

Indiana University Department of Folklore & Ethnomusicology

TRADITIONS

Alumni Newsletter

Vol. 16

College of Arts & Sciences Alumni Association

Summer 2002

From the chair and Folklore Institute director

Teaching is the thing

I will never forget the first class I taught in the Folklore Institute. It was F424 Folklore and Linguistics, and it was populated by hungry and curious graduate students eager to see what the newcomer from Texas had to offer. It was a challenge meeting all those expectations, and I don't know how well I acquitted myself. I do recall a growing sense of excitement on my part as I began to feel my message — that folklore is (sometimes) a form of spoken art taking hold.

For all that we do as academics, the heart of the matter — and the place where the heart resides — is in our teaching, by which I mean our participation in the learning process with students in classroom settings, in office conversations, even in debates at local drinking establishments. It is to these settings we inevitably return to rekindle our faith in ourselves and our

conviction that we matter in this world. As much as we give to our students, we receive as much — or more — back from them.

The Department of Folklore and Ethnomusicology is a wonderful site of teaching, and in this issue of *Traditions* we highlight just a few of our contributions in this arena. You will see brief synopses of several innovative courses designed and launched by faculty and students in the department — a small sample of the initiative our people routinely invest in their teaching.

At a time when questions are being raised about the commitment of academics to instruction, our department serves as a model of vigorous engagement. Ours is a faculty that excels in linking research and teaching, and drawing students into a common quest for understanding.

— John H. McDowell

From the Ethnomusicology Institute director

Faculty use high-tech media in research, classroom

During recent months the attention of the Ethnomusicology Institute faculty has centered on the increasing importance of technological media in the teaching and researching of ethnomusicology.

The Ethnomusicology Video for Instruction and Analysis Digital Archive is one of the projects in which many faculty and students have been involved. This is a joint effort of Indiana University and the University of Michigan to establish a digital archive of ethnomusicological video for use by scholars and instructors. Currently in a planning phase funded by the Andrew W. Mellon Foundation, the archive is being

designed through a series of workshops with experts in the fields of ethnomusicology, archiving, video, intellectual property, and digital technology. We have met on both the IU and Michigan campuses. The archival, curatorial, and pedagogical issues of this project are being worked out in the creation of a model archive available via a digital distribution medium. Ultimately, the EVIA Digital Archive intends to preserve video recordings and make them easily accessible for teaching and for research via Internet2, providing an alternative to physical archives, whose unique materials are available only to people who travel to the archive location.

SEND US YOUR FAVORITE ANECDOTE

While on the subject of teaching, let me ask each of you to send in to Ruth Aten an anecdote (or two) about a professor (or two) in the department.

It could include

- a professor's novel approach to getting a point across;
 - a remarkable opportunity seized;
 - an amusing insight into personality;
- or
- whatever has remained fixed in your memory.

We will compile the best of these and share them with you in our next issue of *Traditions*.

Send your anecdote to
Ruth Aten
504 N. Fess
Bloomington, IN 47408-3890
reaten@indiana.edu

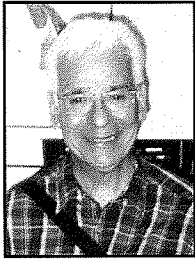
We also have worked to create a course titled Multimedia in Ethnomusicology, which will be taught this fall by Charles Sykes. As a part of the required core ethnomusicology courses, it will prepare students for working with and intellectually understanding the complex media that are rapidly becoming part of the world of work and learning.

As many alumni know, ethnomusicology students at IU have long bonded during the rite of passage better known as Transcription and Analysis. Even this course has been influenced by technology, as students now analyze sound using the computer, create

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Departmental news

Remember when?



Here's a story from H. Ayhan Doganç, MA'63, who visited the department at the end of June for the first time in almost 40 years:

"On a very cold winter day, during a severe blizzard, I was the only one in the folklore library, preparing for an assignment on Creek Indian

stories from Georgia. Looking for a book on the bottom shelf, I was kneeling on the floor, and since the librarian left to get some coffee, no one else was around. Suddenly I heard Richard Dorson's voice: 'Ayhan!' I looked up, and Dorson asked me what I was doing. I told him about my project. The next night, I was alone again in the library, and once again I heard Dorson's inquiring voice. Seeing how studious I was, he asked: 'Ayhan, would you like to be nominated a master's student?' (At the time I was a Fulbright student in a non-degree program.) I was so astounded that I could not answer. Dorson asked me again, and since there was still no answer, he asked a third time, but this time much louder. Finally the English word 'yes' came to my mind and I uttered it. And that is how I became the first Turkish student to graduate from the Folklore Institute."

Recent awards

Dean of the Research and University Graduate School George Walker presents the RUGS Graduate Teaching and Mentoring Award to **Richard Bauman** in April for his achievements as a teacher/mentor of graduate students.



Chancellor Sharon Brehm presented **Ruth Aten** with a Support Staff Merit Award at a ceremony in December 2001 for facilitating a smooth transition as the Folklore Institute and the Ethnomusicology Institute became one large and complex unit. (Her lei was made by folklore student **Alfred Kina**.)



New face at 504 N. Fess

Introducing a new faculty member: Daniel Reed, assistant professor, director

The Department of Folklore and Ethnomusicology proudly introduces its newest faculty member: **Daniel Reed**, assistant professor and the new director of the Archives of Traditional Music. Reed graduated from IU in 1999 with a PhD in folklore and a minor in African studies. He comes back to us after having spent two years teaching ethnomusicology at the School of Music at the University of North Carolina in Greensboro.

As director of the Archives of Traditional Music, Reed has three main goals on his agenda: (1) to digitize the ATM collections for better preservation and access; (2) to create a digital video archive of ethnomusicological field videos; and (3) to bring about improvements to the physical facility itself to ensure better preservation of the collections.

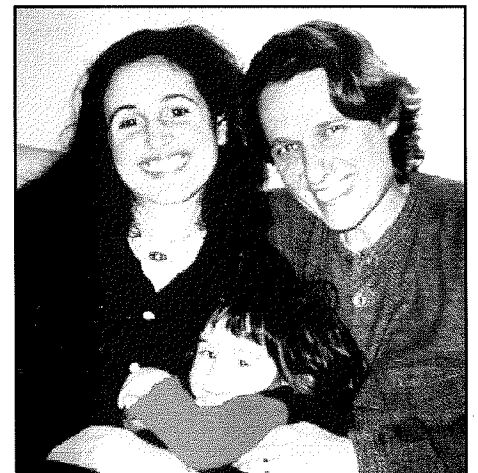
Reed was happy to return to Bloomington for several reasons, one of which was the fact that the African studies program at IU is strong, providing a good ground for his research interests, but, most important, because of the intellectual environment and dynamic community that Bloomington

provides for an interdisciplinarian like himself.

Through his previous musical pursuits, Reed made many friends and connections in the Bloomington arts community, and he is glad to rejoin it.

He is working on a book called *Old Masks, Old Music, New Realities: Dan Ge Performance in Contemporary Côte d'Ivoire*, to be published by IU Press next year. It examines the ways in which Dan people use Ge — a multifaceted performance complex — as a resource to confront challenges in life in the post-colonial setting of the Côte d'Ivoire. An article on the same subject is soon to be published in *Africa Today*, titled "Pop Goes the Sacred: Dan Mask Performance and Pop Culture in Post-Colonial Côte d'Ivoire." This article looks at Ge performances as one of the primary ways in which the Dan interact with the world and create complex identities.

Also published this year by IU Press will be a CD-ROM, *Music and Culture of West Africa: the Straus Expedition*, based primarily on Reed's research on a 1934 field study by



Daniel Reed with his wife, Nicole, and their daughter, Zoe.

Laura Boulton.

His wife, **Nicole Kousaleos**, PhD'00 also received her degree in folklore from IU, and now she is teaching women's folklore in our department on a part-time basis while editing her dissertation for publication and raising their daughter, Zoe.

Faculty expand horizons by charting new courses

Spike Lee films: Culture and communication

In front of a crackling fire, many decades ago, African-Americans would sit, gaze into the flames, and listen intently to storytellers weave marvelous tales. Today, narratives are (re)created, scripted, and captured with a camera. **Gloria Gibson**, PhD'87, teaches a course that examines Spike Lee as a modern-day storyteller and evaluates how he uses aspects of African-American music, folklore, and history to communicate his messages. Lee's thematic infrastructure imparts cultural meaning and evokes culture-specific images by presenting a unique synthesis of folk and contemporary elements derived from everyday experiences. This course examines how various genres of folklore and African-American music function as communicative devices that reveal aspects of the historical and contemporary experiences of African-Americans and their psychological reactions to those experiences.

Ethnomusicology Institute

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presentations with various computer programs, and use presentation programs for their demonstrations at the end of the semester.

We also are able to teach the large undergraduate courses in high-tech classrooms, where we can employ audio and video streaming to illustrate class lectures. Portia Maultsby created three complex Web sites that contain vast quantities of audiovisual material and course content, where she can draw for lecture material as well as direct students for study between classes.

We now have a variety of courses that address the issues related to music in film. Gloria Gibson teaches several courses, including one that examines music and culture in the films of Spike Lee. Sue Tuohy looks at music in Chinese film, and I explore music in African film.

In a variety of dimensions, the Ethnomusicology Institute has drawn upon technological media to enhance our research of the central issues in ethnomusicology while keeping the intricacies of human creativity and interpretation at the forefront of our exploration.

— Ruth M. Stone

Folklore in film and video

Since the advent of modern media, so many new ways have evolved to spread and reinforce folk belief and other kinds of folklore that a new term, "popular culture," also has evolved to describe these new forms.

The difference between folklore and popular culture is sometimes very difficult to determine, if such a distinction can be made at all. One such difference seems to be that folklore forms exist in unstandardized multiple variations, while forms of popular culture exhibit standardized multiple variations. While topics that interest folklore scholars appear on film and video, the presentation of such topics are standardized (changeless) in that they are "frozen" onto film. **John Johnson**, PhD'78, teaches a new course, Folklore in Film and Video, that deals with a number of issues of folk belief and worldview reinforced, debated, propagated, and spread by film and video. It also explores whether folklore is really altered by standardization. Many ideas from the past are indeed spread by the cinema, television, and VCR players in modern America. The course also explores ways of critically viewing and examining folklore on tape and film. Two varieties of video/film are examined: exegeses (documentaries) — perhaps the most common medium by which folk belief is communicated on film — and diageses (drama).

In an essay in the late 18th century, Samuel Coleridge suggested that readers are asked to "suspend their disbelief" when reading fiction. It is interesting, however, that neither the documentary nor the drama, in this respect, asks its viewer to suspend disbelief. Both forms are more related to legends than fictional folktales, because even the dramas are enacted as "true stories." Videos that are shown in the class cover such topics as alien abduction, the Ark of the Covenant, the Bermuda Triangle, Bigfoot, exorcism, ghosts, the Holy Grail, the J.E.K. assassination, Loch

Ness, millenniumism, near-death experiences, Noah's ark, Nostradamus, the Philadelphia experiment, the Shroud of Turin, spontaneous human combustion, stigmata, UFO, and the X-Files phenomenon.

Hip-hop music and culture

In the early '90s, **Portia Maultsby** became increasingly interested in the application of technology for classroom instruction as a means to present more efficiently a range of illustrative audio-visual aids used in conjunction with her lectures on black popular music. Over the years, she had observed that the attention span of her students was getting shorter and that they had less motivation to prepare for class sufficiently. "I concluded that I could teach students growing up in an age of multimedia entertainment and information services more effectively by incorporating multimedia technology into classroom objectives," Maultsby declared. With the aid of a team of graduate student specialists and Cordah Robinson and her crew at the Teaching Learning Technology Laboratory, Maultsby developed interactive Web sites for her courses on hip-hop music and culture, popular music in black America, and a survey course on black music.

The hip-hop course was rated one of the top 20 most popular courses on campus. Its Web site (www.iub.edu/~hiphop) is password-protected, and only students enrolled in the class have access to the 20 units of lecture notes and hundreds of graphic image files, audio files, video files, lyrics, and hyperlinks to download reading materials from the IU library. Making these instructional materials accessible to students increases their ability to engage with all the materials outside of class so that they can prepare for in-class discussions and apply their critical-thinking skills. Having the lecture notes and listening/viewing assignments at one cyber location motivates the students to become more involved in

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Celebrating newly published faculty

- **William Hansen** — *Ariadne's Thread: A Guide to International Tales Found in Classical Literature*
- **Mary Ellen Brown** — *The Bedesman and the Hodbearer: The Epistolary Friendship of Francis James Child and William Walker and William Motherwell's Cultural Politics 1797-1835*
- **Linda Dégh** — *Legend and Belief*



Courses

(continued from page 3)

their education. The Web site also accommodates the diverse learning patterns of students because they have access to the course material every minute of the day, on or off campus. Another objective of the hip-hop course is to make students, especially minority and non-traditional students, technologically sophisticated. By interacting with media on the Web site, students develop and employ necessary computer skills that they will continue to use later in life. Through a popular African-American musical form and the assistance of modern technology, Maultsby is better able to teach her students about the social and cultural history of America and the spirit of creativity.

Islam among the folk

A formal religion such as Judaism, Christianity, or Islam, constitutes part of a people's "ideal culture." Meanwhile, how such a religion is actually practiced in everyday life represents "real culture." Some aspects of formal dogma lay dormant, out of the realm of practice, while many beliefs and rituals alien to a formal religious system are embraced by social groups as if they were at the core of formal dogma.

In view of recent events, Islam Among the Folk, taught by **Hasan El-Shamy**, PhD'67, is a timely and popular course. It examines folk and popular ideologies, practices, and derivative manifestations in Muslim-Arab and related societies.

The course offers an introduction to the historical backgrounds of contemporary religious ideologies and worldviews, such as religious belief systems in the ancient Middle East, the emergence of monotheism, modes of expression associated with these systems, and the roots of Semitic monotheism in Judaism, Christianity, and Islam. It also addresses such issues as Islam as a sacred ideology and an inclusive charter for living; the "Five Pillars"; the concepts of *jihad* and martyrdom; religious faith and the state; the development of sects and religio-political movements (Sunni, Shiite, Kharijite); and the impact of these movements on art, literature, lore, and worldviews. Also considered are movements of revitalization, reinterpretation and syncretism, revivalism (fundamentalism); revitalized Islamic ideologies and the modern state; the role of the head of state; and the position of non-Muslims.

An in-depth study of the belief-practice systems of selected groups is also included: cosmology, God, supernatural beings, the soul, prophet-hood, and sainthood; Sufi and similar organizations and their role in

contemporary social and political life; expressive forms associated with folk and popular religious ideologies; and the structure and composition of the belief-practice spectrum as a cognitive-affective system.

Motown sound

Charles Sykes, ethnomusicologist and director of IU's African-American Arts Institute, developed and teaches the nation's first university course on the history of the "Detroit sound."

His Motown course usually attracts a large body of students, and this year it also attracted the attention of Motown Records founder Berry Gordy, who donated to IU 68 original copies of his autobiography, *To Be Loved: The Music, the Magic, the Memories of Motown* (Warner Books, 1994), a required text for the course. The class focuses on the influential recording label's golden age (1959-72), and it delves deeply into the history, music, business, and sociocultural context of the period in which young singers mostly from Detroit — such as the Supremes, the Temptations, Marvin Gaye, and Stevie Wonder — became stars and Motown became a household word.

IU students, most of whom were born after Motown's Detroit era, get a special opportunity through this course to connect with the Motown legacy. IU's Motown collection, housed in the Archives of African-American Music and Culture, and guest lecturers, such as Maxine Powell (image specialist for Motown during the Detroit era), round out the course as a unique experience.

Senior seminar: Concepts and applications

John McDowell and **Inta Carpenter**, PhD'89, teamed up this spring to teach F497, the undergraduate folklore major senior seminar. Their goal was to integrate hands-on experience with discussions of folklore and ethnomusicology concepts. The six students in the class began by reading Dell Hymes's *Folklore's Nature and the Sun's Myth* and McDowell's *Poetry and Violence* to explore such keywords as genre, situation, tradition, performance, and creativity.

The class then shifted into experiential mode as students began to work on aspects of current projects at the Folklore Institute. Two students chose to analyze folktales for an electronic database called Tales OnLine; two others used materials from past field schools and conducted new fieldwork for a community-based Web site called Museum of the Person; and another two prepared an electronic slide show about a musician for

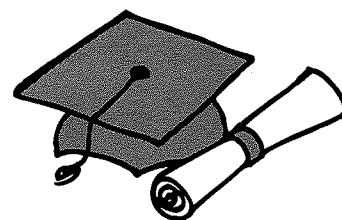
the Traditional Arts Indiana Web site. At the end of the semester, students presented the products of their work and reflected on their experiences as they discussed the book *Putting Folklore to Use* by **Michael Owen Jones**, PhD'70, and the jointly authored *Reflections on the Folklife Festival*, based on fieldwork carried out by the Folklore Institute in 1987.

World body art

Pravina Shukla's new course is a comprehensive survey looking at different types of body art around the world, tradition, and change. Students study the different ways in which people manipulate their bodies for aesthetic, social, political, and religious reasons. Some examples include skin scarification in Africa, tattooing in Polynesia, henna in Morocco, jewelry in India, and plastic surgery in the United States.

Issues of race and gender also are considered through analyzing makeup and hair, body building, cross-dressing, and clothing and costumes, including corsets and other restrictive undergarments. Reading and discussing the principles of body art, as well as watching videos and looking at slides, constitute the body of this course.

Student news



2001-02 graduates

Lisa Akey, MA
Aija Beldavs, PhD
Matthew Bradley, MA
Christi Lynn Fox, PhD
Christopher Geyer, MA
Lisa Gilman, PhD
Gregory Hansen, PhD
Patricia Hardwick, MA
Meagan Hassell, MA
Miyuki Hirayama, PhD
Natalie Karch, BA
Thomas Mould, PhD
Baqi'e Muhammad, PhD
Judith S. Neulander, PhD
Susan E. Oehler, PhD
Ernest Okello Ogwang, PhD
Ross Peterson-Veatch, PhD
Kathleen Glenister Roberts, PhD
Sang Yeon Sung, MA

Teaching off campus brings different challenges, rewards

For many years now, several Indiana colleges have used our department as a resource for hiring part-time instructors to teach their folklore and ethnomusicology courses. As our graduate students and local alumni testify below, they have enjoyed teaching courses for the School of Continuing Studies at IUB; the University of Indianapolis; and IUPUI in Indianapolis, Columbus, and Fort Wayne.

Mohammed Ansari, PhD'91

Twenty-four years of teaching mostly non-traditional students at the Columbus and Indianapolis campuses has enabled me to develop a philosophy of personal connection in the study of folklore. I have stressed the need for considering different traditions as expressions of different values of different peoples, which the new students of folklore may or may not see as being meaningful or relevant to their lives.



Some folk traditions are wonderful and fascinating, while others may be crude and grotesque to an average student. My challenge has been to guide them into viewing the familiar and unfamiliar folk worlds with a curiosity to better understand the underlying rules of folk behavior. In doing so, the students are able to personalize their understanding of the traditions. Learning through unlearning is a technique I have tried to incorporate in my teaching. Popular misconceptions and romanticized notions of folklore are a part of the cultural baggage that students bring to class. Dispelling inaccuracies thus becomes more demanding than the task of applying a theory to student collections. Guest speakers, such as fellow folklorists or performing artists from the community, also have contributed significantly to making the folk traditions come alive. Non-traditional students, who are often returning students with family and job commitments, pose yet another challenge. While such students' sense of family ties and community roots may prepare them to be more receptive to ideas of group interactions and folk identities, their expectations from the course can make them a tough customer. My own job commitment at the *Herald-Times* (in Bloomington) has shown me how I need to be pro-active, not just reactive, in meeting my customers' demands. Similarly, the folklore students at IUPUI and IUPUC expect to get their money's worth, which I have tried to provide through the students' realization of a personal connection in class discussions of folk traditions.

Ray Cashman, PhD'02

Teaching at IUPUI offers a number of contrasts to teaching at IU. The student population is more diverse in terms of ethnicity, class, and age, and students are generally less shy about offering observations and opinions. Class discussion can be challenging to lead but often rewarding. I've also enjoyed a wider range of experiences reflected in student fieldwork projects. At first, teaching three-hour-long classes was exhausting, but after learning how to vary the pace and activities, I now much prefer the once-a-week three-hour format. Such a relatively vast stretch of time allows me to use ethnographic films to supplement readings and their own fieldwork while still having enough time to address the films in discussion.



Melinda Collins (PhD candidate)

I consider my experiences teaching folklore courses at IUPUI through their anthropology department to be among the highlights of my teaching career so far. With rare exceptions, the students in my courses have ranked among the brightest, most engaged and engaging, as well as the hardest-working I have ever encountered. The department also has been very supportive and accommodating to my technical needs (TV, VCR, CD player, etc.).



Hilary Finchum-Sung, PhD'02

Teaching as a student was not without its challenges. Juggling class work, grant proposals, and research with grading, office hours, and class time forced me to attempt something I have yet to master: to get organized. But, despite keeping me sane, organization plays a mere supportive role in the mechanics of being a teacher and a student at once. I realized that most of my students will not pursue a career in ethnomusicology and that this might be their only contact with the field. I get satisfaction from



teaching, knowing that I am having an impact on an individual's intellectual career and beyond. Therefore, I believe it's not really *what* I teach, but *how* I teach it that matters.

Lisa Gabbert (PhD candidate)

In general, I find my IUPUI students to be motivated and interested, which naturally increases my own enthusiasm in the classroom. They have helped me grow as a teacher. I have learned to be more flexible, especially in terms of deadlines. While younger students may need the structure of a firm deadline to keep them on task, older students seem to need classes flexible enough to fit their diverse lives. Furthermore, IUPUI seems to be more of a technical/vocational/professional school than the Bloomington campus. Although Bloomington obviously emphasizes a business and technological orientation, the students seem to have a better liberal arts grounding. At IUPUI, my folklore class is one of only a handful of liberal arts courses students may take during their college careers. This makes the class important in the broader picture of providing exposure to and grounding in a liberal arts framework.



Maria Hnaraki, MA'99, (PhD candidate)

Teaching F111 World Music and Cultures at Bloomington High School South is a very different experience from being an AI.

I designed my own syllabus and I follow my own personal techniques, which differ in many ways from the American "traditional" ones.

Nurtured and taught in a mostly European teaching tradition, I give this teaching my personal contours. Instead of exams, for example, I pay more attention to my students' writings and the cultivation of their oral abilities. As an evening division offering, this class is also unique because it consists of people from totally different age groups and educational backgrounds. They are all open to learning about cultures and music other than theirs, and they successfully associate what they learned in class with other aspects of their everyday lives.



Alumni notebook

Cynthea Ainsworth, PhD'97, director of ANA native language curriculum development in Aurora, Alaska, published *Mentasta Remembers* and, in January, released a video by the same name.

Betty Belanus, PhD'89, folklorist at the Smithsonian's Center for Folklife and Cultural Heritage, published her first novel, *Seasonal*.

Kathleen L. Figgen, PhD'90, began her 10th year as a state folklorist for southern Colorado.

Hilary Finchum-Sung, PhD'02, received a postdoctoral fellowship for next year from the Center for Korean Studies, Institute of East Asian Studies at the University of California at Berkeley.

Lisa Gilman, PhD'01, and **John Fenn**, MA'98, live in Toledo, Ohio, with their newborn daughter, Anika Lena. Lisa is in a tenure-track position in the Department of Women's and Gender Studies at the

University of Toledo, and John is finishing his dissertation.

Hanna Griff, PhD'94, was appointed deputy director of programming and public information at the Eldridge Street Project (www.eldridgestreet.org), which aims to restore the oldest Eastern European synagogue in New York City and revitalize the existing museum with outreach programs.

Greg Hansen, PhD'01, accepted a teaching position at Arkansas State University.

Elon A. Kulii, PhD'82, was appointed acting chair of the English department at North Carolina A&T State University in Greensboro, N.C.

Elaine Lawless, PhD'82, editor of the *Journal of American Folklore* and a professor in the departments of English (folklore), women's studies, religious studies, and anthropology at the University of Missouri-

Columbia, received the prestigious Curators' Professorship in 2001.

Mary J. Magoulick, PhD'00, is an assistant professor of English at Georgia College & State University. She lives in Milledgeville, Ga.

Kathleen E. B. Manley, PhD'79, of Santa Fe, N.M., is professor emerita at the University of Northern Colorado in Greeley. Her most recent work, "The Woman in Process in Angela Carter's 'The Bloody Chamber,'" is a chapter in *Angela Carter and the Fairy Tale*, published last year by Wayne State University Press.

Michael Mason, PhD'97, exhibit developer and curator at the Smithsonian's National Museum of Natural History and curator at the Maryland Museum of African-American History and Culture in Baltimore, is releasing his book, *Living Santería: Rituals and Experiences in an Afro-*
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Alumni spotlight

Teaching folklore at ISU

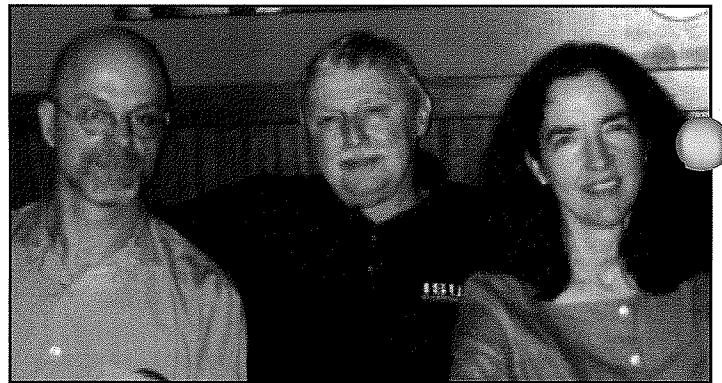
Ron Baker, PhD'69, chair and professor of English

Folklore is thriving in the Department of English at Indiana State University. In fact, with teaching, service, and research components, folklore has become an informal division within the department — or what Richard Dorson once called a "mini-department" in his strategy for smuggling folklore into other academic units. Three professionally active folklorists, all with PhD degrees in folklore from IU, teach only folklore courses, and two or three other faculty members with training in related areas regularly teach sections of American folklore, African-American folklore, or introductory folklore.

Folklore courses have been offered at ISU since the spring semester of the 1966–67 academic year, when I introduced ISU's first folklore course, then appropriately called Introduction to Folklore. The course was immediately successful, so the following year I proposed a course in ballads and folksongs, which also became a popular course. Folklore subjects offered over the years at ISU include courses in the international folktale, British folklore, the legend, fieldwork, Asian folklore, folklore and literary relations, folklore in American literature, and folklore in popular culture. Our most popular courses are the introduc-

tory course (now called Survey of Folklore), which emphasizes international traditions, and American Folklore. These courses serve mainly a general education audience seeking credit in multicultural studies, though English majors take folklore courses to fulfill an alternative literature requirement. As a matter of fact, folklore courses draw more students to the department than any other courses, save freshman composition, which is required of all students. One of our English language courses, Varieties of American English, has become Folk Speech in the United States and will be offered as an English language elective for English majors and minors next spring.

Service activities and a research and publications program in folklore complement the teaching of folklore at ISU. The Department of English houses the Hoosier Folklore Society, hosts the society's annual meeting, and publishes two journals, *Midwestern Folklore*, journal of the Hoosier Folklore Society, and the *Folklore Historian*, journal of the folklore and history section of the American Folklore Society. Undergradu-



The ISU crew: Greg Kelley, left, Ron Baker, and Nan McEntire.

ate students contribute to the research program, as they are required to do fieldwork in most classes. The best of their field projects become part of the thousands of collections in the ISU Folklore Archives, which was established in 1967. The bulk of the material in the archive consists of student collections.

Most of the material is from Indiana, in manuscript form, as well as on audio and video format. We have collections of Amish folklore, material culture, family folklore, oral histories, and other transcriptions (such as accounts of coal mining in Vigo, Vermillion, and Clay counties).

Initially, the ISU Folklore Archives consisted of a filing cabinet, a table, and two chairs in my office in East Knisely Hall. East Knisely, once an apartment building where Ruth Aten lived when she was an ISU student, has been long gone, and Dede Plaza, fronting a new student union

Alumni notebook

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Cuban Religion, this fall.

Lawrence E. McCullogh, BA'74, has published 160 plays in 18 books of plays, stories, and monologues, which are performed nationwide. He was commissioned to write a play on the U.S. Constitution for the grand opening of the National Constitution Center in Philadelphia. He is a visiting research associate in the English department at IUPUI. He lives in Mount Laurel, N.J.

Susan Oehler, PhD'01, is a visiting scholar at the Research Institute for Languages and Cultures of Asia and Africa in Tokyo, Japan.

Edward Pavlic, PhD'97, assistant professor of English and African studies at

Union College in Schenectady, N.Y., won the American Poetry Review/Honickman First Book Prize for his book of poems, *Paraph of Bone and Other Kinds of Blue* (2001). His second book, *Crossroads Modernism: Descent and Emergence in African-American Literary Culture*, was published this year.

K. Anne Phipps, MS Ned'56, PhD'93, finished an oral history project titled *Stilesville Stories: An Oral History of a National Road Town* for the Indiana National Road Association. She retired as an adjunct instructor at IU East in May, and she lives in Greencastle, Ind.

Joyce Ruple Ritchie, BA'74, BME'78, is associate dean of development and alumni relations at the Peabody Institute of Johns Hopkins University. She recently traveled to Seoul, Taiwan, and to

Singapore, where Peabody is collaborating with the National University of Singapore to establish a new music conservatory. She lives in Baltimore.

Mary Beth Stein, PhD'93, received tenure as associate professor of German and international relations at George Washington University in Washington, D.C. In 2000-01 she was a Fulbright senior scholar at the Institute for European Ethnology at Humboldt University in Berlin.

Barbara Truesdell, PhD'96, is the new assistant director of the Center for the Study of History and Memory (formerly the Oral History Research Center) at IU Bloomington.

Linda Williams, PhD'95, received a tenure promotion to associate professor of ethnomusicology in the music department at Bates College in Lewiston, Maine. As a 2002-03 Fulbright recipient, Williams will continue research in Cape Town, South Africa, on the transatlantic cultural study of African-American music in South Africa.

building, occupies the space of the original location of the Folklore Archives. Around 1970, the ISU Folklore Archives, along with most of the English department, moved to Parsons Hall. For years the archive still was located in my office, which was larger than the one in Knisely Hall, and so right away two more filing cabinets were added to the original filing cabinet. By 1976, the archive outgrew my office and was relocated to its new room just down the hall from my office in Parsons. Almost immediately the room was filled, mainly with filing cabinets and boxes full of folklore collections. In 1989, the ISU Folklore Archives, along with all of the English department, moved to a new building, Root Hall. There the archive outgrew yet another room — it now occupies Root Hall A-238, one of the largest non-classroom areas in the building.

The archive is especially strong in those things that have interested me over the years: Indiana legends, beliefs, jokes, and the folklore of college students. I've used material from the ISU Folklore Archives in a number of articles on legends, place names, and the folklore of students, and in several books, including *Hoosier Folk Legends*; *Jokelore: Humorous Folktales from Indiana*; and *From Needmore to Prosperity: Hoosier Place Names in Folklore and History*.

In 1971, Richard Dorson presented a three-stage proposal for the development of folklore in American colleges and universities: (1) a folklorist is appointed to a liberal arts faculty in an institution where folklore is not offered; (2) other folklorists are added to the faculty, forming a mini-department; and (3) a full-fledged department of folklore is formed. Realizing that a full-fledged department is not always possible, Dorson advised that "the mini-department is not to be presented as transitional; in a number of

institutions it may answer folklore's needs over the long haul." It has been the answer at ISU. The Department of English has been a good home for folklore, especially during the past 22 years that I have chaired the department.

Greg Kelley, PhD'96

The folklore courses offered through the English department at ISU are immensely popular, and in the current quantitative fixations of university administrators (concerning student credit hours and enrollment figures), introductory folklore has become something of a cash cow for the department. Each semester, we guide nearly 400 students through the courses. Nan McEntire and I work closely together shaping the courses, and our specialties complement nicely. I work with narrative and folklore in literature, whereas Nan's forté includes folksong and material culture. Through it all, students we pass back and forth gain a broad understanding of folk forms. Nan and I embrace our subjects with enthusiasm, and as a result we have both received College of Arts and Sciences Educational Excellence Teaching Awards from the university (Nan in 2001, and myself in 2002).

Nan McEntire, PhD'90

When I joined the English department faculty in the fall of 1998, I was prepared to have to explain folklore in most conversations with new colleagues around campus. None of this was necessary. Folklore is a popular subject for undergraduates. In my folklore teaching at ISU, I draw on Indiana material and on Scottish material, both of which are strong research interests.

(continued on back page)

In memoriam

Sharaf-el-Din Abdel Salam, PhD'83, who was chair of the folklore department and director of the Institute of African and Asian Studies at the University of Khartoum in Sudan, died in May due to an asthma attack.

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Teaching at ISU

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In summer 2000, I received a University Research Grant to work with faculty at the Department of Celtic and Scottish Studies (formerly the School of Scottish Studies) at the University of Edinburgh, with the intention of producing a CD of Orkney Islands folklore. I was able to bring an ISU graduate student, Deb Shebish, with me on this research trip, which took us to the northern Orkney Islands to do fieldwork. This summer, funded by another ISU grant, I returned to do the final selections of recordings, both recent and archival, for the CD, which will be produced in 2003 by Greentrax Records. Examples from that CD — Orkney legends, folktales, and ballads — will find their way into the ISU folklore curriculum.

My research in Indiana also informs my teaching. Each semester, the ISU Center for Teaching and Learning helps sponsor a visit to Terre Haute from Steve Dickey, son of folk musician Lotus Dickey, from Paoli, Ind., and several of his Orange County friends. They play music to ISU folklore students, talk about learning traditional music in Indiana, and talk about Lotus and his life. Many of my students come from Indiana. They have told me that these classroom visits from "old-time" musicians make them feel proud of their own families and their Hoosier heritage. Just as Lotus Dickey played music many years ago on the IU Bloomington campus, his son, Steve, continues the tradition of bringing music to hundreds of students on the ISU campus in Terre Haute.

Save the date!

We are organizing an event at IUB to commemorate the 50th anniversary of Warren Roberts's PhD, the first doctorate in folklore in the United States. It is too early to reveal the details, but set aside **June 6-8, 2003**, for a festive Bloomington gathering!

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