

Folklore and Ethnomusicology

College of Arts and Sciences Bloomington

Chairperson

Associate Professor Jason Baird Jackson*

Director, Folklore Institute

Associate Professor Jason Baird Jackson*

Director, Ethnomusicology Institute

Professor Mellonee Burnim*

Departmental E-mail

folkethn@indiana.edu

Departmental URL

www.indiana.edu/~folklore

Graduate Faculty

(An asterisk [*] denotes membership in the University Graduate School faculty with the endorsement to direct doctoral dissertations.)

College Professor

Henry H. Glassie* (Emeritus)

Distinguished Professors

Richard Bauman* (Emeritus), Linda Dégh* (Emerita)

Laura Boulton Professor

Ruth M. Stone*

Professors

Mary Ellen Brown* (Emerita), Mellonee Victoria Burnim*, Sandra Kay Dolby*, Hasan M. El-Shamy*, William Hansen* (Emeritus, Classical Studies), Roger L. Janelli* (Emeritus), Portia K. Maultsby*, John H. McDowell*, Lewis Rowell* (Emeritus, Music), Beverly J. Stoeltje* (Anthropology), William Wiggins Jr.* (Emeritus, African American and African Diaspora Studies)

Associate Professors

Jason Baird Jackson*, John W. Johnson* (Emeritus), Daniel Boyce Reed*, Gregory A. Schrempf*, Pravina Shukla*

University Graduate School
Kirkwood Hall 111
Indiana University
Bloomington, IN 47405
(812) 855-8853
Contact: grdschl@indiana.edu

Associate Scholar

Inta Gale Carpenter

Assistant Professors

Judah Cohen, Michael Dylan Foster, Javier León, David Anthony McDonald

Senior Lecturer

Sue Tuohy

Adjunct Professors

John Bodnar* (History), Raymond DeMallie* (Anthropology), Anya Peterson Royce* (Anthropology)

Adjunct Associate Professors

Michael Evans* (Journalism), Jane E. Goodman* (Communications and Culture), Stephanie C. Kane* (Criminal Justice), Susan Seizer* (Communication and Culture)

Director of Graduate Studies

Associate Professor Gregory A. Schrempf*

Degrees Offered

Master of Arts and Doctor of Philosophy

Fields of Study

The Department of Folklore and Ethnomusicology offers training in a number of subfields of folklore, including oral narrative, song, material culture, ritual, festival, worldview, as well as ethnomusicology, the study of music as culture, with emphasis on area studies, theory, and presentation and preservation of music. The department is dedicated to the study of expressive forms traditional, contemporary, vernacular, and popular within an integrative academic program. Students and faculty conduct research in a range of world areas, using diverse research methods: ethnographic, historical, archival, and laboratory. Students prepare for careers in a variety of academic and public settings. The department offers a graduate concentration in public practice that emphasizes research, critical orientations, and practical skills in the areas of public education, preservation, and presentation.

Special Requirements

(See also general University Graduate School requirements.)

Admission Requirements

A good undergraduate record in any of the humanities or social sciences will be acceptable for admission to graduate study in folklore and ethnomusicology. Graduate Record Examination General Test scores are required (recommended but not required for international students whose first language is not

English). Students may be admitted to graduate study in folklore and ethnomusicology, concentrating in either folklore or ethnomusicology, in one of three categories: (1) M.A., (2) Ph.D., or (3) M.A./Ph.D.

Grades

The department will accept no course for credit toward a degree in which the grade is lower than a B– (2.7). All students must earn a B (3.0) or better in the required department courses and maintain a grade point average of at least 3.2.

Master of Arts Degree

Foreign Language Requirement

Reading proficiency in one modern foreign language. Must be completed before M.A. project/thesis is submitted.

Project/Thesis

Project/Thesis required. Students may earn up to 6 credit hours for an M.A. project/thesis. A comprehensive oral examination is given when the project/thesis is submitted.

Master of Arts Track in Folklore

Course Requirements

A minimum of 30 credit hours, including F501, F516, F523, and F525 or F517. Four additional approved courses in the department.

Master of Arts Track in Ethnomusicology

Course Requirements

A minimum of 30 credit hours including the ethnomusicology courses F501, E522, F523, E529, E714, and F794, and two additional approved courses, one of which must be in the Department of Folklore and Ethnomusicology.

Dual Master's Degrees

Foreign Language Requirement

Reading proficiency in one modern foreign language. Must be completed before M.A. project/thesis is submitted.

Project/Thesis

Project/thesis required. Students may earn up to 6 credit hours for the project/thesis. A comprehensive oral examination is given when the project/thesis is submitted.

Admission Requirements

Students must be admitted by both programs to pursue the dual degree.

Dual Master of Arts and Master of Library Science Degrees

Study for these two degrees can be combined for a total of 51 credit hours rather than the 66 credit hours required for the two degrees taken separately. Students take at least 30 gradu-

ate credit hours in library science and at least 21 credit hours in folklore and ethnomusicology.

Folklore and Ethnomusicology Course Requirements

F501; one of the following: F516, F517, E522, or E529; and either F523 or F525; four additional approved courses in the department and a project/thesis.

Dual Master of Arts and Master of Information Science Degrees

The joint program consists of a total of at least 57 credit hours: a minimum of 36 graduate credit hours in information science and a minimum of 21 credit hours in folklore and ethnomusicology.

Folklore and Ethnomusicology Course Requirements

F501; one of the following: F516, F517, E522, or E529; and either F523 or F525; four additional approved courses in the department and a project/thesis.

Dual Master of Arts Degree: Journalism and Folklore and Ethnomusicology

The School of Journalism and the Department of Folklore and Ethnomusicology offer a joint Master of Arts Degree. This degree is intended for a wide range of students, including those interested in community-based journalism, management and public relations work at various arts organizations, and other areas.

Folklore and Ethnomusicology Course Requirements

A total of 24 credit hours, F501; one of the following: F516, F517, E522, or E529; and either F523 or F525; five additional approved courses in the department. Students must fulfill the language requirement and submit a thesis/project.

A project or presentation that integrates the folklore/ethnomusicology and journalism facets of the course of study. This project or presentation must be done as an independent study for 2 additional credit hours (in either folklore and ethnomusicology or journalism) and must be approved and supervised by a committee of three, including at least one folklore/ethnomusicology professor and at least one journalism professor. It is assumed that the 2-credit joint project will lay the basis for the thesis/project.

Doctor of Philosophy Degree

Admission Requirement

M.A. degree (may comprise 30 of the 90 required credits).

Minors

At least one minor required; a second minor is optional. Students opting for the Ph.D. program with a double major may count the area outside of folklore and ethnomusicology as the

equivalent of two minors if approved by the Department of Folklore and Ethnomusicology.

Foreign Language Requirement

Reading proficiency in two foreign languages. Must be completed before qualifying examination is taken. In special cases, and in consultation with a student's advisory committee, a student may submit a written petition to the Director of Graduate Studies to substitute in-depth language proficiency in one language for proficiency in two languages.

Qualifying Examinations

Written examination in three parts (theory, genre, and area specialties), followed by oral examination.

Research Proposal

Must be approved by the research committee, a majority of whose members must be faculty of folklore and ethnomusicology.

Final Examination

Defense of the dissertation.

Ph.D. Track in Folklore

Course Requirements

A total of 90 credit hours, 36 of which are specific folklore courses including F501, F516, F517, F523 and F525, seven additional approved courses in the department, and a dissertation.

Ph.D. Track in Ethnomusicology

Course Requirements

A total of 90 credit hours, at least 24 of which are the following specific ethnomusicology courses including F501, E522, F523, F528, E529, E714, F740, and F794. Four additional courses for the major, at least three of which must be in the department; three of these courses must be approved courses that fulfill one of the three tracks: Social and Cultural Theory (F722 is a required course), Preservation and Presentation (E522, F510, and F803 or an approved performance ensemble, which may include approved ensembles in the School of Music, are required), and World Area.

Ph.D. Minor in Ethnomusicology

See section under Ethnomusicology elsewhere in this bulletin.

Ph.D. Minor in Folklore

Doctoral students in other departments may obtain a minor in folklore by completing 12 credit hours (four graduate folklore courses). Three (3) credit hours must be in one of the required courses: F501, F516, F517, F523, or F525. Contact the graduate advisor for approval of courses.

Ph.D. Internal Minor in Folklore for Students in the Ethnomusicology Track

Students pursuing the Ethnomusicology track may earn an internal minor in Folklore by completing four courses (for a total of 12 hours) that are outside of their major requirements and that deal with non-musical folklore topics (for example, material culture or oral narrative). Students must complete one of the following courses: F516, F517, or F525. All other courses must be approved in advance for the minor by the Director of the Folklore Institute. Students should contact the Director of the Folklore Institute for further information on this minor.

Courses

E522 The Study of Ethnomusicology (3 cr.) Introduction to the discipline: history, scope, definitions of ethnomusicology; key issues, points of debate; ethnomusicologists and their work; resources for research, teaching, and other activities in which ethnomusicologists engage. Background for more specialized courses in fieldwork, theory, intellectual history, and world areas. Credit given for only one of FOLK E522 or F522.

E529 Musical Cultures as Systems of Meaning (3 cr.) This course explores a range of ideologies, processes, and patterns that define musical cultures across the globe. Focus on the concept of music as culture by examining historical and contemporary issues in cross-cultural perspective. Credit given for only one of FOLK E529 or F529.

E536 Applied Ethnomusicology and Folklore: Media Productions (3 cr.) Examines the application of ethnomusicology and folklore training in media productions for cultural institutions and commercial industries. A focus on the role of humanists as researchers, consultants, music supervisors, and filmmakers for public media institutions (i.e. PBS, BBC, NPR, PRI), multimedia production companies, and commercial film industries.

E601 Chinese Film and Music (3 cr.) Introduces students to Chinese film, music, and film and music industries. Focus on ethnomusicological approaches to the study of film, methods for reading film music, and learning to read Chinese films and listen to their soundtracks in relation to their representations of Chinese culture.

E607 Music in African Life (3 cr.) Study of how Africans create, perform, think about, and use music in their lives. Topics include traditional and popular musical styles in relationship to social and historical contexts, as well as translocal, transnational, and global cultural and musical exchanges in which Africans participate. Credit given for only FOLK E607 or F607.

E608 Music in African Film (3 cr.) Music is an integral part of African films, whether they are made by Hollywood or by African directors. The course will explore how various film musics are conceived and how these musics may be interpreted by audiences, composers, and filmmakers. Credit given for only FOLK E608 or F608.

E639 Music & Nationalism in Latin America (3 cr.) Explores relationships between changing concepts of nation and national identity, local, social, and political processes, and artists whose performances and creations have been seen as national symbols. Theories of nationalism, explored through case studies from various periods and nations of Latin America.

E688 Motown (3 cr.) This course surveys the development of Motown Record Corporation, Detroit Era (1959-1972). Through lecture, discussion, guided listening and visual experiences the course studies the musical works, creative processes, business practices, historical events, media, technology, and sociocultural factors that contributed to Motown's identity as a unique artistic and cultural phenomenon.

E694 Black Music in America (3 cr.) A chronological overview of the primary genres of African American music, from slavery to present. Emphasis placed on understanding the separate identities of individual genres, and examining those processes by which they are interrelated and are cultural objects for appropriation. Credit given for only one of FOLK E694, FOLK F694, or AAAD A594.

E697 African American Popular Music (3 cr.) An examination of African American popular music from 1945-2000. Organized topically, this course will examine the production of this tradition as a black cultural product and its transformation into a mass marketed commodity for mainstream and global consumption. Credit given for only one of FOLK E697 or AAAD A687.

E698 Black Religious Music (3 cr.) Using both a sociocultural and a historical perspective, this course explores the major forms of African American religious music indigenous to the United States (Negro spirituals and gospel music), as well as those Euro-American musical expressions that have emerged as integral parts of the African American worship experience.

E699 Theoretical Perspectives in African American Music (3 cr.) A critique of the theoretical perspectives of African American music rendered in seminal publications by scholars of various disciplines employed from the 19th century to the present that have shaped underlying assumptions in narratives on this tradition. Credit given for only one of FOLK E699 or FOLK F725.

E714 Paradigms of Ethnomusicology (3 cr.) Examines the current paradigms for conducting ethnomusicological research. Emphasis on theoretical frameworks and specific examples of application within the disciplines. Credit given for only FOLK F714 or E714.

F501 Colloquy in Folklore/Ethnomusicology (3 cr.) Introduces students to the content, methodologies, and theoretical perspectives, and intellectual histories of folklore and ethnomusicology.

F510 Multimedia in Ethnomusicology (3 cr.) Explores the use of multimedia technology in five basic areas of ethnographic activity: field research, laboratory research (transcription and analysis), preservation, presentation, and publication. Knowl-

edge of technological concepts and skill development in the use of various technologies are pursued through a project-based approach, which emphasizes learning by doing.

F516 Folklore Theory in Practice (3 cr.) An introduction to scholarly practice, developing an integrated idea of folklore as a topic of study and as a way to conduct research.

F517 History of Folklore Study (3 cr.) Graduate introduction to conceptual foundations in folklore, such as social base of folklore, tradition, folklore and culture history, folklore as projection, genre, function, structure, text, and context, through a historical survey of approaches to folklore topics.

F523 Field Work in Folklore/Ethnomusicology (3 cr.) Theories and methods of conducting field research, including research design, methods of data gathering, research ethics, and presentation of research results.

F525 Readings in Ethnography (3 cr.) Historical survey of main styles of ethnographic research, with emphasis on three types of theoretical considerations: 1) relationship between ethnographic research and the changing academic, political, cultural, and artistic contexts in which it is situated; 2) ethnographers as individuals whose specific backgrounds and aspirations influence their work; and 3) close attention to the methods employed by specific ethnographers.

F527 Folk Poetry and Folksong (3 cr.) Examination of written and performed folk poetry, ritual, political, domestic, or occupational verse, blues, or popular song; scholarly perspectives associated with these forms. May be repeated for credit when topics vary.

F528 Advanced Fieldwork (3 cr.) While F523 offers a comprehensive survey of the complex and multi-faceted enterprise, this course (F528) chooses one element of the fieldwork and focuses on it as a theme for an entire semester. This course also offers advanced graduate students additional guided experience conducting fieldwork in a workshop-like setting. Prerequisite: F523.

F532 Public Practice in Folklore and Ethnomusicology (3 cr.) Explores the breadth of professional practice in Folklore and Ethnomusicology outside of college and university settings. Emphasis is placed on the development of conceptual knowledge central to publicly engaged scholarship irrespective of the particular contexts in which scholars might be employed.

F535 Ritual and Festival (3 cr.) Traditional rituals and festivals include symbolic forms of communication and a range of performance units: drama, religious expression, music, sports, the clown. Interpretive models permit cross-cultural examination of these phenomena in the United States, Africa, Latin America, Europe, Asia, etc., though study focuses only on a few events in context.

F540 Material Culture and Folklife (3 cr.) Material culture presented within the context of folklife, including folk architecture, folk crafts, folk art, traditional foodways, folk museums, folklife

research methods, and the history of folklife research. May be repeated for credit when topics vary.

F545 Folk Narrative (3 cr.) Examination of myths, folktales, legends, jokes, fables, anecdotes, personal narratives, or other forms of folk narrative. Attention given to the content, form, and functions of the narratives as well as the variety of theories and methodologies employed in their study. May be repeated for credit when topics vary.

F600 Asian Folklore/Folk Music (3 cr.) Folk religion, material culture, social customs, oral literature, and folk music of Asian societies. Relationship between political movements and the use of folklore scholarship. Transformations of traditions in modern contexts. May be repeated for credit when topics vary.

F609 African and Afro-American Folklore/Folk Music (3 cr.) Folklore, oral prose and poetry, and music of African societies from the precolonial to the modern national period. The perpetuation of African traditions and the creation of new folklore forms among Afro-Americans in the United States. May be repeated for credit when topics vary.

F617 Middle East Folklore/Folk Music (3 cr.) Intensive comparative studies of selected genres, including epics, oral narratives, folk drama, ritual and festival, riddles, proverbs, and folk music. Emphasis on analyses of genres in their social and cultural contexts. May be repeated for credit when topics vary.

F625 North American Folklore/Folk Music (3 cr.) Folk and popular traditions of the United States and Canada. Topics include the social base of American folklore, analytical frameworks for the study of American folklore, prominent genres of American folklore and folk music, national or regional character, and American folk style. May be repeated for credit when topics vary.

F634 Jewish Folklore and Ethnology (3 cr.) Introduces the history, methods, and issues of ethnographic study among Jewish populations, focusing on the United States and Israel. Through close readings of major works, this class will explore how research in this complex topic has used ethnography to investigate—and negotiate—memory, religious life, politics, ethnicity, and identity.

F635 European Folklore/Folk Music (3 cr.) Forms of folklore and folk music in Europe; historical and contemporary European scholarship in folklore and ethnomusicology. May be repeated for credit when topics vary.

F638 Latin American Folklore/Folk Music (3 cr.) In-depth treatment of traditional expressive forms (musical, verbal, kinetic, festive, etc.) in the various populations of Latin America, with emphasis on the historical evolution of these forms and their contribution to the articulation of contemporary Latin American identities. May be repeated for credit when topics vary.

F640 Native American Folklore/Folk Music (3 cr.) Comparative examination of various verbal, musical, and dance forms of Native American societies in North and South America.

Examination of contributions of folklore and ethnomusicological scholarship to Native American studies. May be repeated for credit when topics vary.

F651 Pacific Folklore/Folk Music (3 cr.) Folklore, folklife, music, and dance of Australia, New Zealand, and native Oceanic societies. Topics include the cultures of aboriginal and settler populations, retention and adaptation of European traditions, perpetuation and adaptation of aboriginal materials, and the emergence of “native” traditions among the settler and immigrant groups. May be repeated for credit when topics vary.

F712 Body Art: Dress and Adornment (3 cr.) This seminar analyzes the different ways in which human beings throughout the world shape, dress, ornament, and decorate their bodies, focusing on the meaningful communication of these artistic forms. Class topics will include tattoo, scarification, face painting, makeup, henna, hair, jewelry, and dress—daily attire, costume, folk dress, uniforms.

F713 Food: Art and Identity (3 cr.) This seminar centers on the topic of food—the production, preparation, and consumption—applying a material culture model to the study of food. While food is an expression of cultural identities, it is also a powerful vehicle for the expression of individual identities, preferences, and aesthetics.

F715 (ENG L715) English and Scottish Popular Ballads (4 cr.) Students’ investigation of principal problems met in ballad scholarship. Special attention to textual relationships, dissemination, and unique qualities of genre.

F722 Colloquium in Theoretical Folklore/Ethnomusicology (3 cr.) Intensive examination of social scientific theories and an assessment of their relevance to folklore/ethnomusicology scholarship. May be repeated for credit when topics vary.

F730 Museums and Material Culture (3 cr.) This class analyzes the complex relationship between human beings and the material world they inhabit and create to better comprehend the institution of the museum. An understanding of material culture helps us view how makers, users, and viewers relate to objects in homes, commercial establishments and eventually, in museums.

F731 Archiving Principles and Bibliography in Folklore and Ethnomusicology (3 cr.) History, methods, and principles of field collections and documentation, storage and preservation, cataloging and classification, bibliography, and ethical concerns. May be repeated for credit when topics vary.

F734 Folklore and Literature (3 cr.) The study of folklore forms and themes as they articulate with literary forms. Emphasis on understanding folklore concepts and theories for literary interpretation, and on the problems posed by literature that contribute to the interpretation of folklore. May be repeated for credit when topics vary.

F736 Folklore and Language (3 cr.) Linguistic or linguistically informed approaches to speech play and verbal art that are

especially relevant to the concerns of folklorists. May be repeated for credit when topics vary.

F738 Psychological Issues in Folklore (3 cr.) P: Consent of instructor. Major areas addressed: psychological principles in early folklore scholarship; principles of learning applied to traditions; social learning; attitudes: performance and retention; systemic qualities; cybernetics: "material" and "kinetic" culture; folkloric behavior in mental health and morbidity; unrecognized ties to psychological theories; uses of folklore to educators and psychologists.

F740 History of Ideas in Folklore/Ethnomusicology (3 cr.) Examination of the intellectual history of folklore and ethnomusicology, emphasizing the social, political, and ideological forces that have influenced the development of the field. Required for M.A. and Ph.D. students. May be repeated for credit when topics vary.

F750 Performance Studies (3 cr.) Examination of performance-centered theory and analysis in folklore, ethnomusicology, and adjacent fields. May be repeated for credit when topics vary.

F755 Folklore, Culture, and Society (3 cr.) Relationship of folklore, culture, and social organization. Beliefs, values, and social relations in the folklore of various societies. Special topics include gender, children, and ethnicity. May be repeated for credit when topics vary.

F792 Traditional Musical Instruments (3 cr.) Classification, distribution, and diffusion of folk and traditional musical instruments. Construction and performance practices. Relation to cultural and physical environment. Demonstration with instruments in the collection of the university museum.

F794 Transcription and Analysis in Folklore/Ethnomusicology (3 cr.) P: Consent of instructor. Problems in transcription, analysis, and classification of music sound and texts. Required of M.A. and Ph.D. students in ethnomusicology. May be repeated for credit.

Special Function Courses

F800 Research in Folklore (cr. arr., maximum 9 hrs.)**

F801 Teaching Folklore (0-3 cr.) Prepares graduate students to teach in Folklore and Ethnomusicology; includes practical instruction in teaching methods, lesson preparation, teaching observations, course design, teaching portfolio preparation, and discussion of folklore and ethnomusicology in college curriculum. Required of all first time Instructors and Associate Instructors.

F802 Traditional Arts Indiana (1-3 cr.) Designed as a practicum for students to work collaboratively in applying the methods and approaches of folklore studies to public needs and public programs. Students will engage in a variety of outreach projects linking the university to the larger community in the areas of public arts and culture and cultural documentation. May be repeated once for credit.

F803 Practicum in Folklore/Ethnomusicology (1-3 cr., 6 cr. max.) P: Consent of instructor. Individualized, supervised work in publicly oriented programs in folklore or ethnomusicology, such as public arts agencies, museums, historical commissions, and archives. Relevant readings and written report required. May be repeated.

F804 Special Topics in Folklore/Ethnomusicology (1-3 cr.) Topics will be selected in areas of folklore or ethnomusicology not covered in depth in existing courses. May be repeated for credit (6 cr. max.) when topics vary.

F840 Research Seminar (3 cr.) Prepares students for their dissertation research by examining the research process and requiring from them a short draft and an expanded draft of a research proposal. This course is strongly recommended for students in the Ph.D. program. May be repeated once for credit.

F850 Thesis (cr. arr.)**

G599 Thesis Research**

G901 Advanced Research (6 cr.)**

OS500 Undistributed Overseas Study

Music Courses

M596 Art Music of Black Composers (3 cr.)

T561 Music Theory (3 cr.) (Topic: Art Musics of Asia; Art Music of India)

**These courses are eligible for a deferred grade.