Department of Folklore & Ethnomusicology
Undergraduate Handbook

Indiana University

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The Department of Folklore and Ethnomusicology consists of two institutes – the Ethnomusicology Institute and the Folklore Institute. The department offers BA, MA and PhD degrees. 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 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 the study of:

- Performance studies
- Ethnographic theory and research
- Folklore theory and research
- Comparative epistemology
- Multimedia presentation and preservation
- Public sector
- Heritage, intellectual property and cultural policy
- Area studies

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

- Expressive forms
- Material and visual culture
- Music
- Verbal arts
- Identity
- Worldview and belief
“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.

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.

The folklore/ethnomusicology major includes the study of performance, specific cultures and regions, human diversity and world view, and research methods. Folklore and ethnomusicology emphasize fieldwork methods to learn how societies function. Fieldwork 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 folklore and ethnomusicology fulfill distribution and culture studies requirements. There are 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. Students may make use of the department’s archives and state-of-the-art laboratory for sound-video analysis and production.

**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:

- F401 Theories & Methods
- F497 Advanced Seminar
- One additional 400-level course
- Two 300-level courses
- One additional 300-400-level course
- No more than 6 credit hours at the 100-level
- A maximum of two approved courses from other disciplines

**Double Major**

Anthropology, communication and culture, classical studies, English, gender studies, foreign languages, history, journalism, linguistics, political science, psychology, religious studies, sociology, telecommunications, theatre and drama, 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.

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

- F401 Theories & Methods
- One 300-level course
- One 300-400-level course
- Two additional courses with a maximum of two at the 100-level

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/ethnomusicology 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.

The Department of Folklore and Ethnomusicology encourages its majors to include courses in performance, such as Ghanaian Drum and Dance by the world-renowned artist Bernard Woma. The ensembles include singers and instrumentalists, and 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. The African American Arts Institute, directed by adjunct professor Dr. Charles Sykes, offers three performance courses for
The IU Soul Revue, the African American Choral Ensemble, and the African American Dance Company, led by adjunct professor Iris Rosa. Performance opportunities are also available through Bloomington’s Lotus World Music Festival, which, throughout the year, hosts concerts and workshops by outstanding musicians from across the globe.

**Overseas Study**

IU offers overseas study programs in 16 languages (including English) in more than 25 countries throughout the world. Apart from earning college credits while learning about a country’s culture, students also may make use of the overseas opportunity to conduct fieldwork and study music. Students in our department have chosen to study in Ghana, Australia, Peru, Mongolia, Jamaica, and Japan, among other sites. Students should first 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 ethnomusicology faculty Dr. Portia Maultsby, attracts students and scholars to its extensive collection of 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 involvement with these units.
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 IU Career Development Center. Off-campus internships have also been arranged 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 as volunteers with:

- Big Brothers/Big Sisters
- Kaia (women’s performance ensemble)
- Shalom House (homeless shelter)
- International Vocal Ensemble

The Folklore and Ethnomusicology Student Association (FESA) is an organization for all undergraduate students who share an interest in folklore and ethnomusicology. Majors, minors, and other interested students are welcome to attend the monthly meetings, and help plan departmental and campus-wide events such as the folklore and ethnomusicology film series, career night, and jam series, all to educate and engage the community in the values of the knowledge and discipline of folklore and ethnomusicology. Participation in the group provides opportunities for networking, leadership development and career exploration. Please contact the departmental advisor, Krystie Herndon, for meeting times and place.
Service learning provides ways for our 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 theory from folkloristic and ethnomusicological perspectives and practice from real-life experience, service learning fosters a broader understanding not only of the curriculum, but also of the student and his/her place in the broader Bloomington community. Students enrolled in F364 Children’s Folklore (taught by Dr. Fernando Orejuela), for example, learn the ethnographic methods vital to the work of folklorists and ethnomusicologists through their work with Templeton Elementary School and the Boys & Girls Club. Other students have engaged in independent study projects through our F400 Individual Study in Folklore to record the stories of the homeless, serve in community centers overseas, and conduct 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:

- Administrative Manager, IU Schuessler Institute for Social Research
- Visitors Programs Assistant, Madison (WI) Children’s Museum
- Church executive administrator, Bloomington, IN
- Administrative Assistant at Entertainment Events, Inc, NYC
- Screenplay Competition Director, Austin Film Festival
- Music director, Adath Emanu-el Synagogue, Philadelphia, PA
- Music store manager, Cincinnati
- Bookstore web developer, Minneapolis-St. Paul
- Group home counselor, Stonebelt, Bloomington, IN
- Music teacher, Chennai, India
- Teacher at outdoor science school, Big Bear City, CA
- Site supervisor, Stone Belt Arc, Inc., Bloomington, IN
• Peace Corps Volunteer, Honduras
• Community Integration Developer, Americorps VISTA
• Children and Youth Ministries Director
• Director, Retired and Senior Volunteer Program, Area 10 Agency on Aging, Bloomington, IN
• Disc Jockey, Indianapolis
• Collections Assistant, Monroe County Historical Society
• English teacher, Israel
• English teacher, South Korea
• Popular music band manager/performer, Chicago

Folklore and ethnomusicology majors are encouraged to pursue graduate study in order to enhance their marketability. Unlike some areas in the humanities and social services, our graduates are in high demand. They are consistently placed in significant professional positions, in academia as well as in the public and private spheres. Professional appointments obtained by our graduates include numerous tenure-track appointments at colleges and universities across the United States and in several foreign countries. Among them are:

• 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

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)
- Archivists in oral history collections in Indiana and Kentucky
- Program Directors and Coordinators in Arts Councils in Maryland, Nevada, New York, 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?**

- 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 IU Wells Library houses one of the best folklore collections in the world.
- The *Journal of Folklore Research (JFR)*, a leading voice of contemporary folkloristic scholarship, is published three times a year by the Folklore Institute.
- The EVIA Digital Archive is global in scope, and currently is the only project of its kind that will collect, copy, annotate and preserve ethnomusicological video materials on the Web.
- The Business Office of the Society for Ethnomusicology is housed at Indiana University.
- A past president of the Society for Ethnomusicology is a member of the department’s faculty.
- The first president of the Irish Republic was a folklorist.
- At one time, the chairs of the National Endowment for the Arts and Humanities were both folklorists.
- Faculty members in the department have specializations in traditions of Africa, the Middle East, Brazil, China, Japan, Peru, Ireland, India, Palestine, Judaism, Native Americans, and the U.S.
When I returned home from my IU freshman orientation and enthusiastically shared with my dad that I was going to be a Folklore major, he questioned, “What!?!?” Not only had he never heard of such a thing, it didn't sound nearly as promising as computer science. However, 7 years later, I am certain he would radically disagree. So would I. As a freshman, I began taking Folklore classes because they were the classes I was most passionate about. Through my Folklore classes, new ideas and ways of seeing the world were changing who I was and how I looked at things… My capacity for understanding my fellow humans and the world we live in was greatly increasing, my worldview was expanding, my depth of insight was helping me grow into a better person, my capacity for serving the world was much richer, and I was realizing solutions that could affect the violence and suffering in our world… Through my Folklore classes, I knew that what I was learning was changing my life and would forever contribute to who I am and whatever I do.

Christine McKenna, B.A. 2003 (Highest 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)
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 as 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)

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 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)
CAREER DEVELOPMENT

ASCS Q275 Building Your Professional Portfolio

Q275 is a 1-credit-hour, 8-week class that teaches students how to create a professional portfolio and use it as a tool to market their skills and experiences in the world of work or graduate studies.

- Open to sophomores, juniors, and seniors.
- Final in-class presentation but no final exam.

The portfolio is a powerful reflection tool and by the end of the course students have a clearer understanding of what they do well, which can impact future academic and career choices. The in-class presentation helps students sharpen their communication skills and articulate goals and skills in a professional setting.

ASCS Q294: Basic Career Development

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 Q299: Job Search Strategies for Liberal Arts Students

Q299 is a 2-credit-hour, 8-week course to teach you how to conduct an effective job search. Learn how to:

- Perfect a resume outlining your skills and qualifications
- Write an impressive cover letter
- Understand interviewing dynamics
• Network effectively
Through Q299 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. Q299 is open to all IU students of sophomore, junior or senior status.

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
F275 Indigenous Worldviews
F290 Myth, Ritual, Symbol
F330 Folk Culture & Related Fields
  • Roma (Gypsy) History and Culture
  • Music, Health, and Healing
  • Living Jerusalem
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 (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 (for non-science majors)
L104 Introductory Biology Lectures

Computer Science
A110 Introduction to Computers and Computing

Geography
G107 Physical Systems of the Environment
G109 Weather and Climate

Geology
G103 Earth Science: Materials and Processes
G104 Evolution of the Earth
G105 Earth: Our Habitable Planet
G114 Dinosaurs and Their Relatives
G141 Earthquakes and Volcanoes

Latino Studies
L105 Diversity by the Numbers

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
P105 Physics of Sound

Psychology
P101 Introductory Psychology I

Sociology
S110 Charts, Graphs, and Tables

Speech and Hearing Sciences
S111 Introduction to Phonetics

CASE Breadth of Inquiry: ARTS AND HUMANITIES

E295 Survey of Hip Hop
E297 Popular Music of Black America
E302 Music in African Life
E496 African American Religious Music
F101 Introduction to Folklore
F111 World Music and Culture
F112 Black Music of Two Worlds
F131 Introduction to Folklore in the United States
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
  • Global Pop Music
  • Youth Subcultures and Music
  • Urban Legend
- Musical Theatre & Ethnic Representation
- Cultural Work of Music in East Africa

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

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

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

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
- 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
- F440 Folklife and Material Culture Studies
  - Museum & Material Culture
  - The American Home: Vernacular Architecture
  - Body Art
  - Turkish Art & Architecture
  - Arts, Crafts, and Commerce
- 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
F351 North American Folklore/Folklife/Folk Music
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
F360 Indiana Folklore/Folklife/Folk Music
F361 Traditional Arts Indiana: Documenting Indiana Traditions
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
E302 Music in African Life
F256 Folklore and the Supernatural
F275 Indigenous Worldviews
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

CROSS-LISTED COURSES

AAAD-A112 Black Music of Two Worlds (FOLK-E112)
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-A297 Popular Music of Black America (FOLK-E397)
AAAD-A496 African American Religious Music (FOLK-E496)
CEUS-U320 European Folk Musics (FOLK-F312)
Folklore

Hasan El-Shamy (Ph.D., Indiana University, 1967) Professor. Folktales, ballad; psychological approaches; Africa, the Middle East.

Michael Dylan Foster (Ph.D., Stanford University, 2003) Associate Professor. Japanese literature and cultural studies; folklore and popular culture.

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. 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. Verbal art, semiotics, narrative song, and speech play; Latin America, the United States.

Gregory A. Schrempp (Ph.D., University of Chicago, 1987) Associate 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 Undergraduate Studies. Folk art and material culture; body art; dress; food; museum studies; India, Brazil.
Ethnomusicology

Portia K. Maultsby (Ph.D., University of Wisconsin, 1974) Professor; Director, Archives of African American Music and Culture. Popular music, the music industry, African American music.

Mellonee V. Burnim (Ph.D., Indiana University, 1980) Professor; Director of the Ethnomusicology Institute. Black religious music and aesthetics, music in the African Diaspora.

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.

Javier F. León (Ph.D., University of Texas, Austin, 2003) Assistant Professor. Music of Latin America and Caribbean; identity; transnationalism; music and nationalism; performance.

David McDonald (Ph.D., University of Illinois, Urbana-Champaign, 2006) Assistant Professor. 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.

Ruth M. Stone (Ph.D., Indiana University, 1979 Professor; Vice Provost for Research. Music as culture and performance; theory of ethnomusicology; Africa, the Middle East.

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.
Joint Faculty

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

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, EVIA Digital Archive Project. American vernacular music and dance, performance studies, German American singing societies; media and technology.

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)* 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.

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.


Research Associates & Scholars

Jon Kay (M.A., Western Kentucky University, 1997) Research Associate, 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.

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.

Linda Dégh *(Ph.D., University of Budapest, Hungary, 1943)* Distinguished Professor. Narrative, mass media, ethnicity; Indiana, the United States, Canada, Hungary, Europe.

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.


William Wiggins (Ph.D., Indiana University, 1974) Professor. Religion, sports; Black America.

Selected Faculty Book List


Specific information on undergraduate programs may be requested from:

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Helpful Links

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