

FOLKLORE (AS) {FOLK}

022. (AFRC050, AFST050, ANTH022, MUSC050) World Music and Cultures. (A) Arts & Letters Sector. All Classes. Muller.

This course examines how we as consumers in the "Western" world engage with musical difference largely through the products of the global entertainment industry. We examine music cultures in contact in a variety of ways-- particularly as traditions in transformation. Students gain an understanding of traditional music as live, meaningful person-to-person music making, by examining the music in its original site of production, and then considering its transformation once it is removed, and recontextualized in a variety of ways. The purpose of the course is to enable students to become informed and critical consumers of "World Music" by telling a series of stories about particular recordings made with, or using the music of, peoples culturally and geographically distant from the US. Students come to understand that not all music downloads containing music from unfamiliar places are the same, and that particular recordings may be embedded in intriguing and controversial narratives of production and consumption. At the very least, students should emerge from the class with a clear understanding that the production, distribution, and consumption of world music is rarely a neutral process.

SM 025. (HIST025, RELS116, STSC028) Western Science, Magic and Religion 1600 to the present. (C) History & Tradition Sector. All classes. Kuklick.

Throughout human history, the relationships of science and religion, as well as of science and magic, have been complex and often surprising. This course will cover topics ranging from the links between magic and science in the seventeenth century to contemporary anti-science movements.

L/R 029. (RELS005, GSOC109) Women and Religion. (C) Humanities & Social Science Sector. Class of 2010 & beyond. Staff.

Introduction to the role of women in major religious traditions, focusing on the relationship between religion and culture. Attention to views of women in sacred texts, and to recent feminist responses.

075. (AFRC077, MUSC075, GSOC075) Jazz: Style and History. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Ramsey, Parberry. Open to all students.

Music 075 401 (Dr. Ramsey): Exploration of the family of musical idioms called jazz. Attention will be given to issues of style, to selected musicians, and to the social, cultural, and scholarly issues raised by its study. Music 075 601 (Professor Parberry): Development of jazz from the beginning of the 20th Century to present. Analysis of the stylistic flux of jazz, such as the progression from dance music to bebop and the emergence of the avant-garde and jazz rock. Attention will be given to both the artists who generated the changes and the cultural conditions that often provided the impetus.

SM 082. (GSOC082) Ritual In American Life. (M) Paxton. Freshman Seminar.

Starting with birth and working chronologically through a series of case studies, this course invites students to examine the centrality of rituals that celebrate the human lifecycle as well as overtly competitive sporting and political rituals. We will explore rituals that unfold at the local level as well as those that most Americans experience only via the media. Rituals under examination include birthday parties, Bat Mitzvahs, Halloween, Quinceaneras, Proms, graduations, rodeos, Homecomings, weddings, Greek initiations, beauty pageants, reunions, and funerals. Students will be encouraged to critically examine their own ritual beliefs and practices and consider these and other theoretical questions: What is the status of ritual in post-industrial culture? What distinguishes popular culture from official ritual and secular from religious ritual? How do sociological variables such as race, class, gender, sexuality, and religion shape people's understanding of, and participation in, modern family life? How do contemporary rituals bond Americans at the local and/or national level? All students will be expected to conduct original research on a ritual of their own.

101. (COML101, NELC181, RELS108) Introduction to Folklore. (C) Humanities & Social Science Sector. Class of 2010 & beyond. Ben-Amos.

The purpose of the course is to introduce you to the subjects of the discipline of Folklore, their occurrence in social life and the scholarly analysis of their use in culture. As a discipline folklore explores the manifestations of expressive forms in both traditional and modern societies, in small-scale groups where people interact with each face-to-face, and in large-scale, often industrial societies, in which the themes, symbols, and forms that permeate traditional life, occupy new positions, or occur in different occasions in everyday life. For some of you the distinction between low and high culture, or artistic and popular art will be helpful in placing folklore forms in modern societies. For others, these distinctions will not be helpful. In traditional societies, and within social groups that define themselves ethnically,

professionally, or culturally, within modern heterogeneous societies, and traditional societies in the Americas, Africa, Asia, Europe and Australia,folkore plays a more prominent role in society, than it appears to plan in literatie cultures on the same continents. Consequently the study of folklore and the analysis of its forms are appropriate in traditional as well as modern societies and any society that is in a transitional phase.

103. (COML103, HIST093, THAR103) Performing History. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. St. George.

From medieval processions to the Mummer's Parade, from military reenactments to Mardi Gras, communities do more than "write" or "read" history in order to feel its power and shape their futures. Drawing upon traditions in theater, spectacle, religion, and marketing, they also perform their history--by replaying particular characters, restaging pivotal events and sometimes even changing their outcomes--in order to test its relevance to contemporary life and to both mark and contest ritual points in the annual cycle. This course will explore diverse ways of "performing history" in different cultures, including royal passages, civic parades, historical reenactments, community festivals, and film.

106. (AFRC147, ANTH156, MUSC146) Studies in African-American Music. (C) Ramsey.

This course explores aspects of the origins, style development, aesthetic philosophies, historiography, and contemporary conventions of African-American musical traditions. Beginning with the African legacy, we situate the conceptual approaches of African American music within the larger African Diaspora. The course provides a foundation for the advanced study of the various strains of black musics to appear in the United States. Covering the 19th and 20th centuries, we explore the socio-political contexts and cultural imperatives of black music from a multidisciplinary perspective (musicology, ethnomusicology, linguistics, African-American literary criticism, cultural studies, history, anthropology). The range of genres, styles, idioms, and time periods include: the music of West and Central Africa, the music of colonial America, 19th century church and dance music, minstrelsy, music of the Harlem Renaissance, jazz, blues, gospel, hip-hop, and film music. Special attention is given to the ways in which black music generates "meaning" and to how the social energy circulating within black music articulates myriad issues about American identity at specific historical moments.

L/R 137. (SOC1137) Sociology of Media and Popular Culture. (C) Society Sector. All classes. Grazian. Also fulfills General Requirement in Arts & Letters for Class of 2009 and prior.

This course relies on a variety of sociological approaches to media and popular, with a particular emphasis on the importance of the organization of the culture industries, the relationship between cultural consumption and status, and the social significance of leisure activities from sports to shopping. Specific course topics include the branding of Disney, Nike and Starbucks; the glocalization of popular culture; the blurring of entertainment and politics; and the rise of new media technologies in the digital age.

158. (AFRC158, LALS158, MUSC158) Musics of Latin America, the Caribbean, and Hispanics in the U.S. (M) Rommen.

This survey course considers Latin American musics within a broad cultural and historical framework. Latin American musical practices are explored by illustrating the many ways that aesthetics, ritual, communication, religion, and social structure are embodied in and contested through performance. These initial inquiries open onto an investigation of a range of theoretical concepts that become particularly pertinent in Latin American contexts_K-concepts such as post-colonialism, migration, ethnicity, and globalization. Throughout the course, we will listen to many different styles and repertoires of music and then work to understand them not only in relation to the readings that frame our discussions but also in relation to our own, North American contexts of music consumption and production.

L/R 200. (CLST200, COML200) Greek and Roman Mythology. (C) Arts & Letters Sector. All Classes. Struck.

Myths are traditional stories that have endured many years. Some of them have to do with events of great importance, such as the founding of a nation. Others tell the stories of great heroes and heroines and their exploits and courage in the face of adversity. Still others are simple tales about otherwise unremarkable people who get into trouble or do some great deed. What are we to make of all these tales, and why do people seem to like to hear them? This course will focus on the myths of ancient Greece and Rome, as well as a few contemporary American ones, as a way of exploring the nature of myth and the function it plays for individuals, societies, and nations. We will also pay some attention to the way the Greeks and Romans themselves understood their own myths. Are myths subtle codes that contain some universal truth? Are they a window on the deep recesses of a particular culture? Are they entertaining stories that people like to tell over and over? Are they a set of blinders that all of us wear, though we do not realize it? Investigate these questions through a variety of topics creation of the universe between gods and mortals, religion and family, sex,love, madness, and death.

L/R 201. (ANTH205, RELS205) American Folklore. (C) May be counted as a General Requirement Course in History & Tradition. Class of 2009 & prior only. Staff.

This course will examine American expressive culture through an exploration of narrative; music; dance; drama; public events; material arts and architecture; religion; medicine; politics; foodways; ways of speaking; and customs surround and celebrating work, leisure, childhood, family, aging, individually and community. In other words, we will be studying the 99% of American life that often goes unnoticed by other college courses! Special topics featured in 2004; tattooing, piercing, branding and other forms of contemporary body arts; UFO abduction as belief and legend; women's home altars; and the African-based North American religion called "vodou.

203. (AFRC203, AFST213) Afro-American Folklore. (C) May be counted as a General Requirement Course in History & Tradition. Class of 2009 & prior only. Staff.

An overview of the major forms of expressive culture developed by Afro-Americans. The course focuses on the continuous development of black cultural expression from slavery to the present, emphasizing the socio-historical context in which they are to be understood and interpreted.

223. (RELS213) Folk Religion. (M) Distribution Course in Hist & Tradition. Class of 2009 & prior only. Staff.

This course will emphasize religion as it is believed, practiced, and experienced in everyday life. Emphasis will be placed on Christian belief systems in Europe and America in historical and contemporary perspective. Among the topics to be discussed in 2005 will be stigmata, healing miracles of the saints, apparitions of the Virgin Mary, possession, exorcism, the near-death experience, the Rapture, Vodou, and contemporary Witchcraft.

229. (ANTH226, COML357) Myth in Society. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Ben-Amos.

In this course we will explore the mythologies of selected peoples in the Ancient Near East, Africa, Asia, and Native North and South America and examine how the gods function in the life and belief of each society. The study of mythological texts will be accompanied, as much as possible, by illustrative slides that will show the images of these deities in art and ritual.

231. American Popular Culture. (M) Distribution Course in Society. Class of 2009 & prior only. Lee.

The course will explore the history and practice of popular culture and culture studies in the United States. We will begin by challenging the concepts of "folk," "mass" and "popular" as well as "American" and "culture." Furthermore, we will interrogate various media such as television, film, music, comics and popular romances to gain insights into the conditions for the reproduction of social relations. Through an analysis of audience response to performed or viewed events we will explore how and why people actively negotiate and interpret popular materials. This class will attempt to situate popular culture within a larger social, cultural and political framework. Some areas of popular culture we may investigate include MTV, talk shows, fashion, club cultures, rap and other musics, snaps, pro-wrestling, professional sports, Hollywood movies, advertising, McDonald's and there will be room to explore other areas students may find interesting. We will end by looking into the exportation of American popular culture and its reception, interpretation, adaptation and consumption around the world.

233. (AFST233) African Folklore. (M) Staff.

"Despite the overwhelming reality of economic decline; despite unimaginable poverty; despite wars, malnutrition, disease and political instability, African cultural productivity grows apace: popular literatures, oral narrative and poetry, dance, drama, and visual art all thrive."-- Kwame Anthony Appiah from *In My Father's House*

What role(s) does folklore play in the lives of Africans today? How has folklore adapted to the realities of contemporary, urban Africa? This course will investigate the continuation of traditional elements produced in diverse media and circumstances in a modern, largely urban, Africa. Although traditional African culture has been transformed and changed in the face of rapid urbanization and modernity, it continues to provide a means through which people enjoy themselves and comment on a wide range of issues affecting their lives. Issues such as identity, difference, and diversity; tradition and history; modernity and development; wealth and power; politics and political change; and gender relations.

SM 240. (COML240, ENGL290) Fairy Tales. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

An examination of the history and forms of the fairy tale (Marchen) as an oral narrative genre and as a literary construction. Topics covered include the history of collecting folktales in Europe and the United States; the issue of "authenticity" of the tales; and the importance of studying context and artistic performance in storytelling events. Issues of gender and sexuality in fairy tales--and of religious and supernatural beliefs evidenced in the tales will be a focus of the class. We will also discuss fairy tales as children's literature; illustrators of fairy tales from Arthur Rackham to Wanda Gag and Maurice Sendak; and the uses of images and plots from fairy tales in popular culture (including Disney's films) and in tourism, advertising, and marketing.

241. (COML193, ENGL099) Great Story Collections. (M) May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Azzolina.

This course is intended for those with no prior background in folklore or knowledge of various cultures. Texts range in age from the first century to the twentieth, and geographically from the Middle East to Europe to the United States. Each collection displays various techniques of collecting folk materials and making them concrete. Each in its own way also raises different issues of genre, legitimacy, canon formation, cultural values and context.

259. (AFRC258, ANTH227, LALS258, MUSC258) Caribbean Music & Diaspora. (M) Rommen.

This survey course considers Caribbean musics within a broad and historical framework. Caribbean musical practices are explored by illustrating the many ways that aesthetics, ritual, communication, religion, and social structure are embodied in and contested through performance. These initial inquiries open onto an investigation of a range of theoretical concepts that become particularly pertinent in Caribbean contexts <-concepts such as post-colonialism, migration, ethnicity, hybridity, syncretism, and globalization. Each of these concepts, moreover, will be explored with a view toward understanding its connections to the central analytical paradigm of the course <- diaspora. Throughout the course, we will listen to many different styles and repertoires of music, ranging from calypso to junkanoo, from rumba to merengue, and from dancehall to zouk. We will then work to understand them not only in relation to the readings that frame our discussions but also in relations to our own North-American contexts of music consumption and production.

270. (GSOC270) Folklore and Sexuality. (M) Azzolina.

Sexuality is usually thought of as being biological or social, divided into categories of natural and unnatural. Often missed are its creative and communicative aspects. Examining the constructed social elements of sexuality requires attention be paid to folklore in groups, between individuals and on the larger platform of popular technological media. The most interesting locations for exploration are those places where borderlands or margins, occur between genders, orientations and other cultural categories. A field-based paper will be required that must include documentary research.

280. (COML283, JWST260, NELC258, RELS221) Jewish Folklore. (C) May be counted as a General Requirement Course in History & Tradition. Class of 2009 & prior only. Ben-Amos.

The Jews are among the few nations and ethnic groups whose oral tradition occurs in literary and religious texts dating back more than two thousand years. This tradition changed and diversified over the years in terms of the migrations of Jews into different countries and the historical, social, and cultural changes that these countries underwent. The course attempts to capture the historical and ethnic diversity of Jewish folklore in a variety of oral literary forms. A basic book of Hasidic legends from the 18th century will serve as a key text to explore problems in Jewish folklore relating to both earlier and later periods.

299. Independent Study. (C) Staff.

Directed study at the sophomore level.

SM 310. (AFRC308, RELS310, URBS310) Religious Diversity in America: West Philadelphia. (M) Distribution Course in Society. Class of 2009 & prior only. Matter.

In the 1950's America seemed to be a land of "Protestant, Catholic, and Jew." Now it is clearly also a land of Muslims and Hindus, Buddhists and Taoists, Rastafarians and Neo-pagans and many more religious groups. This course will focus upon a variety of topics: religious diversity in West Philadelphia, Philadelphia and beyond; the politics of religious diversity; religion in American schools and cities; and conflicts and cooperation among diverse religious groups.

SM 321. (ANTH321, ASAM321, URBS327) Exploring Local Memory and Tradition. (M) Distribution Course in Society. Class of 2009 & prior only. Hufford M.

In this place-based community service learning course, we explore the use of traditional verbal arts material practices among immigrant communities seeking to make Philadelphia home. We begin with theories of culture, community, identity, and the production of locality from the social science, and move from there into historic, literary, and ethnographic portrayals of relevance to the community we will be working with. Students are introduced to the principles of ethnographic fieldwork, including techniques of participant observation, interviewing, community-based research design, interpretation, and presentation, and the ethical dimensions of fieldwork. Applying these methods, students develop a project that serves the needs of a collaborating Philadelphia community. Students gain critical thinking and observation skills from the readings, discussion, writing assignments, and field trips. The fieldwork component for the Spring 2007 focuses on the verbal arts and material cultural traditions of South Philadelphia's Indonesian community. In partnership with the Folk Arts and Cultural Treasures School (FACTS), students and faculty will develop an overview of Philadelphia's Indonesian community and its goals for cultural and linguistic maintenance. Students will also work with community members to identify resources on which FACTS can draw in order

to support these goals for the many Indonesian children who have recently enrolled in the school. This one and a half credit course, which fulfills the General Distribution requirement in Society, will be of special value to students interested in anthropology, sociology, folklore and urban studies, linguistics, asian studies, literary studies and vernacular arts and culture.

323. (HIST323) Material Life in America, 1600-1800. (C) Distribution Course in Hist & Tradition. Class of 2009 & prior only. St. George.

This course will explore the history of America's use and fascination with material goods between 1600 and 1860. We will examine such issues as the transfer of European traditions of material culture to the New World, the creation of American creolized forms, the impact of reformers in the late eighteenth and early nineteenth centuries, and the development of regional landscapes. Thematic issues will include consumerism, objects as symbolic communication and metaphor, and the complementary issues of archaeology and history of art in material culture study.

360. (ANTH360, COML362, RELS316) Native American Folklore. (C) J.Berman.

A survey of the indigenous oral literatures of North America that will read Native American myths and other traditional narratives with the primary aim to exploring their meanings to Native people. Topics will include, among other things, moral and religious significance, performance, aesthetics, humor, and the relationship of myth to landscape and individual life experience. The course will also place the study of Native American folklore in the context of the history of scholarship, and current issues such as cultural renewal, language endangerment, cultural representation, and cultural property rights.

SM 369. (HSOC369, STSC359) Introduction Complementary and Alternative Medicine. (A) Distribution Course in Society. Class of 2009 & prior only. Staff.

This course will present the study of health traditions in the field of folklore and folklife. It is designed to explore the value of this approach to disciplines and individuals as they simultaneously bear upon all human experience with, communication about, and understanding of illness, disease and healing.

399. Independent Study. (C) Staff.

Directed study at the junior level.

406. (RELS406) Folklore and the Supernatural. (M) Distribution Course in Society. Class of 2009 & prior only. Staff.

Some beliefs in the supernatural have not diminished appreciably in modern cultures, in spite of many predictions that they would do so. This course will examine traditional beliefs about supernatural beings, supernatural realms, and humans who interact with these, as well as the historical development of Western ideas of "the supernatural" itself.

420. Culture, Communication, and Body Language. (M) Staff.

Our perception and interpretation of body language is often subliminal, but is crucial in all communication. This course will develop skills in observation and analysis of nonverbal behavior, with a particular emphasis on cross cultural communication. In contemporary society, the analysis of nonverbal communication has applications in education, psychology, business, advertising, medicine, police work, the justice system, the military, religion, sports, and politics. As video and digital cameras are increasingly being placed in public (and private!) locations, the ethical questions of why, how, and by whom body movements and images are analyzed become a topic of primary importance for society. Clothing, scents, gestures, eye contact, silence, music, dance, the built environment -- all are used to construct relationships and develop markets for the new century. Readings from a number of disciplinary perspectives will give us the opportunity to investigate these and other issues related to the body and to nonverbal communication in multicultural societies.

436. (URBS436) Urban Folklore. (M) Staff.

Cities are unique places with neighborhood tales and hidden folk art, and reflect intricate variations in cultural activities. This course will examine a sampling of this city's ethnic arts, as well as the face to face communication within the intersections of city societies. It will involve weekly local field observations and will be of use to anyone studying human interaction, creative process, or urban ethnography.

SM 485. (COML385, EALC255, THAR485) Japanese Theatre. (B) Distribution Course in Arts & Letters. Class of 2009 & prior only. Kano.

Japan has one of the richest and most varied theatrical traditions in the world. In this course, we will examine Japanese theater in historical and comparative contexts. The readings and discussions will cover all areas of the theatrical experience (script, acting, stage design, costumes, music, audience). Audio-visual material will be used whenever appropriate and possible. The class will be conducted in English, with all English materials.

499. Independent Study. (C) Staff.

Directed study at the senior level.

SM 500. (ANTH500) Proseminar in Folklore. (A) Staff.

The shifting definition of folklore as a subject has allowed for the dynamic development of a field that has never been content with narrow disciplinary territory. The course endeavors to provide an entry into the breadth of folkloric expression--told, performed, enacted, believed, or made. We will also study the sociopolitical and intellectual ground on which the study of folklore has been positioned over roughly the last two hundred years. Readings and class discussions will clarify how scholars today conceptualize "expressive culture," exemplify earlier ways of organizing and analyzing the material, and explore the linkage between available technological recording tools and the shape of folklore documentation and analysis. (required course for graduate students in folklore; open to others with instructor's permission)

SM 502. (ANTH506, GSOC502) Fieldwork Theory and Practice. (C) Hufford, M.

This graduate seminar explores the theory and practice of folkloristic ethnography, with a focus on sites in West Philadelphia. Through reading and exercises in ethnographic observation and writing, students consider the nature of the ethnographic encounter, its social functions and civic possibilities, and the writings, archives, films, recordings and community events that form its outcomes. Historical and contemporary reading provide an overview of ethnography as it has emerged in the social sciences over the past century, while attention to the techniques and technologies in fieldnotes, sound and video recording, photography, archiving, and sensing will develop students' skills as ethnographic scholars, writers, and community activists. Undergraduates may enroll with permission.

SM 503. (ANTH503, COML512, ENGL503) Issues in Folklore Theory. (C) Staff. An introduction to folklore for graduate students, concentrating upon certain key issues in the theory and history of the discipline.

"Fieldwork" is the term folklorists and scholars in related fields use to describe the process by which they arrive at their discipline's subject matter. This includes everything from the pragmatic issues of collecting and documenting materials to the complex relations involved when people study people. Readings, short writing assignments, and class discussions will probe this spectrum of concerns comprehensively. Brief exercises are planned to experience different aspects of fieldwork. On this background of theory and practice, students will work toward designing a fieldwork based project and draft a funding proposal.

SM 510. (RELS507) Ethnography of Belief. (A) Hufford, D.

This course will examine traditional systems of supernatural belief with an emphasis on the role of personal experience in their development and maintenance. The course will focus on the subject of belief generally conceived of as being "folk" in some sense (e.g., beliefs in ghosts), but will not exclude a consideration of popular and academic beliefs where appropriate (e.g., popular beliefs about UFO's and theological doctrines of the immortality of the soul). The course will be multidisciplinary in scope. This course serves as an introduction to folk belief systems and is open to qualified undergraduate students.

SM 512. (RELS503) Spirituality, Religion and Health: Ethical, Cultural and Medical Issues. (M) Hufford, D.

Although many have attributed modern medicine's success to its liberation from the ancient association of healing with religion, recent research has shown that spirituality (the personal aspect of the sacred) and religion (the institutional forms of spiritual belief and practice) are powerful influences in health decision-making and that most American patients want spiritual matters discussed with their medical care. Additional research has documented effects of spiritual belief and religious practice on physical and mental health, ranging from general effects of religiosity on overall health and longevity to double-blind studies of intercessory prayer. At the same time critics argue that the research is flawed and that clinical involvement in religious matters is unethical. This topic, once marginal, now appears in the pages of major medical journals and has drawn the attention of the National Institutes of Health. This course will examine a variety of spiritual traditions in relation to health, including major world religions and those groups with highly specific health teachings such as Jehovah's Witnesses, Christian Science and shamanic traditions. Competing points of view will be considered in ethical, medical and cultural terms.

514. (HSSC514, RELS519) Human Diversity and the Cultures of Medicine. (M) Hufford, D.

Over the past decade there has been a growing awareness of the importance of such basic aspects of human diversity as culture, (religion, language), ethnicity, economic status, gender, age and disability in health care as in other areas of life. This course will deal with (1) the social and cultural foundations of health care in the modern world and (2) the ways that diversity affects and is affected by health care. Because simplistic views of diversity reinforce stereotypes, the course necessarily recognizes that each individual belongs to more than one group -- each person has a cultural background, a gender, an age, may have one or more disabilities, and so forth. And even within groups, the experiences and needs of each individual are unique. For example, there is no such person as "the African-American patient" or

"the female patient." Proper attention to diversity can enhance both cultural and individually appropriate care for all persons. By dealing with these political, social and cultural aspects of diversity and health care, this course will introduce students to complex and basic issues of social construction ranging from cultural dimensions of medical ethics to the importance of differing health traditions (from folk medicine to foodways to such beliefs as the idea that AIDS is a genocidal government conspiracy).

SM 518. (HSPV528) American Vernacular Architecture. (C) Distribution Course in Hist & Tradition. Class of 2009 & prior only. St. George.

This course explores the form and development of America's built landscape -- its houses, farm buildings, churches, factories, and fields -- as a source of information on folk history, vernacular culture, and architectural practice.

SM 521. (ANTH521) Culture and Psychology: Identity, Self and Culture. (M) Hammarberg.

Psychological implications of differences in human experience arising from distinctive cultural patterns of mankind considered with reference to a variety of problems.

527. (ANTH547, EDUC547, URBS547) Anthropology and Education. (M)

An introduction to the intent, approach, and contribution of anthropology to the study of socialization and schooling in cross-cultural perspective. Education is examined in traditional, colonial, and complex industrial societies.

SM 531. (COML560, NELC684) Prose Narrative. (M) Distribution Course in Society. Class of 2009 & prior only. Ben-Amos.

The topics of discussion in the course are the following: the nature of narrative, narrative taxonomy and terminology, performance in storytelling events, the transformation of historical experience into narrative, the construction of symbolic reality, the psycho-social interpretation of folktales, the search for minimal units, the historic-geographic method in folktale studies, the folktale in history and the history of folktale research.

SM 532. (COML529, NELC682) Proverb, Riddle and Speech Metaphor. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Ben-Amos.

Through readings and collaborative projects this working seminar will explore the place of metaphor in the genres of proverb and riddle and examine their position in oral communication in traditional and modern societies. Critical readings of former definitions and models of riddles and metaphors will enable students to obtain a comprehensive perspective of these genres that will synthesize functional, structural, metaphoric, and rhetoric theories.

SM 533. (HSSC533, RELS505) Folk and Unorthodox Health Systems. (B) Hufford, D.

Examination of theories concerning the origin and function of folk beliefs, investigation of the expression of folk beliefs in legend, folk art, custom and ritual. Ritual is the focal genre for explanatory purposes, and introduction to the social symbolic approach to analysis and interpretation is primary for exploration and application.

535. (EDUC550) Children's Folklore. (M) Distribution Course in Society. Class of 2009 & prior only. Staff.

This course will examine the play, games, and oral lore of childhood cross culturally with an emphasis on both the uniqueness of children's traditional communication, and its similarities with the culture in which it is found. Classical study of children's lore genres, the complex analysis of play in live performance, and the history of children's folklore research will be discussed. The course will emphasize student field work and the recording of children's folklore in different contexts, and may be of interest to those working in education, psychology, sociology, social welfare, and anthropology.

541. (MLA 541) Academic Writing and Research Design in the Arts and Sciences. (M) Rabberman.

Have you ever noticed that scholars in different academic disciplines seem to speak different languages? Have you wondered how scholars put together a plan for their research, explain their findings, and organize and write their papers? This class is designed to introduce MLA students and other advanced students to the research and writing conventions used by scholars in the arts and sciences. With attention to disciplines in the humanities, social sciences, and sciences, we will identify and explore some of the theories, sources, language, and qualitative and quantitative methodologies that scholars use as they conduct original research in their fields. Throughout the class, we'll also discuss writing conventions across the arts and sciences, with special attention to the structure of argument; the use of evidence; voice and style in both traditional academic writing and more innovative forms of writing; and documentation conventions. Students will develop an original research project through incremental writing assignments, and will write a formal research proposal (15-20 pages), which can be used as their Capstone proposal if they wish.

SM 543. (ANTH543) Ethnographic Writing. (M) Rabberman, Theophano.

Ethnographic research has brought anthropologists and folklorists, sociologists and oral historians face to face with some compelling challenges as they describe specific social and cultural groups to a variety of audiences: insiders and outsiders, academics and lay audiences. Attempting to be both scientific and humanistic, ethnography has been accused of being neither. How can ethnographers best understand their impact on the groups they study, and the impact of their research on their own identity? How can ethnographers balance their personal agendas (related for example to political and ideological goals, particularly Feminism and anti-imperialism) with an academic quest to produce "scientific," well-supported research? And how have ethnographers experimented with style and genre to break the chains of traditional ethnographic writing and better represent their experience in the field?

SM 548. (HIST512, HSOC545, HSSC545) Comparative Medicine. (M) Feirman.

Health and medicine in the Non-Western World: this seminar explores current readings on health and healing in the colonial and post-colonial world. We give special attention to local healing under conditions of domination, to definitions of the body and the person in biomedicine and in non-European healing traditions, and to the political and cultural place of medicine in regions which have experienced colonial rule.

SM 549. (ANTH545) Structural Analysis. (M) Ben-Amos.

In folklore scholarship, structural analysis extends over several genres. In this course we will examine the analysis of genres from structural perspectives, the critique of structural analysis and the current constructive directions that have emerged in the field in response to criticism of structuralism.

SM 570. (ANTH570) Identity and the Life Course. (C) Hammarberg.

Examines life experience through autobiographies, journals, diaries, life histories and other self-reports in relation to culturally-constituted identities and life plans for different societies and subgroups. Explores tensions, conflicts and creativity associated with sex, gender and age, rites of passage, personal development, family systems, and identity processes and cultural integration. Requirements include your own autobiographical writing and a consultant-based life-history analysis (15-20 page limit).

SM 575. (ENGL584, ENVS575, HSSC575) Environmental Imaginaries. (M) Hufford, M.

"Environmental imaginaries" names the contending discourses that order society around processes of development and change. Behind public controversies over development, its subject, objects, and technologies, are an array of collectively wrought fictions that relate people to their material surroundings. We will be especially attentive to solipsistic cartesian fictions that enable the persistent separation of culture from environment. How are these fictions produced, enacted, and materialized in such diverse sites as Appalachian strip mines and Sea World, nature walks and permit hearing? What kind of environmental imaginary sustains the notion that "wisdom sits in places"? How are alternative ways of knowing and being cojured through naming practices, narratives, and other speech genres, as well as yardscapes, protest rallies and other forms of public display? We will traverse the border between humanities and social sciences. How is Bakhtin's law of placement essential for urban planners? Why is Bateson's notion of the thinking system vital for environmental writers? Moving from theories of world making, multiple realities, and aesthetic ecologies through ethnographic literature on culture and environment, and into your own experience, observation, and written reflections, this seminar will explore the production of environmental imaginaries across a range of modern genres and practices. At stake is nothing less than place, identity, and the nature of human being.

SM 580. Literature and Activism. (L) Watterson.

How do words transform people, places, and events in ways that bring about social change? What are the motivations, methods, politics and implications of "doing good work?" How does an understanding of doing good work depend on one's position: as non-profit worker, social justice advocate, community activist, business person? In this interdisciplinary seminar we will cover current issues surrounding social initiatives in many forms of literature: from fiction and non-fiction, to exhibits, web-sites, on-line journals, grant-proposals, and ethnographic documentaries. Students will be given an opportunity to do participatory research on local concerns: witnessing, critiquing, and putting words into action and thereby gain practical knowledge about how artists express themselves in ways that impact and empower local community arts, cultural and education programs. Students may, for example work in programs to learn about how art and community performance can bring people together through location, spirit and tradition can empower people to address difficult social issues. And, as art, after all, is not only created by artist and craftspeople, but disseminated both informally and formally -- through schools, museums and programs -- we will also explore how particular policies affect society and local culture.

SM 603. (ANTH601, RELS603) Food, Culture, and Society. (M) Staff.

Behind a simple proverb like "You are what you eat" lies a great deal of food for thought. Human beings have always elaborated on the biological necessity of eating, and this course will explore the myriad ways in which people work, think, and communicate with food. The course will survey the major approaches from folklore, anthropology and

related fields toward the role of food, cookery, feasting and fasting in culture. Among the topics to be addressed are gender roles and differences in foodways, the significance of food in historical transformations, the transmission of foodways in writing and publishing, the relationship of foodways to ethnicity and region, the intimate relationship between food and religion, and foodways in the global market place. Short exercises and a term project will provide students with opportunities to research and write about foodways from different angles.

SM 605. (AFST605, ANTH605, COML605, MUSC605) Anthropology of Music. (C) Muller.

This seminar in ethnomusicology examines music from a cultural perspective. We investigate theoretical and methodological issues that arise when music is situated within an ethnographic context. Theories from anthropology and folklore are studied as they have been applied in ethnomusicology, including structural-functionalism, structuralism, symbolic anthropology, and performance theory. Topics include music and social structure; ritual and performance; social change and historical process; class, ethnic identity, and gender. Case studies from around the globe enrich this exploration of music in culture.

SM 606. (COML760, HSSC680) History of Folklore Studies. (C) Ben-Amos.

A survey of the theoretical basis and the historical development of research in international and American folkloristics.

SM 620. (HIST620) Feminist Theories. (M) Staff. When the topic is "Feminist Theories," FOLK 620 will be crosslisted and the following description applies.

This course gives students the opportunity to engage with the most significant theoretical influences upon feminist thought and historical scholarship in the last 35 years. Foucault, Bourdieu, Rubin, Butler, and Freud are just some of the theorists we will discuss. We will also incorporate recent works in feminist film theory and queer theory. Our focus is twofold: working collectively through difficult theory that is too daunting to tackle alone, and exploring possible applications of feminist theory for feminist politics and historical studies of women, gender and sexuality. Approximately half of our course reading will be devoted to work designated as "theory" and the other half to recent applications by historians.

SM 629. (COML662, NELC683, RELS605) Theories of Myth. (M) Ben-Amos.

Theories of myth are the center of modern and post-modern, structural and post-structural thought. Myth has served as a vehicle and a metaphor for the formulation of a broad range of modern theories. In this course we will examine the theoretical foundations of these approaches to myth focusing on early thinkers such as Vico, and concluding with modern twentieth century scholars in several disciplines that make myth the central idea of their studies.

SM 639. (COML639, COMM639) Issues in Cultural Studies. (M) Zelizer.

This course tracks the different theoretical appropriations of "culture" and examines how the meanings we attach to it depend on the perspectives through which we define it. The course first addresses perspectives on culture suggested by anthropology, sociology, communication, and aesthetics, and then considers the tensions across academic disciplines that have produced what is commonly known as "cultural studies." The course is predicated on the importance of becoming cultural critics versed in alternative ways of naming cultural problems, issues, and texts. The course aims not to lend closure to competing notions of culture but to illustrate the diversity suggested by different approaches.

SM 650. Folklore and Critical Regionalism. (M) Hufford, M.

In tandem with global political and economic restructuring, and the related unsettling of national and local identities, scholarship on place has burgeoned. Recently, scholars from multiple disciplines have called for a shift from identity-centered approaches to the study of place and region to a more critical assessment of how the encounter of the local with "the larger than local" is articulated (Shuman, 1993). "Critical regionalism," a term hailing from architectural theory, names an effort to "frame a dialogue between localized dimensionality and the imperatives of international architecture" (Frampton, 1981). One way of framing this dialogue is to examine the imaginaries that span disjunct places "twinned" through those larger than local processes, imaginaries that regionalize from within (Herr, 1996). What are the foundations for such a project in folkloristics, and what is the role of ethnography in cultivating critical regionalism? To get at such questions, we will examine selected regional ethnographies and place-based folklore programs. Work for the course will include 1) evaluating a regional ethnography and a public program in light of critical regionalist theory and 2) developing, with a partner or group, a proposal for a multi-site ethnography anchored partly in the mid-Atlantic region.

702. Practicum. (C) Hufford, M.

Advanced students may arrange for a practicum. The nature of the learning task and the work to be completed must be discussed both with the student's advisor and the practicum supervisor at the hosting organization or institution. Suitable practicum sites are museums, community or state arts organizations, not-for-profit organizations in the realm of cultural programming and advocacy, etc. The practicum may be taken for credit only once.

706. (ANTH704, COML706, EDUC706, URBS706) Culture/Power/Identities. (A) Hall.

This course will introduce students to a conceptual language and the theoretical tools to analyze the complex dynamics of racial, ethnic, gender, sexual, and class differences. The students will critically examine the interrelationships between culture, power, and identities through the recent contributions in cultural studies, critical pedagogy and post-structuralist theory and will explore the usefulness of these ideas for improving their own work as researchers and as practitioners.

SM 715. (AFST705, ANTH705, COML715, MUSC705, GSOC705) Seminar in Ethnomusicology. (M)

Muller. Open to graduate students from all departments.

Seminar on selected topics in ethnomusicology. Freedom is a pervasive idea in the twentieth century, in the United States and elsewhere. This seminar will examine a range of texts concerned with the idea of freedom, politically, philosophically, and musically. A key part of the seminar will focus on free jazz, as it has been recorded in the twentieth century, and as it occurs in live performances on Penn campus and elsewhere in Philadelphia.

SM 725. (ANTH725) Bodylore. (M) Hufford, M.

Bodylore, a term coined in the late 1980s by folklorist Katharine Young, names an emerging subfield focused on the body's role in the making of social meanings. In this seminar, we'll consider the body as it is theorized by Bakhtin, Bourdieu, Douglas, Harvey, Stewart, Young, and others, and we'll turn to selected ethnographic case studies to explore problems of embodiment. How does the body enact the discourses that constitute it? How do our ways of imagining and interpreting the body bear on our ways of ordering the social and natural world? How is the body's dual status as both mode and object of knowing (Stewart) negotiated in ethnographic and scientific practice? How might a more humanistic ethnography undo and displace the dualisms of mind and body, body and self, and perhaps even return us to the body as a measure of all things (Harvey)? Work for the course will include in-class presentations, participation in electronic and face-to-face discussion about the readings, and a final paper.

SM 770. (AFRC771, MUSC770) Seminar in Afro-American Music. (M) Ramsey.

This seminar treats selected aspects of the history, aesthetics, criticism and historiography of African-American music. Topics will vary each time this course is offered.

999. Independent Study and Research. (C)