

Pré-rapport du mémoire de M2
Pre-report of the Master's thesis
Édition/Édition (2019—2021)

Étudiant(e)/Student :

Prénom, Nom / First Name, Family Name : Zoe Perrenaud

Titre du mémoire M2 / Title of the Master's thesis :

ANALYSING CONTRASTING REPRESENTATIONS OF FOLKLORE IN THE CZECH
REPUBLIC THROUGH THE LENS OF PARTICIPATORY MOVEMENTS OF
TRADITIONAL MUSIC

Mobilité / Mobility :

Veillez souligner les établissements !/ Please, underline the institutions !

Eötvös Loránd Tudományegyetem, Budapest (ELTE)

École des Hautes Études en Sciences Sociales de Paris (EHESS)

Università degli Studi di Catania (UNICT)

Univerzita Karlova, Prague (CUNI)

Université Laval, Québec (UL)

Directeurs de recherche / Supervisors¹ :

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Université/University : Eötvös Loránd Tudományegyetem, Budapest (ELTE)

Évaluation/Evaluation:

Veillez consulter le tableau de conversion ci-dessous !/ Please, consult the grade conversion chart below !

Note dans l'établissement (CUNI)/ Grade at the institution (CUNI): 1

Note dans le 2eme établissement (ELTE) / Grade at the 2nd institution (ELTE): 5

(Note dans le 3eme établissement / Evaluation – grade at the 3rd institution:)

Note TEMA+ / TEMA+ grade:

Pré-rapport / Pre-report :

max. 4500 caractères espaces inclus/max. 4500 characters including spaces

¹ Le pré-rapport est écrit par le 2eme directeur (ou par le 2eme et 3eme directeurs) qui ne participe pas à la soutenance et inclut des questions à aborder lors de la soutenance./The pre-report is written by the 2nd supervisor (and in case the 3rd supervisor too), who does not personally take part in the defense and it includes questions to be addressed to the student during the thesis defense.

Forwarding my final opinion, I consider Ms Zoe Perrenoud's dissertation to be excellent work in both form and content. Overall, the work meets in every aspects or even goes beyond the formal and academic requirements of the TEMA + master's thesis.

The analytical part of the dissertation is 91 pages, with a 4.5 page bibliography and a 3.5 page appendix (photos, and the questions of the surway). The language of the dissertation is good, the structure of the reasoning is very logical. The style of the author is clear, and it has a kind of personal tone but in a way that respects always the scientific rules, all of which makes the thesis an enjoyable and exciting reading. The author built her work on a wide and well-chosen french and english literature. The bibliography meets all academic expectations.

Ms. Zoe Perrenaud's dissertation is a very well structured, problem-oriented work. But it is not simply a demanding discussion of a scientific issue. It is a convincing – but at least very thought-provoking – advocacy of an author dedicated to folklore. As she concisely stated in the conclusion of the dissertation: „this research makes the claim that folklore exists in the modern urban world.”(p.95). Although the focus of the research is on the phenomenon of the questions and challenges of current concept, practice and representation of folk music, the author's revelations and argumentation can be applied to the problems related to the conception and practices of intangible cultural heritage in general in the modern world. As Ms Perrenaud clearly articulates at the beginning of her thesis: „The objective here is not to depict modernisation as a negative force endangering folklore. On the contrary, my whole research project stems from the idea that folk music is not something old and static from the past but rather something connecting, intermingling, overlapping. Indeed, it grows and changes, alongside changing contexts. And because it always responds to new situations, folk music will rather be defined here as being continuously transformed and as a merging of different influences in a world in flux.” (p. 14.) The author provides an excellent bases for her argument, both theoretically and empirically. Moreover, she presents the analyzed question in a historical perspective. While the first part of her work is a theoretical and historical discussion of issues related to the scientific concept, the political use and the practice of folklore with it's changes, in the second and bigger part of the thesis, she supports her concept with the help of an empirical case study. This latter is a fieldwork based on interviews and participatory observation, which the author carried out „among those participatory movements of traditional music in an urban context such as Prague.” (p.14.)

The empirical part contains an excellent and concise textual analysis of a total of nine interviews. Here, the author contrasts the answers of her interviewees (all involved in the participatory folklore movement) with the findings of the literature cited in the theoretical part, and on the other hand she uses additional literature to evaluate the answers, which further deepens and refines the study. The analysis focuses on three topics that are very well chosen for the main point: the political and nationalist use of folk music (and folklore in general), the social function of folklore, and the very hard question of authenticity, ie whether there is a place for individual innovation and change in traditional folk music. The empiric section of the thesis thus shows in a very interesting way how the interviewees feel and think about these issues.

Finally, I have to mention the author's merit is how well she was able to modify her original research plan which shows her good research skills: „Indeed, I could not really collect data through participatory observation in folk events [...], as initially planned, since the folk movements could not organise themselves in events during my fieldwork period [...] However, because of the sanitary situation and thanks to the influence of practice theory studies, the subject of my research shifted from the *performance* to the *practice* of folklore [...] the subject of my study is no longer the participatory event – as a space for the living expression of culture – in itself. Instead, the folk movement is redefined around the people who compose the movement, who thus express a culture, a tradition, a practice, a way of life, a belief, a hope.” (p.37). All in all, she carried out her modified research plan in an exemplary manner.

Questions : The dissertation convincingly presents the positive aspects of participatory movement in coeval folk music. Where does the author see the weaknesses of this, what are the problems and the most serious challenges of the movement?

Alu Solus

Budapest, 01.09.2021.

TEMA+ Grade conversion table

ELTE (Hungarian)	EHESS (French)	UNICT (Italian)	CUNI (Czech)	UL (Canadian)	Notes TEMA+
5	16-20 (pas de 19 et 20)	30 (A, Excellent)	A	95-100 (A+, 4,33) 90-94 (A, 4,00) 85-89 (A-, 3,67)	Très bien/Excellent
4	14-15	27-29 (B, Very Good)	B	80-84 (B+, 3,33) 75-79 (B, 3,00) 70-74 (B-, 2,67)	Bien/Good
3	12-13	23-26 (C, Good)	C	66-69 (C+, 2,33) 63-65 (C, 2,00) 60-62 (C-, 1,67)	Assez bien/ Ampley sufficient
2	10-11	21-22 (D, Satisfactory) 18-20 (E, Sufficient)	D, E	55-59 (D+, 1,33) 50-54 (D, 1,00)	Passable/ Satisfactory/ Almost sufficient
1	0-9	1-17 (F, FX)	F	49 et moins (E, 0,00)	Insuffisant/ Insufficient

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