

Department of Folklore & Ethnomusicology Course Descriptions



**Spring 2013
(Term 4132)**

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

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

UNDERGRADUATE COURSES

COLL DISTRIBUTION

A & H – Arts and Humanities

S & H – Social and Historical

CASE DUS=Diversity in the U.S.

CASE GCC=Global Civilizations and Cultures

IW – Intensive Writing Course

F101	Introduction to Folklore	A & H
F111	World Music & Cultures	A & H
F121	World Arts & Cultures	S & H
F205	Folklore in Video & Film	A & H
F253	Mythology and Culture	S & H
F256	The Supernatural	A & H, CASE
E295	Survey of Hip-Hop	A & H, CASE
E297	Popular Music of Black America	A & H, CASE
F301	Ghanaian Music, Drum, & Dance	A & H, CASE
E302	Music in African Life	A & H, CASE
F307	Arabian Nights: East & West	A & H, CASE
F307	Middle Eastern & Arab Mythology	A & H, CASE
F315	South American Performance & Culture	A & H, CASE
F315	Caribbean Arts & Culture	A & H, CASE
F330	Roma (Gypsy) History & Culture	A & H, CASE
F330	Living Jerusalem	
F351	American Vernacular Music	A & H, CASE
F354	Divas in Black Music	A & H, CASE
F356	Latino Youth & Urban Folklore	A & H, CASE
F358	The Jewish Folktale	A & H
F364	Children's Folklore	A & H, CASE
F400	Individual Study in Folklore	
F401	Theories & Methods	S & H
F402	Traditional Arts Indiana	
F403	Practicum in Folklore/Ethnomusicology	
F405	Studying Ethnomusicology	S & H
F410	Multimedia in Ethnomusicology	A & H
E496	African American Religious Music	A & H, CASE
C103	Music, War and Peace	A & H

For course locations, please check the Schedule of Classes:

<http://registrar.indiana.edu/scheduleoclasses/prl/soc4132fac/FOLK/index.php>

UNDERGRADUATE COURSE DESCRIPTIONS

F101 Introduction to Folklore (3 crs)

Course # 17299 11:15A-12:05P TR

N. Michael

Fulfills CASE A&H

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

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

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

F111 World Music and Cultures (3 crs)

Course #1 7305 12:20-1:10P MW

J. León

Fulfills CASE A&H

This course examines a variety of musical traditions from across the globe. Taught from an ethnomusicological perspective, music is explored as complex cultural expression, intensely invested with social, artistic, economic and political meanings. This course seeks to advance knowledge of not only what happens in musical performance, but why. More than mere entertainment, or simply notes on a printed page, music comes alive through an understanding of the people who create and express it. The same music performed in a single context can convey varied meanings. Nuanced interpretations of music often require the

investigation of its link to race, gender and even class. Is music then a universal language? F111 explores this pervasive concept.

Through the rich and textured analysis of audio and video recordings, as well as carefully selected reading materials and field experiences, students will develop greater understanding of the role of music in their own lives, as well as the lives of “others,” both near and far.

F121 World Arts & Cultures (3 crs)

Course # 22260 11:15A-12:05P MW P. Shukla

Fulfills CASE S&H

This course will explore traditional arts, looking at different mediums of artistic expression, and at a variety of cultural contexts around the world and within the United States. Each week we will travel to a different region of the world where artistic expression – as material culture -- enables people to present themselves as members of groups and as individuals. Throughout the semester, we will seek to understand the myriad ways in which the arts are fundamental to human existence, used as a vehicle for the expression of faith, culture, aesthetics, and community. Class topics will include festivals and celebrations, pottery, food, tattoos and body art, textile arts, and costumes.

F205 Folklore in Video and Film (3 crs)

Course # 30028 09:30-10:45A TR J. Johnson

Fulfills CASE A&H

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.

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

F253 Mythology & Culture (3 crs)

Course # 25949 4:00-5:15P

MW

G. Schremp

Class for Hutton Honors students and FOLK majors only.

FOLK preparatory majors or Folk minors interested in the class contact gschremp@indiana.edu for possible authorization.

Fulfills CASE S&H

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

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

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

Readings will be supplemented with visual materials. The workload for this class will be average. Grades will be based on participation, an in-class presentation, two short essays, and a concluding essay to be written during the final exam period.

F256 The Supernatural (3 crs)

Course # 30034 2:30-3:45P MW

A. Horowitz

Fulfills CASE A&H, CASE GCC

Above class meets at 800 N. Indiana Ave.

Statistics gathered by Gallop Poll together with a variety of other scientific and public opinion surveys indicate that an extremely large percentage of the American and Canadian population not only believe in the supernatural, but in fact, believe that they themselves have had a supernatural or paranormal experience. While most social science disciplines consider supernatural belief to be either historical or marginal, it would seem that a substantial proportion of the North American population, of all ages and social classes, share in these traditions. If this is the case, two questions become enormously important. First, why is it that traditions predicted to decline as scientific rationalism arose, have not? Secondly, why has the extent of belief in the supernatural gone unrecognized and underestimated by the academy for so long? By examining patterns of belief and the features of supernatural folklore, this course will attempt to understand the nature of surviving and declining tradition. The course will focus on the phenomenological features of supernatural traditions; explanatory frameworks and their internal logic; means of developing and maintaining belief; functions and structures of belief traditions; and relationships between genres of belief. The general approach of the course will be ethnographic, focussing on the ethnography of belief systems.

E295 Survey of Hip-Hop (3 crs)

Course # 23659 2:30-3:45P MW

F. Orejuela

Fulfills CASE A&H, CASE DUS

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. The Midterm is scheduled for **Saturday**, March 2nd at 10 am. Final exam TBA.

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

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

E297 Popular Music of Black America (3 crs)

Course # 29044 2:30-3:45P MW P. Maultsby

Fulfills CASE A&H, CASE DUS

Above class meets with AAAD-A297.

A chronological survey of Black popular music from 1945 to 2005-- rhythm & blues, soul, funk, disco, hip hop, and their derivative forms. Emphasis will be placed on the context for evolution, defining musical features, marketing strategies of the music industry, and the contributions of African Americans to the development of a multi-billion dollar music industry and to the broader tradition of American popular music.

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

Course # 20511 07:00P-09:30P M B. Woma

Fulfills CASE A&H, Cultures Studies List A

Above class requires permission of instructor: contact bwoma@indiana.edu for authorization.

Above class meets at 800 N. Indiana Ave.

Above class meets with Folk-F609.

Course will require a \$50 fee.

This course is an introduction to African performing arts. Students will be introduced to practical African drumming and dancing as well as learn the performance aspects of these musical genres. The class material will focus mainly on Ghanaian drumming, gyil (xylophone music) and some musical traditions of West Africa. With emphasis on hands-on experience in drumming, singing and dancing, students will also learn the history and social contexts in which these performance genres are organized. There will be a short lecture/discussion at the end of each session on the musical traditions covered in class. Students will be evaluated on how actively they participate in class and their understanding of the performance aspects of the various genres. There will be a performance at the end of the semester and students are required to be part of the performance. Previous music and dance experience is welcome but not required. All materials will be taught orally and through demonstrations.

E302 Music in African Life (3 crs)

Course # 30652 11:15A-12:30P MW

D. Reed

Fulfills CASE A&H, CASE GCC

An extraordinary diversity of cultural and musical expression exists in Africa. This course surveys that diversity, focusing on ways Africans create, perform, think about and use music in their lives. We study select regional styles of music in Africa while attending to translocal, transnational, and global cultural and musical exchanges in which Africans participate. We 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 are 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, and three one-page papers.

F307 Arabian Nights: East & West (3 crs)

Course # 29069 4:00-5:15P TR H. El-Shamy

Fulfills CASE A&H, CASE GCC

Above class meets with Folk-F617.

In 1704 the French Orientalist Antoine Galland introduced The Thousand and One Nights to the Western World. Few written or printed documents received more public attention worldwide than did this compendium of re-written folk narratives and its Western derivative known as The Arabian Nights. The impact of the Nights on cultures across the world has been profound. This course explores a variety of issues related to the work from interdisciplinary perspectives.

These include:

- I. Eastern Thousand Nights and a Night and Western Arabian Nights: The Written and the Oral; the Oral Connections
- II. The Format: The Frame Story
- III. Sheherzad: the Raconteureess as role model. What does Sheherzad represent for the contemporary female?
- IV. The Literary Genres in the Two Nights Traditions The Novella, the "fairy tale"/Zaubermärchen, the Legend, the Exemplum, the Cante fable/sîrah, the legend, the Humorous Anecdote, the Formula tale. The Nights in Modern Arts (Cinema, Music, Painting)
- V. Society and Social Relations in the Nights Freeman and Slaves Race, Species, Ethnicity and Faith Male and Female Marriage and Concubinage Husbands and wives, Men and Save-girls, Parents and Children, Siblings
- VI. Other Sociocultural Institutions Economy, Government, Religion
- VII. Social Theories and Worldviews in the Nights
- VIII. Theoretical framework for the Study of the Nights (Analyses of Specific Tale Texts); Historical Reconstructional, Functional/Sociocultural, Psychoanalytic, Feminist, Semiotic,

Two Exams "Take home" and "objective";
One Term Paper.

Attendance and participation are of paramount importance.

F307 Middle Eastern & Arab Mythology (3 crs)

Course # 28583 1:00-2:15P TR

H. El-Shamy

Fulfills CASE A&H, CASE GCC

Above class meets with Folk-F738.

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 Caribbean Arts & Cultures (3 crs)

Course # 22453 11:15A-12:30P MW

S. Stuempfle

Fulfills CASE A&H, CASE GCC

This course will explore traditional artistic creativity in a variety of Anglophone, Hispanophone, and Francophone countries in the Caribbean. Our primary goal will be to understand how verbal expression, music, dance, and visual arts have

been central to the formation of Caribbean societies and to the representation of these societies in the wider world. Among the many art forms we will consider are Orisha (Santería) traditions and popular dance music in Cuba; Vodou traditions, Rara festivity, and roots music in Haiti; Carnival and East Indian festivals in Trinidad; Junkanoo processions in the Bahamas; reggae and dancehall in Jamaica; and Puerto Rican casitas in New York City.

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

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

F315 South American Performance & Culture (1-3 crs)

Course # 29070 07:00P-09:30P W J. León

Fulfills CASE A&H, CASE GCC

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

Above class meets at 501 N. Park Ave.

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.

F330 Living Jerusalem (3 crs)

Course # 30063 09:30A-10:45A TR A. Horowitz

The Living Jerusalem course focuses on Jerusalem's multiple histories, cultures, religions, and political conflicts. We pay attention to both historical events and the every day lives of people who live today in this complex and contested city. Students are guided in respectfully voicing their diverse and at times conflicting perspectives. The course combines face-to-face meetings and blogging with classmates and video conferencing with Israeli and Palestinian scholars, students, activists and artists in Jerusalem.

We use virtual space to learn about a geographically situated conflict space. Students develop individual and class blogs through which they respond to class readings, discussions, speakers and perspectives. The course is taught concurrently at OSU and video conferences will include students from both classes.

F330 Roma (Gypsy) History & Culture (3 crs)

Course # 30042 11:15A-12:30P TR L. Hooker

Fulfills CASE S&H, CASE GCC

Above class meets with CEUS-R342.

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.

F351 American Vernacular Music (3 crs)

Course # 30063 09:30A-10:45A MW A. Burdette

Fulfills CASE A&H, CASE DUS

Meets with Folk-F625.

This course will examine a wealth of musical communities and styles in America. These include bluegrass, tex-mex, blues, polka, string band, shapenote, cajun, zydeco, salsa, klezmer, gospel, Hawaiian, and steelband music. In addition, we will explore issues of ethnicity, style, revival, and commercialization. The goals of the course are threefold: to develop a familiarity with the diversity of American regional and ethnic musics, to understand the history of stylistic borrowing and innovation that has created these musics, and to examine the roles these musics play in the lives of the people who make them. No musical background is necessary.

F354 Divas of Black Music (3 crs)

Course # 30070 9:30-10:45A TR M. Burnim

Fulfills CASE Arts and Humanities, CASE DUS

F356 Latino Youth & Urban Folklore (3 crs)

Course # 28179 02:30-3:45P MW M. Martinez-Rivera

CASE A&H, CASE DUS

Class meets with LATS-L 398

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

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

F358 The Jewish Folktale (3 crs)

Course # 32771 4:00-5:15P TR

T. Sebba

Fulfils CASE A&H

This course will view the Jewish folktale as a reflection of Jewish thought from ancient to modern times. We will focus on key stories from different Jewish canons. We will read each story in its historical, ideological, and literary context and examine changes in the Jewish folktale through time. We will examine its affinities to other nations' folktales, and focus on its revival in modern times in correspondence with national needs. Through these subjects, we will be introduced to constitutive compositions in Jewish culture, acquire tools for literary analysis, and learn more about the affinities between literary genres and social ideologies.

F364 Children's Folklore (3 crs)

Course # 30077 11:15A-12:30P TR

F. Orejuela

Above class is a Service Learning Course.

Fulfills CASE A&H, CASE DUS

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. Service-learning combines the service ethic of volunteerism with critical thinking skills and academic knowledge. The final paper will combine library research with the service learning participation (a.k.a. fieldwork + community volunteerism) at Templeton Elementary School in Bloomington.

F400 Individual Study in Folklore (1-3 crs)

Course # 23785 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 # 22480 2:30-3:45P TR F. Orejuela

Fulfills CASE S&H

Above class meets at 501 N. Park Ave.

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

The purpose of this course is to introduce students to principle theories and methods in the two fields composing our department, Folklore and Ethnomusicology. Folklorists and ethnomusicologists study the meanings of expressive forms in the everyday lives of individuals and their roles in society. Our two fields share a common focus on forms of artistic performance and expressive culture. Our scholarship also demonstrates

a shared interest in the study of people and their artistic productions. Our research aims to contribute to the understanding of social processes, artistic practices, and human creativity.

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

Required textbooks:

1. Bauman, Richard (ed.). 1992. *Folklore, Cultural Performances, and Popular Entertainments: A Communications-Centered Handbook*. New York: Oxford University Press.
2. Ruth Stone. 2007. *Theory for Ethnomusicology*. New York: Prentice Hall.

F402 Traditional Arts Indiana (1-3 crs)

Course # 24577 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 # 23786 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.

F405 Studying Ethnomusicology (3 crs)

Course # 30085 11:15A-12:30P TR S. Tuohy

Fulfills CASE S&H

Above class meets at 501 N. Park Ave.

This course introduces students to the field of ethnomusicology through readings, lectures, discussions, and activities. Emphasizing the examination of music in relation to social and cultural processes, the course is designed for students interested in the study of music in human life and in cross-cultural approaches to the study of music around the world. Class objectives include to: gain a sense of the breadth of the field of ethnomusicology and its applications; learn about different methods for research; and apply relevant concepts and methods in our own work. We will explore the intellectual history, major concepts, theoretical approaches, and field methodologies in the discipline of ethnomusicology. We will also learn about the diversity of concepts of music and its functions, musical styles, and contexts of performance through case studies drawn from different parts of the world. Students will find opportunities to pursue their interests in particular world areas (including Bloomington), fieldwork, and topics through research assignments.

Students majoring in other departments are welcome, although this course is designed specifically for majors and minors in Folklore and Ethnomusicology. Expectations include a level engagement and work found among students serious about their academic pursuits. Formal music training is not required. The course fulfills one of the two 400- level (previously 200-level) requirements for Folklore and Ethnomusicology Department majors and minors; it also fulfills the COAS Social Sciences distribution requirement.

F410 Multimedia in Ethnomusicology (3 crs)

Course # 30095 2:30-3:45P TR N. Fales

Fulfills CASE A&H

Meets with Folk-F510.

This course is an introduction to multimedia techniques in the collection, analysis, preservation, and presentation of ethnographic data. Though it includes readings in the theory and history of various practices, the course is largely hands-on in nature, with both laboratory and field components. Additionally, the class will visit several labs and studios on campus, and will host visits from specialists in areas relevant to audiovisual production. Assignments generally consist of exercises in documentation, post-production, and analysis, with a final project that combines several methods explored in class into a finished product.

E496 African American Religious Music (3 crs)

Course # 30657 1:00-2:15P MW M. Burnim

Fulfills CASE A&H, CASE DUS

Above class meets in 501 N. Park

Above class meets with AAAD-A496.

An in-depth investigation of Negro spirituals and gospel music, with some treatment of the traditions of lining-out and shape note singing. Examination of genres will address and integrate both the musical and the sociocultural perspectives.

C103 Music, War and Peace (3 crs)

Course # 28044 9:05-9:55P MW D. McDonald

This course is designed to explore the dynamics of music, social conflict, and conflict resolution. Over the course of the semester we will investigate the capacities of music to enact fundamental aspects of identity, self, and other. From these initial discussions we will then consider a variety of case studies wherein music was employed as a tool for generating and sustaining war, violence, and other forms of social conflict. Following this, we will then survey cross-cultural moments where music played an essential role in generating and sustaining peace, conflict resolution, and other humanitarian movements. At the heart of these discussions, however, will be an investigation into the role of expressive culture in reflecting, generating, and sustaining political and other social movements. Our meetings will take many forms, extending beyond the classroom to include discussions, film screenings, cultural

activities, and performance demonstrations.

GRADUATE COURSES

A – Area
F – Form
T – Theory

F510	Multimedia in Ethnomusicology	F
F517	History of Folklore Study*	
F523	Fieldwork in Ethnomusicology*	
F523	Fieldwork in Folklore*	
F600	The Arts & Social Transformation: Asia	A, F
F609	Ghanaian Music, Drum, & Dance	A, F
F617	Arabian Nights: East & West	A, F
F625	American Vernacular Music	A
F635	Roma Thru History/Music/Film	A
F638	South American Performance & Culture	A, F
E714	Paradigms in Ethnomusicology	T
F722	Music, Immigration & Diaspora	T
F731	Curatorship	T, F
F738	Middle Eastern & Arab Mythology	T
F755	Ritual, Festival, Public Culture	T, F
F800	Research in Folklore	
F802	Traditional Arts Indiana	
F803	Practicum in Folklore/Ethnomusicology	
F850	Thesis/Research/Dissertation	
G901	Advanced Research	

For course locations check the Schedule of Classes:

<http://registrar.indiana.edu/scheduleoclasses/prl/soc4132fac/FOLK/index.php>

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

GRADUATE COURSE DESCRIPTIONS

F510 Multimedia in Ethnomusicology (3 crs)

Course # 30112 2:30-3:45P TR N. Fales

Fulfills Form

Meets with Folk-F410.

This course is an introduction to multimedia techniques in the collection, analysis, preservation, and presentation of ethnographic data. Though it includes readings in the theory and history of various practices, the course is largely hands-on in nature, with both laboratory and field components. Additionally, the class will visit several labs and studios on campus, and will host visits from specialists in areas relevant to audiovisual production. Assignments generally consist of exercises in documentation, post-production, and analysis, with a final project that combines several methods explored in class into a finished product.

F517 History of Folklore Study (3 crs)

Course # 30121 4:00-6:30P R G. Schrempp

Above course meets in 501 N. Park

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, twentieth, and early twenty-first centuries (including social evolutionism, diffusionism, psychoanalysis, structuralism, 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 # 17312 4:60-6:30P W D. McDonald

Above class meets in 501 N. Park

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 # 22045 1:00-3:30P 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.

F600 The Arts & Social Transformation: Asia (3 crs)

Course # 30130 2:30-5:00P T

S. Tuohy

Fulfills Area or Theory

Above class meets for lecture at 501 N. Park Ave.

This course focuses on interdisciplinary approaches to understanding the role the arts in social transformation and cultural change. “The arts” will be broadly construed to include participatory performance, spectacle, narrative, and other forms material, visual and expressive culture. Among the basic issues to be investigated are the ways people use the arts—as agents of social change and as forms of representation and of social organization—to create collectives, to disseminate messages, to imagine and transform society, to mobilize people and change perceptions, and (at least attempt) to enact and respond to social change.

We will study these issues: 1) in the abstract, through general theoretical writings from ethnomusicology and folklore as well as anthropology, sociology, history, performance studies, and cultural studies; and 2) as they are exemplified through case studies of social-political movements and collective action as well as of social change related to tourism, religion, revival and heritage initiatives, cultural policy and international organizations, the environment, and commerce.

Although these case studies will focus on local, national, and regional phenomena in Asia, students’ individual research projects may focus on any part of the world, including transnational, diasporic, and local groups and topics. The work of last third of the semester will be devoted to

individual research projects, including class presentation, discuss, and peer-group work.

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

Course # 25951 7:00P-09:30P M B. Woma

Fulfills Area or Form

Above class requires permission of instructor: contact bwoma@indiana.edu for authorization.

Above class meets at 800 N. Indiana Ave.

Above class meets with Folk-F301.

This course is an introduction to African performing arts. Students will be introduced to practical African drumming and dancing as well as learn the performance aspects of these musical genres. The class material will focus mainly on Ghanaian drumming, gyil (xylophone music) and some musical traditions of West Africa. With emphasis on hands-on experience in drumming, singing and dancing, students will also learn the history and social contexts in which these performance genres are organized. There will be a short lecture/discussion at the end of each session on the musical traditions covered in class. Students will be evaluated on how actively they participate in class and their understanding of the performance aspects of the various genres. There will be a performance at the end of the semester and students are required to be part of the performance. Previous music and dance experience is welcome but not required. All materials will be taught orally and through demonstrations.

F617 Arabian Nights: East & West (3 crs)

Course # 27536 4:00-5:15P TR H. El-Shamy

Fulfills Area or Form

Above class meets with Folk-F307.

In 1704 the French Orientalist Antoine Galland introduced The Thousand and One Nights to the Western World. Few written or printed documents received more public attention worldwide than did this compendium of re-written folk narratives and its Western derivative known as The Arabian Nights. The impact of the Nights on cultures across the world has been

profound. This course explores a variety of issues related to the work from interdisciplinary perspectives.

These include:

- I. Eastern Thousand Nights and a Night and Western Arabian Nights: The Written and the Oral; the Oral Connections
- II. The Format: The Frame Story
- III. Sheherzad: the Raconteureess as role model. What does Sheherzad represent for the contemporary female?
- IV. The Literary Genres in the Two Nights Traditions The Novella, the "fairy tale"/Zaubermärchen, the Legend, the Exemplum, the Cante fable/sîrah, the legend, the Humorous Anecdote, the Formula tale. The Nights in Modern Arts (Cinema, Music, Painting)
- V. Society and Social Relations in the Nights Freeman and Slaves Race, Species, Ethnicity and Faith Male and Female Marriage and Concubinage Husbands and wives, Men and Save-girls, Parents and Children, Siblings
- VI. Other Sociocultural Institutions Economy, Government, Religion
- VII. Social Theories and Worldviews in the Nights
- VIII. Theoretical framework for the Study of the Nights (Analyses of Specific Tale Texts); Historical Reconstructional, Functional/Sociocultural, Psychoanalytic, Feminist, Semiotic,

Two Exams "Take home" and "objective";
One Term Paper.

Attendance and participation are of paramount importance.

F625 American Vernacular Music (3 crs)

Course # 30139 9:30-10:45A TR

A. Burdette

Fulfills Area

Above class meets with Folk-F351.

This course will examine a wealth of musical communities and styles in America. These include bluegrass, tex-mex, blues, polka, string band, shapenote, cajun, zydeco, salsa, klezmer, gospel, Hawaiian, and steelband music. In addition, we will explore issues of ethnicity, style, revival, and commercialization. The goals of the course are threefold: to develop a familiarity with the diversity of American regional and ethnic musics, to understand the history of stylistic borrowing and innovation that has created these musics, and to examine the roles these musics

play in the lives of the people who make it. No musical background is necessary.

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

Course # 30148 02:30-03:45P TR L. Hooker

Fulfills Area

Above class meets with Folk-F312, CEUS-R342 and CEUS-R542.

Europe's largest minority, commonly known in English as "Gypsies," more properly referred to as Roma, Sinti or Gitano, 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 are also indispensable to folk and popular music practices around the European continent. This course will survey historical and contemporary events concerning the Roma and address problems in writing about a people whose culture is perceived as predominantly oral. We will also examine both how this "mysterious" group has been represented, especially through music and film, and how its members have responded creatively to these representations. Readings for this class are in English, though students with proficiency in other languages will be encouraged to explore additional sources in their research.

F638 South American Performance & Culture (3 crs)

Course # 22796 7:00-09:30P W J. León

Fulfills Area or Form

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

Above class meets at 501 N. Park Ave.

Above class meets with Folk-F315.

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

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

E714 Paradigms of Ethnomusicology (3 crs)

Course # 32306 9:00-11:30A T

R. Stone

Fulfills Theory

Above class meets at 510 N. Fess Ave.

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, Immigration & Diaspora (3 crs)

Course # 27537 1:00-3:30P

R

D. Reed

Fulfills Theory

This course analyzes theoretical and methodological approaches to the study of expressive culture in immigrant and diasporic settings. Music, being transportable, fluid, adaptable and commodifiable, serves as an especially effective arena for understanding the dynamics of human relocation. While the course's central focus will be ethnographic studies of music (and dance) performance and media, many of the theoretical and methodological approaches discussed will be applicable to studies of other expressive forms as well.

In diasporic and immigrant settings, performers are often the most visible and audible representatives of their community to the society around them. As such, studies of immigrant performers' experiences can reveal much about cross-cultural interaction in what Ban ki-Moon calls the "migration age." Questions explored will include: What is the difference between migration, immigration, and diaspora, and does music play the same roles in all three? Is diaspora a geographic phenomenon, a state of consciousness, an epistemological category, or some combination thereof? How do multiple diasporas interact—with their host lands, their homelands, and each other? How do globalization-era diasporas define

themselves, and how do they differ from earlier diasporas? How have ethnomusicologists, folklorists and anthropologists addressed issues of musical and human mobility? What can studies of the increasing movement of people and music across space teach us about immigration, diaspora and expressive culture in 21st century life? Though the course examines ethnographic research on people of various origins, African immigration and diaspora will receive special attention, accounting for roughly 50% of course readings.

F731 Curatorship (3 crs)

Course # 30157 9:30A-12:00P

W

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.

F738 Middle East & Arab Mythology (3 crs)

Course # 27538 1:00-2:15P TR

H. El-Shamy

Fulfills Area

Above class meets with Folk-F307.

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.

F755 Performing Nationalism (3 crs)

Course #28311 5:45-8:00P W

B. Stoeltje

Fulfills Theory

Above class meets with AMST-G 620, ANTH-E 677, and CULS-C 701

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 (including Benedict Anderson's *Imagined Communities*) the course will concentrate on examples of nationalism in the United States, in Eastern Europe, the Middle East, Central Asia and Africa. (Students will have some choice in selecting the readings after the class is organized.)

Using largely ethnographic studies, we will be examining the symbolic forms (narrative, song, film, novels, language, religion, ritual, law, 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 either empower a group, or to harness the power of a group, or which reflect the tensions of the process.

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 located anywhere on the globe.

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. (Students will be expected to provide readings to accompany their presentations.) Classes will be a mixture of lecture and discussion.

Texts to be Announced

F800 Research in Folklore (1-6 crs)

Course # 17313 ARR ARR ARR

Obtain course contract form and on-line authorization for above class from department Graduate Recorder, mmelhaus@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 # 24579 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 # 17314 ARR ARR ARR

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

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

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

Course # 17315 ARR ARR

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

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

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

Course # 22627 ARR ARR

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

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

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

G901 Advanced Research (6 crs)

Course # 17316 ARR ARR

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

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

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

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>

**Office of the Registrar's Course Information:
(Including Course descriptions)**

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

University Graduate School Bulletin:

<http://www.indiana.edu/~bulletin/iu/gradschool/2012-2013/gradschool-pdf.pdf>

College of Arts & Sciences Undergraduate Academic Bulletin:

<http://www.iu.edu/~bulletin/iub/college/2012-2013/college-pdf.pdf#zoom=100>

Guide to the Preparation of Theses & Dissertations:

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

