

DEPARTMENT OF
FOLKLORE & ETHNOMUSICOLOGY
Undergraduate Handbook

INDIANA UNIVERSITY



Krystie Herndon

Undergraduate Academic Advisor

Sycamore 301

(812) 856-2484

kherndon@indiana.edu

Dr. John McDowell

Director of Undergraduate Studies

800 E. Third Street

(812) 855-0390

mcdowell@indiana.edu

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

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The Department of Folklore & Ethnomusicology

The Department of Folklore and Ethnomusicology consists of two institutes – **the Ethnomusicology Institute** and the **Folklore Institute**. The two Institutes operate both independently and cooperatively to offer students a rich environment for study of the world's creative and expressive forms. The department offers BA, MA and PhD degrees.

The nexus of Folklore and Ethnomusicology in one department fosters the integration of common interests, while department resources and faculty specializations allow for concentrated exploration of interests particular to each area.

The Department is especially strong in:

- Performance (Ensemble experiences in multiple world music cultures)
- Performance studies
- Ethnographic theory and research
- Folklore theory and research
- Multimedia presentation and preservation
- Public sector
- Heritage, intellectual property and cultural policy
- Area studies (African, African American, Asian, Middle Eastern, Irish, American, et. al.)

Concentrations in both Folklore and Ethnomusicology focus on cultural contexts as well as the experiential and cognitive aspects of:

- Expressive forms
- Material and visual culture

- Music
- Verbal arts
- Identity
- Worldview and belief

What is Folklore?

“Folk” can refer to any group of people (from any economic, religious, generational or ethnic background) who share a common interest. As a form of communication, folklore is created when people interact with one another. “Lore” represents the knowledge and artistry of a group in forms such as stories and jokes, art, architecture, music, dance, custom, belief, ritual, and festival. Folklore interprets, diffuses, or incites pressure points in modern society.

What is Ethnomusicology?

Ethnomusicology is the study of music of all types and from all cultures. Ethnomusicologists not only listen to the sounds of music within particular cultures and events, but also inquire into people’s ideas and beliefs about music. Ethnomusicology explores the role of music in human life, analyzes relationships between music and culture, and studies music cross-culturally.

Why Study Folklore & Ethnomusicology?

The folklore/ethnomusicology major includes the study of performance, specific cultures and regions, human diversity and world view, and research methods. The major emphasizes fieldwork as a research strategy, which involves documenting and learning about people’s lives, expressions, and beliefs in context. Through the study of different social groups and cultures, students gain skills in observation, analysis, documentation, reporting, and multicultural understanding. The study of folklore and ethnomusicology taps capacities we possess as human beings, and develops the qualities we need to be informed and responsible people.

Many courses in the department fulfill distribution and culture studies requirements. There are also opportunities for direct student-faculty contact through individual and collaborative research, such as: fieldwork projects; specially designed readings courses; internships in arts and cultural organizations; and performance.

Declaring a Major

Students who wish to earn a major in folklore/ethnomusicology must first be admitted into the College of Arts and Sciences. Twenty-six credit hours of course work, completion of the English requirement and a cumulative grade point average of 2.0 are prerequisites. To change a major to folklore/ethnomusicology, or to become a double major, students should contact the undergraduate academic advisor at kherndon@indiana.edu. No walk-ins, please.

Major Requirements

Students must complete a minimum of 30 credit hours in folklore and ethnomusicology courses, including:

- A maximum of 6 credit hours at the 100-level
- Two 300-level courses
- F401 Theories & Methods
- F497 Advanced Seminar
- One additional 300-400-level course
- One additional 400-level course
- A maximum of two approved courses from other disciplines

Double Major

Anthropology, English, foreign languages, history, journalism, linguistics, media studies, political science, psychology, and area studies are just a few of the majors that pair well with folklore & ethnomusicology. With careful planning, the pursuit of a double major will not extend the time needed for degree completion. Students must satisfy requirements for a major in both departments. One approved course can be cross-listed.

Minor

Students must complete at least 15 credit hours in folklore and ethnomusicology courses, including:

- A maximum of two courses at the 100-200 level
- Recommended:
 - F111 Introduction to World Music and Culture
 - F101 Introduction to Folklore
 - One 300-level course
 - One 300-400-level course
 - F401 Theories & Methods

Honors Thesis

The Honors Thesis is designed as a personalized research experience in which a student applies knowledge and investigative methods learned during pursuit of the major in the Department of Folklore and Ethnomusicology. It is a unique opportunity for excellent students to conduct independent and original research which culminates in a major paper or project approved by the pre-selected Honors Committee. The thesis project must be approved by the Director of Undergraduate Studies, and requires a two-semester commitment for completion. The honors courses F399 Readings for Honors and F499 Honors Thesis are joint-listed with F401 Methods and Theory and F497 Advanced Seminar. The honors courses will count toward the major.

Scholarships

The John W. Ashton Scholarship Award was established in 1970 by the daughter of John W. Ashton, Professor of English, Dean in the Graduate School, and folklore scholar and enthusiast. It

provides a biennial award of \$500 to a major in folklore/ethno with a strong academic record.

The department also routinely nominates successful candidates for such prestigious campus-wide scholarships as the (up to) \$20,000 Palmer Brandon Prize.

Performance

The Department of Folklore and Ethnomusicology encourages its majors and minors to engage in learning through performance in such courses as Zimbabwean mbira, and Ghanaian drumming and dance, taught by members of the faculty as well as by guest artists. Performance offerings vary from semester; generally, no audition or prerequisite training in music is required to enroll. This performance experience allows students to engage a musical culture with a degree of intimacy unmatched by the classroom lecture format. In conjunction with the Department of African American and African Diaspora Studies, the African American Arts Institute, directed by adjunct professor Dr. Charles Sykes, offers three performance courses for academic credit: **The IU Soul Revue, a 30 member ensemble of singers and dancers specializing the performance of urban Black popular music; the African American Choral Ensemble**, which performs choral repertoire by and about Blacks, ranging from spirituals to contemporary gospel music, and the **African American Dance Company, which performs dances representative of Africa and its historical diaspora.**

Overseas Study

IU offers 250 overseas study programs in 17 languages (including English) in more than 52 countries throughout the world. Apart from earning college credits while learning about a country's culture, students also may pursue overseas study

opportunities to conduct fieldwork and engage in the study of music and dance. Students in our department have chosen to study in **Ghana, England, Peru, Mongolia, Jamaica, and Japan**, among other sites. Students should contact the IU Office of Overseas Study for information on programs and general IU policies.

Resources

The department's educational mission is enhanced by its world-renowned **Archives of Traditional Music (ATM)**, directed by ethnomusicology adjunct faculty member Dr. Alan Burdette. The **ATM** is a rich repository of field recordings from around the globe, dating from the 1880s. **The Archive of African American Music and Culture**, founded by professor emerita, Dr. Portia Maultsby, attracts students and scholars to its extensive collection of African American musics ranging from blues to gospel to rap. **The EVIA (Ethnomusicological Video for Instruction and Analysis) Digital Archive** serves as an online digital archive of video recordings and a searchable database for research and teaching. **Traditional Arts Indiana (TAI)** represents our partnership with the Indiana Arts Commission, which sponsors efforts to discover, document, present and preserve traditional forms of artistic expression in the state of Indiana.

Indiana University also houses the **Folklore Archives**, a major archive of traditional forms of expression documented by students and faculty at Indiana University. Majors are encouraged to pursue internship, employment, and volunteer opportunities with these units.

Internships

Majors in folklore/ethnomusicology have successfully completed internships in such local arts and cultural organizations as the **Lotus Festival of World Music, the Mathers Museum of World Cultures, the Archive of African American Music and Culture, the African American Arts Institute, Traditional Arts Indiana, the Archives of Traditional Music, the Buskirk-Chumley Theater, the IU Art Museum, and the Monroe County History Center.** Students have also arranged off-campus internships with the **Eiteljorg Museum** in Indianapolis, the **Washington, D.C., Leadership Program, the Smithsonian Institute, and International Student Volunteers, Inc.**

Majors in folklore/ethnomusicology have also served locally as volunteers with:

- Big Brothers/Big Sisters
- Girls, Inc.
- Lotus Education and Arts Foundation
- Middle Way House (for women and children in crisis)
- Bloomington Parks and Recreation Department

Folklore & Ethnomusicology Student Association

The **Folklore and Ethnomusicology Student Association (FESA)** is an organization for undergraduate students who share an interest in folklore and ethnomusicology. Majors, minors, and other interested students are welcome to attend the monthly meetings, and become involved in planning departmental and campus-wide events such as the annual campus Ghost Walk, the folklore and ethnomusicology film series, and career night.

Participation in FESA provides opportunities for networking, leadership development and career exploration. Please contact the departmental advisor, Krystie Herndon, for meeting times and place.

Service Learning

Service learning provides ways for faculty to integrate academic and public approaches into the curriculum. It provides hands-on experience in social justice and community development through the arts. By combining folkloristic and ethnomusicological theory with practice with real-life experience, service learning fosters a broader understanding of our curriculum, and provides students with rich opportunities to engage the broader Bloomington community. Students enrolled in **F364 Children's Folklore**, for example, work with local elementary schools, Girls, INC., and the Boys & Girls Club. Through **F400 Individual Study in Folklore** students have documented personal narratives of the homeless, served in community centers overseas, and conducted workshops to preserve local culture.

Jobs

Students graduating with a bachelor's degree in folklore/ethnomusicology have found employment in a variety of public and private sites, including:

- English teacher, South Korea
- Music director, Adath Emanu-el Synagogue, Philadelphia, PA
- Bookstore web developer, Minneapolis-St. Paul
- Collections Assistant, Monroe County Historical Society
- Peace Corps Volunteer, Honduras
- Event Coordinator, Shishewana Event Center, Lagrange, IN
- Visitors Services Associate, Madison (WI) Children's Museum
- Administrative Assistant at Entertainment Events, Inc, NYC
- Music store manager, Cincinnati
- Site supervisor, Stone Belt Arc, Inc., Bloomington, IN
- Owner, online record store and archive
- Community Integration Developer, Americorps VISTA
- Children and Youth Ministries Director
- Accounts manager for local recording company, Bloomington, IN
- Business Development Representative, Jellyvision, Chicago, IL
- Business manager, online vintage records company, Houston, TX
- Artist Development, music distribution company, Portland, OR

Folklore and ethnomusicology majors are encouraged to pursue graduate study in order to enhance their marketability. Our

graduates are consistently placed in significant professional positions, in academia as well as in the public and private spheres, as the list below indicates:

- Elon University
- Indiana State University
- Indiana University
- Indiana University of Pennsylvania
- Louisiana State University
- Michigan State University
- New York University
- Rhodes University (South Africa)
- Spelman College
- Texas A & M University
- Tokyo University of Foreign Studies
- University of Alabama
- University of California Los Angeles
- University of Illinois
- University of Louisiana
- University of Zimbabwe

Upon earning graduate degrees, students of folklore and ethnomusicology have also found rewarding employment in a broad range of public outreach programs and agencies, including:

- The Rock and Roll Hall of Fame
- Smithsonian Institution
- The National Endowment for the Arts
- City Lore (New York)
- Education reporter with WFYI Public Media
- Archivists in oral history collections in Indiana and Kentucky
- Program Directors and Coordinators in Arts Councils in Maryland, Nevada, New York, Mississippi, and Utah

- Teachers and Staff in Libraries in Indiana, North Carolina, Texas, and Pennsylvania
- Curators in museums in Indiana, Oklahoma, Arizona, New York, and Oregon

Did you Know?

- In 2011, the National Research Council ranked the Department of Folklore and Ethnomusicology as the #1 Music, non-performance unit in the nation.
- The Department of Folklore and Ethnomusicology is the only unit of its kind in the U.S.
- The Folklore Institute is the oldest and largest comparable unit in the U.S.
- The **headquarters** of both the **Society for Ethnomusicology** and the **American Folklore Society** are housed at Indiana University.
- Past **presidents of the Society for Ethnomusicology** and the **American Folklore Society** include folklore and ethnomusicology faculty members.
- Past chairs of the **National Endowment for the Arts** and the **National Endowment for the Humanities** have been folklorists.
- The **IU Wells Library** houses one of the largest and most prestigious folklore collections in the world.
- The **EVIA Digital Archive** is global in scope, and currently is the only project of its kind that collects, copies, annotates and preserves ethnomusicological video content.
- Faculty members in the department have specializations in traditions of **Africa, African Americans, the Middle East, Brazil, China, Japan, Peru, Ireland, India, Palestine, Native Americans, and others**
- The *Journal of American Folklore (JAF)*, the largest publication of folkloristic scholarship, is published four times a year by the American Folklore Society.
- *The Journal of Folklore Research (JFR)*, a leading voice of contemporary folklore and ethnomusicological

scholarship, is published three times a year by the Folklore Institute.

- The first **president of the Irish Republic** was a folklorist
- Mark Twain was a member of the American Folklore Society

Testimonials

I really don't think I could have chosen a better path for myself.... I feel extremely prepared to find a career that incorporates the passions that I cultivated at IU.

Joel Chapman, B.A. 2017

Becoming a part of [the Department of Folklore and Ethnomusicology] has changed my life. It has allowed me to see the world through different eyes and made me less afraid to be myself.

Andrea Hadsell, B.A. 2015

I have learned so much from my Folklore classes. The most significant thing I have learned is to study what I love. Because of this major, I know that the possibilities for the future are endless.

Emily Coleman, B.A. 2013 (High Distinction)

I learned ...that people come from different cultures and backgrounds that influence their behaviors and processes. It helps me to keep an open mind and understand how others work, which is especially important working at a large company because I come across people from numerous different backgrounds.

Megan Sue, B.S. Business, minor in FOLK/ETHNO 2012

Deciding to double major in Folklore was one of the best decisions I made in my time I spent in undergraduate courses at IU. The department and faculty are incredibly interested and passionate about the courses they teach, and it really shows. The freedom folklore courses offer students really helped me discover that it is entirely possible for me to pursue a career that involves topics that I am interested in.

Jake Swiss, B.A. 2011

I have never regretted transferring and moving away from Minnesota to become a part of the Folklore and Ethnomusicology community in Indiana. My experience here has been amazing and life changing, from the faculty and

staff, the Folklore and Ethnomusicology Student Association, to Trickster Press, confirming that this area of study was the perfect fit for me and my interests as I learned not just about myself but the world around me. Everything I learned will be applicable at all future stages of my life, no matter what I do. Through their love and enthusiasm of the discipline, the faculty here at IU has been especially inspiring and helpful. I have learned things from them I would never have learned anywhere else and they have impacted my life in a multitude of ways, teaching me life lessons I will take with me wherever I go.

Nikki Silvestrini, B.A. 2010 (High Distinction)

Due entirely to the outstanding faculty of the department, the courses I have taken in folklore and ethnomusicology have transformed the ways in which I conceive of human culture, especially in the areas of language, art, and narrative. This major has also profoundly influenced the course of my undergraduate studies, enriching and informing my education in a variety of other disciplines. Grounded in folklore, I have learned to examine, describe, and analyze objects and processes of human activity through a variety of interpretive lenses. With the mentorship of the faculty and the support of its extraordinary staff, I feel that I have become a more effective writer, a more responsible scholar, and, as far as such things can be expressed meaningfully, a better person. I have not merely experienced this major, I have transformed and been transformed by it.

Daniel Youngren, B.A. 2008 (Highest Distinction)

In graduate school, I am doing coursework on folk art, public folklore, cultural conservation and fieldwork – things that are really captivating me and helping me to solidify my interests. I have IU to thank for helping me look at so many different things that I can take further. I can't thank Dr. Burnim enough for everything she did for me the last few years, especially the fact that she helped me get into something that is truly going to help me bloom. This [folklore] is so much more exciting to me than medical school would have ever been...

Nicholas Hartmann, B.A. 2007 (Highest Distinction)

Recommended Courses

CAREER DEVELOPMENT

ASCS-Q 294: College to Career I

Designed for freshmen and sophomores who are in the process of choosing a major or exploring career fields. Q294 is a 2-credit-hour course that meets for 8 weeks, with several sections offered in the residence halls.

This course is ideal for students who want to...

- Explore a variety of majors or career choices
- Gain a better understanding of their personality style, interests, values, and skills in relation to a major/career choice
- Research more in-depth information about a particular career field
- Participate in a structured approach to basic career planning. At the end of this course, you'll have a clearer understanding of career options and their relationship to your academic choices.

ASCS-Q 296: College to Career II: Navigate Your Arts and Sciences Experience

Q296 is a 2-credit-hour, full-semester course that helps you explore your chosen field of study and life after graduation.

Learn how to:

- Articulate the knowledge and skills you gain in your major
- Perfect a resume outlining yours skills and qualifications
- Write an impressive cover letter

- Understand interviewing dynamics
- Network effectively Through Q296 you will also be able to:
- Analyze how your skills, interests and values affect your career search
- Identify marketable skills developed from a liberal arts education and learn how to convey the value of those skills to employers
- Locate resources that will assist you in finding a professional position
- Prepare for a smooth transition from school to post-graduate endeavors

The mastery of these skills is critical regardless of your post-graduate plans. Q296 is co-taught by a College academic advisor and a Walter Center career coach, and is geared towards students of sophomore, junior or senior status with majors in the Arts and Humanities, Social and Historical Studies, and the School of Art, Architecture, and Design.

CASE=College of Arts and Sciences Education

CASE Breadth of Inquiry: SOCIAL AND HISTORICAL

F121 World Arts and Cultures

F210 Myth, Legend, and Popular Science

F215 Health and Morbidity in Traditional Cultures F230 Music in Social Movements

F253 Folklore and the Social Sciences

- Body Art
- Popular Religion & Cyberspace
- Ethnography of the Performer
- Folklore & the Public Sphere
- Folklore and Religion
- Music and Politics
- Music in Socio-Political Movements
- Folklore in Education: Multicultural Issues
- Mythology and Culture
- Foodways in America
- Monsters and the Monstrous
- Music and Disaster F275 Indigenous Worldviews F290

Myth, Ritual, Symbol

F330 Folk Culture & Related Fields

- Roma (Gypsy) History and Culture
- Music, Health, and Healing
- Living Jerusalem
- Folklore and the Environment

F353 Native American Film & Video F401 Methods and Theories

F405 Studying Ethnomusicology F430 Folklore and Related Disciplines

- Constructing Tradition: East Asia
- Ethnography of Music
- Ethnomusicology & Public Sector
- Psychology Issues in Folklore
- Folklore & Psychology

- Music in Socio-Political Movements
- Music and Politics
- Semiotics of Culture: Identity & Symbolic Form
- Learning Theories & Folklore
- Folklore & Related Disciplines
- Folklore & Social Science
- Religious Folklore & the Americas F497 Advanced Seminar

CASE Breadth of Inquiry: NATURAL AND MATHEMATICAL SCIENCES

Astronomy (AST) (for non-science majors)

A100 The Solar System

A102 Gravity the Great Attractor: Evolution of Planets, Stars, and Galaxies A105 Stars and Galaxies

A110 Introduction to Astronomy A115 Birth and Death of the Universe

Biology (BIOL) (for non-science majors)

L104 Introductory Biology Lectures

Computer Science (CSCI)

A110 Introduction to Computers and Computing

Geography (GEOG)

G107 Physical Systems of the Environment G109 Weather and Climate

G185 Environment Change: End of the World as We Know It

G208 Environment and Society

G237 Mapping Our World

Earth and Atmospheric Sciences (EAS)

E104 Evolution of the Earth

E105 Earth: Our Habitable Planet E114 Dinosaurs and Their Relatives

E121 Journey to Mars

E141 Earthquakes and Volcanoes

Latino Studies (LATS)

L105 Diversity by the Numbers

Linguistics (LING)

L203 Intro to Linguistic Analysis

Math (MATH)

D116-D117 Finite Mathematics (2-semester sequence) M118

Finite Mathematics

EDUC-X101 Learning Strategies for Math (must be taken in conjunction with MATH-M118)

M119 Brief Survey of Calculus I

Physics (PHYS)

P105 Physics of Sound

Psychology (PSY)

P101 Introductory Psychology I

Sociology (SOC)

S110 Charts, Graphs, and Tables

Speech and Hearing Sciences (SPHS)

S111 Introduction to Phonetics

CASE Breadth of Inquiry: ARTS AND HUMANITIES

Folklore and Ethnomusicology (FOLK)

E112 Black Music of Two Worlds E295 Survey of Hip Hop

E297 Popular Music of Black America E302 Music in African Life

E303 Zimbabwean Mbira Performance E496 African American Religious Music F101 Introduction to Folklore

F111 World Music and Culture

F131 Introduction to Folklore in the United States F141 Urban Legend

F151 Global Pop Music

F205 Folklore in Video and Film F225 Forms of Commemoration

F235 Personal Narratives: A Course in Folklore and Literature

F252 Folklore and the Humanities

- Ways of Speaking
- Youth Subcultures and Music
- Musical Theatre & Ethnic Representation
- Cultural Work of Music in East Africa
- Latinos and Hip Hop Culture
- Work as Art: Occupational Folklore
- Art, Craft, and Culture
- The Pleasure Principle: Gender and Sexuality in Music
- Folklore and the Internet
- Music and Activism in Latin America
- Music and Memory
- Music and Development
- Folklore and Gender

F256 Folklore and the Supernatural F301 African

Folklore/Folklife/Folk Music

- Mbira Performance & Culture
- Music in African Life
- Ghanaian Music, Drum and Dance

- African and Mid-East Narratives
- West African Music
- Ugandan Music and Dance Ensemble F305 Asian Folklore/Folklife/Folk Music
- East Asian Popular Religion
- Korean Folklore
- Cultural Diversity in China
- Chinese Film and Music
- F307 Middle Eastern Folklore/Folklife/Folk Music
- Art & Architecture in Turkey
- Middle Eastern & Arab Mythology
- Turkish Traditional Arts
- Middle Eastern Folklore
- Middle Eastern Narrative Folk Poetry: Ballad & Epic
- Narrative & Gender: Tales Arab Women Tell
- Middle East Ballads & Narrative Poetry
- Arabian Nights—East and West
- Islam among Folk in Mideast F308 Middle Eastern and Arab Mythology
- F312 European Folklore/Folklife/Folk Music
- European Folklore
- European Folk Musics
- Roma (Gypsy) History and Culture
- Irish Music and Culture
- F315 Latin American Folklore/Folklife/Folk Music
- Music of the Andes
- South American Performance & Culture
- Latino Folklore
- Brazilian Performance and Culture
- Caribbean Arts and Cultures F320 Pacific Folklore/Folklife/Folk Music
- Pacific Folklore
- Australian Folklore
- F351 North American Folklore/Folklife/Folk Music
- American Folk Music

- Regional & Ethnic Musics of America
- American Regional Music
- American Vernacular Architecture
- North American Folklore
- American Vernacular Music
- Folklore of the South
- Folklore of Student Life
- Folklore and Death

F352 Native American Folklore/Folklife/Folk Music

- Native American Folklore
- Native American Narrative
- Native American Communication & Performance
- Native American Myth & Folk
- Native American Mythology

F354 African American Folklore/Folklife/Folk Music

- African American Folklore
- Black Religious Music
- Culture/Communication in Spike Lee Films
- Motown
- Socio-Cultural Perspective/Afro-American Music
- The Films of Black Women
- Divas of Black Music

F356 Chicano Folklore/Folklife/Folk Music

- Mariachi Performance & Culture
- Salsa Ensemble
- Latino Folklore
- Latino Youth & Urban Folklore
- Myth, Cosmos, and Healing F357 American Jewish

Popular Music F358 Jewish Folklore/Folklife/Folk Music

- Jewish Folklore
- Music in Judaism
- Making Klezmer Music
- Intro to Jewish Folk Literature
- The Jewish Folktale

- F359 Exploring Jewish Identity Today F360 Indiana
Folklore/Folklife/Folk Music
- Indiana Folklore
 - The Beauty of Indiana Folk Art F363 Women's
Folklore/Folklife/Folk Music
 - Voices of Women
 - Women, Folklore & Gender
 - Women's Folklore
 - Women's Folklore & Embodiment
- F364 Children's Folklore/Folklife/Folk Music F369 Aliens,
Psychics, & Ghosts
- F389 Hip-Hop Music and Culture
- F397 Popular Music of Black America
- F400 Individual Study in Folklore
- F404 Topics in Folklore/Folklife/Folk Music
- Culture & Music Representation
 - Festival & Celebration
 - Field School: Indiana Folk Arts Survey
 - Field School: Indiana Traditions
 - Culture, Disability & Community
 - The Folklorist & the Museum
 - Vernacular Religion
 - Concept of Tradition in Folklore
 - Field Seminar in Cultural Documentation
 - Putting Folklore to Use
 - Folklore and the Body
 - Memoirs and Life Histories F410 Multimedia in
Ethnomusicology
- F420 Forms of Folklore/Folklife/Folk Music
- Colloq. in Poetic Scansion & Music
 - The Folk Narrative
 - Kinship & Family Tradition, Com & Lore
 - Stories and Stereotypes
 - Folk Poetry & Folk Song
 - Folk Stories

- Forms of Commemoration
 - Tall Tales & Television in Africa
 - Survey of Folk Narrative
 - Folklore Fields and Genres
 - Latinos and Hip-Hop Culture
 - Contemporary Perspectives on Myth
- F440 Folklife and Material Culture Studies
- Museum & Material Culture
 - The American Home: Vernacular Architecture
 - Body Art
 - Turkish Art & Architecture
 - Arts, Crafts, and Commerce
 - Death and Expressive Culture
- F450 Music in Religious Thought and Experience
- F492 Traditional Musical Instruments
- F494 Transcription and Analysis of Traditional Music

CULTURAL STUDIES: Diversity in the U.S.

- E295 Survey of Hip Hop
- E297 Popular Music of Black America
- E345 Hip-Hop Music and Culture
- E388 Motown
- E394 Survey of African American Music
- E496 African American Religious Music
- F131 Folklore in the United States
- F141 Urban Legend
- F351 North American Folklore/Folklife/Folk Music—Topic:
Folklore of the South
- F352 Native American Folklore/Folklife/Folk Music
- F353 Native American Film and Video
- F354 African American Folklore/Folklife/Folk Music
- F356 Chicano Folklore/Folklife/Folk Music
- F357 American Jewish Popular Music
- F358 Jewish Folklore/Folklife/Folk Music
- F359 Exploring Jewish Identity Today
- F363 Women's Folklore/Folklife/Folk Music
- F364 Children's Folklore/Folklife/Folk Music

CULTURAL STUDIES: Global Civilizations and Cultures

- E112 Black Music of Two Worlds
- E151 Global Pop Music
- F111 World Music and Culture
- E302 Music in African Life
- F301 African Folklore/Folklife/Folk Music
- F305 Asian Folklore/Folklife/Folk Music
- F307 Middle Eastern Folklore/Folklife/Folk Music
- F312 European Folklore/Folklife/Folk Music
- F315 Latin American Folklore/Folklife/Folk Music
- F320 Pacific Folklore/Folklife/Folk Music

Critical Approaches to Arts and Sciences (CAAP)

COLL-C 103 Music, War and Peace

COLL-C 103 Music, Identity, and Social Life

CROSS-LISTED COURSES

AAAD-A290 Socio-Cultural Prspctv. of Afro-American Music (FOLK-F252)

AAAD-A295 Survey of Hip Hop (FOLK-E295)

AAAD-A345 Afro-American Folklore (FOLK-F354)

AAAD-A388 Motown (FOLK-E388)

AAAD-A496 African American Religious Music (FOLK-E496)

CEUS-U320 European Folk Musics (FOLK-F312)

CEUS-R342 Roma (Gypsy) History and Culture (FOLK-F330)

JSTU-J357 American Jewish Popular Music (FOLK-F357)

LATS-L398 Latino Folklore (FOLK-F356)

Folklore & Ethnomusicology Faculty

Folklore

Brandon Barker (*Ph.D. University of Louisiana, 2012*) *Senior Lecturer*. Embodiment; folk illusions; American vernacular and country music; children's folklore; contemporary theories of mind; American life.

Ray Cashman (*Ph.D., Indiana University, 2002*) *Associate Professor*. Verbal art and oral traditions; memory, oral history commemoration, and nostalgia; Ireland, Northern Ireland, and the United States.

Robert Dobler (*Ph.D. University of Oregon, 2014*) *Lecturer*. Urban legends; folk narrative; trauma studies; theories of grief, mourning and the uncanny; belief studies.

Diane Goldstein (*Ph.D., University of Pennsylvania, 1987*) *Professor*. Folk belief; folk religion; folk medicine, cultural Issues in health care; risk perception; HIV/AIDS; stigmatized illnesses; legend; personal narrative; ethnography of communications; folklore and violence; folklore and trauma; folklore and disaster; applied folklore.

Jason Jackson (*Ph.D., Indiana University, 1998*) *Associate Professor*. Director of the Mathers Museum of World Cultures. Cultural endangerment and revitalization; material culture; belief and ritual; cultural history; verbal art; museum work; American and Native American Studies (eastern North America).

John H. McDowell (*Ph.D., University of Texas, 1975*) *Professor*. *Director of Undergraduate Studies* Institute. Verbal art, semiotics, narrative song, and speech play; Latin America, the United States.

Solimar Otero (*Ph.D., University of Pennsylvania, 2002*) *Professor.* Gender, sexuality, spirituality, and Yoruban religious practices.

Gregory A. Schrempp (*Ph.D., University of Chicago, 1987*)
Professor. Myth, cosmology and worldview; comparative mythology, history of ideas; Oceania, North America.

Pravina Shukla (*Ph.D., University of California, Los Angeles, 1998*)
Associate Professor. Director of Graduate Studies. Folk art and material culture; body art; dress; food; museum studies; India, Brazil.

Ethnomusicology

Rebecca Dirksen (*Ph.D., University of California-Los Angeles, 2012*) *Assistant Professor.* Music of Latin America and Caribbean, especially Haiti; applied ethnomusicology; grassroots development; creative responses to crisis and disaster.

Jones, Alisha Lola (*Ph.D., University of Chicago, 2014*) *Assistant Professor.* Music and religion in the African Diaspora, men's studies, gender and sexuality, identity, music industry, and voice studies.

David McDonald (*Ph.D., University of Illinois, Urbana-Champaign, 2006*) *Associate Professor. Department Chair, Director of Ethnomusicology Institute.* Performance ethnography; social theory; ethnomusicological study of violence and socio-cultural trauma; Israel, Palestine.

Fernando Orejuela (*Ph.D., Indiana University, 2005*) *Senior Lecturer.* Hip hop music and culture; body art; children's folklore; popular culture; pedagogy; United States.

Daniel Reed (*Ph.D., Indiana University, 1999*) *Associate Professor.*
Music and religion; identity; performance; music and culture in
West Africa.

Sue Tuohy (*Ph.D., Indiana University, 1988*) *Senior Lecturer.*
Ethnomusicology; film and music; intellectual history; music and
socio-political transformation; music and culture in
contemporary China; East Asia.

Adjunct Faculty

John Bodnar (*Ph.D., University of Connecticut, 1975*) *Professor of
History; Director, Oral History Research Center.* Oral and public
history; modern United States.

Alan R. Burdette (*Ph.D., Indiana University, 1997*) *Director of the
Archives of Traditional Music; Executive Investigator, EVLA Digital
Archive Project.* American vernacular music and dance,
performance studies, German American singing societies; media
and technology.

Judah Cohen (*Ph.D., Harvard University, 2002*) *Associate Professor;
Lou and Sybil Mervis Professor of Jewish Culture.* Music in Jewish life;
American music; musical theater; popular culture; Caribbean
Jewish history; diaspora; medical ethnomusicology.

Raymond J. DeMallie Jr. (*Ph.D., University of Chicago, 1971*)
*Professor of Anthropology; Director, American Indian Studies Research
Institute; Curator of North American Ethnology, William Hammond
Mathers Museum.*

Cornelia Fales (*Ph.D., Indiana University, 1993*) *Director, Sound
Analysis and Video Lab.* Music cognition; timbre perception;
historical concepts of timbre; music of Sub-Saharan Africa.

Jane Goodman (*Ph.D., Brandeis University, 1999*) *Associate Professor of Communication and Culture*. Ethnography of texts; performance studies; diasporas; North Africa and France.

Lynn Hooker (*Ph.D., University of Chicago, 2001*) *Associate Professor of Hungarian Studies, Department of Central Eurasian Studies*. Race, ethnicity, music and identity in east-central Europe, especially Hungary, from 19th century to the present; music and writings of Béla Bartók.

Stephanie Kane (*Ph.D., University of Texas, 1986*) *Associate Professor of Criminal Justice*. Popular culture, narrative, feminist theory, shamanic discourse; United States, Central America, Caribbean.

Javier F. León (*Ph.D., University of Texas, Austin, 2003*) *Director of Latin American Music Center*: Music of Latin America and Caribbean; identity; transnationalism; music and nationalism; performance.

Anya Peterson-Royce (*Ph.D., University of California, Berkeley, 1974*) *Chancellor's Professor of Anthropology, Comparative Literature, and Music*. Anthropology of dance and performing arts; cultural and ethnic identity; ethnography of Mexico, Isthmus Zapotec of Juchitan; American Southwest, Mexico.

Iris Rosa (*M.S., Indiana University, 1974*) *Professor of African American and African Diaspora Studies; Director, Afro-American Dance Company*. Dance.

Susan Seizer (*Ph.D., University of Chicago, 1997*) *Associate Professor of Communication and Culture*: Cultural anthropology; ethnographic narrative; stigma in social theory; humor in use; performance

studies; South Asian studies; disability studies; gender and women's studies; LGBTQ studies.

Stephen Stuempfle (*Ph.D., University of Pennsylvania, 1990*)
Executive Director of the Society for Ethnomusicology: Caribbean music, festivity and verbal traditions; Caribbean history; colonialism and nationalism; museums.

Charles Sykes (*D.M.E., Indiana University, 1992*) *Director, African American Arts Institute*: African-American popular music, arranging, performance and analysis.

Research Associates & Scholars

Jon Kay (*M.A., Western Kentucky University, 1997*) *Professor of Practice, Director of Traditional Arts Indiana*: Indiana folklife; public folklore.

Verlon Stone (*Ph.D., Indiana University, 1979*) *Director of the Liberian Collections Project*.

Folklore Librarian

Moira Marsh (*Ph.D., Indiana University, 1992*) *Subject Librarian for Anthropology, Folklore, Sociology, and Social Work*: Witchcraft; humor.

Emeriti

Ilhan Basgoz (*Ph.D., University of Ankara, Turkey, 1949*)

Professor. Oral literature, epics, romances; Asia, Near East, Turkey.

Richard Bauman (*Ph.D., University of Pennsylvania, 1968*)

Distinguished Professor. Narrative, drama, religion; performance studies, semiotics; Mexico, the United States.

Mary Ellen Brown (*Ph.D., University of Pennsylvania, 1968*)

Professor. Ballad, folksong; historical ethnology and cultural criticism; Scotland, Britain, Europe, the United States.

Mellonee V. Burnim (*Ph.D., Indiana University, 1980*) *Professor;*

Director, Archives of African American Music and Culture; Director of Undergraduate Studies. Black religious music and aesthetics, music in the African Diaspora.

Inta Carpenter (*Ph.D., Indiana University, 1989*) *Associate Research*

Scholar. Ethnic; exile; diaspora identity; life story; cultural documentation/ethnography; applied folklore.

Sandra K. Dolby (*Ph.D., Indiana University, 1975*) *Professor.*

Narrative; literary theory; the United States, Australia.

Hasan El-Shamy (*Ph.D., Indiana University, 1967*) *Professor.*

Folktale, ballad; psychological approaches; Africa, the Middle East.

Henry H. Glassie (*Ph.D., University of Pennsylvania, 1969*) *College*

Professor. Folk art and material culture; historical approaches; the United States, Ireland, Turkey, Bangladesh.

William Hansen (*Ph.D., University of California, Berkeley, 1970*)
Professor. Epic, classical mythology; the ancient world.

Roger Janelli (*Ph.D., University of Pennsylvania, 1975*) *Professor.*
Culture, religion, political economy; anthropological approaches;
Korea, East Asia.

John William Johnson (*Ph.D., Indiana University, 1978*) *Associate Professor.* Computer assisted research; popular culture; epic and oral poetry; Somalia, Mali, Africa.

Portia K. Maultsby (*Ph.D., University of Wisconsin, 1974*)
Distinguished Professor. Popular music, the music industry, African American music.

Lewis E. Rowell (*Ph.D., Eastman School of Music, 1955*) *Professor.*
Music of India, philosophy of music.

Beverly Stoeltje (*Ph.D., University of Texas, 1979*) *Professor of Anthropology.* Ritual and festival; feminist theory; the American West, Ghana, West Africa.

Ruth M. Stone (*Ph.D., Indiana University, 1979*) *Laura Bolton Professor.* Music as culture and performance; theory of ethnomusicology; Africa, the Middle East.

Selected Faculty Book List

- Bauman, Richard and Charles L. Briggs. 2003. *Voices of Modernity: Language Ideologies and the Production of Social Inequality*. Cambridge: Cambridge University Press.
- Burnim, Mellonee and Portia Maultsby, eds. 2015. *African American Music: An Introduction*. 2nd edition. New York: Routledge.
- Cashman, Ray. 2016. *Packy Jim: Folklore and Worldview on the Irish Border*. Madison: University of Wisconsin Press.
- Cohen, Judah. 2009. *The Making of a Reform Jewish Cantor: Musical Authority, Cultural Investment*. Bloomington: Indiana University Press.
- Dolby, Sandra. 2005. *Self-Help Books: Why Americans Keep Reading Them*. Urbana and Chicago: University of Illinois Press.
- El-Shamy, Hasan. 1999. *Tales Arab Women Tell: And the Behavioral Patterns they Portray*. Bloomington: Indiana University Press.
- Glassie, Henry. 2006. *The Stars of Ballymenone*. Bloomington: Indiana University Press.
- Goldstein, Diane. 2004. *Once Upon A Virus*. Logan: Utah State University Press.
- Jackson, Jason. 2013. *Yuchi Folklore: Cultural Expression in a Southeastern Native American Community*. Norman: University of Oklahoma Press.

- Johnson, John. 2003. *The Epics of Son-Jara: A West African Tradition*. With Fa-Digi Sisoko. Bloomington: Indiana University Press.
- Kay, Jon. 2016. *Folk Art and Aging: Life-Story Objects and Their Makers*. Bloomington: Indiana University Press.
- Marsh, Moira. 2015. *Practically Joking*. Boulder: University Press of Colorado.
- McDonald, David. 2012. *My Voice is My Weapon: Music, Nationalism, and the Poetics of Palestinian Resistance*. Duke University Press.
- McDowell, John. 2015. *¡Corrido! The Living Ballad of Mexico's Western Coast*. University of Illinois Press.
- Orejuela, Fernando. 2015. *Rap and Hip Hop Culture*. Oxford University Press.
- Reed, Daniel. 2016. *Abidjan USA: Music, Dance, and Mobility in the Lives of Four Ivorian Immigrants*. Bloomington: Indiana University Press.
- Schrempp, Gregory. 2014. *Science, Bread, and Circuses*. University of Colorado Press.
- Shukla, Pravina. 2015. *Costume: Performing Identities through Dress*. Bloomington: Indiana University Press.
- Stone, Ruth. 2008. *Theory for Ethnomusicology*. Upper Saddle River: Pearson Education, Inc.

Contact Information

Specific information on undergraduate programs may be requested from:

Krystie Herndon

Undergraduate Advisor
(812) 856-2484
kherndon@indiana.edu

Michelle Melhouse

Office Manager
(812) 855-0389
mmelhou@indiana.edu

Dr. John McDowell

Director of Undergraduate Studies
(812) 855-0390
mcdowell@indiana.edu

Dr. David McDonald

Department Chair
Director of the Ethnomusicology Institute
(812) 855-0396
davmcdon@indiana.edu

Dr. Ray Cashman

Director of the Folklore Institute
(812) 856-2774
rcashman@indiana.edu

Helpful Links

Department of Folklore & Ethnomusicology

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

College of Arts & Sciences

<https://college.indiana.edu/index.html>

Arts and Sciences Career Services

<http://careers.college.indiana.edu/>

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<http://bursar.indiana.edu>

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

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