

**Department of
Folklore & Ethnomusicology
Course Descriptions**



**Spring 2010
(Term 4102)**

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

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

UNDERGRADUATE PROGRAM

What is Folklore?

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

What is Ethnomusicology?

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

Folklore & Ethnomusicology at IU

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

Undergraduate Degrees

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

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

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

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

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

GRADUATE PROGRAM

Graduate Courses

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

Graduate Degrees

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

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

Dr. Greg Schrempp
Department of Folklore & Ethnomusicology
812-855-1027
E-mail: folkethn@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
CSA – Cultural Studies List A
CSB – Cultural Studies List B
TFR – Topics Qualified Course
IW – Intensive Writing Course

F101	Introduction to Folklore	A & H
F111	World Music & Cultures	A & H
F121	World Arts & Cultures	S & H
F131	Folklore in the United States	A & H
F205	Folklore in Video & Film	A & H, TFR
F215	Healing & the Occult	S & H
F230	Music in Social Movements	S & H
F252	Youth Sub-Cultures & Music	A & H
F252	By Hand: Art/Politics of Craft	A & H
F290	Myth, Ritual, Symbol	S & H
E295	Survey of Hip-Hop	A & H, CSA
F301	West African Music	A & H, CSA
F305	Cultural Diversity in China	A & H, CSA
F308	Middle Eastern & Arab Mythology	A & H
F315	Brazilian Performance & Culture	A & H, CSA
F400	Individual Study in Folklore	
F401	Theories & Methods	S & H
F402	Traditional Arts Indiana	
F403	Practicum in Folklore/Ethnomusicology	
F494	Transcription & Analysis	A & H

**For course locations, please check the Schedule of Classes:
<http://registrar.indiana.edu/scheduleoclasses/prl/soc4102/FOLK/index.html>**

UNDERGRADUATE COURSE DESCRIPTIONS

F101 Introduction to Folklore (3 crs)

Course # 7182 10:10A-11:00A MW

S. Dolby

Fulfills COLL Arts & Humanities, Traditions & Ideas

This course serves as an introduction to some of the materials and ideas important in the study of folklore throughout the world. Obviously we cannot cover everything, but you will encounter some fun, exciting, profound, entertaining, moving, and always interesting stuff—the stories, songs, beliefs, sayings, practices, and objects often overlooked in other studies of the human face of the world. As you complete the readings and assignments of the course, you will gain understanding about 1) how people learn, use, and sometimes challenge their own culture, 2) how folklore has played and continues to play a role in interactions among people, 3) how fieldwork and analysis are used as research tools, and 4) how the process of ethnographic research—interviewing people and analyzing their folklore—brings personal insights into the human condition.

Format of course: 2 lectures and one discussion session per week.

Requirements: Assignments made in discussion sections; an original field project following guidelines for this course; a midterm exam; and a final exam. Please note that the midterm, the final exam, and the field project are required if you expect to receive credit for the course.

Readings: Required articles will be available online. Books ordered for the course include *One Potato, Two Potato* (children's folklore), Jan Brunvand's *Vanishing Hitchhiker* (urban legends), George Webbe Dasent's *East o' the Sun and West o' the Moon* (Norwegian fairytales), and *Growing Up Amish: The Teenage Years*, by Richard Stevick.

F111 World Music and Cultures (3 crs)

Course # 7188 02:30P-3:20P MW

D. McDonald

Fulfills COLL Arts & Humanities

This course is designed to introduce the student to the various ways in which music is performed, consumed, and conceptualized in various cultures around the world. In this class we will study indigenous,

popular, and classical art musics from an ethnomusicological perspective, highlighting the relationships between music and other domains of social life such as race, religion/cosmology, language, gender, politics, and culture. Ultimately, the goal of this class is to present a cross section of the world's music cultures so as to better familiarize the student with music and musical performance from a cross-cultural perspective.

F121 World Arts & Cultures (3 crs)

Course # 13182 11:15A-12:30P MW

S. Stuempfle

Fulfills COLL Social & Historical

This course will explore traditional arts in a variety of cultural contexts around the world. We will seek to understand the myriad ways in which the arts are fundamental to human existence and are central vehicles for social integration, criticism, and change. Our focus will be the dynamics of creative expression in religious rituals, seasonal festivals, and traditional dramas, such as Nigerian Egungun celebrations, English mummers' plays, Diwali and Holi festivals in India, Cuban Santería and Haitian Vodou rituals, Carnival in Trinidad and Brazil, Native Canadian potlatch ceremonies, the Mexican Day of the Dead, and American Halloween. These types of customary collective performance all involve the synthesis of various material/visual, verbal, musical, and choreographic art forms. Our objective will be to describe the stylistic characteristics of these forms and to examine how they work together to communicate cultural meanings and affect participants.

By studying art forms in specific cultural settings and by comparing different forms and settings, we will develop a discussion about some of the basic goals of traditional arts, including the play of the imagination, the construction of worldviews and values, the validation of social orders, and the expression of social differences and conflicts. Among the related topics that we will consider are the roles of artists and patrons; relationships between artistic innovation and social change; the geographic dissemination of art forms through diffusion, migration, and the mass media; and the promotion of art forms as symbols of ethnic/national identities and as valuable commodities in global markets.

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

Course # 7196 03:35P-04:25P MW P. Shukla

Fulfills COLL Arts & Humanities

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

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

Students in the class will engage in two field projects, collecting folklore around them, analyzing the stories, jokes, body art, and home decoration within their own social circles.

F205 Folklore in Video & Film (3 crs)

Course # 7202 09:30A-10:45A TR J. Johnson

Fulfills COLL Arts & Humanities, TFR

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

goal of this class will be to assist students to develop skills for thinking critically about a wide variety of folk belief common in our times.

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

Those topics include:

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

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

F215 Healing & the Occult (3 crs)

Course # 26996 11:15A-12:30P TR

H. El-Shamy

Fulfills COLL Social & Historical

Concepts of health and illness in traditional cultures and societies are the focus of this course. Folk practices and other traditional rituals will be explored for the roles they play in the development of the sense of wellness and morbidity. The course may be divided into six major main segments:

- I. The systemic relationships among individual, community, and culture/tradition.

- II. Concept of "self" and "Wants" (needs, motivations, etc.): Affiliation Want; Acquisitive Want; Prestige Want; Power Want; Altruistic Want; Curiosity Want; and others depending on the situation.
- III. The impact of belief systems (sacred ideologies), social structures (especially kinship dynamics), on the "health" of the individual and the "group".
- IV. Issues of gender, age, ethnicity, etc.
- V. Traditional preventive and therapeutic measures (beliefs, rituals, texts, etc.--typically referred to as: "folklore") will be analyzed in terms of the above cited factors. The roles of possession, exorcism, and the re-organization of the social system.
- VI. Some relevant aspects of "scientific" treatments in mental institutions compared to folk healing practices.

Exams: Two: midterm and final (take home and objective)

Term paper: One

F230 Music in Social Movements (3 crs)

Course # 26997 02:30P-03:45P MW

S. Tuohy

Fulfills COLL Social & Historical

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 China, the U.S., 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. The course fulfills the COAS Social and Historical, Social Inquiry distribution requirement.

F252 Youth Sub-cultures & Music (3 crs)

Course # 15604 11:15A-12:30P MW F. Orejuela

Fulfills COLL Arts & Humanities

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

F252 By Hand: Art/Politics of Craft (3 crs)

Course # 27002 09:30A-10:45A TR D. Christensen

Fulfills COLL Arts & Humanities

Above class meets with AMST-A202.

This course takes one cultural category—‘the handmade’—as its focus and suggests how handcrafted and independently produced items are used to assert the value of people, roles, and beliefs. Those who champion handcrafted material culture often do so in order to advance different, even conflicting, social and political goals. We’ll look at how handicraft has been promoted as a form of aesthetic authenticity,

employed as a marker of self-sufficiency, and advanced in terms of ethical stewardships. As we explore how originality and tradition, salvage and productivity fit into talk about American culture and character, we'll also consider how digital technologies and virtual creations engage these issues and arguments.

Course materials will include Bert Haanstra's documentary film *Glas* (1958), historian Laurel Thatcher Ulrich's *The Age of Homespun: Objects and Stories in the Creation of an American Myth* (2001); craftster Faythe Levine's *Handmade Nation: The Rise of DIY, Art, Craft, and Design* (2008); journalist Ellen Ruppel Shell's *Cheap: The High Cost of Discount Culture* (2009); novelist Barbara Kingsolver's memoir *Animal, Vegetable, Miracle* (2007) and anthropologist Jennifer Meta Robinson's *The Farmers' Market Book* (2007).

In addition to shorter assignments and exams, students will analyze a 'handmade' phenomenon of their choice: anything from third-wave embroidery to green art, consumer-produced advertisements to the indie music scene, World War II victory gardens to the history of home improvement.

F290 Myth, Ritual, Symbol (3 crs)

Course # 28974 01:00P-03:15P MW

H. El-Shamy

Fulfills COLL Social & Historical

Above class meets 2nd 8-weeks only.

The focus of this course is the mechanisms involved in beliefs and the means for expressing them. Regardless of culture or religion, the triad of myth, ritual and symbol encompasses the ways all humans come to understand their societies and themselves. This class offers a cross-cultural, humanistic, and inter-disciplinary approach to learning +of+ how we believe and know through stories, ceremonies, art, languages, and the use of time and space. The processes of symbolizing and the creation of symbols will be explored in some detail.

Exams: Two (take home and objective)

Paper: One

E295 Survey of Hip-Hop (3 crs)

Course # 15652 04:00P-06:15P MW

F. Orejuela

Fulfills COLL Arts & Humanities, Culture Studies List A

Above class meets 2nd 8-weeks only.

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.

F301 West African Music (3 crs)

Course # 10982 09:30A-10:45A MW

D. Reed

Fulfills COLL Arts & Humanities, Cultures Studies List A

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 the 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. In order to better understand indigenous perspectives, opportunities to practice and perform musical examples that illustrate lecture points will be integrated into the course. Formal training in music is not required.

F305 Cultural Diversity in China (3 crs)

Course # 27004 11:15A-12:30P MW

S. Tuohy

Fulfills COLL Arts & Humanities, Culture Studies List A

Above section for FOLK and EALC majors only. Requires permission of the instructor. Contact tuohys@indiana.edu for authorization. Non-majors register for section # 27003 (same time/days).

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. 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. Although we will focus on modern China, and particularly the PRC, issues will be contextualized in relation to Chinese history and interactions beyond the borders of China.

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

F308 Middle Eastern & Arab Mythology (3 crs)

Course # 27005 02:30P-03:45P

TR

H. El-Shamy

Fulfills COLL Arts & Humanities

Above class meets with Folk-F617.

This course deals with 'mythological' belief systems and related manifestations that exist as quasi formal religious ideologies in Middle Eastern communities. Emphasis is placed on Arab and Moslem groups. (Other groups may be selected for the student's research). One of the most salient aspects of 'mythology' is how it controls contemporary radical political and economic movements GLOBALLY.

- I. Introduction: An overview of the course, its orientation and contents.
- II. Historical backgrounds to contemporary religious ideologies and worldviews. "Pagan" religious systems in the ancient Middle East (Nile Valley--Egypt, Levant Coast--Assyria, Mesopotamia). The emergence of monotheism. Modes of expression associated with these systems. Do earlier forms exist at the present time and to what extent?
- III. Semitic monotheism: Judaism, Christianity and Islam. An historical background. Islam as a sacred ideology and a charter for living. The development of sects and religio-political movements. The impact of these movements on art, literature, lore, and worldviews. Syncretism: from ancient 'pagan' deity to contemporary saint/'prophet'.
- IV. In depth study of the "mythology" of select M.E. groups: Creation, God, Cosmology, Supernatural Beings and Powers, Supernatural Places (Utopias). Legendary-mythical figures. Forms of expressing the 'mythic', holy texts, epics, etc. Other analytical devices (e.g., Tale-types, motifs).
- V. The structure and composition of the belief-practice spectrum as cognitive-affective system.

Exams: Two--Take home (and objective).

Term paper: One (to be discussed on individual basis).

F315 Brazilian Performance & Culture (3 crs)

Course # 13512 07:00P-09:30P M

C. Haas

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

Fulfills COLL Arts & Humanities, Culture Studies List A

Above class meets with Folk-F638.

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

F400 Individual Study in Folklore (1-3 crs)

Course # AUTH ARR ARR ARR

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

F401 Methods & Theories (3 crs)

Course # 13549 01:00P-02:15P TR D. Christensen

Fulfills COLL Social & Historical

Above class priority given to majors and minors. Contact mmelhou@indiana.edu to obtain online authorization.

This course explores dominant methods and theories in Folklore and Ethnomusicology, two fields that share a focus on traditional forms of artistic performance. We'll investigate the common ground shared by researchers in both fields and note some key areas of difference as well. Readings will delve into the history of inquiry and current research paradigms; into basic concepts such as community, tradition, genre, and performance; into the methods, techniques, and procedures used to gather and process information; and into the issues associated with cultural representation and interpretation. Students will produce work characteristic of advanced study in the field, including a critical review, a conference presentation, and writing intended for the general public.

F402 Traditional Arts Indiana (1-3 crs)

Course # AUTH ARR ARR ARR

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

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

Traditional Arts Indiana (TAI), a partnership of the Department of Folklore and Ethnomusicology and the Indiana Arts Commission,

identifies, documents, and presents traditional arts throughout Indiana. Under TAI supervision, students will learn to work with field materials, develop resource materials, and assist in the public sector programs within the context of a statewide arts program.

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

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

Course # AUTH ARR ARR ARR

Obtain course contract form and on-line authorization for above class from department Graduate Recorder, 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 arts agencies, museums, historical commissions, and archives. Relevant readings and written reports required.

F494 Transcription & Analysis (3 crs)

Course # 16035 09:30A-10:45A MW C. Sykes
 12:45P-02:15P R

Fulfills COLL Arts & Humanities

Above class meets with Folk-F794.

Students must register in lecture and lab sections. Above sections open to undergraduates only. 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

GRADUATE COURSES

A – Area
F – Form
T – Theory

F517	History of Folklore Study*	
F523	Fieldwork in Ethnomusicology*	
F523	Fieldwork in Folklore*	
E529	Musical Cultures As Systems of Meaning	F, A
F545	Folk Tales & Other Narratives	F, T
F609	Voices & Values in Colonial Rltnshps. & African Perf.	A
F617	Middle Eastern & Arab Mythology	A
F638	Brazilian Performance & Culture	A
E698	Black Religious Music	A, F
F731	Curatorship	T, F
F740	Histories of the Field	T
F755	Music in Religious Thought & Experience	T
F755	Performing Nationalism	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/soc4102/FOLK/index.html>

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

GRADUATE COURSE DESCRIPTIONS

F517 History of Folklore Study (3 crs)

Course # 12637 03:00P-05:30P R

J. McDowell

In this proseminar we explore some of the key moments in the evolution of folklore studies in order to acquire a feel for the conceptual foundations of our discipline. The method in every case is to appreciate the material within its own intellectual context, and to adduce its essential contribution to our understanding of folklore and how folklore arises and operates in society. The arrangement of topics is roughly chronological, which allows for a perception of the interactive qualities of intellectual history, wherein one theory arises to address another theory.

F523 Fieldwork in Ethnomusicology (3 crs)

Course # 7204 02:00P-04:30P R

D. McDonald

This course is an in-depth introduction into the various theories and methods of ethnographic field research. Throughout the semester we will actively interrogate what it means to “do” ethnography, as both a specific type of qualitative research and (perhaps more appropriately) a final written product that results from such research endeavors. Assigned readings for this course will introduce issues of ethnographic theory and methodology, research ethics, project design, writing and representation, and provide many examples of how field work has been historically conceptualized in the fields of ethnomusicology, anthropology, and folklore. However, the primary focus of this class will be the actual “*doing*” of ethnographic fieldwork. Through various practical exercises and hands-on applied research activities, we will learn various methods of field research relevant to the students’ individual research interests (taking field notes, participant observation, interviewing techniques, mapping social spaces, and others techniques and issues as they emerge from collaborative inquiry). In addition to full participation in course lectures and discussions, students will be expected to complete several small-scale field exercises in preparation for a more in-depth ethnographic research project. While open to graduate students in all fields interested in qualitative research methods, this course is a core course in the graduate ethnomusicology curriculum. This section also fulfills one the core course requirements for Ph.D. minors in ethnomusicology and for School of Music cognates.

F523 Fieldwork in Folklore (3 crs)

Course # 12879 12:00P-02:30P 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.

E529 Musical Cultures as Systems of Meaning (3 crs)

Course # 26993 01:00P-03:30P T

M. Burnim

Fulfills Form or Area

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.

F545 Folk Tales & Other Narratives (3 crs)

Course # 16491 04:00P-06:30P T

S. Dolby

Fulfills Form or Theory

The study of oral narrative has been central to the field of folklore for at least two centuries. We shall soon be celebrating the bicentennial of the 1812 publication of the Household Tales of the Brothers Grimm. This course on Folktales and Other Narratives is designed to examine, affirm, and find new applications for the theories and analytical practices associated with folk narratives. More specifically, the course will have three objectives: 1) to review the primary theories, concepts, and methodologies that have served the study of folk narrative (from tale-type to intertextuality); 2) to examine some classic collections of folk narrative (folktales, legends, fables, and personal narratives) with an eye toward applying these theories and methods in the analysis of sample texts; and 3) to undertake new research that incorporates, builds upon, and expands this foundation in past theories, approaches, and material and demonstrates the ongoing relevance of this analytical background to new questions posed in original case studies.

The first two objectives will occupy the first fairly intense half of the course, and the third objective—the application and expansion of theories and concepts in original research will occupy the period after mid-term. Students will be expected to complete a working first draft of their seminar papers soon after mid-term and to work collectively with other seminar members to develop individual papers that draw effectively upon past theories and research and contribute new analytical insights or persuasive new applications in the field of folk narrative research.

F609 Voices & Values in Colonial Relationships & African Performance (3 crs)

Course # 13552 05:30P-07:30P W

R. Stone

Fulfills Area

Above class meets with AFRI-A731.

The course focuses on dialogues and conversations that occur in performances in Africa, particularly within colonial relationships. Music, dance, theater, literature, and popular culture create sites where the dominant and the dominated alike position and reposition themselves. Students will engage with guest speakers who address some examples of these voices and values as they have played out.

Students will also conduct research in an archive on the Bloomington campus or elsewhere. Drawing upon primary sources, those students taking the class for 3 credits will write a paper, analyzing at least two voices in performance contexts and how they have interrelated in a real or metaphorical dialogue in the context of Africa.

F617 Middle Eastern & Arab Mythology (3 crs)

Course # 11351 02:30P-03:45P TR H. El-Shamy

Fulfills Area

Above class meets with Folk-F308.

This course deals with 'mythological' belief systems and related manifestations that exist as quasi formal religious ideologies in Middle Eastern communities. Emphasis is placed on Arab and Moslem groups. (Other groups may be selected for the student's research). One of the most salient aspects of 'mythology' is how it controls contemporary radical political and economic movements GLOBALLY.

- I. Introduction: An overview of the course, its orientation and contents.
- II. Historical backgrounds to contemporary religious ideologies and worldviews. "Pagan" religious systems in the ancient Middle East (Nile Valley--Egypt, Levant Coast--Assyria, Mesopotamia). The emergence of monotheism. Modes of expression associated with these systems. Do earlier forms exist at the present time and to what extent?
- III. Semitic monotheism: Judaism, Christianity and Islam. An historical background. Islam as a sacred ideology and a charter for living. The development of sects and religio-political movements. The impact of these movements on art, literature, lore, and worldviews. Syncretism: from ancient 'pagan' deity to contemporary saint/' prophet'.
- IV. In depth study of the "mythology" of select M.E. groups: Creation, God, Cosmology, Supernatural Beings and Powers, Supernatural Places (Utopias). Legendary-mythical figures. Forms of expressing the 'mythic', holy texts, epics, etc. Other analytical devices (e.g., Tale-types, motifs).
- V. The structure and composition of the belief-practice spectrum as cognitive-affective system.

Exams: Two--Take home (and objective).

Term paper: One (to be discussed on individual basis).

F638 Brazilian Performance & Culture (3 crs)

Course # 15603 07:15P-09:45P M C. Haas

Fulfills Area

Above class meets with Folk-F315.

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

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

E698 Black Religious Music (3 crs)

Course # 26994 01:00P-03:30P W

M. Burnim

Fulfills Area or Form

Above class meets with AAAD-A697 and AMST-G751.

Using both a socio-cultural and a historical perspective, this course explores the major forms of African American religious music indigenous to the United States, (Negro Spirituals and gospel music), as well as those Euro-American musical expressions that have emerged as integral parts of the African American worship experience. Students are engaged in multi-layered experiences of history, aesthetics and ethnography through the frequent utilization of audio and video recordings, as well as participant observation in African American churches. The course format is both diachronic and synchronic, so designed to assist students in recognizing relationships between different forms of African American musical expression, despite their differing time frames and contexts of origin.

REQUIRED TEXTBOOKS:

Bernice Reagon. *We'll Understand It Better By and By: Pioneering African American Gospel Composers*. Washington & London: Smithsonian Institution Press, 1992.

Southern Eileen, ed. *Readings in Black American Music*. New York: Norton, 1997.

Burnim and Maultsby, ed. *African American Music: An Introduction*. New York: Routledge, 2006.

E Reserves reading packet.

REQUIRED LISTENING:

Wade in the Water. Smithsonian/Folkways & National Public Radio, 1994. (Four cassette tapes and an Educator's Guide on African American Religious Music/ OR two vol. cd set)

F731 Curatorship (3 crs)

Course # 27010 09:30A-12:00P R

J. Jackson

Fulfills Theory or Form

What do curators do? What hands-on skills should a graduate student acquire in order to prepare for a career working in museums or archives? How do the theoretical debates within various humanities and social science disciplines connect to the practical work that curators and other museum or archive professionals pursue? Complimenting several IU Bloomington courses concerned with exhibitions, Curatorship is a graduate seminar aimed at concurrently teaching fundamental skills basic to curatorial work and exploring the ways that theoretical, ethical, and methodological problems are worked out in the day-to-day work of museums of art, ethnography, archaeology, and history, as well as in the kinds of archives and media repositories that serve a range of humanities and social science disciplines. Held at the Mathers Museum on the Indiana University-Bloomington campus, the course will include hands on activities, seminar discussion, and original research opportunities. While exhibitions will come up in the course of seminar meetings, the focus of the class are all of the other areas relevant to professional practice in museums, particularly those domains related to the larger place of systematic collections in museum practice. These span a range of topics from donation and purchase to collections care, research and deaccession. Such matters as the problem of authenticity and the role of museums in art markets will be taken up in the context of the practical challenges (and pleasures) of curatorial work.

Along with practical curatorial skills of wide relevance, the course will explore issues of common concern not only for museums, but also for related kinds of archives, including ethnographic sound archives, archaeological repositories, and folklore collections.

F740 Histories of the Field (3 crs)

Course # 27012 09:30A-12:00P T

S. Tuohy

Fulfills Theory, Social & Cultural Track (Ethno), Ethno PhD Minor

This course focuses on written histories of ethnomusicology 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, 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;

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.

F755 Music in Religious Thought & Experience (3 crs)

Course # 14053 09:00A-11:30A

R

D. Reed

Fulfills Theory

This course will explore the relationships between music and religious experience and thought in select sacred musical traditions of the world.

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

F755 Performing Nationalism (3 crs)

Course # 27014 07:00P-09:15P R

B. Stoeltje

Fulfills Theory or Form

Above class meets with ANTH-E677 and AMST-G620.

Around the globe social and cultural groups express resistance to domination through the performance of symbolic forms such as ritual, religion, song, narrative, the novel, language, food, film. Equally common, the nation utilizes the same resources from its indigenous cultures to produce unity, loyalty and patriotism. This course deals with the process that accomplishes these purposes. While related to the distribution and flow of power at any time, these processes are especially crucial in periods of transition or political upheaval. After several sessions devoted to discussion of theories of nationalism and some ethnographic examples, the course will concentrate on examples of nationalism in the United States, in Africa, and in Eastern Europe or Central Asia. Using largely ethnographic studies, we will be examining the symbolic forms (narrative, song, film, novels, language, costume, dance, etc.) which have and continue to serve as a vehicle for the expression of identities linked to the concept of a "nation" and designed to empower a group, or to harness the power of a group. Not only will we consider nationalism as used by a dominant cultural group, associated with or supported by the state, but we will view cultural nationalism performed by ethnic or minority groups or indigenous groups, anywhere. Students may choose a symbolic form from the present or the past as their subject and will write two related papers on this process (one short and one long).

The latter portion of the class will be devoted to student presentations.

F794 Transcription & Analysis (3 crs)

Course # 15755 09:30A-10:45A MW
12:45P-02:15P R

C. Sykes

Fulfills Theory

Students must register in lecture and lab sections. Above sections open to graduate students only. 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 # AUTH ARR 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.

F802 Traditional Arts Indiana (1-6 crs)

Course # AUTH ARR ARR ARR

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

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

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

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

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

Course # AUTH ARR ARR ARR

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

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

Course # 7207 ARR ARR J. Jackson

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

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

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

Course # AUTH ARR ARR J. Jackson

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

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

G599 Master's Thesis

Course # AUTH ARR ARR J. Jackson

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

J. Jackson

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.

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

Office of the Registrar's Course Information:

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

University Graduate School Bulletin:

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

College of Arts & Sciences Undergraduate Academic Bulletin:

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

Guide to the Preparation of Theses & Dissertations:

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

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