns as basis for classification (See segment IX).

VII. Other Systems of Identification/Classification: Theme; topic; culture institution: the Human Relations Area Files: G.P. Murdock's Outline of Culture Materials.

VIII. The Genres of the International Folk Tale, and Links to Other Categories of Lore. The proverb, the riddles, beliefs-rituals, customs, folk narrative (e.g., Märchen: and whether it exists in Africa, dilemma tales, myths, etc.), narrative folk poetry (ballad, epic, epic-like *sîrah*, cante-fable).

IX. Theories, Approaches (Methods), and the Interpretation of Data (Narrative Materials): "Historical Reconstructional; the "Historic Geographic Method"/"The Finnish School"/Historical Geographical. The

Anthropological-Evolutionary theory; the Functional theory. "The Psychoanalytical and Neo psychoanalytical"; Performance and Contextual Approaches. Genre and 'performance'.

Lecture, discussions, and practical workshop.

Requirements: One term paper, and 1-3 book/article reports

Fulfills COLL A&H, CSA

F305 CULTURAL DIVERSITY IN CHINA (3 CRS)

COURSE #30520 11:15A-12:30P TR S. TUOHY

Above class meets at 501 N. Park Ave.

Meets with another section of F305. This section is for non-majors only. Folklore and Ethnomusicology majors, EALC majors, and Chinese Flagship students register for other section of F305 (#30521).

This course introduces students to the cultural and human diversity in contemporary China. We will explore the multiple meanings of Chineseness and concepts of individual and group identities as well as cultural, artistic, and linguistic policies. Although the course will focus on modern China, and particularly the People's Republic of China, issues will be contextualized in relation to Chinese history and interactions beyond Chinese borders. 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 diversity and human affiliations, from ethnic, class, gender, gender, generational, regional, and linguistic to rural and urban and local and national. 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.

Required readings will include a book along with readings available through e-reserves. Among the graded components will be short written assignments, quizzes, and exams, along with class attendance, preparation of readings, and participation.

This course is cross-listed in the Department of East Asian Languages and Cultures.

Fulfills COLL A&H, CSA

F305 CULTURAL DIVERSITY IN CHINA (3 CRS)

COURSE #30521 11:15A-12:30P TR S. TUOHY

Above class meets at 501 N. Park Ave.

Meets with another section of F305. This section is for Folklore and Ethnomusicology majors, EALC majors, and Chinese Flagship students only. Contact tuohys@indiana.edu for authorization. Non-majors register for other section of F305 (#30520).

See above entry for course description.

Fulfills COLL A&H, CSA

F315 MUSICS OF THE ANDEAN COUNTRIES (3 CRS)

COURSE #20437 01:00P-02:15P TR J. LEÓN

This course is intended to be both a survey of the musics of the large variety of cultural, social and ethnic groups that populate the countries of Bolivia, Peru, Ecuador, and Colombia as well as the different social, political, cultural, religious, and historical processes that have come to inform them. Despite the use of the term Andean, the course will go beyond the study of folk, traditional, and popular musical practices of Amerindian origin in the highland regions of the above mention countries. Throughout the semester we will also look that the cross-cultural influences between these practices and those of European, African, Amazonian and Asian origin both within the highland regions as well as in the Pacific coastal regions of Peru, Ecuador, and Colombia, the Atlantic coastal region of Colombia, the Bolivian and Colombian plains, and the Ecuadorian and Bolivian rainforest.

Fulfills COLL A&H, CSA

E345 HIP-HOP MUSIC & CULTURE (3 CRS)

COURSE #28111 02:30P-03:45P MW F. OREJUELA

Above class meets with AAAD-A345.

This seminar course will ask questions about the role of hip hop culture in contemporary American society. We will also explore recent debates about mainstreaming an African American musical artform, the role and responsibility of the artist, as well as the concept of tradition, creativity

and the emerging scholarship on hip hop. Unlike the survey course, which takes a more historical approach to the study of hip hop, we will examine hip hop as a cultural movement with complex cultural, social and political ties to the past, present, and future of African America and the African diaspora. We will address issues in hip hop as opposed to a chronology and delve into the theoretical notions and application of “performance.” Classes designated for automatic IW credit must be limited to no more than 25 students.

This course requires the use of a password-protected website: www.indiana.edu/~hiphop . Only students enrolled in the course will have access to the website. You can access the site using your IU username and password starting on the first day of class.

Fullfills COLL A&H, IW

F400 INDIVIDUAL STUDY IN FOLKLORE (1-3 CRS)

COURSE # AUTH ARR ARR

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

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

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 TALK, TALES, & TV: AFRICA, EUROPE, U.S. (3 CRS)

COURSE #28121 09:30A-10:45A TR B. STOELTJE

Meets with ANTH-E408, ANTH-E600, AMST-G620, and CMCL-C414.

European colonialism, the slave trade, apartheid in South Africa, African music, Roots. All of these subjects link Americans, Europeans and Africans together, and they are all portrayed through television, film, radio, video, and newspapers. At the same time, indigenous knowledge and discourse practices continue to flourish in Africa alongside modern media, and images and attitudes that romanticize or denigrate Africa continue to be produced in the U.S. and Europe. This course examines these powerful tools of communication with specific forms and genres and in specific sites where they are performed. Films include the American movie portraying colonialism in Kenya (Out of Africa), and the Ghanaian movie about American slavery and African identity, Sankofa. Peter Davis' In Darkest Hollywood portrays film in South Africa under apartheid and the influences of Hollywood in South Africa. We will also examine attempts of South African television to produce edutainment (popular sit coms) that deals with AIDS. We will view films by the leading African filmmaker, Sembene, widely shown in the U.S. and Europe, that explore issues of colonialism, gender, and belief in conjunction with modern everyday practices.

Sites to be considered include traditional courts where individuals bring their disputes and must utilize customary discourse practices and the influence of Britain and the U.S. on law and the state courts in specific locations. We will also consider the relationship of African Americans to

Africa through heritage tourism and African music. Special attention will be devoted to the role of radio and television in contemporary global political affairs, and to the concert party in Ghana, a performance that evolved out of a British popular entertainment and to the contemporary expressions of politics in this theatrical form.

Students will write two papers, one on the relationship between the U.S. and Africa, and one comparing the portrayal of Africa in two separate forms of media. There will be a mid-term exam and a final, and much of the discussions will take place through group presentations.

Fulfills COLL A&H

E407 APPLIED ETHNOMUSICOLOGY & FOLKLORE: MEDIA PRODUCTIONS (3 CRS)

COURSE #28112 04:00P-06:30P M P. MAULTSBY

Above class meets at 501 N. Park.

Meets with Folk-E536.

Examines the application of ethnomusicology and folklore training in media productions for cultural institutions and commercial industries. A focus on the role of humanists as researchers, consultants, music supervisors, and filmmakers for public media institutions (i.e. PBS, BBC, NPR, PRI), multimedia production companies, and commercial film industries.

F420 FOLKLORE FIELDS & GENRES (3 CRS)

COURSE #28128 01:00P-02:15P MW H. EL-SHAMY

This course offers a survey of the fields and genres of "folklore and folklife". It may also serve as "An Introduction to folklore for non-folklorists".

I. Introduction: An overview of the course.

The Basic Characteristics of Folkloric Materials.

The concept of culture. Topics to be covered:

Culture and lore; "Folklore as a category of

culture." The scope of the field of "lore." The categories of folk traditions.

Traditional culture. What is traditionality? That which is traditional; that which is popular (cf. fakelore).

II. The philosophy of "Romanticism: The role of Romanticism in the development of interest in lore. Romanticism and the 'folk.' "Folklore as a scholarly discipline." The Folk. Who are the folk? Social groups: primary and secondary groups; Gemeinschaft and Gesellschaft/community and society.

III. "Folklore." Similar but not identical terms which refer to "lore": "verbal art," "spoken art," "oral literature," "folklife studies," "Volkskunde." The concept of "Fakelore."

IV. FIELDS and GENRES. Demographic criteria: children's folklore, women's folklore, etc. (Allusions to theories).

Folk speech, and stylized expressions.

The proverb and its forms. (A note on the didactic narrative and the proverb).

The Riddle and its forms. (A note on riddles and tales)

The Folk Narrative and the Epic (introductory statement). Basic concepts: tale type, episode, motif, (indexes). Composite text; frame story.

"Fantasy Tales": Märchen, Novella, merry tale, simple animal tale, formula tale.

Humorous tales: merry tale, humorous anecdote, the joke.

Didactic tales: exemplum, fable, dilemma tale (cf. etiologic/al narrative).

Knowledge, belief, and attitude.

* Narratives based on knowledge: historical legend, hist. anecdote.

*Belief Narratives: sacred belief story

(cf. "Religious legend"), religious tale, "myth," exemplum, memorate, (local legend; migratory legend). (The contents of this subject--belief narratives--blends into those of the following topic: "Folk Religion").

Magic and Religion

Folk Medicine and Healing.

Folk Festivals and Celebrations.

Folk Games, Recreation and Pastime. (A note on the social process).

Folk Art.

Folk Crafts, and Folk Architecture.

Folk Poetry and Folk Songs.

The Ballad and the Epic. (Theories of ballad origins).

Theory and methodology in folklore scholarship.

Requirements: 1 Paper, 2 exams (take home and objective)

Fulfills COLL A&H

F450 MUSIC IN RELIGIOUS THOUGHT & EXPERIENCE (3 CRS)

COURSE #28129 09:30A-10:45A MW D. REED

This course will explore the relationship between music and religious experience and thought in select sacred musical traditions of the world. We will comparatively analyze not just religious musical thought and practice but also research methods and theories scholars have employed in the ethnographic study of religious musics. The course is organized thematically, with case studies chosen for their relevance to the themes we will investigate.

Case studies will be drawn from major world religious traditions, local religious traditions, and combinations thereof. Themes addressed will include:

- theories about and concepts of music involving the divine
- roles of music in sacred rituals
- uses of music as a means of communication with spiritual domains
- uses of music in the negotiation of boundaries between religions and boundaries between the sacred and secular
- issues involved in the staging and globalizing of religious musics
- intersections between American popular culture and religion
- the effects of mass media on sacred musical practices
- relationships between music performance and religious identities
- relationships between music and religious ecstasy, and music and trance.

Fulfills COLL A&H

F497 ADVANCED SEMINAR (3 CRS)

COURSE #16491 01:00P-02:15P TR S. TUOHY

Above class meets at 501 N. Park.

Non-majors contact department for approval, mmelhou@indiana.edu.

This is the capstone seminar for majors 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 | |
| F516 | Folklore Theory in Practice | |
| E522 | The Study of Ethnomusicology | F, T |
| E536 | Applied Ethno/Folk: Media Productions | F, T |
| F540 | Folk Art | F, T |
| F545 | Cosmology & World View | F, T |
| F609 | Zimbabwean Mbira Performance | F, A |
| F609 | Ghanaian Music, Drum, & Dance | F, A |
| F609 | African & Middle Eastern Narrative | F, A |
| F722 | Interdisciplinary Approaches | F, T |
| F734 | Literary & Historical Methods | F, T |
| F740 | The Vernacular | T |
| F750 | Performance Studies | T |
| F755 | Ritual, Festival, & Public Culture | F, T |
| F800 | Research in Folklore/Ethnomusicology | |
| F801 | Teaching Folklore & Ethnomusicology | |
| F802 | Traditional Arts Indiana | |
| F803 | Practicum in Folklore/Ethnomusicology | |
| F804 | Music & World Health | F, 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/soc4108/FOLK/index.html>

GRADUATE COURSE DESCRIPTIONS

F501 COLLOQUY IN FOLKLORE (3 CRS)

COURSE #13003 01:00P-03:30P M J. MCDOWELL

Above class meets at 501 N. Park.

This course is for majors only.

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

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

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

F501 COLLOQUY IN ETHNOMUSICOLOGY (3 CRS)

COURSE #21155 01:00P-03:30P M J. LEÓN

Above class meets at 501 N. Park.

This course is for majors only.

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

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

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

F516 FOLKLORE THEORY IN PRACTICE (3 CRS)

COURSE #I3004 04:00P-06:30P T J. JACKSON

Above class meets at 510 N Fess.

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.

F522 THE STUDY OF ETHNOMUSICOLOGY (3 CRS)

COURSE #20337 02:30P-05:00P T D. MCDONALD

Fulfills: Form, Theory

Above class meets at 501 N. Park.

This course is designed to provide the student with a working knowledge of the intellectual history, major concepts, theoretical approaches,

analytical techniques, and field methodologies inherent to the discipline of ethnomusicology. In particular, this course will be broken into three interrelated sections. First, we will examine the various ways in which the field has been defined over time. Second, we will survey the myriad activities ethnomusicologists have undertaken throughout their careers. And third, we will explore basic theoretical premises and analytical paradigms routinely employed in ethnomusicological scholarship.

F536 APPLIED ETHNOMUSICOLOGY & FOLKLORE: MEDIA PRODUCTIONS (3 CRS)

COURSE #28114 04:00P-06:30P M P. MAULTSBY

Fulfills: Form, Theory; Preservation and Presentation track; Public Sector concentration requirements

Above class meets at 501 N. Park.

Examines the application of ethnomusicology and folklore training in media productions for cultural institutions and commercial industries. A focus on the role of humanists as researchers, consultants, music supervisors, and filmmakers for public media institutions (i.e. PBS, BBC, NPR, PRI), multimedia production companies, and commercial film industries.

F540 FOLK ART (3 CRS)

COURSE #28195 12:30P-03:00P M P. SHUKLA

Fulfills: Form, Theory

What is folk art? Both words – “folk” and “art” --- are rich with significance, essential to any understanding of culture and human experience.

Moving from American examples to wider international considerations, this class will begin by examining folk art in the American museum and public sector. Then we will analyze European and Asian interpretations before turning to close study of certain media of folk art: textiles, ceramics, and paintings. At the end we will look at the lives and works of contemporary creative individuals.

F545 COSMOLOGY & WORLDVIEW (3 CRS)

COURSE #22014 04:00P-06:30P R G. SCHREMPF

Fulfills: Form, Theory

Above class meets at 501 N. Park.

The terms cosmology and worldview point to overarching, permeating, and or summarizing qualities or conditions of the physical universe and/or of human existence within it. What kinds of beings, substances, and forces does the cosmos contain? How are they hierarchicalized and classified, and how do they interact? What is the place and role of humanity? In this course we will discuss a variety of approaches to cosmology and worldview—historical, ethnographic, and cognitive—considering the uses of folkloric genres in characterizing worldview; the epistemological, psychological, and sociological genesis of totalizing perspectives; and the many classical binaries that have attached to these concepts (animate vs. inanimate, purposeful vs. accidental, science vs. religion, fact vs. value). A concern throughout will be the uses and problems associated with worldview and cosmology as categories of ethnographic description and analysis, particularly within our allegedly fragmented postmodern condition. How does one study and document worldview, and how does one relate this sort of study to ethnographic methods that focus on more limited frames such as particular speech events?

The goal of the course is serious, in-depth discussion of milestone works on cosmology and worldview and their applications in folklore study. In line with this goal, writing will be limited to short essays geared toward promoting discussion.

F609 ZIMBABWEAN MBIRA PERFORMANCE (3 CRS)

COURSE #28201 11:15A-12:30P TR D. MCDONALD

Fulfills: Form, Area

Above class meets at 800 N. Indiana Ave.

Meets with Folk-F301.

Class requires purchase of Mbira instrument for \$250.

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 Dzvadzimu, 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 Dzvadzimu, 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 repertoire of music as well as learning its relationships with larger patterns of social and cultural behavior.

F609 GHANAIAN MUSIC, DRUM, & DANCE (3 CRS)

COURSE #28202 07:00P-09:30P M B. WOMA

Fulfills: Form, Area

Above class meets at 800 N. Indiana Ave.

Meets with Folk-F301.

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 short paper on the materials studied in class and a performance at the end of the semester. 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 AFRICAN & MIDDLE EASTERN NARRATIVE (3 CRS)

COURSE #28203 01:00P-03:30P T H. EL-SHAMY

Fulfills: Form, Area

Meets with Folk-F301.

This class proceeds from the premise that a folk narrative is a "description of life real or fictitious." It emphasizes Africa as a physical and demographic whole. Materials treated survey the field of the study of folk narratives that have acquired crosscultural continuities (have

become "Tale-types"), and significances of such continuities. The contents may be designated as follows:

I. Introduction: The international folk narrative as a sociocultural phenomenon.

II. Key concepts and analytical tools associated with the study of the international tale and with typology.

III. History of interest in the folktale and related traditional genres in the African Continent and its cultural environs (e.g. South Arabia).

IV. Collecting, Classifying and Studying: Early attempts to develop classificatory systems: the shared textual qualities.

V. Factors Involved Studying Folk Narrative Genres: Form; contents; functions or narrators' intent; performance; context; the social process; kinship ties; culture-bound symbols and perceptions; historical evidence as a criterion in classification; the world view of the scholar/classifier; perception within cognitive systems.

VI. The Indexes. The Aarne-Thompson Euro-centric Classification and its relevance to other regions of the World (e.g., Middle Eastern and Sub-Saharan Data. A-T-U unclassifiable materials (personal narratives, belief narratives, historical legends, social reports, communal event, etc). Morphological patterns as basis for classification (See segment IX).

VII. Other Systems of Identification/Classification: Theme; topic; culture institution: the Human Relations Area Files: G.P. Murdock's Outline of Culture Materials.

VIII. The Genres of the International Folk Tale, and Links to Other Categories of Lore. The proverb, the riddles, beliefs-rituals, customs, folk narrative (e.g., Märchen: and whether it exists in Africa, dilemma tales, myths, etc.), narrative folk poetry (ballad, epic, epic-like sîrah, cante-fable).

IX. Theories, Approaches (Methods), and the Interpretation of Data (Narrative Materials): "Historical Reconstructional; the "Historic Geographic Method"/"The Finnish School"/Historical Geographical. The Anthropological-Evolutionary theory; the Functional theory. "The Psychoanalytical and Neo psychoanalytical"; Performance and Contextual Approaches. Genre and 'performance'.

Lecture, discussions, and practical workshop.

Requirements: One term paper, and 1-3 book/article reports

F722 INTERDISCIPLINARY APPROACHES (3 CRS)

COURSE #20338 09:00A-11:30A W S. TUOHY

Fulfills: Form, Theory. Counts towards the Social and Cultural Theory track.

Above class meets at 501 N. Park.

The topic of the course is interdisciplinary approaches to the study of expressive culture. It will explore the scholarly literature on expressive culture, emphasizing music and sound, from a range of related disciplines, including anthropology, the sociology of music, cultural geography, history and oral history, musicology, and cultural studies. Our goals are to learn about what our colleagues in other fields have to offer to us as ethnomusicologists and folklorists as well as to consider strategies for framing our research and contributions to scholars working on similar topics in other fields.

Readings will include monographs and articles, with particular attention to review articles. During a portion of the semester, students will work together in groups to prepare and present class materials for the week. Written work will include short assignments, such as précis and comparative papers, as well as a longer paper on a related topic chosen by each class members.

F734 LITERARY & HISTORICAL APPROACHES (3 CRS)

COURSE #28212 01:00P-03:30P R M. FOSTER

Fulfills: Form, Theory

This seminar focuses on 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 a range of analytical skills appropriate for literary and historical research.

F740 THE VERNACULAR (3 CRS)

COURSE #21162 01:00P-3:30P W D. GOLDSTEIN

Fulfills: Theory

Above class meets at 501 N. Park.

This course will explore the development and variety of notions of "vernacular theory", "native science" and "folk knowledge" in the history of the discipline as central to folkloristic paradigms. Working from early notions of the logic of the "savage mind" to post modern notions contrasting local knowledges with the "imperializing knowledges of dominant culture", this course will examine the theories, methodologies, philosophical bases and politics of notions of folk epistemology and cultural knowledges.

F750 PERFORMANCE STUDIES (3 CRS)

COURSE #21963 02:30P-5:00P R S. SEIZER

Fulfills: Theory

Above class meets with CMCL-C502.

This course is designed to introduce graduate students to the ethnographic study of performance. We will read influential studies from scholars working in a wide range of disciplinary and interdisciplinary homes including Anthropology, Folklore, Ethnomusicology, Linguistics, Art History, Film, Theater, Dance, Journalism, and Communication & Culture. Grounded in a historical consideration of the scholarly move to appreciate interpersonal communication as interactive event rather than simply as verbal text, we will pay particular attention to how scholars represent the interaction between observer and observed in their writings

on performance. By attending to the specificity of any such given text/context relation, this course aims to give students tools to both read, write, and think clearly about the role of culture in performance.

F755 RITUAL, FESTIVAL, & PUBLIC CULTURE (3 CRS)

COURSE #18687 01:00P-03:15P T B. STOELTJE

Fulfills: Form, Theory

Above class meets at the Archaeology Annex, 701 E. 8th St.

Meets with ANTH-E678 and AMST-G751.

If we take ritual to be the social act basic to humanity, as Rappaport argues, this formal event and the multiple related ritual genres (festival, carnival, drama, contests, pilgrimage, etc.), provide an arena for the exploration of the social response to contradiction. Rituals intensify and condense communication, creating an experimental technology, in the words of the Comaroffs, to affect the flow of power in the universe, to plumb the magicalities of modernity.

The course will focus on the larger concept of ritual genres as performed in various locations. Using anthropological theories of ritual and power, the course will consider the production of ritual, the form itself, its discourse, and the actual performance. Selected studies will concentrate on the public context of ritual and festival, participation of specific populations, and the outcomes, planned and unplanned. Linking ritual to public culture, the course explores it as a response to contradiction in social and political life. We will consider the interaction of the ritual genres with politics, tourism, history, identity, gender, the state, religion. Examples include rites of passage (traditional ones and newly created ones), historical celebrations enacting an event in history, occupational festivals, rituals of domination and rituals of resistance, and public events such as folk festivals.

The emphasis is on the relationship between ritual/festival and its contemporary political contexts, including diasporas, tourism, memory etc.

Two papers will be required: one 10 page paper and one 20 page paper. Readings will include theoretical and ethnographic studies of the ritual genres. (To be announced).

F800 RESEARCH IN FOLKLORE (1-6 CRS)

COURSE # AUTH ARR ARR

Obtain course contract form and on-line authorization for above class from department Graduate Recorder, mmelhou@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 #13006 08:30A-11:00A M R. STONE

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

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

Obtain course contract form and on-line authorization for above class from department Graduate Recorder, mmelhou@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 MUSIC & WORLD HEALTH (3 CRS)

COURSE #21993 OLOOP-03:30P R J. COHEN

Fulfills: Form, Theory

In this course, we will examine the intimate relationship music has had with the broad field of global health. For centuries, music has been an important part of public health discourse: used to describe symptoms and disease mechanisms, to facilitate community conversations, to lobby for resources, and to inform and educate the larger public (both formally and informally). We will explore how organized health efforts have incorporated sound, both as they developed over time, and as they have been handled by different populations. In doing so, we will ask questions such as: How do people derive a sonic vocabulary for describing a particular medical condition? What are the social and cultural conditions under which health-related musical productions are performed and created? How do the musicians and medical professionals relate to each other? We will attempt to address these questions by looking at a broad range of examples, including performance art, popular music, musical theater, Western art music, and grassroots musical initiatives.

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

COURSE # AUTH ARR ARR

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

Obtain on-line authorization for above class from department Graduate Recorder, mmelhou@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 #13008 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).

G599 THESIS RESEARCH (6 CRS)

COURSE # AUTH ARR ARR

Obtain on-line authorization for above class from the department Graduate Recorder, mmelhou@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

Obtain on-line authorization for above class from department Graduate Recorder, mmelhou@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 & Other Courses

E104 WHAT MAKES IT JEWISH? (3 CRS)

COURSE #17208 02:30P-03:20P MW J. COHEN

This course is designed to introduce students to the study of culture as social practice, framed within the context of Jewish life. Ideas about how people perceive and respond to history will serve as an important part of our discussion; our focus, however, will be on how societies bring these ideas of history and “tradition” together within contemporary activities and on debates surrounding Judaism in order to lead meaningful lives.

Fulfills COLL S&H

G220 MUSIC & MEDICINE IN A GLOBAL PERSPECTIVE(3 CRS)

COURSE #29824 11:15A-12:30P TR D. LEWIS

Fulfills COLL S&H*

Music and medicine have long been intertwined phenomena, and have recently become even more closely linked in the United States with the emergence of the fields of music therapy and the medical humanities. In this class we will examine the ways in which music is embedded in medical systems around topics as diverse as religious healing, drug use, end-of-life care, genocide, autism, and HIV/AIDS.

Each case study will include perspectives from a number of fields, including, biomedicine, ethnomusicology, anthropology, Western musicology, public health, and music therapy. In addition, our case studies will take us as far away as Malawi and Malaysia, while also including music-making from within the United States. We will examine these case studies against larger questions of efficacy in cross-cultural applications of musical therapies as well as the ways in which theoretical and disciplinary orientation affect the scope and aims of medical and musical research.

*Above class is not cross-listed with the Department of Folklore and Ethnomusicology, but can be used to fulfill the COLL S&H requirement *or* can be used as one of two outside courses allowed Folklore and Ethnomusicology majors towards the 30 credit-hour major. Contact the undergraduate academic advisor with any questions, kherndon@indiana.edu.

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:

<http://www.graduate.indiana.edu/index.php>

College of Arts & Sciences Undergraduate Academic Bulletin:

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

Guide to the Preparation of Theses & Dissertations:

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

