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

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

UNDERGRADUATE PROGRAM

What is Folklore?

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

What is Ethnomusicology?

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

Folklore & Ethnomusicology at IU

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

Undergraduate Degrees

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

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

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

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 Chris Roush
Graduate Recorder
812-855-0389
E-mail: croush@indiana.edu

UNDERGRADUATE COURSES COLL DISTRIBUTION

A & H – Arts and Humanities
S & H – Social and Historical
CSA – Cultural Studies List A
CSB – Cultural Studies List B
TFR – Topics Qualified Course
IW – Intensive Writing Course

F101	Introduction to Folklore	A & H
F111	World Music & Cultures	A & H
F121	World Arts & Cultures	S & H
F131	Folklore in the United States	A & H
F205	Folklore in Video & Film	A & H, TFR
F252	Musical Theater & Ethnic Representation	A & H
F253	Music & Black Identity in Latin America	S & H
F253	Mythology & Culture	S & H
F295	Survey of Hip-Hop	A & H, CSA
F301	Music in African Life	A & H, CSA
F301	Ghanaian Performance & Culture	A & H, CSA
F307	Middle Eastern Ballads & Narrative Poetry	A & H, CSA
F312	Roma (Gypsy) History & Culture	A & H, CSB
F312	Topics in Central Eurasian Studies	A & H, CSB
F315	South American Performance & Culture	A & H, CSA
F359	Exploring Jewish Identity Today	S & H, CSA
F364	Children's Folklore	A & H, CSA
F400	Individual Study in Folklore	
F401	Theories & Methods	S & H
F403	Practicum in Folklore/Ethnomusicology	
F420	Folk Stories	A & H, IW
F494	Transcription & Analysis	S & H
E103	Youth Music Scenes	

For course locations, please check the Schedule of Classes:
http://registrar.indiana.edu/time_sensitive/scheofclass4092.shtml

UNDERGRADUATE COURSE DESCRIPTIONS

F101 Introduction to Folklore (3 crs)

Course # 7372 10:10A-11:00A MW

M. Foster

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

In this course we will consider the role folklore plays in the lives of people around the world. We will examine a variety of traditional genres, including myth, legend, folktale, joke, gesture, ritual and craft, and we will also explore the way folklore informs our own contemporary lives, from computer games and tattooing to urban legends and fraternity/sorority initiation rites.

Throughout the class we will consider different theories of folklore and think critically about the historical development of folkloristics and its relationship to issues of identity, class, ethnicity, and nationalism. Students will also have a chance to venture into the field to collect and analyze folklore themselves.

Fulfills COLL Arts & Humanities

F111 World Music and Cultures (3 crs)

Course # 7378 02:30P-3:20P MW

D. McDonald

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

Fulfills COLL Arts & Humanities

F121 World Arts & Cultures (3 crs)

Course # 13913 11:15A-12:30P MW

K. Duffy

Surveying the customary arts of the world's peoples offers a critical and historical means for evaluating and comprehending the human condition in the modern world. This course explores how culture is made manifest, especially in such media as landscapes, architecture, material culture, and expressive and collective performances. A sampling of world arts, it also provides an introduction to folklife studies.

Fulfills COLL Social & Historical

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

Course # 7385 03:35P-04:25P MW

P. Shukla

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

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

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

Fulfills COLL Arts & Humanities

F205 Folklore in Video & Film (3 crs)

Course # 7392 09:30A-10:45A TR

J. Johnson

William Thoms conceived the term Folk Lore in 1846 to name the new discipline centered around the study of tradition. Since the advent of modern media and the World Wide Web, a more standardizing influence has evolved upon folk belief and other kinds of folklore. The new and related discipline of Popular Culture was developed to analyze the standardizing effects on these forms. The difference between folklore and popular culture is sometimes very difficult to determine, if such a

distinction can really be made at all. Topics that interest scholars both in folklore and popular culture now appear regularly on film and video. This course will deal with a number of issues of folk belief and worldview reinforced, debated, propagated, and spread by film, video, the web, cinema, television, VCR, and DVD players in modern America. Moreover, the course will explore ways of critically viewing and examining folklore and popular culture in video and film. In spite of the powerful influence of science on contemporary worldview, many people still cling to beliefs others consider illogical and unreasonable. Tools for critical thinking will be explored in readings and discussions. A major goal of this class will be to assist students to develop skills for thinking critically about a wide variety of folk belief common in our times.

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

Those topics include:

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

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

Fulfills COLL Arts & Humanities, TFR

F252 Musical Theater & Ethnic Representation: Jews and African Americans (3 crs)

Course # 26870 01:00P-02:15P TR J. Cohen

Meets with another section of F252.

Above section for Jewish Studies students only. Please contact Carolyn Lipson-Walker, clipsonw@indiana.edu, for authorization.

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.

Fulfills COLL Arts & Humanities

F252 Musical Theater & Ethnic Representation: Jews and African Americans (3 crs)

Course # 12094 01:00P-02:15P TR J. Cohen

Meets with another section of F252.

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.

Fulfills COLL Arts & Humanities

F253 Music & Black Identity in Latin America (3 crs)

Course # 27069 02:30P-03:45P MW J. León

What makes particular musics in Latin American and the Caribbean sound African? Does that heritage reside in the music and dance or with those who practice them? Do other cultural influences make these musical practices less African? What have been the contributions of people of African descent the development of Latin American and Caribbean music? This course will explore the answers to these questions through a series of case studies from Belize, Bolivia, Brazil, Colombia, Cuba, The Dominican Republic, Ecuador, Guatemala, Haiti, Nicaragua, Peru, Puerto Rico, and Uruguay. Along the way we will

examine the primary ways in which musicians, listeners and scholars writing about music have come to think about the relationship between the concepts of blackness, diasporic identity, and music-making.

Fulfills COLL Social & Historical

F253 Mythology & Culture (3 crs)

Course # 27070 02:30P-03:45P MW

G. Schrempp

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

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

Anthropologists Bronislaw Malinowski’s Myth in Primitive Psychology will be the focal work for the first half of the course; literary and culture critic Roland Barthes’ Mythologies for the second. Readings will be supplemented with visual materials. The workload for this class will be moderate to heavy. Grades will be based on participation, several short essays, and a concluding essay to be written during the final exam period.

Open to Honors students and Folklore and Ethnomusicology majors (who should obtain enrollment authorization from the Honors Division).

F295 Survey of Hip-Hop (3 crs)

Course # 27078 04:00P-06:30P MW

F. Orejuela

Above class is a 2nd 8-weeks only course.

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 2 times on campus 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 may wish to go to the following website at:

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

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

This course examines rap music and hip hop culture as artistic and sociological phenomena with emphasis on historical, cultural, economic and political contexts. Discussions will include the co- existence of various hip hop styles, their appropriation by the music industry, and controversies resulting from the exploitation of hip hop music and culture as a commodity for national and global consumption. Class will meet 2 times on campus for the midterm and the final exams.

Fulfills COAS Arts & Humanities, CSA

F301 Music in African Life (3 crs)

Course # 11408 11:15A-12:30P TR

D. Reed

An extraordinary diversity of cultural and musical expression exists in Africa. This course will survey that diversity, focusing on ways Africans create, perform, think about and use music in their lives.

We will study select regional styles of music in Africa while attending to translocal, transnational, and global cultural and musical exchanges in which Africans participate. We will explore traditional and popular musics in relationship to social and historical contexts, music's profound interlinkages with other arts, performers' roles, musical instruments, aesthetics, music and politics, music and religion, music and identity, and other issues central to the scholarship of music in Africa. Students will be required to complete a midterm exam that includes listening and essay questions, as well as a paper on a topic to be chosen in consultation with the instructor.

Fulfills COLL Arts & Humanities, CSA

F301 Ghanaian Performance & Culture (3 crs)

Course # 27075 07:00P-09:30P M

K. Brown

Above course requires permission of the instructor. Contact kwebrown@indiana.edu.

The Ghanaian Music Performance and Culture Course will perform traditional Ghanaian music using voices and traditional instruments including drums, xylophones, flutes, bells, rattles, and gourds. The ensemble performs music reflecting a variety of Ghanaian musical occasions and situations in various groups of the country with emphasis on its relation to individual cultures, its structure and performance.

The class will be divided into two sections. First section begins with warm-up exercises to condition the body by developing strength, aerobic stamina, coordination, flexibility, and rhythmic awareness. Second section will focus on learning Ghanaian traditional dances and songs, as well as their historical and cultural contexts. Students work closely with the instructor to gain understanding of the relationship between the master drummer and dancers.

Attire/Personal Belongings for Class:

Please dress in flexible clothes that enable you to move freely (sweats, dance attire, or yoga clothes). No excessive jewelry. Long hair should

be pulled back and securely fastened. Use bath rooms to change into dance clothes. No bags or street shoes are allowed in the studio. NO CELL PHONES. They must be turned off and out of sight prior to entering the classroom.

Objectives:

- To expose students to a variety of Ghanaian dance forms and the social and political fabric in which they are enmeshed
- To heighten students' sensitivity to cross-cultural differences
- To develop students' observational, descriptive, and analytical skills as they pertain specifically to dance

Classroom and Studio Etiquette:

- Demonstrate an understanding of the class structure by arriving in the studio or classroom prepared for class and allowing for sufficient time to transition
- Be respectful of your peers, instructor, and guests at all times
- Receive and apply feedback and correction in a respectful manner
- Work safely and effectively in class and allow others to do so
- Apply focus and concentration
- If for some reason you are unable to dance, please inform the instructor before class begins
- In the event of an injury alert the instructor immediately
- No street shoes, gum, beverages or food are allowed in the studios
- plastic water bottles are permitted

Fulfills COLL Arts & Humanities, CSA

F307 Middle Eastern Ballad & Narrative Poetry (3 crs)

Course # 7393 02:30P-03:45P TR H. El-Shamy

Above class meets with Folk-F617.

This course deals with narrative folk poetry in Middle Eastern Arab communities. The genres of this category of expressive folk culture are compared to corresponding Euro-American counterparts (e.g., the English and Scottish ballad, epics, etc.).

I. Introduction: The Folk Narrative and its Forms in the Era of Mass communications:

Key Concepts Associated with Genres and Tale Typology, Factors involved in Typological and Genre Studies (e.g., (Form, Contents,

Narrator's Intent, Media of dissemination, etc.) (elaborated in pt. V, below)

The poet, balladeer, bard, etc. as culture broker and agent of change.

II. Narrative Folk Poetry:

Epic, "Epic-romance" (*sîrah*), Ballad. The form, structure and contents.

III. Thematic Characteristics of the Ballad: Non-Religious and Religious

The Family: the Traditional Structure of Sentiments; Romantic Lovers; Nationalistic Themes in the Modern State; Societal events-
-representation of community ideals (the Conduct of the Native-urbanite: 'Real-man', and Other Aspects of the Good Man); Humorous Ballads

IV. Religious Ballads (and Epics?)

Prophets; Other Prophets and the Virgin; The Prophet's Companions; Arch-saints and Saints; Christian "Martyrs" and Saints.

V. Structural and Stylistic Characteristics

Impersonal presentation, concentration on one episode, "Leaping and lingering," Beginning "*in medias res*," "Repetition," (eg., "Climax of relatives," "Speech and action"), etc.

VI. Theories of ballad origins: Minstrel Theory, Broken-down Epic, Broken-down Romance, Communal Origin, Communal Re-creation, Formulaic Improvisation

VII. Conclusions.

Two take-home exams

One term paper

Fulfills COLL Arts & Humanities, CSA

F312 Roma (Gypsy) History & Culture (3 crs)

Course # 14550 02:30P-03:45P TR L. Hooker

Meets with FOLK-F 635, CEUS-U 320 and U520.

P: Junior standing or above (or permission of instructor – email lhooker@indiana.edu).

How have the Roma been depicted by majority society? How have they used expressive culture to re-shape their identity? This course explores the history and culture of Europe's largest minority, commonly known in English as "Gypsies," more properly referred to as Roma, Sinti or Gitano. Since arriving in Europe in the thirteenth century, they have been enslaved, hunted down, imprisoned, and generally reviled; at the same time, they have fascinated members of the majority, and writers, artists, and composers have exploited the exotic flavoring they find in the image of "Gypsiness." Roma musicians have also made themselves indispensable to folk and popular music practices around the European continent. In the last few decades, even as the human rights situation for Roma has deteriorated, a growing elite is forging an international pan-Roma movement - and representing itself artistically through music and film. We will survey both how this "mysterious" group has been represented, and how they have responded creatively to these representations.

Fulfills COLL Arts & Humanities, CSB

F312 European & Hungarian Folk Dance (3 crs)

Course # 16556 05:45P-08:15P TR A. Fulemle

Meets First 8-weeks only.

Meets with ANTH-E300 and CEUS-U320.

Instructors:

Agnes Fulemle – Hungarian Chair, Goodbody Hall 238, T:
855-1102, fulemila@indiana.edu

László Diószegi – Choreographer, Visiting Scholar from
Hungary

The course will offer a unique **combination of practical dance instructions together with theory**, history and ethnography of European folk dance with a special focus on Hungary and her neighbors in East Central Europe. Classes will be 2,5 hours each time, spending 1 hour with lecture/discussion and 1,5 an hour with dance instructions.

The course will discuss Hungarian folk dance in the context of European dance-history from the Middle Ages to the 20th century. Social and culture history, visual iconography of dance, ethno-choreology, anthropologic and ethnographic material will be presented alongside with field materials (photos, music, documentary films) and video-recordings of stage performances. Dance on stage, trends of choreographic interpretations will also be discussed.

The following regional dances will be taught or illustrated live:

- Moldavian Csángó circle dances - Balkan parallels
- Jumping-leaping dances from Somogy county (Southern Transdanubia) - Sicilian *sartarella*
- Remnants of weapon-dances and led's dances: Polish Goral men's dances from the Tatra Mountains, Transylvanian Romanian *haidau* - Transylvanian Hungarian led's dances
- Influence of the Renaissance couple dances: Hungarian and Romanian couple dances from the Transylvanian Heath - couple dances from Scandinavia
- New style Hungarian *csardas* and *verbunk* and its impact in Central Europe - Slovakian, Romanian, Croatian parallels.

Assessment:

- | | |
|--|-------|
| - Weekly assignments | 40 % |
| - 8-10 pp Final term paper | 40% |
| - Class attendance and effort to participate in learning | 20 %. |

Weekly assignments will require work with selected articles from various authors, web-sources and video materials (provided on DVD by the instructors).

Preliminary dance background is not required only an interest, sense and motivation to dance. Grades will be decided based on effort and not on actual dancing skills.

(Please dress conveniently, have appropriate shoes.)

Introduction to the topic:

Hungary has an exceptionally rich tradition and regional varieties in folk dance and music. To the present Hungarian dance tradition preserves many types and historic layers of European dance culture from circle dances, through the jumping, leaping and weapon dances to the elaborated Renaissance couple and virtuoso solo men's dances or the fiery czardas and verbunk which inspired Romantic composers such as Liszt or Brahms. Research into and analysis of Hungarian folk dance and folk music had already begun in the late 19th century and achieved

spectacular results (Béla Bartók and Zoltán Kodály being the founding fathers of ethnomusicology in Hungary). Hungarian folk dance pedagogy has also achieved significant results in past decades thanks to the so-called “dance house” movement (*táncház*), an urban grassroots youth revival movement that first emerged in Budapest in the period of late socialism. The movement reinvented the institution of the village dance in urban settings and focused on the process of learning freely varied, improvisational, yet rule-bound dances for live musical accompaniment. Young people, who were searching for a “true”, “authentic” tradition, started relearning the technique and the style of dance and music from the “last” remarkable personalities of peasant performers in the field within Hungary and in the neighboring countries. In a way there is a unique continuity in the transmission of knowledge from the “last preservers” of traditional knowledge to the first generation of dance house musicians and dancers. As a result there is a rich repertoire and a very high standard of quality of dance and musical knowledge in the consecutive dance house generations. A methodology for teaching improvised folk dance has evolved and became widely known. The fresh experience of improvisational dance that started as an amateur movement soon revolutionized the concepts of choreographed performances and created a new sensibility and politics of staged dance as well. One of the strengths and successes of the dance house lay in the improvisational character of dancing. The face-to-face transmission of knowledge, the technique of playing music, the rules of building up an improvisational performance, the sensitive interaction between the dancers and the musicians or among the dancers is very similar to the traditional circumstances of dance in the original context. While improvised dancing requires skill and effort to learn, it can be done on very different personal level of knowledge and no one is excluded. On the other hand the process of the active creation of dance gives exceptional joy in comparison with the keenly memorized mechanical processes of fixed choreography. With the growing popularity of the dance house movement, its influence acquired international dimensions. There are dance enthusiasts from Sweden to Holland to the USA to Japan who appreciate Hungarian dances because of the technical complexity and improvisative character of couple and solo men’s dances.

The instructors short bio:

Ágnes Fülemlé is senior research fellow and the head of the Historical Ethnography Department at the Institute of Ethnology of Hungarian Academy of Sciences. She spends her third year as the visiting Chair Professor of Hungarian Studies at Indiana University, Bloomington. In Spring 2008 she was the organizer of the Hungarian Chair Conference on *Folk Music Revival and the Dance-House Movement in Hungary*. <http://www.indiana.edu/~ceus/events/HungarianSymposium.pdf>

She was dancing in various folk dance groups for many years. She has been regularly doing anthropologic fieldwork in Hungary and Transylvania from the beginning of the 1980-s.

<http://www.indiana.edu/~ceus/faculty/fulemile.shtml>

László Diószegi is one of the most well acclaimed choreographers and folk dance pedagogues of Hungary. He obtained his degree in International Relations at the University of Economics, Budapest. He was the executive director of Teleki László Foundation, 1991-2007. He is the author, co-author and editor of several books on minority issues. He was actively dancing since the first part of the 1970s. He was a choreographer and leader of several dance groups. Choreographed and directed eleven dance theatre performances and has received numerous prestigious prizes and awards at Hungarian and International Dance Festivals. He is the president of the *György Martin Folk Dance Association* (since 1993). He teaches choreographing at the Hungarian Dance Academy. He was awarded with *Zoltán Bezerédi Award* in 2004 and *Gyula Harangozó Award* (the most prestigious Hungarian state award in dance) in 2005.

Fulfills COLL Arts & Humanities, CSB

F315 South American Performance & Culture (3 crs)

Course # 14551 07:15P-09:45P M

J. León

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

Above class meets with Folk-F638.

This performance based course introduces students to a variety of musical traditions associated with indigenous, mestizo, criollo and African diasporic communities of Peru, Bolivia, Ecuador, Colombia, Chile and Argentina. Students will be introduced to a number of songs from the region and in the process learn the important role that performance has in building community and transmitting specific forms of cultural knowledge. Emphasis will be given to the development of aural skills, learning the repertoire by ear, and the use local performance practice techniques. Through a series of in-class discussions, assigned readings, and an individual research project, students will also learn about the connections that exist between the music that they are learning to perform and Andean cosmology, regional migration, rural and urban social protest movements, criollo and mestizo working class identity, and

the historical role that descendants of Africans have had in the development of local forms of expressive culture.

While students do not need to have taken any formal musical training (music theory, musicianship, ability to read Western notation, etc.) to take this class, a basic level of musical proficiency is required. All students in the class will be expected to sing, play pan pipes and/or some basic percussion. Individuals with experience on flute, guitar, banjo, mandolin, violin, bass, piano, brass/reed instruments, and/or hand percussion will learn local performance practice techniques for their instruments as well as some basic techniques for playing instruments from the region such as the quena, charango, tiple, harp and cajón.

Fulfills COLL Arts & Humanities, CSA

F359 Exploring Jewish Identity Today (3 crs)

Course # 15601 01:00P-2:15P MW J. Cohen

Meets with another section of F359.

In this course, we will explore the variety of ways people have used music to describe, inscribe, symbolize and editorialize the Jewish experience: from biblical times, to cantorial music, to Israeli popular music, American Jewish hip-hop music and beyond. Although we will cover much of our material in chronological order, this course offers more than just a survey of “Jewish music history.” Rather, music will serve as our window into questions of religious, ethnic, national and historical identity from biblical times to the present. A basic familiarity with Judaism, music history, and/or musical terminology is helpful for the course, but by no means required. All translations will be provided, and all musical analysis will be taught and explained thoroughly.

Fulfills COLL Social & Historical, CSA

F359 Exploring Jewish Identity Today (3 crs)

Course # 15602 01:00P-2:15P MW J. Cohen

Meets with another section of F359.

Above section of F359 is for Jewish Studies students only. Contact Carolyn Lipson-Walker, clipsonw@indiana.edu, 812-855-0453, to obtain authorization.

In this course, we will explore the variety of ways people have used music to describe, inscribe, symbolize and editorialize the Jewish experience: from biblical times, to cantorial music, to Israeli popular music, American Jewish hip-hop music and beyond. Although we will cover much of our material in chronological order, this course offers more than just a survey of "Jewish music history." Rather, music will serve as our window into questions of religious, ethnic, national and historical identity from biblical times to the present. A basic familiarity with Judaism, music history, and/or musical terminology is helpful for the course, but by no means required. All translations will be provided, and all musical analysis will be taught and explained thoroughly.

Fulfills COLL Social & Historical, CSA

F364 Children's Folklore (3 crs)

Course # 13218 11:15A-12:30P MW F. Orejuela

Above class is a Service Learning Course.

This course will focus on the informal processes through which children negotiate childhood and as a means of understanding how children use folklore in their everyday lives to construct the status quo as well as resist it. This course requires that you do some fieldwork with children, emphasizing experience and service learning. The final paper will combine library research with the service learning participation at a community-based organization. Service-learning combines the service ethic of volunteerism with critical thinking skills and academic knowledge.

Fulfills COLL Arts & Humanities, CSA

F400 Individual Study in Folklore (1-3 crs)

Course # AUTH ARR ARR ARR

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

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

F401 Methods & Theories (3 crs)

Course # 14641 04:00P-05:15P TR J. McDowell

The purpose of this course is to introduce students to the main methods and theories in the two fields composing our department, Folklore and Ethnomusicology. These fields share a common focus on traditional forms of artistic performance, but they diverge from one another in important ways as well. This course explores both the common ground and some key areas of difference, by delving 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.

Fulfills COLL Social & Historical

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

Course # AUTH ARR ARR ARR

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

P: Must have consent of the faculty member supervising research. Individualized, supervised work in publicly oriented programs in folklore or ethnomusicology, such as public arts agencies, museums, historical commissions, and archives. Relevant readings and written reports required.

F420 Folk Stories (3 crs)

Course # 28488 10:10A-11:00A MTWR S. Dolby

Meets 1st 8-weeks only.

In this courses we shall read, analyze, and write about various genres of folk narrative, including folktales, legends, fables, jokes, and personal narratives. Students will be required to write five substantial essays applying concepts and tools of folkloristic analysis in the study of these materials.

The course fulfills the College A&H requirement and the College Intensive Writing requirement, as well as an additional 400-level course requirement for undergraduate Folklore & Ethnomusicology majors.

Fulfills COLL Arts & Humanities, IW

F494 Transcription & Analysis (3 crs)

Course # 28595 09:30A-10:45A MW C. Sykes
01:00P-02:30P R

Meets with 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 musical traditions 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 or reference works. 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

Fulfills a COLL Arts and Humanities

GRADUATE COURSES

A – Area

F – Form

T – Theory

F512	Survey of Folklore	F, T
F517	History of Folklore Study*	
F523	Fieldwork in Ethnomusicology*	
F523	Fieldwork in Folklore*	
F525	Readings in Ethnography*	
F532	Public Practice in Folklore/Ethnomusicology	F, T
F535	Ritual and Festival	F
F600	Musical Ethnography: China	A, T
F609	Ghanaian Performance & Culture	A
F617	Middle Eastern Ballads & Narrative Poetry	A
F635	Roma (Gypsy) History & Culture	A
F638	South American Performance & Culture	F, A
F714	Paradigms of Ethnomusicology	T
F722	Music & Social Protest	T
F750	Performance: Ethnopoetics	T, F
F755	Tourism, Authenticity, & Nostalgia	T
F794	Transcription & Analysis in Folklore/Ethnomusicology	T, F
F800	Research in Folklore	
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/soc4092/FOLK/index.html>

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

GRADUATE COURSE DESCRIPTIONS

F512 Survey of Folklore (3 crs)

Course # 27077 04:00P-06:30P T

S. Dolby

Fulfills: Form & Theory

The objective of this course is to gain some basic familiarity with the many genres and categories of folklore. To make the survey as comprehensive as possible, we will start with conventional descriptions of the various genres or categories that have been most often studied by folklorists—folktales, legends, fables, personal narratives, ballads, epics, rhymes, riddles, proverbs, games, gestures, beliefs, rituals, dance, games, crafts, foodways, vernacular architecture, folk art, clothing, folk medicine, and other forms of verbal, customary, or material folklore. We shall examine examples of these various genres or categories and review some of the scholarship associated with each genre, noting some of the most compelling research questions, the best known studies, and the regions of the world most often associated with the study of each genre. Finally we shall address the contemporary or ongoing research and public interest in each genre. The major requirements of the course will be 1) completing the readings and participating in discussion and/or related short assignments; 2) two take-home essay exams; and 3) a final 8-10 page paper expanding inquiry and discussion of any acceptable genre or category beyond basic description and review into a short but substantial analytical or field-based study. Please expect to spend time in the Reserve Room at the Wells Library as we will need to consult some out-of-print resources. In addition, we shall make use of such resources as Traditional Arts Indiana, the Mathers Museum, the Folklore Archives at the Wells Library, the Archives of Traditional Music, or the Lilly Library.

F517 History of Folklore Study (3 crs)

Course # 13220 04:00P-06:30P R

G. Schrempf

This will be a course in the intellectual history of the study of folklore. The goal will be to contextualize folkloristic concerns within the major theoretical currents that have shaped the social sciences and humanities broadly in the nineteenth and twentieth centuries (including social evolutionism, distributionalism, psychoanalysis, formalism, performance theory, and postmodernism). The readings will be classic works that reflect such currents. We will approach the readings both in terms of the intellectual assumptions belonging to milieux in which they arose, and

with an eye towards determining what aspects of them might be brought forward and made useful to our present-day endeavors.

The reading load will be heavy. Students will make at least one oral presentation on a course reading, and will write two analytical essays (selected from assigned topics) focusing on course readings.

F523 Fieldwork in Ethnomusicology (3 crs)

Course # 7396 09:00A-11:30A T 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, provides practical fieldwork 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 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 # 13543 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.

F525 Readings in Ethnography (3 crs)

Course # 14643 01:00P-03:30P M

R. Stone

As a genre of academic writing in the social science, ethnography provides a means by which an author and her readers understand cultural production. Often, ethnographies foreground narrative at the expense of data, or alternatively they weave “facts” within scholarly interpretation. Surveying major tropes and rhetorical strategies, this course will explicitly locate the ethnographic method as a key component of folklore. We will examine the categorical notions of insider and outsider while also developing cross-cultural perspectives on the performed acts of identity formation. Our collective goal will be to develop critical skills of cultural analysis through careful readings and author analyses.

F532 Public Practice in Folklore/Ethnomusicology (3 crs)

Course # 27073 01:00P-03:30P T

J. Jackson

Fulfills: Form & Theory

Fulfills a requirement in the Public Practice Concentration.

The disciplines of folklore and ethnomusicology each possess long and substantive histories of engagement with, and contribution to, public

policy and civic life. Public folklore and applied ethnomusicology are vital concerns today and scholars in these fields put their training and expertise to work in a wide and growing range of professional settings in government, industry and civil society. This course provides background in the history of public practice in folklore and ethnomusicology, examines the methods, theories, and practical skill sets used by public or applied scholars in both fields, and examines some of the most prominent employment sectors in which folklorists and ethnomusicologists work outside the academy. Special attention will be given to work in arts agencies, K-12 education, festival and event production, the recording industry, digital media, museums, and social action. A key theme of the course are the ways that folklorists and ethnomusicologists, whether employed in academia or the public sector, can pursue work as public intellectuals concerned with serving diverse constituencies and producing scholarship in varied formats. Attention will also be given to ethical practice in public sector work, including examination of key controversies that have centered debate within both fields.

F535 Ritual & Festival (3 crs)

Course # 26816 09:30A-11:45A F

B. Stoeltje

Fulfills: Form

If we take ritual to be the social act basic to humanity, as Rappaport argues, this formal event and related genres (festival, carnival, drama, contests, pilgrimage), provide an arena for the exploration of a group's definition of itself, its relationship to others, and the organization of the group itself. Equally important, it provides the social response to contradiction which occurs within or without. The ritual genres intensify and condense communication, creating an experimental technology, in the words of the Comaroffs, to affect the flow of power in the universe, to plumb the magicalities of modernity. Because the ritual genres occur in social space, they engage with issues involving public culture. Whether weddings, football games, political conventions, funerals, or celebrations of the seasons or the saints, the ritual genres involve performance and participation and a public. In contemporary global culture, the ritual genres are increasingly providing the resources for public, commercial, and global competitions and performances.

Using theories of ritual, power, politics and public culture, the course will consider the production of ritual, the form itself, its discourse, and the actual performance. Selected studies will concentrate on the public context of ritual and festival, participation of specific populations, and the

outcomes, planned and unplanned. Linking ritual to public culture, the course explores it as a response to contradiction in social, economic, and political life, which expresses and shapes ideologies, beliefs, and practices in everyday life. We will consider specific events and how they embody and respond to politics, tourism, history, gender, the state, religion. Examples will address the global and the local. Studies may include rites of passage (traditional ones and newly created ones), historical celebrations, music festivals, religious rituals, occupational festivals.

Ethnographic studies will be cross-cultural. One study will be a literary form that incorporates one of the ritual genres.

Two papers will be required: one 10 page paper and one 20 page paper. Weekly responses (written) will be required. Readings will be announced

F600 Musical Ethnography: China (3 crs)

Course # 14647 01:00P-03:30P T

S. Tuohy

Fulfills: Area & Theory

Above course cross-listed in EALC.

Ethnography is a genre of academic writing in the humanities and social sciences that is based on ethnographic research. In this course, we will survey different styles of ethnographic research and writing, focusing on: 1) the relations between ethnographic research and the academic, political, cultural, and artistic contexts in which it is situated; 2) the idea of ethnographers as authors; and 3) methods employed by specific ethnographers. We will consider issues of cultural production, tropes, rhetorical strategies, and concepts of identity, through the performing arts and through ethnographic writing. We will examine ethnographic theories and methods, focusing primarily on ethnographies of musical and performative arts in China as our case. Class readings will consist of monographs on various regions and groups in modern China, along with several more general theoretical works on ethnographic practices. Class members may focus their individual projects on China or on another nation, place, and/or group.

F609 Ghanaian Performance & Culture (3 crs)

Course # 14648 07:00P-09:30P M

K. Brown

Fulfills: Area

Above course open to graduate students only. Meets with Folk-F301.

Above course requires the permission of the instructor. Please contact Kwesi Brown at kwebrown@indiana.edu to request permission.

The Ghanaian Music Performance and Culture Course will perform traditional Ghanaian music using voices and traditional instruments including drums, xylophones, flutes, bells, rattles, and gourds. The ensemble performs music reflecting a variety of Ghanaian musical occasions and situations in various groups of the country with emphasis on its relation to individual cultures, its structure and performance.

The class will be divided into two sections. First section begins with warm-up exercises to condition the body by developing strength, aerobic stamina, coordination, flexibility, and rhythmic awareness. Second section will focus on learning Ghanaian traditional dances and songs, as well as their historical and cultural contexts. Students work closely with the instructor to gain understanding of the relationship between the master drummer and dancers.

Attire/Personal Belongings for Class:

Please dress in flexible clothes that enable you to move freely (sweats, dance attire, or yoga clothes). No excessive jewelry. Long hair should be pulled back and securely fastened. Use bath rooms to change into dance clothes. No bags or street shoes are allowed in the studio. NO CELL PHONES. They must be turned off and out of sight prior to entering the classroom.

Objectives:

- To expose students to a variety of Ghanaian dance forms and the social and political fabric in which they are enmeshed
- To heighten students' sensitivity to cross-cultural differences
- To develop students' observational, descriptive, and analytical skills as they pertain specifically to dance

Classroom and Studio Etiquette:

- Demonstrate an understanding of the class structure by arriving in the studio or classroom prepared for class and allowing for sufficient time to transition

- Be respectful of your peers, instructor, and guests at all times
- Receive and apply feedback and correction in a respectful manner
- Work safely and effectively in class and allow others to do so
- Apply focus and concentration
- If for some reason you are unable to dance, please inform the instructor before class begins
- In the event of an injury alert the instructor immediately
- No street shoes, gum, beverages or food are allowed in the studios - plastic water bottles are permitted

F617 Middle Eastern Ballad & Narrative Poetry (3 crs)

Course # 11806 02:30P-03:45P TR H. El-Shamy

Fulfills: Area

Above class meets with Folk-F307.

This course deals with narrative folk poetry in Middle Eastern Arab communities. The genres of this category of expressive folk culture are compared to corresponding Euro-American counterparts (e.g., the English and Scottish ballad, epics, etc.).

I. Introduction: The Folk Narrative and its Forms in the Era of Mass communications:

Key Concepts Associated with Genres and Tale Typology, Factors involved in Typological and Genre Studies (e.g., (Form, Contents, Narrator's Intent, Media of dissemination, etc.) (elaborated in pt. V, below)

The poet, balladeer, bard, etc. as culture broker and agent of change.

II. Narrative Folk Poetry:

Epic, "Epic-romance" (*sîrah*), Ballad. The form, structure and contents.

III. Thematic Characteristics of the Ballad: Non-Religious and Religious

The Family: the Traditional Structure of Sentiments; Romantic Lovers; Nationalistic Themes in the Modern State; Societal events-
-representation of community ideals (the Conduct of the Native-urbanite: 'Real-man', and Other Aspects of the Good Man); Humorous Ballads

IV. Religious Ballads (and Epics?)

Prophets; Other Prophets and the Virgin; The Prophet's Companions; Arch-saints and Saints; Christian "Martyrs" and Saints.

V. Structural and Stylistic Characteristics

Impersonal presentation, concentration on one episode, "Leaping and lingering," Beginning "*in medias res*," "Repetition," (eg., "Climax of relatives," "Speech and action"), etc.

VI. Theories of ballad origins: Minstrel Theory, Broken-down Epic, Broken-down Romance, Communal Origin, Communal Re-creation, Formulaic Improvisation

VII. Conclusions.

Two take-home exams

One term paper

F635 Roma (Gypsy) History & Culture (3 crs)

Course # 14649 02:30P-03:45P TR L. Hooker

Fulfills: Area

Meets with Folk-F312, CEUS-U320 and U520.

Permission of instructor is required, contact lhooker@indiana.edu.

How have the Roma been depicted by majority society? How have they used expressive culture to re-shape their identity? This course explores the history and culture of Europe's largest minority, commonly known in English as "Gypsies," more properly referred to as Roma, Sinti or Gitano. Since arriving in Europe in the thirteenth century, they have been enslaved, hunted down, imprisoned, and generally reviled; at the same time, they have fascinated members of the majority, and writers, artists, and composers have exploited the exotic flavoring they find in the image of "Gypsiness." Roma musicians have also made themselves indispensable to folk and popular music practices around the European continent. In the last few decades, even as the human rights situation for Roma has deteriorated, a growing elite is forging an international pan-Roma movement - and representing itself artistically through music and film. We will survey both how this "mysterious" group has been represented, and how they have responded creatively to these representations.

F638 South American Performance & Culture (3 crs)

Course # 15603 07:15P-09:45P M

J. León

Fulfills: Form & Area

Above class meets with Folk-F315.

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

This performance based course introduces students to a variety of musical traditions associated with indigenous, mestizo, criollo and African diasporic communities of Peru, Bolivia, Ecuador, Colombia, Chile and Argentina. Students will be introduced to a number of songs from the region and in the process learn the important role that performance has in building community and transmitting specific forms of cultural knowledge. Emphasis will be given to the development of aural skills, learning the repertoire by ear, and the use local performance practice techniques. Through a series of in-class discussions, assigned readings, and an individual research project, students will also learn about the connections that exist between the music that they are learning to perform and Andean cosmology, regional migration, rural and urban social protest movements, criollo and mestizo working class identity, and the historical role that descendants of Africans have had in the development of local forms of expressive culture.

While students do not need to have taken any formal musical training (music theory, musicianship, ability to read Western notation, etc.) to take this class, a basic level of musical proficiency is required. All students in the class will be expected to sing, play pan pipes and/or some basic percussion. Individuals with experience on flute, guitar, banjo, mandolin, violin, bass, piano, brass/reed instruments, and/or hand percussion will learn local performance practice techniques for their instruments as well as some basic techniques for playing instruments from the region such as the quena, charango, tiple, harp and cajón.

F714 Paradigms of Ethnomusicology (3 crs)

Course # 27074 09:00A-11:30A M

R. Stone

Fulfills: Theory

This course introduces students to the major theoretical orientations that have shaped the study of ethnomusicology since World War II. Topics will include the nature of inquiry; theoretical foundations of comparative

musicology; structural-functionalist approaches; paradigmatic structuralism; linguistic theories; Marxist influences; literary and dramaturgical theories; gender, ethnicity, and identity issues; phenomenology and experiential ethnomusicology; and postmodern and transnational orientations.

Students will be expected to provide critical feedback through a journal documenting their reading. They will also be asked to find examples of a number of theoretical orientations in the ethnomusicological literature and write a series of two short papers of approximately five pages each, analyzing the use of theory in the chosen ethnographies. The final project will be a longer paper of approximately 20 pages, providing an in-depth analysis of some theoretical point, drawing upon the students' individual interests.

TEXTS:

Stone, Ruth M. 2007. *Theory in Ethnomusicology Today*.

Brett, Philip, Elizabeth Wood and Gary C. Thomas. 1994. *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge.

Brown, Richard. 1989. *A Poetic for Sociology: Toward a Logic of Discovery for the Human Sciences*. Chicago: University of Chicago Press.

Monson, Ingrid. 1996. *Saying Something: Jazz Improvisation and Interaction*. Chicago: University of Chicago Press.

Nettl, Bruno and Philip Bohlman. 1991. *Comparative Musicology and Anthropology of Music*. Chicago: University of Chicago Press.

F722 Music & Social Protest (3 crs)

Course # 28489 02:30P-05:00P T

D. McDonald

Fulfills: Theory

This course is a theoretical examination of the dynamics of music, power, and social protest around the world. Early meetings will orient the student on the various ways in which researchers have approached the study of performance, power, resistance, and agency in the humanities and social sciences. Case studies drawn from across the world (Europe, Africa, North America, and the Arab Middle East) will then allow for greater discussion of the relations between music performance and the contest for political resources, power, and hegemony. In addition to course readings and discussions students will be expected to complete a semester-long ethnographic or archival project, to be presented in conference format, drawing together themes and approaches discussed throughout the semester.

F750 Performance: Ethnopoetics (3 crs)

Course # 27076 10:00A-12:30P F

J. McDowell

Fulfills: Form & Theory

This course explores the workings of the world's ethnic poetry, that is, its measured and allusive language existing outside the boundaries of literary canons. We sample widely in a domain sometimes called oral poetry, oral literature, or folk poetry, referencing a range of speech play and verbal art traditions. We seek to appreciate the mastery exhibited by wordsmiths operating in a variety of settings, from the conversational to the commemorative, and their synergetic interaction with audiences for these performances. Central to our inquiry are key issues surrounding the concept of the text – the relationship between a text and its social and cultural context, between a text and its source performance -- and the best practices for creating textual representations of spoken, chanted, and sung performances. But the larger issue motivating this field of study is to examine the role of the underlying poetic impulse in constituting, confirming, refining, and challenging social alignments and conventions.

F755 Tourism, Authenticity, & Nostalgia (3 crs)

Course # 15604 04:00P-06:30P W

M. Foster

Fulfills: Form & Theory

This course considers critical discourses surrounding intertwined notions of tourism, authenticity, and nostalgia. We will begin by exploring tourism from cultural, symbolic, and social perspectives, paying particular attention to the tourist gaze and the relationship of the visitor to the people/culture being visited. We will then examine notions of authenticity, interrogating what it means when we invoke words such as “authentic,” “original,” “heritage,” and “traditional.” How and why do cultures present an “authentic” self to a visiting other? Finally, we will also explore the way such notions are commodified and configured. What is nostalgia? How is it produced and in turn, how does it drive cultural production? Throughout the course we will explore the ways in which folklorists and anthropologists have written about these issues, and keep in mind the parallels between the tourist experience and the work of the ethnographer.

F794 Transcription & Analysis (3 crs)

Course # 28109 09:30A-10:45A MW
01:00P-02:30P R

C. Sykes

Fulfills: Theory

Meets with F494. 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 musical traditions 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 of reference works. 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 on-line authorization for above class from department Graduate Recorder, croush@indiana.edu.

P: Must have consent of faculty member supervising research. This course is designed to allow advanced students to receive credit for independent work done with the permission and supervision of a member of the faculty.

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

Course # AUTH ARR ARR ARR

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

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

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

Course # AUTH ARR ARR P. Maultsby

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

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

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

Course # AUTH ARR ARR P. Maulsby

Above section is for students who are not on the Bloomington Campus.

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

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

G599 Master's Thesis

Course # AUTH ARR ARR P. Maulsby

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

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

G901 Advanced Research (6 crs)

Course # AUTH ARR ARR P. Maulsby

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

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

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

Cross-Listed Courses

E103 Youth Music Scenes (3 crs)

Course # 28436 02:30P-03:45P TR

F. Orejuela

The course Youth Music Scenes 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*.

HELPFUL LINKS

Department of Folklore & Ethnomusicology homepage:

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

Online course descriptions:

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

Office of the Registrar's Schedule of Classes:

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

Office of the Registrar's Course Information:

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

University Graduate School Bulletin:

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

College of Arts & Sciences Undergraduate Academic Bulletin:

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

Guide to the Preparation of Theses & Dissertations:

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

Notes

