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**M.A. AND PH.D. PROGRAMS IN FOLKLORE AT
 THE UNIVERSITY OF TEXAS AT AUSTIN**

Information Compiled by Patricia E. Sawin *

The Program

The University of Texas at Austin offers both the M.A. and Ph.D. degrees with a Folklore concentration as well as a special concentration in Folklore for undergraduates. Students may select programs of study in either the Anthropology or English departments, but the great majority choose to enroll through Anthropology. English requires the student to complete the regular literature and theory requirements **plus** work in Folklore, while Anthropology treats Folklore as a sub-discipline, equal in status to Archeology and Social, Linguistic and Physical Anthropology.

We currently have 26 students actively taking classes in Austin, 10 others doing fieldwork or working on their dissertations elsewhere. The small size of the program promotes friendly interactions between students and faculty members. Students benefit from considerable personal

attention in matters as trivial as individual mailboxes and as crucial as the design of qualifying exams. Folklore courses frequently attract students from other sub-disciplines of Anthropology and from English, Comparative Literature, Radio, Television and Film, and History. Input from a variety of perspectives helps to clarify and contextualize students' understanding of folklore.

The University of Texas has particularly good resources for those interested in studying the folklore of Mexico, Central and South America, and the Western U.S. (Hispanic, Native American and Anglo cultures), but many students are currently exploring other culture areas as well. Verbal art and the ethnography of speaking, ritual and festival, women's folklore, and the political implications of folklore and folkloristics all receive strong emphasis. The Anthropology Department offers a career program in museum studies at both the M.A. and the Ph.D. levels. Graduates of the Texas Folklore Program currently hold a wide variety of academic and public sector jobs.

History of the Department

A formal graduate degree in Folklore was established in 1971, although the university's connection with folklore collection and study goes back much further. John Lomax was a student and administrator here. J. Frank Oobie promoted the activities and publications of the Texas Folklore Society while teaching English at U.T. It was Mody Boatright of the English Department, however, who was most influential in establishing Folklore as an academic discipline at the University of Texas. He was instrumental in starting a folklore archive here (with William A. Owen, in 1941) and in bringing Américo Paredes, Roger Abrahams, and Richard Bauman to the faculty in 1951, 1960, and 1968, respectively. During the 1960's several students working with these scholars attained degrees in folklore by arranging individual, interdisciplinary programs of study. It became increasingly apparent that an independent program of study in folklore was needed to serve student interests and to take advantage of the expertise of the faculty and the resources of an expanding archive which Paredes had administered since 1957. In 1966 a committee was formed

to organize an interdepartmental folklore program from the Folklore Archive then housed in the English Department. The Center for Intercultural Studies in Folklore and Oral History was established in 1967 with a grant from NEH, (the name was changed to the present Center for Intercultural Studies in Folklore and Ethnomusicology in 1974) and the graduate program in Folklore was instituted in 1971. Américo Paredes was the first director of the folklore center, with Mody Boatright and Roger Abrahams serving as associate directors. Richard Bauman assumed the directorship in 1970.

Faculty

Richard Bauman: Professor of Anthropology; Director, Center for Intercultural Studies in Folklore and Ethnomusicology. Specialties: folklore theory; American folklore; sociolinguistic approaches to verbal art; folk narrative; ritual, festival, and play.

Josè E. Limon: Assistant Professor of Anthropology. Specialties: folklore and culture of Greater Mexico; folklore and history; anthropology of symbols; Marxist social theory.

Roger deV. Renwick: Associate Professor of English. Specialties: Anglo-American folksong and folk poetry; folklore and culture of Great Britain and Ireland.

Joel Sherzer: Professor of Anthropology and Linguistics. Specialties: ethnography of speaking; speech play and verbal art; native languages and cultures of the Americas.

Beverly J. Stoeltje: Assistant Professor of English. Specialties: folklore and literature; women and folklore; ritual and festival; Texas Slavic folklore; cattle culture of the West; semiotics and symbolic studies.

M. Jane Young: Assistant Professor of Anthropology. Specialties: American material culture; North American Indian folklore and linguistics; women and folklore; museum studies; arche- and ethno-astronomy.

The ethnomusicologist Steven Feld will join the faculty in the fall of 1985.

Requirements (Anthropology with a concentration in Folklore)

For the Master's the student must complete a 33-hour program that includes the core course in Folklore, one other core course (usually Linguistic Anthropology), two courses from a department chosen as an outside minor

(English, linguistics, Music, History, and foreign languages are common choices), and the Master's Report, a one-semester research project that may, but need not, involve original fieldwork. Students usually complete the Master's in two to two and a half years.

Those wishing to go on for the Ph.D. must make a formal application to the Graduate Studies Committee, just like students who receive their M.A.'s elsewhere and apply at the Ph.D. level. However, most students in good standing are allowed to continue. Requirements for the Ph.D. include two more Anthropology core courses (usually Social Anthropology and Archeology), an individually determined program of courses, qualifying examinations, demonstration of reading competence in one (scholarly) foreign language and, of course, thesis and defense. Folklore students must complete two six-hour qualifying exams, one on Materials and Methods of Folklore Research and one on Folklore Forms and Genres, in which the student's chosen culture area is emphasized. Each exam covers both a core syllabus and a selection of works chosen by the student and her committee in preparation for her thesis work. The exams are normally offered three times a year, in September, January, and April. A longer review paper can be substituted for one exam. Language competence may be demonstrated either by attaining a score of 600 or higher on the standardized Graduate Student Foreign Language Test, or, with the permission of the Graduate Committee, by writing a review essay on five significant scholarly works in the chosen language.

Resources

In addition to a very large and complete main library, the University of Texas has several special collections of particular interest to folklorists: the Benson Latin American Collection, the Barker Texas History Collection, and the Humanities Research Center collection of rare books and manuscripts. The Folklore Center maintains an archive of Southwestern music and verbal art and a small library which contains many of the standard books and articles needed for folklore classwork. Many professors put readings for their classes on reserve in the folklore library, which consequently also serves as a gathering

place for the folklore students. The Folklore Center sponsors several guest lecturers each year. In addition, the Anthropology department has a weekly lecture series, and both Women's Studies and the newly formed Semiotics Colloquium sponsor monthly presentations, many of which are of interest to folklorists. **Folklore Papers**, collections of articles by students, is published occasionally by the Folklore Center.

Costs and Financial Assistance

Folklore students are eligible to apply for University Fellowships, teaching assistantships in English and Anthropology (none in Folklore specifically), and for work-study employment. Work in the archive or on folklore-related research can almost always be arranged for those eligible for work-study. Tuition costs are quite low: \$525 per semester for out-of-state, less than \$100 per semester for Texas residents. Housing and food costs are also moderate in Austin.

Extracurricular Considerations

Life in Texas is much more pleasant than the "folklore" might have led you to expect. Austin is a medium-sized city, the state capitol, and has a lot of high-tech industry. The parts of town students usually live in have a "university town" feel. Cultural attractions include an extremely lively popular music scene, a fine new performing arts center which hosts performers of international stature, and great Tex-Mex food. Summers can be miserably hot, but all University buildings are well airconditioned. Mild winters keep utility bills low and make it possible to walk or bicycle to campus almost every day of the year. In addition, the University runs a remarkably efficient and convenient shuttle bus service to the neighborhoods where most students live.

For further information, write:
 Center for Intercultural Studies in Folklore and Ethnomusicology;
 Student Services Building 3.106
 University of Texas
 Austin, TX 78712

Ph.D. and M.A. Theses at the University of Texas, Austin

Ph.D. Theses:

1977

- Farrer, Claire. Play and Inter-Ethnic Communication: A Practical Ethnography of the Mescalero Apache.
- Roemer, Danielle. A Social Interactional Analysis of Anglo Children's Folklore: Catches and Narratives.

1978

- Limon, José. The Expressive Culture of a Chicano Student Group.
- Brady, Margaret. Navajo Children's Narratives: Symbolic Forms in a Changing Culture.
- Hulan, Richard. Camp-Meeting Spiritual Folksongs: Legacy of the "Great Revival in the West."

1979

- Epstein, Shifra. The Celebration of a Contemporary Purim in the Bobover Hasidic Community.
- Stoeltje, Beverly. Rodeo as Symbolic Performance.

1981

- Miller, Edward K. An Ethnography of Singing: The Use and Meaning of Song Within a Scottish Family.
- Webber, Sabra J. Local History Narratives in a Mediterranean Tunesian Town.
- Kodish, Debora. "Never Had a Word Between Us": Pattern in the Verbal Art of a Newfoundland Woman.
- Mishler, Craig. Gwich'in Athapaskan Music and Dance: An Ethnography and Ethnohistory.
- Graham, Joe S. The **Caso**: A Study of an Emic Genre of Folk Narrative among Mexican-Americans of West Texas.
- Pena, Manuel. The Emergence of **Conjunto** Music, 1935-60: An Interpretive History.

1983

- White, Marilyn M. "We Lived on an 'Island'": An Afro-American Family and Community in Rural Virginia, 1865-1940.

1984

- Ice, Joyce Ann. Quilting and the Pattern of Relationships in Community Life.

Jorgensen, Marilyn. Expressive Manifestations of Santa Marian Camalin as Key Symbol in Guamanian Culture.

M.A. Theses:

1976

Spitzer, Nicholas. "I Got the World in a Jug": Reputation and Respectability in the Classic Blues.

Ahern, Mark. "That's All Funny **Now**...But It Sure Wasn't Then!": A Study of Joking Patterns and Performance Roles Within the Alcoholics Anonymous Program.

1977

Hardesty, Mary. An Ethnography of Speaking of the Texas Legislature.

1978

Chavira, Elizabeth. A Comparative Study of Mexican-American **Yerberas** and **Curanderos** of South Texas.

Gradante, William. "Hagame un Tiple, Maestro!": An Ethnomusicological Study in Organology and Folk Aesthetics.

Light, Michael. Music of the Social Spheres: The Performance of Hausa **Rok'o**.

Pena, Felix. The Use of Humor in Social Interaction.

1979

Coleman, Joyce. Malory on His Own Terms: The **Morte D'Arthur** in its Fifteenth-Century Context.

Tittel, Edward. A Structural Analysis of the Winnebago Trickster.

Weidlich, Lorre. The *Mummers Play*: A Structural Analysis.

Lasley, Rebecca. Dirty Laundry in Public: Definition of Soap Opera Conventions.

Navar, Mary Margaret. **Corridos de Contrabando**: The Theme of Smuggling in the Mexican Ballad.

Turner, Kay Frances. The Virgin of Sorrows Procession: A Brooklyn Inversion.

1980

Byrne, Moyra. Paradise Gained and Paradise Lost in Italian-American Immigrant Autobiography.

1981

Johnson, Paula. I Houses in Texas: Suiting Plain People's Needs.

Swing, Pamela. The Hopi Expedition For Salt as a Walking Narrative.

- Derden, Winston. Syntactic, Semantic, and Symbolic Parallelism in the Kumulipo Birth Chant of Ancient Hawaii.
1982
- Proschan, Frank. Puppets, Masks, and Performing Objects from Semiotic Perspectives.
1983
- Hendricks, Marcia. Conjunto Aztlán: A Contextual Study of Performance.
- O'Drain, Mary. San Francisco's Gay Halloween: A Semiotic Analysis of Drag in Context.
:
1984
- Seriff, Suzanne Katherine. Laughing Death: A Critical Analysis of the Days of the Dead Celebration in Oaxaca, Mexico.
- Burns, Richard. Afro-American Blacksmithing in East Texas.
- Jasper, Patricia. The Folk Arts and Public Policy: A Texas Example.

WHITHER GOETH FOLK MUSIC?

Bruce Harrah-Conforth

It was not long after assuming the position of record review editor that I understood why the task had been undertaken in such a haphazard manner in the past. First and foremost was a practical problem; **Folklore Forum** received very few records to be reviewed. Secondly, there stood an ideological dilemma; what material was deemed proper for our consideration? In order to actively solicit material from record companies, thereby solving the first problem, it was necessary to answer the second and decide what we considered folk music.

A look at some of the traditionally accepted criteria for defining folk song proved to be of little help. Generally there are four elements included in such definitions (anonymity of authorship, time depth, mode of transmission, and existence of variants), but each of these seems to be fraught with problems. The first, anonymity of authorship, scarcely seems appropriate in this day of copyrights