

# **Department of Folklore & Ethnomusicology Course Descriptions**



**Spring 2012  
(Term 4122)**



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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. Course descriptions can be found online here: <http://go.iu.edu/41K> .

The Department of Folklore and Ethnomusicology's web address is: [www.indiana.edu/~folklore](http://www.indiana.edu/~folklore) . Please refer to the end of this booklet for a listing of other useful websites.

## **UNDERGRADUATE PROGRAM**

### **What is Folklore?**

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

### **What is Ethnomusicology?**

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

### **Folklore & Ethnomusicology at IU**

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

### **Undergraduate Degrees**

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

guidelines, please consult the College Bulletin on the College of Arts & Sciences homepage.

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

Dr. Pravina Shukla  
Department of Folklore and Ethnomusicology  
E-mail: pravina@indiana.edu

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

## **GRADUATE PROGRAM**

### **Graduate Courses**

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

### **Graduate Degrees**

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

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

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

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

# **UNDERGRADUATE COURSES**

## **COLL DISTRIBUTION**

**A & H – Arts and Humanities**

**S & H – Social and Historical**

**CASE– Cultural Studies**

F101	Introduction to Folklore	A & H
F111	World Music & Cultures	A & H
E112	Black Music of Two Worlds	A & H, CASE
F121	World Arts & Cultures	S & H
F230	Music in Social Movements	A & H
F252	Life Cycle and Year Cycle	A & H
F252	American Musical Theatre	A & H
F253	Mythology & Culture	S & H
F253	Folklore & New Social Problems	S & H
E295	Survey of Hip-Hop	A & H, CASE
F301	Ghanaian Music, Drum, & Dance	A & H, CASE
F301	West African Music	A & H, CASE
F307	Introduction to Persian Theatre	A & H, CASE
F315	Caribbean Arts And Cultures	A & H, CASE
F356	Young Latino & Urban Folklore	A & H, CASE
F358	Women and Femininity	A & H
F400	Individual Study in Folklore	
F401	Methods & Theories	S & H
F402	Traditional Arts Indiana	
F403	Practicum in Folklore/Ethnomusicology	
F420	Islam Among the Folk	S & H
F430	Folklore & Psychology	S & H
F494	Transcription & Analysis	A & H

**For course locations, please check the Schedule of Classes:**

**<http://registrar.indiana.edu/scheduleoclasses/prl/soc4122/FOLK/index.html>**

## **UNDERGRADUATE COURSE DESCRIPTIONS**

### **F101 Introduction to Folklore (3 crs)**

Course # 16752 11:15A-12:05P MW

F. Orejuela

Carries IUB GenEd A&H credit

COLL (CASE) A&H Breadth of Inquiry credit

Folklore is the communication of cultural values and tastes important to our everyday lives: sometimes it's artistic (pottery, humorous narratives, or dance); sometimes it's occupational (jargon, work song, or religious oration); sometimes it's practical (foodways, homesteading, or saying "Gesundheit"). Every group with a sense of its own identity possesses and shares such a body of traditions that may be called *folklore*. In this class, we will explore the ways in which folklore exists between ritual and entertainment as it guides the choices people make to live their lives appropriately. The course is in part a survey of traditional genres, which could include, folktales, legend, rituals, jokes, riddles, music and musicking, material culture, and games. But we will also examine the ways that folklore and the concept of tradition are the creations of the future out of the past to explain contemporary phenomenon, such as internetlore and cyber-communities, MC battling, and extreme body modification. In addition to the survey, we will discuss the role of folkloristics as a discipline, its historiography, its methods, and folklorists' approaches to tackling pressing issues about identity politics, race and ethnicity, gender and gendered performances, among others. Assignments will be structured in a manner that students can apply what they have learned from the lectures and literature, and by way of a unique fieldwork collection project that will ultimately teach students how to collect folklore from a particular folk group and analyze their data.

### **F111 World Music and Cultures (3 crs)**

Course # 16758 11:15A-12:05P MW

J. León

Carries IUB GenEd A&H credit

Carries IUB GenEd WC credit

COLL (CASE) A&H Breadth of Inquiry credit

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.

### **E112 Black Music of Two Worlds (3 crs)**

Course # 29592 9:05-9:55A MWF M. Burnim

Class meets with AAAD-A 112  
Carries IUB GenEd A&H credit  
Carries IUB GenEd WC credit  
COLL (CASE) A&H Breadth of Inquiry credit  
COLL (CASE) Culture Studies credit

An exploration of the relationships among musics of West and Central African people and their descendants in the U.S., Latin America, and the Caribbean. Emphasis placed on the conceptual and aesthetic continuities between musical expression in Old and New World contexts—a uniformity which exists because of a shared African cultural ancestry.

### **F121 World Arts & Cultures (3 crs)**

Course # 22011 11:15A-12:05P MW P. Shukla

Carries IUB GenEd S&H credit  
Carries IUB GenEd WC credit  
COLL (CASE) S&H Breadth of Inquiry credit

Herman B Wells wanted the world to come to Indiana University, and this course does just that!

Each week the class will take a virtual trip to some part of the world – including the United States – to explore a different manifestation of art and culture through festivals and celebrations, craft, dress, food, pottery, textiles, tattoos, yard art, and much more.

This course will explore traditional arts, looking at different mediums of artistic expression, and how people present themselves as members of groups and as individuals. Throughout the semester, we will seek to understand the myriad ways in which the arts are fundamental to human existence: used as a vehicle for the expression of faith, culture, aesthetics, community, and individuality. No passport required!

### **F230 Music in Social Movements (3 crs)**

Course # 29599 2:30-3:45P TR S. Tuohy

Carries IUB GenEd S&H credit  
COLL (CASE) S&H Breadth of Inquiry credit

This course focuses on music in social-political movements, ranging from human rights and environmental movements to political and cultural revolutions. We will explore concepts about the transformative power both of music and of organized groups of people, and we will analyze the practices of social-political movements that are aimed at changing perception and behavior. We will consider the term 'movement' in at least two senses: 1) in the physical sense--movement as organized, collective action and, often, involving the movement of bodies; and 2) in the emotional sense of "moving." These two senses combine in movements that are intent on mobilizing people for change and arousing people to action.

Among the basic issues to be investigated are: the ways people use music as a form of representation and of social organization; the role of music in creating groups and disseminating messages; and music as an agent of social change. We will study these issues in the abstract and as they are exemplified through case studies of movements in different parts of the world (including within the U.S., China, and several African and South American nations) as well as transnational or global movements.

The course emphasizes the study of the arts in human life and in cross-cultural approaches to the study of expressive culture. Students will learn

methods for analyzing musical and social performance and discourse, including those promoting ideas of human rights and collective action. Class members will find opportunities to pursue their interests in particular world areas (including Bloomington) and topics through flexible research assignments. Graded components will include class preparation and participation, written assignments, quizzes, and a midterm and/or final exam.

The course is designed for students in the Folklore and Ethnomusicology as well as those interested in social movements, human rights, politics, and the arts in society. Formal music training is not required, but a level of engagement and work found among students serious about their academic pursuits is expected.

### **F252 Life Cycle and Year Cycle (3 crs)**

Course # 30011 4:00-5:15P MW H. Bar-Itzhak

Class meets with JSTU-J 203  
Carries IUB GenEd A&H credit  
COLL (CASE) A&H Breadth of Inquiry credit

In this course we will discuss two central topics in Jewish folklore – life and year cycle. We will concentrate on theories regarding festivals as a cultural creation and discuss several Jewish festivals, the narratives behind them and their rituals and customs. Regarding life cycle, we will examine theories about rites of passage, and uncover these rites and their meaning in Jewish folklore – birth and circumcision, adolescence and Bar and Bat-Mitzvah, marriage and the Jewish wedding, death, burial rites and mourning.

#### **Course Requirements:**

There is no prerequisite for the course. All the required readings are in English.

The classes will consist of lectures and discussions, and the weekly reading assignments. During the course students will write two minor papers (40%). At the end of the semester students shall take a final examination (60%).

### **F252 American Musical Theater (3 crs)**

Course # 23544 2:30-3:45P MW J. Cohen

Class meets with JSTU-J 203 and AAAD-A 290  
Carries IUB GenEd A&H credit  
COLL (CASE) A&H Breadth of Inquiry credit

In this course, we will look at the representation of Jews and African-Americans on the musical theater stage. Focusing on major works such as Shuffle Along, The Wiz, Fiddler on the Roof and The Producers, we will explore what it means for each group to represent itself and to be represented through the conventions of musical theater.

## **F253 Mythology and Culture (3 crs)**

Course # 26527 4:00-5:15P MW

G. Schrempf

Class for Hutton Honors students and FOLK majors only.

FOLK preparatory majors interested in the class contact [gschremp@indiana.edu](mailto:gschremp@indiana.edu) for possible authorization.

Carries IUB GenEd S&H credit

COLL (CASE) S&H Breadth of Inquiry credit

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 average. Grades will be based on participation, an in-class presentation, two short essays, and a concluding essay to be written during the final exam period.

## **F253 Folklore & New Social Problems (3 crs)**

Course # 29601 9:30-10:45A TR

J. Jackson

Carries IUB GenEd S&H credit

COLL (CASE) S&H Breadth of Inquiry credit

This course considers human responses--including aesthetic, expressive, customary, and communal responses--to a range of recently emergent and highly contested human social problems. Working together to map uncharted territory, we will draw upon the methods, theories, and empirical findings of the international field of folklore studies while cultivating skills in media literacy and critical thinking. As a course in folklore studies, we will specifically investigate the relationship of lay and expert knowledge within the fraught, complex, and large-scale phenomena and dilemmas that are its empirical focus. Among these course topics are: globalization and trade policy, financial engineering, the digital divide, intellectual property, the industrial food system, the trade in living human tissues and organs, biodiversity, geoengineering, climate change, cultural and linguistic diversity, farmer's rights, corporate and media concentration, genetic engineering/synthetic biology, nanotechnology, and bioprospecting/biopiracy. Because these issues transcend the historic disciplines, the course will turn to the insights developed in a range of fields but the intellectual center of gravity will be the enduring concerns of folklore studies, as expressed in such core concepts as art, performance, identity, community, vernacular knowledge, context, expressive life, worldview, and heritage. While they will not be the focus of this course, we will acknowledge the enduring significance--in and beyond folklore studies--of what might be characterized as the old social problems. These would include such issues as slavery, terrorism, disease, colonialism, war, poverty, hunger, corruption, and racism.

## **E295 Survey of Hip-Hop (3 crs)**

Course # 23559 4:00-5:15P TR

F. Orejuela

Carries IUB GenEd A&H credit

COLL (CASE) A&H Breadth of Inquiry credit

COLL (CASE) Culture Studies credit

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

CLASS is taught as a web-based course only, using BREEZE (Adobe Connect).

Only meets on campus 2 times for the Midterm and Final Exams. The Midterm is scheduled for Saturday, MARCH 3rd, 10 am-11:15AM in Woodburn Hall 100. The Final TBA.

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

If you have not been in a BREEZE (Adobe Connect) class room before and are working from home, you MUST go to the following website at:

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

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

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

Class will meet 2 times on campus for the midterm and the final exams.

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

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

Course # 20124 07:00P-09:30P M B. Woma

Class meets at 800 N. Indiana Ave  
Class meets with FOLK-F 609  
Class requires a \$50 instrument rental fee  
COLL (CASE) A&H Breadth of Inquiry credit  
COLL (CASE) Culture Studies credit

This course is an introduction to African performing arts. Students will be introduced to practical African drumming and dancing as well as learn the performance aspects of these musical genres. The class material will focus mainly on Ghanaian drumming, gyil (xylophone music) and some musical traditions of West Africa. With emphasis on hands-on experience

in drumming, singing and dancing, students will also learn the history and social contexts in which these performance genres are organized. There will be a short lecture/discussion at the end of each session on the musical traditions covered in class. Students will be evaluated on how actively they participate in class and their understanding of the performance aspects of the various genres. There will be a performance at the end of the semester and students are required to be part of the performance. Previous music and dance experience is welcome but not required. All materials will be taught orally and through demonstrations.

### **F301 West African Music (3 crs)**

Course # 29602 1:00-2:15P

TR

D. Reed

Throughout history and up to the present day, West Africans have created a broad range of compelling musical styles. This class will endeavor to understand music as a part of a larger complex of arts in the aesthetic expression of West African peoples. Students will examine the fabric of performance where singing, dancing, instrumental performance, visual and verbal display interact in elastic and sometimes unexpected ways. They will be expected to develop an understanding of stylistic characteristics of West African musical expression and to recognize variations in performances from one area to another. The course will also emphasize the importance of understanding music in West Africa within geographical, political, social, and cultural contexts. We will also analyze recent transnational flows of West African music around the world, via immigration of African peoples, the global spread of the djembe drum, and the engagement of West African musicians in multinational efforts to fight HIV-AIDS. Opportunities to practice and perform musical examples that illustrate lecture points will be integrated into the course. Formal training in music is not required.

### **F307 Introduction to Persian Theatre (3 crs)**

Course # 32417 4:00-5:15P MW

N. Farrokh-Hekmat

Some rehearsal time may be required for this class

Class carries COLL Culture Studies credit

Class carries COLL A & H distribution credit

In this course we will explore the fascinating and mysterious folkloric origins, and the dual roots of the art of drama in the ancient Persia (Iran): The Passion Plays 'Ta'azieh', and the secular comedies: 'The Black plays', The 'Over the Pond' comedies, and the puppet shows. Then we

will also study the essentials of acting, focusing on the preparation for the performance of a one act Persian play, to be premiered in US or at least in this part of the country for the first time. We will study and research the condition of life and the socio-political influences on the creation of our contemporary play, which would be performed twice for the public as the culmination of our workshop.

### **F315 Caribbean Arts & Cultures (3 crs)**

Course # 22227 11:15A-12:30P MW S. Stuempfle

COLL (CASE) A&H Breadth of Inquiry credit

COLL (CASE) Culture Studies credit

This course will explore traditional artistic creativity in a variety of Anglophone, Hispanophone, and Francophone countries in the Caribbean. Our primary goal will be to understand how verbal expression, music, dance, and visual arts have been central to the formation of Caribbean societies and to the representation of these societies in the wider world. Among the many art forms we will consider are Orisha (Santería) traditions and popular dance music in Cuba; Vodou traditions, Rara festivity, and roots music in Haiti; Carnival and East Indian festivals in Trinidad; Junkanoo processions in the Bahamas; reggae and dancehall in Jamaica; and Puerto Rican casitas in New York City.

We will examine the styles and significance of these and other art forms in their various historical and social contexts. At the same time, we will employ a comparative perspective to identify broader patterns in Caribbean creativity, aesthetics, spirituality, and social change. Throughout the course, we will consider how artistic expression is interrelated with processes of colonialism, social stratification, creolization, urbanization, nationalism, and decolonization.

Readings for this course are selected from the fields of folklore studies, cultural anthropology, art history, ethnomusicology, and literary studies. Class lectures and discussions will be accompanied by a wide range of visual images, video clips, and audio recordings. No previous knowledge of the Caribbean is required for the course. However, students must demonstrate a serious commitment to studying the Caribbean as a central site of modern world history and to understanding artistic communication as a critical component of Caribbean life.



### **F356 Young Latino & Urban Folklore (3 crs)**

Course # 30568 2:30-3:45P MW

M. Martinez-Rivera

COLL (CASE) A&H Breadth of Inquiry credit

COLL (CASE) Culture Studies credit

Class meets with LATS-L 398

Through this course we will question two wide spread stereotypes: (1) that young people tend to reject and eventually forget their culture, and (2) that folklore does not exist in urban settings. On the contrary by studying graffiti, lowriding, gangs, surfers, quebradores, among other cultural manifestations, we will study different folklore traditions performed by young people in urban settings in order to demonstrate the active participation of young people in creating, negotiating, transforming the culture and community where they live.

This course will be inclusive of the diverse traditions of US Latinos, and will allow the study of a wide array of cultural manifestations—oral traditions, music, festivals, dance, material culture, healing and spirituality. We will also pay attention to important issues such as migration, gender, nationality, and individual and group identity. The course will begin with an overview and major themes in the field of Folklore and of Latino Studies. The remainder of the course will be divided into five sections—migration, gender, nationality, and identity and the interrelation between them. The goal of the class is to explore how young urban Latino men and women through different cultural practices and traditional-expressive forms help to negotiate, transform, and maintain Latino communities in the United States.

### **F358 Women and Femininity (3 crs)**

Course # 27071 5:45-7:00P MW

H. Bar-Itzhak

Class meets with JSTU-J303.

COLL (CASE) A&H Breadth of Inquiry credit

In this course we will examine the concept of women and femininity in Jewish Folk narratives. We will uncover women archetypes in Jewish myths starting with Eve (Hava) and Lilith in the Hebrew Bible until contemporary Jewish culture. There will be discussions on the portrait of women in Jewish Legends of Demons, Sacred Legends, Novellas and Jewish Wonder tales. Encompassed in our discussions will be issues relating to the wise women, the trickster women, the brave women, the mother, relationship among women and interrelationship between men and women.

**Course Requirements:**

There is no prerequisite for the course. All the required readings are in English.

The classes will consist of lectures and discussions, and the weekly reading assignments. During the course students will write two minor papers (40%). At the end of the semester students shall take a final examination (60%).

**F400 Individual Study in Folklore (1-3 crs)**

Course # 23704      ARR      ARR      ARR  
#28185

**Obtain course contract form and on-line authorization for class from department Graduate Recorder, [mmelhous@indiana.edu](mailto:mmelhous@indiana.edu).**

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

**F401 Methods & Theories (3 crs)**

Course # 22258    02:30-3:45P    MW      F. Orejuela

COLL (CASE) S&H Breadth of Inquiry credit

Class meets at 501 N. Park Ave.

**Priority given to majors and minors. Contact [mmelhous@indiana.edu](mailto:mmelhous@indiana.edu) to obtain online authorization.**

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

We will engage in discussions on the following: (1) examining the convergences and divergences of the two fields; (2) their histories and current research paradigms; (3) basic concepts such as community, tradition, genre, performance; (4) research methods; and (5) the issues associated with presenting/representing people in the public setting.

Required textbooks:

1. *Bauman, Richard (ed.). 1992. Folklore, Cultural Performances, and Popular Entertainments: A Communications-Centered Handbook.* New York: Oxford University Press.

2. Ruth Stone. 2007. *Theory for Ethnomusicology.* New York: Prentice Hall.

### **F402 Traditional Arts Indiana (1-3 crs)**

Course # 24662      ARR                      ARR                      ARR

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

**Section requires permission of instructor to register. Contact [jkay@indiana.edu](mailto: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 # 23705      ARR                      ARR                      ARR

**Obtain course contract form and on-line authorization for class from department Graduate Recorder, [mmelhou@indiana.edu](mailto:mmelhou@indiana.edu).**

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.

## **F420 Islam Among the Folk (3 crs)**

Course # 29604 01:00-02:15P MW

H. El-Shamy

Class meets at 501 N Park Ave

Class meets with FOLK-F 617

COLL (CASE) A&H Breadth of Inquiry credit

This course offers attempts to explain the current upheavals and seeming contradictions in present Middle Eastern Moslem-Arab Societies. It is also an examination of folk and popular religious and quasi religious ideologies, practices, and related manifestations that motivate and sustain these upheavals.

**I.** An introduction: Religion as a universal culture institution

**I.1.** The Middle East as a culture area. (Birthplace for the Three Semitic Religions)

The basic characteristics of folk groups and folkloric materials (Religion).

**I.2.** Electronic popular religious movements (the Keyboard/Web clubs)

**II.** historical backgrounds to contemporary religious ideologies and worldviews. Religious belief systems in the ancient Middle East (Nile Valley--Egypt, Mesopotamia, Assyria). The emergence of monotheism. Modes of expression associated with these systems. Semitic monotheism: Judaism, Christianity and Islam.

**III.** Islam as a sacred ideology and an inclusive charter for living. "Five Pillars". The concepts of "*jihād*," and martyrdom. Religious faith and the state.

The development of sects and religio-political movements (Sunni, Shiite, Kharijite). The impact of these movements on art, literature, lore, and worldviews.

**IV.** Movements of revitalization, reinterpretation and syncretism, revivalism (fundamentalism). Revitalized Islamic ideologies and the modern state: from "Caliphate" to "kingdom"/ "republic". The role of the head of state. The position of non-Moslems.

**V.** In depth study of the belief-practice systems of selected groups: cosmology, God, supernatural beings, the soul. Prophethood and sainthood. Sufi and similar organizations and their role in contemporary social and political life.

Expressive forms associated with folk and popular religious ideologies (**madīh**, **zīkr**, "epic-**sīrah** dealing with Crusades and other holy wars, the political and the religious ballad, **masrah at-ta<sup>c</sup>ziyah** (miracle play) etc.

**VI.** The structure and composition of the belief-practice spectrum as cognitive-affective system.

**Requirements:**

Attendance and participation are of paramount importance.

Exams: Three: objective type. (Pt. of exams may be take-home short essay)

**Source/(Textbook):**

Hasan El-Shamy, *Religion Among the Folk in Egypt*. Greenwood, (Praeger: 2008/9)

**F430 Folklore & Psychology (3 crs)**

Course # 29605 4:00-5:15P MW

H. El-Shamy

Class meets with Folk-F738.

COLL (CASE) S&H Breadth of Inquiry credit

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:

**INTRO.** 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

**Text books:** El-Shamy, Hasan. *Folkloric Behavior: a theory for the study of the dynamics of traditional culture* (1967/2010).

(<https://scholarworks.iu.edu/dspace/handle/2022/8959>)

### **F494 Transcription & Analysis (3 crs)**

Course # 27075	9:30-10:45A	MW	C. Sykes
# 27077	1:00-2:15P	R	

Advised: MUS-T 132 and MUS-T 151 or equivalent skills

Class requires permission of instructor

Contact [csykes@indiana.edu](mailto:csykes@indiana.edu) for authorization

Class meets at 501 N. Park Ave

Class meets with FOLK-F 794

COLL (CASE) A&H Breadth of Inquiry credit

Explores past and current theories, methods, techniques, and tools used in notation and analysis of traditional music. Emphasis is placed on problem solving and project development. The music studied will sample a broad range of traditions from around the globe and encompass historical and recent time periods.

Prerequisites: Major/minor in ethnomusicology or permission of the instructor. Knowledge of musical notation and demonstrated experience in music dictation (MUS T132 and 151 or equivalent).

Contents of Course: Transcription and analysis are fundamental processes in ethnomusicological research and scholarship. Through exploration and application of theories, methods, techniques, tools, and skill development in transcription and analysis, this course provides a foundation upon which students may become successful researchers

and scholars in the field of ethnomusicology. Works of historical significance will be examined in relationship to current theories and questions about music; theoretical principles will be studied as bases for practical application; works of established scholars will serve as groundwork for the research interests of each student in the course. The musical traditions represented in the literature and recordings studied in this course will sample a broad range of traditions from around the globe, and encompass past and recent time periods. While work with music in this course is done outside of its cultural context, knowledge of context will consistently inform assumptions made and approaches used to transcribe and analyze music.

The evolution of transcription and analysis in the field of ethnomusicology has been closely aligned with, and in large part driven by the evolution of audio and visual technology. Consequently, the study and use of audio and video technology is a major component of the course. The course covers the various formats on which sound and visual images are stored, and how technology can be used to extract, notate, analyze, and illustrate aural and visual elements of music performance. Technology training is done primarily in the lab sections of the course.

Readings: The course draws from an extensive list of articles and books; some are required reading, while others are optional. Required readings range from one to two articles per week. No reading assignments are given during the last two weeks of class.

Outline of Requirements:

- Daily preparation of reading assignments for discussion in class
- Transcription and analysis assignments
- Two major assignments: 1) Class symposium paper and presentation, 2) Individual research paper

## RECOMMENDED ELECTIVES

### **JSTU-H 495 Individual Readings in Jewish Studies: Creating Devised Theatre and Performance (2 cr.)**

Course # 31967

Annie G. Levy and Franny Silverman, Dorit and Gerald Paul Artists-in-Residence

Class meets on three Sundays: Jan 15, 22, 29, 10am-6pm

Class meets with CLLC-L 300 & JSTU-H 595

This course is a practical, on-your-feet introduction to collaborative and devised theatremaking. Devising theatre is the process of creating theatre in a collaborative manner. Though particular roles may be assigned – writer/s, director/s, actor/s, designer/s – the creation of the piece, whether wholly original or adapted, happens with the artists working together in the rehearsal room, informing each others' processes. Students will be exposed to a variety of processes in ensemble-theatre-making, including adaptation, group writing, found text, Viewpoints and Composition, improvisation, working with counterpoint and creating solo performance, as well as methods of offering critical feedback on works-in-progress. As a course offered through Jewish Studies, we will explore techniques of adaptation and devised theatre using source material from the vast canon of Jewish texts, legends, and/or modern Jewish culture as examples. Regarding their own pieces, students will be encouraged to use source material of great personal interest to them.

Course Objectives:

- To explore a variety of texts, topics and exercises through the medium of theatre, towards the inspiration and development of a piece of original work of personal significance.
- To expose students to the history, tradition, and practice of adaptation, creation, and collaboration in theatre.
- To equip students with the tools to continue to develop this or future pieces of original work for the stage.

### **ANTH-E400 Creativity, Innovation, & Collaboration in the Arts (3 cr.)**

Course # 28102 3:35-5:50P F A. Royce

Ethnography is the core of social and cultural anthropology. Based on field research where the "field" can be and is everywhere, ethnography



examines the lives of people and the social institutions they create, coming to understand the challenges and opportunities posed by larger and changing contexts, to understand the ways in which people craft their lives, tell their stories, and talk about what matters to them. Really good ethnography articulates a larger story woven from all the voices of individual story-tellers and the evidence of their lives. We will read a sample of ethnographic works that illustrate a broad diversity of locations and peoples and times. The other half of the course will be about how we write ethnography--what is the nature of observation, how is this documented in field notes, photographs, video, sound recording. When do we "write" ethnography in images or sound? How do we make sense of what we have observed and how do we maintain the voices who shared their stories with us in what and how we write? How do we balance voice, evidence, and theory? Finally, we will address the question of audience--for whom do we write and why? The course will require a lot of close reading and a lot of writing--mostly short pieces. It will benefit advanced undergraduates and graduate students from those just beginning to those working on dissertations. Assignments will be adjusted according to the interests and experience of the student.

**Readings will include:**

*In the Realm of the Diamond Queen*, by Anna Lowenhaupt Tsing

*Voice and Vision: A Guide to Writing History and Other Serious Nonfiction*, by Stephen J. Pyne

*Field Notes on Science and Nature*, by Michael Canfield

*Wisdom Sits in Places*, by Keith Basso and excerpts from writers such as Elsie Clews Parsons, Clifford Geertz, Matt Cartmill, Elizabeth Colson, Michael Jackson, as well as IU anthropologists.

Guests will include authors, photographers, musicians, poets, and members of the community with whom members of the class have collaborated.

## **GRADUATE COURSES**

**A – Area**

**F – Form**

**T – Theory**

F523	Fieldwork in Ethnomusicology*	
F523	Fieldwork in Folklore*	
F525	Readings in Ethnography*	
E529	Systems of Meaning	F, A
F540	Material Culture: Foundational Studies	F, T
F540	Ethnography of Belief	F, T
F545	Narrative in Musical Theater	F
F609	Ghanaian Music, Drum, & Dance	A, F
F617	Islam Among the Folk	A
F638	Folklorizing Latin America	A, T
E699	Theoretical Perspectives in African American Music	A
F722	Pop Music and Cultural Industries	T
F738	Folklore & Psychology	T
F740	History of Ideas	T
F755	Music in Religious Thought and Experience	T, F
F794	Transcription & Analysis in Folklore/Ethnomusicology	T
F800	Research in Folklore	
F802	Traditional Arts Indiana	
F803	Practicum in Folklore/Ethnomusicology	
F850	Thesis/Research/Dissertation	
G599	Master's Thesis	
G901	Advanced Research	

**For course locations check the Schedule of Classes:**

**<http://registrar.indiana.edu/scheduleoclasses/prl/soc4122/FOLK/index.html>**

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

## **GRADUATE COURSE DESCRIPTIONS**

### **F523 Fieldwork in Ethnomusicology (3 crs)**

Course # 16765 12:20-2:50P W S. Tuohy

This class introduces students to fieldwork and ethnographic research through reading, conversation, imagination, and practice. It is designed with an optimistic attitude of integrating the best of ethnographic history, theory, and practice. Our texts include readings on ethnographic theory; methods and practical guidebooks from ethnomusicology as well as from anthropology and folklore; newer orientations which question the most fundamental aspects of ethnographic research as it has been conceived and practiced; and selections from musical ethnographies.

The class will consist of lecture and discussion (primarily the latter). A fieldwork project, carried out through written and "practice" assignments, will provide practical fieldwork, documentation, and writing experience. Short written assignments are geared to course readings and to stages/components of an individualized field project. Short final papers will be based on fieldwork; students also will do in-class presentations on their results. To facilitate collegial work, several assignments will involve working with other class members to plan research and improve written work (collaborative field projects are permitted but not required).

The course is required for graduate students in the Ethnomusicology track of the Department of Folklore and Ethnomusicology but is open to graduate students in other fields who wish to learn more about ethnographic theories and practices; our emphasis will be on "qualitative" research. This section of F523 fulfills one of the "core course requirements" for Ph.D. minors in the Ethnomusicology Program and for Music School cognates.

### **F523 Fieldwork in Folklore (3 crs)**

Course # 21773 1:00-3:20P M P. Shukla

In this class, students will learn about fieldwork by doing it, as well as reading about it. We will read an ethnographic work, and discuss the methodology employed by the author. We will read how-to fieldwork manuals. But we will also do many small fieldwork projects, getting comfortable with the questions that haunt all novice fieldworkers: how do I contact people? What do I say to them? When do I take out my tape recorder and camera? How do I catalog my information?

Students in the class are required to engage in the main techniques of fieldwork: observation, documentation using a notebook, a camera, and an audio recorder, interviewing, interpretation, and also the written presentations of fieldwork findings and oral presentations that employ technological aids. During the class meetings students discuss the theoretical, practical, and ethical/moral issues of fieldwork from the standpoint of their own experience. Students are required to abstract general principles and provide specific examples based on their own work, feedback, personal feelings, and reflections. In this way, it is my hope, they internalize many of the theories and practices of fieldwork, relegating them to second nature. When one encounters the complexity and confusion of a real field situation, one should not have to think about fieldwork, but find it possible to act quickly and productively. Students will learn self-confidence, and develop a knowledge that will enable them to conduct research on their own.

### **F525 Readings in Ethnography (3 crs)**

Course # 26531    4:00P-6:30P    R    G. Schrempf

Class meets in 501 N. Park

This course broadly considers “ethnography” as an expressive genre of vital significance within the study of folklore. By reading examples of ethnographic writing from a range of historical periods in conjunction with relevant theoretical works, we will explore the history, form, and function of this mode of critical discourse.

Throughout the course we will ask questions about narrative style, the presentation of the “self,” representations of the “other,” the dynamics of outsider versus insider, and the relationship of “facts” to “interpretation.” We will consider texts as products of particular historical and cultural contexts and also as resources for contemporary academic interpretation. While primary focus will be on scholarly ethnographies, one objective of the course is to explore innovative and creative ways of writing about cultures; we will think about how fiction, dairies, travel literature, journalism and biography fit (or do not fit) within the ethnographic project. Throughout the course we will be attentive to theoretical issues of context, cultural essentialism, and the roles of language, narrative and self-reflexivity in ethnographic expression.

## **E529 Systems of Meaning (3 crs)**

Course # 29539 1:00P-3:30P T

M. Burnim

Fulfills Form or Area

Class meets in 501 N. Park Ave

This course is designed to introduce students of ethnomusicology and related fields of study to a range of ideologies, processes, and patterns that define distinct musical cultures across the globe.

Students will develop an understanding of the concept of music as culture by exploring historical and contemporary issues in cross-cultural perspective. Using audio and video examples as a lens for critically engaging texts, students will gain familiarity and understanding of musical genres and instruments and their associated aesthetic and political values. Musical systems covered in the course reflect the expertise of the ethnomusicology institute faculty.

## **F540 Material Culture: Foundational Studies (3 crs)**

Course # 29607 2:30-5:00P T

J. Jackson

Fulfills Form & Theory

Class meets with CULS-C 701

Material culture—the *stuff* of human existence—is again at the center of many key debates and discussions in the humanities and human sciences. Centered on the concerns of folklorists, but open to students across the humanities and social sciences, this course will examine key theoretical perspectives used in the study of material culture. While some attention will be given to literatures and topics grounded in historical and archaeological methods, the course's methodological center of gravity will be ethnographic and ethnological. We will read and critically examine a combination of classic and contemporary studies and will explore an array of theoretical perspectives not only on material culture *per se*, but also on the ways that social and cultural life are, according to various perspectives, reflected in, mediated by, fashioned through, recast via, or contested around, things and peoples' relations with things. We will begin and conclude by considering the roots and fruits of the distinctive tradition of material culture studies associated with the Indiana University Folklore Institute, but we will place our school of material culture studies, which is central to American folklore studies at-large, into dialogue with important older perspectives and with

other contemporary ones that are increasingly influential in the wider field of material culture studies today.

This course is also a course about books. The readings will be books—old books and new books. The instructor is making a special effort to insure that multiple copies of each course text will be available on reserve at the Indiana University Bloomington Libraries. There is no escaping the need to read books, but it will be possible to escape purchasing a tall stack of books in connection with this class. The instructor will work to insure that everyone will be able to participate regardless of ability to purchase the course texts.

### **F540 Ethnography of Belief (3 crs)**

Course # 29610 12:30-3:00P W D. Goldstein

Fulfills Form & Theory

Class meets in 510 N. Fess Ave

Ethnography is the description of (cultural) behaviour preparatory to analysis and interpretation, although description and interpretation are never really separated despite the scientific ideal. Since belief is primarily a cognitive behaviour, it presents interesting and special problems for the ethnographer. The ethnography of belief (as an ethnography of an activity which is not directly observable) is particularly dependent on inference and presents interesting difficulties in the separation of observation and interpretation.

This course will sample, critique and practice approaches to the ethnography of systems of belief and will look closely at the resulting descriptions. The role of personal experience and tradition in the development and maintenance of such systems of belief will be emphasized. Belief systems will be considered in terms of their descriptive methodologies, internal logic and methods of acquiring and evaluating evidence, and their means of transmitting explanations. The course will be divided into three areas of belief: the supernatural, folk religion and folklore and health.

### **F545 Narrative in Musical Theater (3 crs)**

Course # 23951 1:00-3:30P R J. Cohen

Fulfills Form & Area

Class meets in 501 N. Park Ave

This graduate level course will examine the ways that narratives are adapted from one expressive genre into another, with a focus on the conventions associated with musical theater. In the process we will explore how musical theater is structured and produced, its functions within (mainly) American culture, and its fluid role in sustaining narratives and reflecting the surrounding society. This course may be taken for Jewish Studies credit.

### **F609 Ghanaian Music, Drum, & Dance (3 crs)**

Course # 26533 07:00P-09:30P M B. Woma

Fulfills Area or Form

Class requires permission of instructor: contact [bwoma@indiana.edu](mailto:bwoma@indiana.edu) for authorization.

Class meets at 800 N. Indiana Ave.

Class 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 performance at the end of the semester and students are required to be part of the performance. Previous music and dance experience is welcome but not required. All materials will be taught orally and through demonstrations.

### **F617 Islam Among the Folk (3 crs)**

Course # 29613 1:00-2:15P MW H. El-Shamy

Fulfills Area

Class meets at 501 N. Park Ave

Class meets with FOLK-F 420

This course offers attempts to explain the current upheavals and seeming contradictions in present Middle Eastern Moslem-Arab Societies. It is also an examination of folk and popular religious and quasi religious ideologies, practices, and related manifestations that motivate and sustain these upheavals.

**I. An introduction: Religion as a universal culture institution**

**I.1. The Middle East as a culture area. (Birthplace for the Three Semitic Religions)**

The basic characteristics of folk groups and folkloric materials (Religion).

**I.2. Electronic popular religious movements (the Keyboard/Web clubs)**

**II. historical backgrounds to contemporary religious ideologies and worldviews. Religious belief systems in the ancient Middle East (Nile Valley--Egypt, Mesopotamia, Assyria). The emergence of monotheism. Modes of expression associated with these systems. Semitic monotheism: Judaism, Christianity and Islam.**

**III. Islam as a sacred ideology and an inclusive charter for living. "Five Pillars". The concepts of "*jihād*," and martyrdom. Religious faith and the state.**

The development of sects and religio-political movements (Sunni, Shiite, Kharijite). The impact of these movements on art, literature, lore, and worldviews.

**IV. Movements of revitalization, reinterpretation and syncretism, revivalism (fundamentalism). Revitalized Islamic ideologies and the modern state: from "Caliphate" to "kingdom"/ "republic". The role of the head of state. The position of non-Moslems.**

**V. In depth study of the belief-practice systems of selected groups: cosmology, God, supernatural beings, the soul. Prophethood and sainthood. Sufi and similar organizations and their role in contemporary social and political life.**

Expressive forms associated with folk and popular religious ideologies (**madīh**, **zīkr**, "epic-**sīrah** dealing with Crusades and other holy wars, the political and the religious ballad, **masrah at-ta<sup>c</sup>ziyah** (miracle play) etc.

**VI. The structure and composition of the belief-practice spectrum as cognitive-affective system.**

**Requirements:**

Attendance and participation are of paramount importance.



Exams: Three: objective type. (Pt. of exams may be take-home short essay)

**Source**/(Textbook):

Hasan El-Shamy, *Religion Among the Folk in Egypt*. Greenwood, (Praeger: 2008/9)

## **F638 Folklorizing Latin America (3 crs)**

Course # 22611 4:00-6:30P T J. McDowell

Fulfills Area & Theory

Class meets at 501 N. Park Ave.

This course surveys the rich panorama of Latin American expressive forms as these have entered into arenas of political, economic, touristic, and academic transformation. The guiding paradigm, folklorization, draws our attention to processes that extract local traditions from their contexts of origin and reposition them as exemplars of larger concerns and ideologies. There is a robust scholarly literature on folklorization in Latin America, much of which views these processes as necessarily corruptive. In this seminar, we will enter zones of folklorization with an open mind regarding the impact of folklorization, and indeed, with a disposition to explore folklorization in all of its multiple effects.

Some themes that are likely to engage us include these:

1. Identifying contexts of origin (an interesting but sticky problem).
2. Assessing modifications in form and content as cultural materials circulate.
3. The mixed blessing of commercial development.
4. Folklore and the creation of national identities.
5. The role of scholars in formulating tradition.
6. Folklore as a touristic resource.
7. The mediation and re-mediation of traditional performance.

After an initial period of reading in the literature on folklorization, students will be encouraged to select a specific Latin American setting and its expressive culture for a close analysis of how folklorizing processes operate in that setting.

## **E699 Theoretical Perspectives in African American Music (3 crs)**

Course # 29596    04:00P-06:30P    M    P. Maultsby

Fulfills Area

Class meets with AAAD-A 697 and AMST-G 620

Class meets in 501 N Park

A critique of the theoretical perspectives of African American music rendered in seminal publications by scholars of various disciplines, as well as methodological and analytical, employed from the 19<sup>th</sup> century to the present that have shaped underlying assumptions in narratives on this tradition.

## **E722 Pop Music and Cultural Industries (3 crs)**

Course # 29614    3:00-5:30P    M    J. León

Fulfills Theory

Has the role of popular music and related forms of expressive culture changed in the twenty-first century? What are the implications of music and music-making increasingly being mediated through and realized within global networks of circulation and exchange? Have capitalist interests compromised music's ability to be a meaningful vehicle for social critique and contestation? Can new technologies and ways of making music empower marginalized communities or are they the new "opiate of the masses"? What happens when popular music is reconceptualized primarily as an economic resource, in theory harnessing the power of capitalism on behalf of the subaltern?

This seminar will explore how different schools of thought and intellectual traditions have sought to grapple with these questions, ultimately evaluating the potential contribution that each can make to the ethnographic study of music and popular culture. We will begin by examining several foundational texts, including works by Marx, Gramsci, Williams, Bourdieu, and the Frankfurt and Birmingham Schools. Attention will then shift to contemporary popular music research in the fields of ethnomusicology, musicology, popular culture studies, anthropology, communications, and folklore. We will place particular emphasis on issues concerning the production and consumption of popular culture, the impact of globalization on local forms of music making, the relationship of popular music to the so-called creative industries, the implications of the emergence of new media technologies,

and the commodification of musical forms of knowledge under neoliberalism.

## **F738 Folklore & Psychology (3 crs)**

Course # 29615 4:00-5:15P MW

H. El-Shamy

Fulfills Theory

Class meets with Folk-F 430.

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:

**INTRO.** 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

**Text books:** El-Shamy, Hasan. *Folkloric Behavior: a theory for the study of the dynamics of traditional culture* (1967/2010).

(<https://scholarworks.iu.edu/dspace/handle/2022/8959>)

## **F740 History of Ideas (3 crs)**

Course # 24372 8:15-10:45A

M

R. Stone

Fulfills Theory

Class meets at 510 N. Fess Ave.

This course focuses on histories of ethnomusicology as expressed in letters specifically and on the writing of history generally. Under the F740 History of Ideas rubric, the course examines the intellectual history of ethnomusicology, including social, political and ideological forces shaping it. Histories select from and give narrative form to the particularities of past practice; they offer different views of the processes through which "we" arrived at where we are today and where we might go from here. We thus will engage in a type of "reflexive history," as we analyze visions and versions of ethnomusicological history as expressed in primary documents such as letters that ethnomusicologists have written focusing on their narrative conventions and strategies, and the means by which some versions of history have become institutionalized. We also will explore problems involved in writing intellectual history and issues of disciplinarity and the organization of knowledge. Among our readings will be "non-ethnomusicological" articles about history writing, articles that will remind us of issues involved in historical representation and interpretation.

Among the primary course objectives are to:

Read particular histories of the field, exploring the contexts in which they were produced and their roles in shaping current practice;

Become familiar with the intellectual history of ethnomusicology (its scope and aims, key issues and points of debate, diverse practices and practitioners);

Understand theoretical approaches and concepts used in historical

writing and apply them to the analysis of histories as expressed in letters;

Explore theoretical and practical problems in writing history generally and as we write histories ourselves;

Individual research projects may address broad concerns in disciplinary history or focus on particular periods, places, scholars, or problems but should focus on letters as primary documents in archives for source material.

## **F755 Music in Religious Thought & Experience (3 crs)**

Course # 31897    12:15-2:45P    M    D. Reed

Fulfills Theory or Form

Class meets in 510 N. Fess Ave

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 (ie, this is not a survey). 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.

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

## **F794 Transcription & Analysis (3 crs)**

Course # 23623  
# 24374

9:30-10:45A MW  
1:00-2:15P R

C. Sykes

Fulfills Theory

Authorization required. Contact [csykes@indiana.edu](mailto:csykes@indiana.edu).

Class meets for lecture at 501 N. Park Ave.

Class meets with Folk-F 494.

Class meets for lab on Thursdays, 1:00-2:15P pm, in Music 373.

Explores past and current theories, methods, techniques, and tools used in notation and analysis of traditional music. Emphasis is placed on problem solving and project development. The music studied will sample a broad range of traditions from around the globe and encompass historical and recent time periods.

Prerequisites: Major/minor in ethnomusicology or permission of the instructor. Knowledge of musical notation and demonstrated experience in music dictation (MUS T132 and 151 or equivalent).

Contents of Course: Transcription and analysis are fundamental processes in ethnomusicological research and scholarship. Through exploration and application of theories, methods, techniques, tools, and skill development in transcription and analysis, this course provides a foundation upon which students may become successful researchers and scholars in the field of ethnomusicology. Works of historical significance will be examined in relationship to current theories and questions about music; theoretical principles will be studied as bases for practical application; works of established scholars will serve as groundwork for the research interests of each student in the course. The musical traditions represented in the literature and recordings studied in this course will sample a broad range of traditions from around the globe, and encompass past and recent time periods. While work with music in this course is done outside of its cultural context, knowledge of context will consistently inform assumptions made and approaches used to transcribe and analyze music.

The evolution of transcription and analysis in the field of ethnomusicology has been closely aligned with, and in large part driven by the evolution of audio and visual technology. Consequently, the study and use of audio and video technology is a major component of the

course. The course covers the various formats on which sound and visual images are stored, and how technology can be used to extract, notate, analyze, and illustrate aural and visual elements of music performance. Technology training is done primarily in the lab sections of the course.

Readings: The course draws from an extensive list of articles and books; some are required reading, while others are optional. Required readings range from one to two articles per week. No reading assignments are given during the last two weeks of class.

Outline of Requirements:

- Daily preparation of reading assignments for discussion in class
- Transcription and analysis assignments
- Two major assignments: 1) Class symposium paper and presentation, 2) Individual research paper

### **F800 Research in Folklore (1-6 crs)**

Course # 16766    ARR    ARR    ARR

**Obtain course contract form and on-line authorization for class from department Graduate Recorder, [mmelhou@indiana.edu](mailto:mmelhou@indiana.edu).**

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.

### **F802 Traditional Arts Indiana (1-6 crs)**

Course # 24664    ARR    ARR    ARR

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

**Section requires permission of instructor to register. Contact [jkay@indiana.edu](mailto: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 # 16767    ARR    ARR    ARR

**Obtain course contract form and on-line authorization for class from department Graduate Recorder, [mmelhous@indiana.edu](mailto:mmelhous@indiana.edu).**

Must have consent of the faculty member supervising research. Individualized, supervised work in publicly oriented programs in folklore or ethnomusicology, such as public art agencies, museums, historical commissions, and archives. Relevant readings and written report required. May be repeated.

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

Course # 16768    ARR    ARR    J. McDowell

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

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

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

Course # 22421    ARR    ARR    J. McDowell

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

**Obtain on-line authorization for class from department Graduate Recorder, [mmelhous@indiana.edu](mailto:mmelhous@indiana.edu).**

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



## **G599 Master's Thesis**

Course # 23805    ARR    ARR

J. McDowell

**Obtain on-line authorization for class from the department Graduate Recorder, [mmelhous@indiana.edu](mailto:mmelhous@indiana.edu).**

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

## **G901 Advanced Research (6 crs)**

Course # 16769    ARR    ARR

J. McDowell

**Obtain on-line authorization for class from department Graduate Recorder, [mmelhous@indiana.edu](mailto:mmelhous@indiana.edu).**

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

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

## RECOMMENDED ELECTIVES

### **JSTU-H 595 Individual Readings in Jewish Studies: Creating Devised Theatre and Performance (2 cr.)**

Course # 31967

Annie G. Levy and Franny Silverman, Dorit and Gerald Paul Artists-in-Residence

Class meets on three Sundays: Jan 15, 22, 29, 10am-6pm

Class meets with CLLC-L 300 & JSTU-H 495

This course is a practical, on-your-feet introduction to collaborative and devised theatremaking. Devising theatre is the process of creating theatre in a collaborative manner. Though particular roles may be assigned – writer/s, director/s, actor/s, designer/s – the creation of the piece, whether wholly original or adapted, happens with the artists working together in the rehearsal room, informing each others' processes. Students will be exposed to a variety of processes in ensemble-theatre-making, including adaptation, group writing, found text, Viewpoints and Composition, improvisation, working with counterpoint and creating solo performance, as well as methods of offering critical feedback on works-in-progress. As a course offered through Jewish Studies, we will explore techniques of adaptation and devised theatre using source material from the vast canon of Jewish texts, legends, and/or modern Jewish culture as examples. Regarding their own pieces, students will be encouraged to use source material of great personal interest to them.

Course Objectives:

- To explore a variety of texts, topics and exercises through the medium of theatre, towards the inspiration and development of a piece of original work of personal significance.
- To expose students to the history, tradition, and practice of adaptation, creation, and collaboration in theatre.
- To equip students with the tools to continue to develop this or future pieces of original work for the stage.

## **ANTH-E600 Creativity, Innovation, & Collaboration in the Arts (3 cr.)**

Course # 28102 3:35-5:50P F A. Royce

Ethnography is the core of social and cultural anthropology. Based on field research where the "field" can be and is everywhere, ethnography examines the lives of people and the social institutions they create, coming to understand the challenges and opportunities posed by larger and changing contexts, to understand the ways in which people craft their lives, tell their stories, and talk about what matters to them. Really good ethnography articulates a larger story woven from all the voices of individual story-tellers and the evidence of their lives. We will read a sample of ethnographic works that illustrate a broad diversity of locations and peoples and times. The other half of the course will be about how we write ethnography--what is the nature of observation, how is this documented in field notes, photographs, video, sound recording. When do we "write" ethnography in images or sound? How do we make sense of what we have observed and how do we maintain the voices who shared their stories with us in what and how we write? How do we balance voice, evidence, and theory? Finally, we will address the question of audience--for whom do we write and why? The course will require a lot of close reading and a lot of writing--mostly short pieces. It will benefit advanced undergraduates and graduate students from those just beginning to those working on dissertations. Assignments will be adjusted according to the interests and experience of the student.

### **Readings will include:**

*In the Realm of the Diamond Queen*, by Anna Lowenhaupt Tsing

*Voice and Vision: A Guide to Writing History and Other Serious Nonfiction*, by Stephen J. Pyne

*Field Notes on Science and Nature*, by Michael Canfield

*Wisdom Sits in Places*, by Keith Basso and excerpts from writers such as Elsie Clews Parsons, Clifford Geertz, Matt Cartmill, Elizabeth Colson, Michael Jackson, as well as IU anthropologists.

Guests will include authors, photographers, musicians, poets, and members of the community with whom members of the class have collaborated.

## **HELPFUL LINKS**

**Department of Folklore & Ethnomusicology homepage:**

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

**Office of the Registrar's Schedule of Classes:**

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

**Online course descriptions:**

<http://go.iu.edu/41K>

**Office of the Registrar's Course Information:**

[http://registrar.indiana.edu/~registra/stu\\_courseinfo.shtml](http://registrar.indiana.edu/~registra/stu_courseinfo.shtml)

**University Graduate School Bulletin:**

<http://www.indiana.edu/~bulletin/iu/gradschool/2010-2012/index.shtml>

**College of Arts & Sciences Undergraduate Academic Bulletin:**

<http://www.iu.edu/~bulletin/iub/college/2011-2012/college-pdf.pdf#zoom=100>

**Guide to the Preparation of Theses & Dissertations:**

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