

M.A. FOLKLORE

SYLLABUS

Choice Based Credit System (w.e.f. 2026 - 2029)



DEPARTMENT OF FOLKLORE ST. XAVIER'S COLLEGE (AUTONOMOUS)

(Recognized as "College with Potential for Excellence" by UGC &
Accredited by NAAC at "A++" Grade with a CGPA of 3.66 out of 4)

PALAYAMKOTTAI, TIRUNELVELI - 627 002

Vision

To mould young men and women as leaders in all walks of life so that they may serve the people especially the poor and the oppressed of our nation in truth, justice and love.

Mission

To achieve a synthesis of academic excellence and the formation of character.

To ensure social justice through equity and access

To include the excluded for empowerment

To equip students with global competencies

To engage in relevant research activities.

To promote Lab to Land through the Outreach Programme – Student Training and Action for Neighbourhood Development (STAND)

SCHOOLS OF EXCELLENCE WITH CHOICE-BASED CREDIT SYSTEM (CBCS)**Essential Features of CBCS**

Standardisation of degree courses to internationally accepted levels

Focus on skill-based curriculum

Emphasis on value education

Institution - Industry collaboration

Provision for earning more credits

Development of communication skills

Post Graduate Courses

The existing PG curriculum was thoroughly upgraded based on the expectations of the academicians and the aspirations of the student community. The PG syllabus has two parts: Core and Elective. The minimum number of credits to be earned by a student is 100. The aim of the project work at the PG level is to develop the skill of solving problems and to promote research motivation. All the I-year PG students are offered one Value - Added Course and during their II year they are supposed to do one Extra Credit course outside their class hours to enhance their employability skills. However, during every semester, they are free to learn one ECC paper, offered by the respective departments.

Credit system

The credit system at St. Xavier's College (Autonomous) assigns weightage to courses based on the hours allocated to each course. Typically, one credit is equivalent to one hour of instruction per week. However, credits are awarded regardless of actual teaching hours to ensure consistency and adherence to guidelines. The credits and hours allotted to each course within a programme are detailed in the Programme Pattern table. While the table provides a framework, there may be some flexibility due to practical sessions, field visits, tutorials, and the nature of project work. For postgraduate (PG) courses, students are required to accumulate a minimum of 100 credits, as stipulated in the programme pattern table. The total number of courses offered by the department is outlined in the Programme Structure.

OUTCOME-BASED EDUCATION (OBE)

Outcome-Based Education (OBE) is a student-centric teaching and learning methodology that focuses on measuring student performance through clearly defined outcomes. For St. Xavier's College, with its commitment to excellence and NAAC/NBA accreditation requirements, OBE is not just a regulatory expectation but a pathway to academic quality, global competitiveness, and improved employability of graduates.

We prepare students to meet future industry requirements and reinforce St. Xavier's College, Palayamkottai, as a leader in quality higher education. St. Xavier's College introduced OBE in 2018, and for the Attainment Calculation, we developed our own method in 2018. From the academic year 2025-26 onwards, in examinations, for each question we mark Course Outcome (CO), Competency and Performance Indicator, Programme Outcome / Programme Specific Outcome, Bloom's Revised Cognitive Level and we follow the OBE procedure for the calculation of the Attainment of Outcome for each student, course, semester, programme.

EVALUATION PATTERN (PG)

Continuous Internal Assessment

There is no internal minimum for any paper. However, Continuous Internal Assessment (CIA) is a mandatory requirement for all students. A student must take at least one CIA test out of two tests and must fulfil at least one mode of assessment among assignments, quiz, seminars, etc., otherwise he/she will not be permitted to write the semester examination.

S.No	Component	Marks Allotted
1	I CIA Test	70
2	II CIA Test	70
	Total	140

The total CIA marks of 140 will be converted to 70 marks. An additional 30 marks will be awarded through other internal assessment components.

The Continuous Internal Assessment (CIA) consists of two component tests, each carrying 15 marks (15 + 15).

The final internal assessment marks will be calculated out of 100 (70 + 30). The obtained marks will be **converted to 50 marks**.

Semester (External) Examination

- The External Semester Examination will be conducted for **100 marks**.
- The obtained marks will be **converted to 50 marks**.

Question Pattern

PG Semester Examinations (3 Hours)

PART	TYPE	Mark Distribution	Total Marks
A	MCQ	10X1	10
B	ALL	5X3	15
C	Either/or	5X6	30
D	3 out of 5	3X15	45
		Total	100

PG Internal Examinations (2 Hours)

PART	TYPE	Mark Distribution	Total Marks
A	MCQ	10X1	10
B	ALL	3X3	09
C	Either/or	3x7	21
D	2 out of 3	2X15	30
		Total	70

Grading System

Range of Marks	Letter Grade	Grade Point	Description
90-100	A+	9.0-10.0	Outstanding
80-89	A	8.0-8.9	Excellent
70-79	B+	7.0-7.9	Very Good
60-69	B	6.0-6.9	Good
50-59	U	5.0-5.9	Average
00-49	U	0	Reappear

PROGRAMME OUTCOMES (PO) FOR PG PROGRAMMES

Students of all Undergraduate Degree Programmes at the time of graduation will be able to attain the following:

PO1. Critical Thinking: Acquire the knowledge in the respective field and take informed actions.

PO2. Effective Communication: Speak, read, write and listen clearly in person and through electronic media in English and in one Indian language, and make meaning of the world by connecting people, ideas, books, media and technology.

PO3. Social Interaction: Apply reasoning informed by the contextual knowledge to assess societal, health, safety, legal and cultural issues and the consequent responsibilities relevant to the professional practice.

PO4. Effective Citizenship: Demonstrate empathetic social concern and equity centered national development, and the ability to act with an informed awareness of issues and participate in civic life through volunteering.

PO5. Ethics: Recognize different value systems and apply ethical principles and commit to professional ethics and responsibilities and norms of different value systems.

PO6. Environment and Sustainability: Demonstrate the issues of environmental contexts and sustainable development.

PO7. Modern tool usage: Create, select, and apply appropriate techniques, resources, and modern IT tools including prediction and modeling to complex activities with an understanding of the limitations.

PO8. Self-directed and Life-long Learning: Recognize the need for and have the preparation and ability to engage in independent and life-long learning in the broadest context of socio-technological changes.

M.A. FOLKLORE

THE RELEVANCE OF THE PROGRAMME

Department Of Folklore

In this esteemed institution a Postgraduate Department of Folklore and the Folklore Resources and Research Centre were started in the year 1987. In 1990, this department was elevated to the status of a Research Department by Manonmaniam Sundaranar University, Tirunelveli. With a syllabus which is multidisciplinary, this department has played a vital role for the past 30 years in promoting Folklore as an independent discipline. It has conducted several regional, national and international seminars and workshops. The members of the faculty of this department have undertaken several research projects supported by UGC and other agencies.

Courses Offered

The Department of Folklore offers the following Postgraduate course and research programmes:

- ♦ M.A. in Folklore
- ♦ Ph.D. in Folklore

M.A. Folklore

This postgraduate course has a two-tiered structure which encompasses theoretical and practical components in Folkloristics. This course provides rich theoretical knowledge and multidisciplinary perspectives to students in order to understand various kinds of folklore, the creative manifestations of human endeavour, and different sorts of roles played by them in the society. Folklore, which is usually defined as an artistic communication in a small group, never confines itself within the boundaries of traditional contexts, but travels across different domains of traditional and popular channels of communication including print, radio, film, television and other electronic modes. This course will facilitate the students to have a clearer understanding on folklore and culture and also it will help them to emerge as trained media specialists with human concern.

Facilities

Library with rich collection of books on different subjects including Folkloristics, Anthropology, History, Sociology, Literature, Linguistics, Religion, Psychology and Cultural Studies

Audio Visual Archives and Museum
Folk Arts Training
Out-reach Activities
Research

Internship

For a few practical papers internship is introduced to facilitate the students to attain practical knowledge directly from Media industry and Cultural institutions.

OBJECTIVES OF THE PROGRAMME

- a) To provide the student necessary skills in collection and preserving the folk materials;
- b) To provide the student sufficient theoretical knowledge for understanding and analysing folk performances and practices;
- c) To develop projects and activities which will bring out the cultural richness embodied in indigenous folk forms;
- d) To orient the students to turn towards the culture of the people to learn the forces that shape the socio-cultural matrix of human life;
- e) To initiate the students in practice of communication rooted in the traditions of the people.

PROGRAMME SPECIFIC OUTCOMES

PSO1: The students will gain theoretical knowledge in Folkloristics.

PSO2: The students will also learn practical training and exposure to traditional Folk performances.

PSO3: The students will also be trained in doing fieldwork and report writing in diverse field of Folklore.

PSO4: The students would develop skills in reading, writing and interpreting cultural narratives.

PSO5: The students would also equip themselves in documenting and archiving of Folk cultural practices.

PSO6: The students will be able to understand and analyse diverse forms of folklore and other cultural narratives.

PSO7: The students will be able to write research articles in the field of Folkloristics

Eligibility for admission

Any undergraduate degree (B.A., B.Sc., B.Com., etc) in any discipline recognized by any Indian University.

M.A. FOLKLORE
Choice Based Credit System (2026 – 2029)

Sem.	Part	Status	Sub. Code	Papers	Hrs.	Credits
I	A	Core-1	26PFLC11	Introduction to Folkloristics	6	4
		Core-2	26PFLC12	Folk Literature	6	4
		Core-3	26PFLC13	Field Methodology	6	4
		EC-1	26PFLE11	Socio Cultural History of Tamil Nadu	5	3
		EC-2	26PFLE12	Social System	5	3
	B	SEC1	26PFLS11	Cultural Photography	2	2
					30	20
II	A	Core-4	26PFLC21	Folklore Theories	6	4
		Core-5	26PFLC22	Folklore & Historiography	6	4
		Core-6	26PFLC23	Material Culture	6	4
		EC-3	26PFLE21	Socio-Linguistics	5	4
		EC-4	26PFLE22	Folklore and Mass Communication	5	4
	B	SEC-2	26PFLS21	Porunai Civilization & Cultural Tourism	2	2
	C	Extension Activity		STAND		1
					30	23
III	A	Core-7	26PFLC31	Folk Performing Arts of Tamil Nadu	5	4
		Core-8	26PFLC32	Folk Religion and Ritual Performance	5	4
		Core-9	26PFLC33	Cultural Anthropology	5	4
		Core-10	26PFLC34	Carnivals and Pilgrimages in Southern Tamil Nadu	5	4
		Core Industry Module	26PFLC35	Folk Artefacts & Crafts	4	3
		EC-5	26PFLE31	Digital Archiving & Museum Management	6	5
	B	Internship	26PFLI31	Carried out in summer vacation at the end of Semester II	-	2
					30	26
IV	A	Core-11	26PFLC41	Narrative and Textual Studies	6	4
		Core-12	26PFLC42	Media & Cultural Studies	6	4
		Core-13	26PFLC43	Applied Folklore & Popular Culture	6	4
		Project	26PFLC44	Project with viva voce	4	4
		EC-6	26PFLE41	Traditional Knowledge System	4	3
		SEC-3	26PFLS41	Ethnomusicology	4	3
	B					
					30	22
Total					120	91

Value Added Course

S. No.	Subject code	Paper	Hours (total)	Credits
1.	23PFLV11	The Art of Storytelling	30	3

Extra Credit Course

S. No.	Subject code	Paper	Hours (total)	Credits
1.	23PFLEC11	Reading Culture	Self-study mode	3

PAPER - I
INTRODUCTION TO FOLKLORISTICS
(Sub Code: 26PFLC11)

Semester: I

Core: I

Credits: 4

Hours: 6 hrs

UNIT - I: Introduction

Hours: 18

- A) Definition: Problems in defining folk and lore - Twenty-one definitions - American definition - Folk - Lore - Folkloristics - The problem of nomenclature in Tamil Folkloristics.
- B) Classification: Four kinds of Folklore - Oral literature - Folk performances - Folk religion and ritual - Material culture;
Important Tamil genres; Salient features of Folklore: Anonymity, Tradition, performer - audience interaction, etc.

Prescribed Readings:

Leach, Maria. 1949: *Standard Dictionary of Folklore Mythology and Legend*, Fung and Wagnalls; Dundes, Alan. 1989: *Folklore Matters*, Knoxville: The University of Tennessee Press; Dorson, Richard M. 1972: *Folklore and Folklife*, Chicago: The University of Chicago Press.

UNIT - II: Multidisciplinary nature of Folkloristics

Hours: 18

Folklore and Literature, Anthropology, Psychology, Linguistics, History, Archaeology, Sociology, Philosophy and Sciences.

Prescribed Readings:

Dorson, Richard M. (ed.) 1972: *Folklore and Folklife*, Chicago: The University of Chicago Press - Lourdu, Te. 1997: *naattaar vazhakkaattriyal, sila adippadaikal*, Palayamkottai: Naattaar vazhakkaattriyal Aaivu Maiyam.

UNIT - III: History of Folkloristics

Hours: 18

- A) Works of Grimm brothers - William Thoms and the origin of the word – Wilhelm Mannhardt's request.
- B) The Kalevala and Finnish Politics; Nazism and Folklore in Germany; Class conflict and folklore in Soviet Union; Antonio Gramsci's observations on Folklore
- C) Problems of classification in folklore - Geographical and Cultural variations - The case of classifying Folk tales.
- D) Culture and Nationalism in Tamil Nadu; Dravidian Movement and Folklore

Prescribed Readings:

Dundes, Alan (ed.) 1999: *International Folkloristics*, New York: Rowman and Little field Publishers; Propp, Vladimir 1989: *Theory and History of Folklore*, London: Manchester University Press.

UNIT - IV: Folklore Research in India**Hours: 18**

- A) Folklore Research in India - Early Collections (Missionary Period) - Pioneer Folklore Scholars from India
- B) Folklore Research in Tamilnadu - Collections, Pioneers and Trends
- C) The emergence of Folklore as Academic discipline: Relevance, Problems and Future
- D) Contemporary Folklore Research: Trends and Challenges

Prescribed Readings:

Sen Gupta, Sankar. *Folklore and Folklife in India: An Objective Study in Indian Perspective*. Calcutta: Indian Publications. pp. 108 - 121; Handoo, Jawaharlal. *Folklore: An Introduction*. Mysore: Central Institute of Indian Languages. 1989: 127 - 144; Paramasivaiya, J.S. Thenninthiyavil nattupuraviyal kalviyin aivuparappu, Aru. Ramanathan (tho.) *Nattupuraviyal Aivu Muraikal*. Tanjore: Tamil University. 1991: 31 - 42; Lourdu, SD. Tamil Nattar Vazhakkatru thokuppukal - oru mathippeedu, Aru. Ramanathan (Tho.) *Nattupuraviyal Aivu Muraikal*. Tanjore: Tamil University. 1991: 123 - 175. Ramanathan, Aru. Pathippasiriyar Munnurai, Aru. Ramanathan (tho.) *Nattupuraviyal Aivu Muraikal*. Tanjore: Tamil University. 1991: 1 - 23; Blackburn, Stuart. *Print, Folklore and Nationalism in Colonial South India*. Delhi: Permanent Black

UNIT - V: Folklore Research in Tamil Nadu**Hours: 18**

The conceptualization of Folklore in precolonial Tamilnadu - Early references of Folklore and its concepts in Tamil literature (Tolkappiyam and distinction of folk and classical literature, Cilappathikaram, Sangam texts, Bhakti literature, inscriptions etc) - Critical reading of Folklore studies in Tamil context

Prescribed Readings:

Ramanathan, Aru. Pathippasiriyar Munnurai, In Aru. Ramanathan (tho.) *Nattupuraviyal Aivu Muraikal*. Tanjore: Tamil University. 1991: 1 - 23; Blackburn, Stuart. *Print, Folklore and Nationalism in Colonial South India*. Delhi: Permanent Black

Course Outcomes:

1. The students will learn the basic concepts of Folklore
2. The students will be able to understand the diverse folklore genres and their distinctive features
3. The students will be able to analyse the emergence of folklore as a field of discipline and its multi-disciplinary nature

4. The students will also be able to develop critical skills to evaluate the processes of Folklore and its relationship with larger society and nation.
5. The students will be able to apply their folkloric knowledge while understanding their own socio-cultural realms.
6. The students might inculcate new ways of thinking about Folklore.

PAPER - II
FOLK LITERATURE
(Sub Code: 26PFLC12)

Semester: I

Core: II

Credits: 4

Hours: 6 hrs

UNIT - I: Introduction to Folk Narratives

Hours: 18

- a) Types of Folk Narratives:
Prose Narratives: Myth - Legend - Folktale
Verse Narratives: Epic, Ballad, Song
Fixed Phrase Genres: Proverb, Riddle and Phrases
- b) Differences & Characteristics of genres. (William Bascom)
- c) Motif, Tale-type - Function.

Prescribed readings:

Bascom, R. William 1981: *"The Forms of Folklore: Prose Narratives"*, *Contributions to Folkloristics*, Meerut: Folklore Institute, pp.95-123 - Degh, Linda. 1972: *"Folk Narrative"*, *Folklore and Folklife*, Richard M. Dorson (ed.), Chicago: Chicago University Press, pp.53-157 - Claus, Peter J. 1991: "Tale-Types and Motifs", *Folkloristics and Indian Folklore*, Udupi: Regional Resources Centre for Folk Performing Arts, pp.74-94; Devy, Ganesh. N, 2008. *The Oxford India Elwin: Selected Writings*. New Delhi: Oxford University Press.

UNIT - II: Prose Narratives

Hours: 18

- a) Myth: Definition, types, structure and function (Verrier Elwin)
- b) Legend: Definition, types, structure and function (Nandanar Puranam, Kannappa Nayanar, Siruthondar puranam)
- c) Tales: Definition, types, structure and function. Kinds: Fairy tales - Animal tales - Fables - Parables - Trickster tales - Formula tales - Chain tales - Tall tales - Noodle tales (*mathana kamarasan kathai, pancha thanthira kathai, vikkiramathithan kathai, thenaliraman kathai*)

Prescribed readings:

Lourdu, Te. 1988: "puranakkathai", *nattar vazhakkaarukal*, Chennai: Manivasakar Pathippagam, pp.131-209 - Jasan, Heda. 1975: "Concerning the historical and the local legends and their relatives", *Toward New Perspectives in Folklore*, London: The University of Texas Press. pp.134-144 - Joseph Irudhaya Xavier, Ma. 1994: *punitha pazhamarapukkathakal*, Palayamkottai: St. Xavier's College - Vanamamalai, Naa. 1976: "raamaayanatthodu thodarpudaya idangal patriya punaikathaigal", *Aaraaichi*, 5:3(19), pp.135-142; Vanamamalai, Naa. 1977: "ulaga padaippukkathaigal", *Aaraaichi*, 6-1(21) pp.5-16 & 6-2(22) pp.77-87. Samy. P.L. 1975: "chankili thodarkathaigal", *Aaraaichi*, 5:2 (18), pp.69-71.

UNIT III: Verse Narratives

Hours: 18

- a) Folk ballads and epics: definition, characteristics, transmission and changes
(*aivar rasaakkal kathai, aaravalli sooravalli kathai, pitchaikkalan kathai, annanmarswamy kathai*)
- b) Folk songs: Types - Music - Function and Meaning
(*thalaattu, oppaari, themmaangu, ambaa paattu, vilayaattuppaattu*)

Prescribed Readings:

Vanamamalai, N. 1981. Samuka Kathaippadalkalil soka mudivu, Te. Lourdu (ed.) *Nattar Vazhakkatriyal Aivukal*, Palayankottai: Parivel Pathippakam. pp. 83 - 118; Ramachandran. Naa., 1987, "samooka kathaippadal varaiyarai", *nattar vazhakkatriyal*, Vol.1 - 1&2, pp. 71-86 - Subramanian, Paa.Raa 1975: *thamizhaga naattuppaataalkal*, Chennai: thamizh putthakaalayam. pp.90-246; Samy PL, 1981. Aakkattippattu - oor aaraichi. Te. Lourdu (ed.) *Nattar Vazhakkatriyal Aivukal*, Palayankottai: Parivel Pathippakam. pp. 141 - 158; Venkatachalapathy, Aa. Raa. 2004. *Muchandi Ilakkiyam*. Nagercoil: Kalachuvadu Pathippakam; Ramaswamy, Vijaya. 1993. Women and Farm Work in Tamil Folk Songs, *Social Scientist*, Vol. 21, No. 9/11, pp. 113 - 129. Ramaswamy, Vijaya. 2009. Tragic Widows or Cunning Witches? Reflections on Representation of Women in Tamil Myths and Legends, *Economic and Political Weekly*, vol. 44, no. 12, pp. 57 - 61, 64 - 67. Ramaswamy, Vijaya. 2010. Chaste Widows, Cunning Wives and Amazonian Warriors: Imaging of Women in Tamil Oral Tradition, *Asian Ethnology*, vol. 69, no. 1, pp. 129 - 157.

UNIT IV : Fixed Phrase Genres

Hours: 18

- a) Proverb: Text, Texture and Context - Function - Meaning - Structure
- b) Riddles: Text, Texture and Context - Function - Meaning - Structure - Riddling sessions.

Prescribed readings:

Lourdu, Te. 1988: "pazhamozhigal", "vitukathaikal", *naattaar vazhakkaarukal*, Chennai: Manivasakar Pathippakam, pp. 1-75; Lourdu, Te. 2007. *Tamil Pazhamozhikal: Amaippu, Porunmai Seyalpadu*. Chennai: United Writers. - Herman Jenson, *A Classified Collection of Tamil Proverbs*, Delhi: Asian Educational Services - Ramanathan, Aru. 1982: *kaathalar vitukathaikal*, Puvanagiri: Samuthaaya Chirpikal Veliyeettakam. Ganeshwari.

UNIT V: Aesthetics of Folk Literature

Hours: 18

- a) Folk Aesthetics - differences between classical and folk creations.
- b) Oral poetics - audience, context and function.

Prescribed Readings:

Muthiah, I. 1998: 'naattupura alagiyaal - maatra alagiyaal', *nattuppurap panpaattu marapu - maatra marapu*, Madurai: Arasu Pathippagam. pp. 59 - 88 - Finnegan, Ruth. 1977: *Oral*

Poetry: Its nature, significance and social context, Cambridge: Cambridge University Press. pp. 214-243 - 1992: *Oral Traditions and the Verbal Arts*, London: Routledge. pp. 131-134.

Course Outcomes:

1. The students will learn the essential factors of classifying the diverse forms of folk literature.
2. The students will be able to understand the diverse folk literary forms and their distinctive features
3. The students will be able to analyse the distinctive features of a particular folk narrative and its inter-generic relationship with other genres.
4. The students will also be able to develop skills to understand, analyse and evaluate the processes of Folk literary creations and its relationship with larger society, economy and culture.
5. The students will be able to apply their knowledge on folk literature while interpreting the diverse folk literary forms.
6. The students might create new ways of thinking about Folk literary forms, for example electronic folklore.

PAPER - III
FOLKLORE FIELD METHODOLOGY
(Sub Code: 26PFLC13)

Semester: I

CORE: III

Credits: 4

Hours: 6 hrs

UNIT - I: Field Work: Pre-field preparation

Hours: 18

What is Fieldwork? Difference in doing Fieldwork: Anthropology and Folklore

Available literature - existing records and films made in the regions. Selection of informants

UNIT -II: Informants and rapport establishment

Hours: 18

Rapport establishment and maintenance. Fieldwork Ethics - (I / thou relationship) Subjectivity, Objectivity, Etic – Emic Perspectives - Gender, Caste, Religion issues; ‘Informant is not an object but a fellow human being’

Prescribed Readings

Goldstein, Kenneth S. 1964: *A Guide for Field workers in Folklore*, Pennsylvania: The American Folklore Society. (pp. 36-46) - Ibid, (pp. 47 -76) - Lindahl, Carl, 1979: *A Basic Guide to Field work for Beginning Folklore Students*, (pp. 60-69) - Oring, Elliott. 1986: *Folk Groups and Folklore Genres: An Introduction*, Longan utah: Utah State University Press; Handoo, Jawaharlal. *Folklore: An Introduction*. Mysore: Central Institute of Indian Languages. 1989: 73 - 94.

UNIT - III: Collection methods Proposal for Collection project

Hours: 18

Observation method - Kinds of context: natural, artificial and induced natural - what to observe? - How and when to record observations? - equipments as observation tools.

Types of folklore data - Primary and secondary - Field work and archival work Literatures and Archival sources; Issues in Fieldwork; Interview - types of interview

Collection project proposal - types of collection projects: survey, depth and local projects. Problem statement and analysis.

Prescribed Readings:

Goldstein, Kenneth S. 1964: *A Guide for Field workers in Folklore*, (pp. 13 - 26; 77 - 159)
- Lourdu, Te. 1986: *naattaar vazhakkaatriyal Kala Aaivu*, Perumalpuram: Parivel pathippakam. (pp. 109 - 130); Lindahl, Carl, 1979: *A Basic Guide to Field Work for Beginning Folklore Students*, (pp. 77-81)

UNIT - IV: Ethnography

Hours: 18

What is ethnography? - positivism and naturalism - reflexivity - ethnography as method and as genre.

UNIT - V: Writing Ethnography

Hours: 18

Writing ethnography - ethnography as text: organizing texts - historical method, chronological method and novel method - narrowing and expanding the focus - separating narration and analysis - thematic organizations audience and texts - reflecting on texts.

Prescribed Readings:

Hammersley, Martyn and Paul Atkinson, 1983: *Ethnography Principles in Practice*, London: Tavistock Publications. (pp. 1-26; 207-232); Atkinson, Paul. 1990: *The Ethnographic Imagination: Textual Construction of Reality*, London: Routledge. (pp. 1-9).

Course Outcomes:

1. The students will learn necessary skills and techniques for doing Folklore fieldwork.
2. The students will be able to understand the importance of fieldwork to collect necessary data regarding folklore genres and their distinctive features
3. The students will be able to categorise and analyse the data collected in the fieldwork.
4. The students will also be able to develop critical skills to evaluate the diverse nature of folkloric narratives collected in the fieldwork so as to write a better research report.
5. The students will be able to apply their folkloric knowledge and will be able to write a research paper based on their fieldwork experiences.
6. The students might create new strategies to collect folklore data in relation with changing social conditions.

PAPER - IV
SOCIO CULTURAL HISTORY OF TAMILNADU
(Sub Code: 26PFLE11)

Semester: I

Elective: I

Credits: 3

Hours: 5 hrs

UNIT I: Socio Cultural History

Hours: 15

The Concept of History and Socio-Cultural History - various schools - Beginning of Indian Civilization in Indian subcontinent

Prescribed Readings

Kosambi, D.D. 1989: The culture and the civilization of Ancient India in Historical Outline (Translated in to Tamil by S.R.N. Sathya), Chennai; N.C.B.H., pp. 11 - 14; 22 - 25; 88 - 94; 313 - 316; Thapar, Romila. 1972. 'varalarum vakkirankalum', *Aaraaichi*, 3 - 1, pp. 88 - 100; Thapar, Romila. 2017. *Murkala India*, Chennai: NCBH

UNIT II: Patterns of Government in Tamil Nadu

Hours: 15

State system in Sangam period - ethnic association - state system in Pallava period - state system in late Chola period - state system in Pandia period - state system in Madurai Nayak period - English state in Tamilnadu - Local self-government.
Socio-economic system

Prescribed Readings

Subramaniam, Na. 1986: *Sangakala vazhviyal*, Chennai; N.C.B.H., pp. Neelakanta Sasthri, 1989: *cholar varalaru*, Vol.II, Chennai; N.C.B.H., pp. Stein, Burton. *Peasant State and Society of South India*. New Delhi: Oxford University Press. Karashima, Noburu. 1984. *South Indian History and Society: Studies from Inscriptions, AD 850 - 1800*. New Delhi: Oxford University Press; Subbarayalu, Y. 2012. *South India under the Cholas*. New Delhi: Oxford University Press; Sivathamby, K. 2003. *Pandai Tamil Samukam: Varalarru purithalai nokki*. Chennai: Makkal Veliyeedu; Rajan, K. 2004. *Tholliyal nokkil Sangakalam*. Chennai: International Institute of Tamil Studies.

UNIT III: Religious Tradition

Hours: 15

Natukal (hero stone) worship - the worship of Murugan, Thirumal, Kotravai, Indiran and Varunan - Buddhism and Jainism, Bhakti movement - Naayanmaars and Alwaars - Sankarar - Ramanujar - Sufies - Catholicism - St. Xavier, John De Britto, Veeramamunivar - Siddars - Ramalinga Vallalaar - Vaigundasamy - Aathi Paraasakthi and Pangaaru Adigalar - Buddhism (Pavutham), Jainism (Samanam)

Prescribed Readings

Kailasapathy. K. 1991. *Pandai tamilar vaazhvum vazhipadum*. Chennai: NCBH; Subramaniam, Na. 1986: *Sangakala vazhviyal*, Chennai; N.C.B.H., pp.158 -160. Kesavaraj, V. 1978: *natukal vazhipaadu*, Madurai: Sarvodaya Ilakkiyappannai, pp. 1 - 33, 221 - 278. S.S. Mani, "Bakthi Iyakkam", *Panpattu verkalai thedi*, FRRC, Palayamkottai. Ponneelan, 1981. *M.A. Folklore 2026 – 2029*

Vaikundar kattiya vazhkkai neri, D. Lourdu (ed.) *Nattar Vazhakkatriyal Aivukal*, Palayankottai: Parivel Pathippakam. pp. 233 - 250.

UNIT IV: Socio Political Movements

Hours: 15

Uprisal of Tamilnadu peasants - Uprisal of Poligars against British - Swadhesi movement - thol cheelai struggle - temple entry struggle - Self-respect movement - Struggle against Criminal Tribes Act - Anti - Hindi Agitation - Dalit movement - contemporary socio-political movements: Struggle against Koodankulam nuclear Power plant, Jallikattu Movement

Prescribed Readings

Rasukumar, Me. Thu. 1975: “*Cholar kalathil vari ethirpu iyakkam*”, aaraaichi, vol.13, pp.67 - 68; Dharmaraja Iyer, K. 1981: The peasant Uprisings in Nanchilnadu, *Journal of Kerala Studies*, vol. VIII - 1 - 4, pp.199 - 207.

UNIT V: Culture and Politics in Contemporary Tamilnadu

Hours: 15

Fine Arts: Architectue, Sculpture, Painting, Music, Literature, Dance and Drama

Dalit and Feminist Literature in Tamil Culture.

Folk forms in political and public domain (tales, performing arts, material culture etc)

Forms of oppression (musical instruments - parai, jimpla melam, leather, scavengers; dress, theettu, temple entry

Prescribed Readings

Venkatasamy, Mailai Seeni. 1972: *nunkalaikal*, Chennai Manivasakar Pathippakam, pp.5 - 144. Nagasamy, Era. and M. Chandiramurthy, 1976: *thamizhaka koil kalaikal*, Chennai; Government of Tamilnadu, Archeological Department, pp.1 - 128.

Course Outcomes:

1. The students will learn Socio-cultural history of India and Tamilnadu, particularly the socio-historical processes, important socio-political movements and social change etc.
2. The students will be able to understand how history is deeply linked with social, economic and religious traditions of the society.
3. The students will be able to analyse different historical processes that shaped the culture and social nature of Tamilnadu.
4. The students will also be able to develop skills critically look into the different interpretations of historical processes that shaped Tamil culture and society
5. The students will be able to use their historic knowledge to understand their own local history and traditions.
6. The students will be able to develop historical thinking and skills to understand the complex nature of contemporary society.

PAPER - V
SOCIAL SYSTEM
(Sub Code: 23PFLE12)

Semester: I

Elective: II

Credits: 3

Hours: 5 hrs

Unit I: Introduction to Sociology and Social System

Hours: 15

Introduction to sociology; *Talcott Parsons*- systemic theory of social system – network of interaction between actors; *August Comte* - Sociology and social sciences – Positivism hierarchy of sciences – social static and dynamic - social progress

Prescribed Readings:

Parsons, Talcott, 1951: The social system, England: Routledge; T.B. Bottomore, 1979: Sociology: A Guide to Problems and Literature, Bombay: Blackie & Son (India) Ltd.

Unit II: Emile Durkheim

Hours: 15

Rules of sociological method – social fact – sociological explanation and proof – division of labour – social solidarity: mechanical and organic – collective consciousness- Suicide, religion and society.

Prescribed Readings:

Durkheim. E., 1982: The Rules of Sociological methods, New York: Free Press; Durkheim. E., 1984: The Division of Labour in Society. ; Durkheim. E., 1960: Elementary Forms of the Religious Life (Eng. trans., 4th impression), London: Allen & Unwin. Giddens, Antony, 1989: Sociology, Cambridge: Polity Press. Marx, Durkheim, Weber – formation of Modern Social thought, Sage publication.

Unit III: Max Weber

Hours: 15

Social action – westerns causality – value judgment social action – ideal types – types of domination – class, status and party – the city – authority – bureaucracy – Protestant Ethics and the Spirit of Capitalism

Prescribed Readings:

Weber, Max, 1930: The Protestant Ethics and the Spirit of Capitalism; Stephen, Lukes, 1973: Durkheim Life and Works: A Critical Study; Ken, Morrison, 1995: Marx, Durkheim, Weber – formation of Modern Social thought, Sage publication.

Unit IV : Karl Marx

Hours: 15

Nature of social reality, dialectical historical materialism – social relation and economic structure - mode of production – alienation, class struggle. Post-marxism: Antonio Gramsci.

Prescribed Readings:

Karl Marx and Engels, 1947: *The German Ideology*, New York: International Publishers Co. Inc. Karl Marx and Engels, 1888: *Manifesto of the Communist Party*. Wilhelm Outhwaite and Mulkay M, 1987: *Social Theory and Social Criticism*. Gramsci, Antonio, 1971: *Prison Notebooks*.

Unit V: Indian Society and Caste**Hours: 15**

Indological/Textual perspective: Manushmriti; Subaltern perspective: Jyotirao Phule, BR Ambedkar, Periyar, Narayana Guru, Ayyankali, Iyothethasa Pandithar.

Prescribed Readings:

Aloysius, G. 2000. *Iyothedhasar Sinthanaikal - Volume II*, Palayamkottai: Folklore Resources and Research Centre; Aloysius, G. 1998. *Religion as Emancipatory Identity: A Buddhist movement among the Tamils under Colonialism*. New Delhi: New Age International Publications; Ambedkar, B.R. *Annihilation of Caste*. Verso Books. Periyar, 1996. *Suyamariyathai Samadharmam*. Vidiyal: Coimbatore

Course Outcomes:

1. The students will learn the fundamental concepts about society, social structure and sociological theories.
2. The students will be able to interpret diverse nature of Indian or Tamil society based on their knowledge.
3. The students will be able to identify different social processes across historical time and interpretations of social thinkers that influenced the contemporary society.
4. The students will also be able to look critically the traditional views of society, caste, gender and identity from the insights of modern thinkers such as Ambedkar and Periar.
5. The students will be able apply their sociological knowledge to understand their own local society.
6. The students will be able to develop sociological thinking and skills to understand the complex nature of contemporary society.

PAPER - VI
CULTURAL PHOTOGRAPHY
(Sub Code: 26PFLS11)

Semester: I

SEC: I

Credits: 2

Hours: 2 hrs

Unit I: Introduction to Photography

Hours: 6

Definition of photography - History of photography - Technical skills in photography - Digital capturing techniques - Role of photography in the research in social science subjects

Unit II: Cultural Photography

Hours: 6

Intro to cultural photography - Relationship between Photography and cultural identity - Cultural Photography as a Form of social expression – Cultural photography and the Construction of Identity

Unit III: Politics of Representation in Cultural Photography

Hours: 6

Cultural photography as a way of seeing and being seen - What to represent and how to represent the cultural meaning

Unit IV: Representation of Cultural Meaning in Photography

Hours: 6

The role of photography in shaping cultural meaning - symbolic representation of culture - cultural interpretation via photography - Cultural appropriation and sensitivity - understanding the Context and the cultural behaviour

Unit V: Dissemination of Cultural Photography and Ethical Issues

Hours: 6

Methodology of documentation through photography for dissemination purposes - Ethics and morality in photo documentation and dissemination of cultural events - Report making with photographs - Visual presentation techniques.

References:

Barthes, R. (1981). *Camera Lucida: Reflections on Photography*. Hill and Wang.

Course Outcomes:

1. The students will learn basic skills of photography
2. The students will be able to understand the importance of visual capturing of cultural habitats
3. The students will be exposed to diverse nature of cultural photography
4. The students will also be able to develop critical skills to evaluate visual representation of culture
5. The students will be able to apply their folkloric knowledge in visual documentation of cultural practices

PAPER - VII
FOLKLORE THEORIES
(Sub Code: 26PFLC21)

Semester: II

Core: IV

Credits: 4

Hours: 6 hrs

UNIT I

Hours: 18

a) MYTHOLOGICAL THEORY

Grimm brothers and their Comparative Method.

The Thunder Mythology and its proponents: Adalbert Kuhn and Wilhelm Schwartz.

Lower mythology: Wilhelm Manhardt

Maxmuller's Solar Mythology and his discourse with Andrew Lang.

The Theory in relation to Tamil Folklore research.

b) MIGRATIONAL THEORY or BENFYISM

Theory of borrowing.

c) HISTORIC-GEOGRAPHICAL THEORY or FINNISH THEORY

Life history of the Folk forms - Kaarle Krohn - Assembling the Variants - Labelling and arranging - Marking the date and place of recording - Placing literary versions in chronological order - Analysis of the genre into its principal traits - Counting frequency of occurrence of each possible handling of the trait – The construction of archetype - criticism - Russian criticism.

d) HISTORICAL RECONSTRUCTIONAL THEORY

Grimm brother's Teutonic Mythology; George Lawrence Gomme: Folklore as a historical science; Kunio Yanagita and his followers; Peter J.Claus and his studies on Tulu Paddhanaas; New development of synthesizing folkloric and historical technique.

Prescribed Readings

Dorson, Richard M. (ed.), 1972: *Folklore and Folklife: An Introduction*, Chicago: University of Chicago Press; Lourdu, D. nattar Vazhakkatriyal kotpadukal. Palayamkottai: FRRC; Linda Degh, 1969: *Folktales and Society: Story Telling Hungarian Peasant Community*, Bloomington: Indiana University Press; Krohn, Kaarle. 1986: *Folklore Methodology: Formulated by Julius Krohn and Expanded by Nordic Researchers*, University of Texas Press; Thompson, Stith, 1977: *The Folktale*, Berkeley: University of California Press; Thompson, Stith, 1955-58: *Motif-Index of Folk Literature 6 vols.* Helsinki: FF Communications; Shulman, David D. 1980: *Tamil Temple Myths*, Princeton: Princeton University Press; Maruthathurai, 1988: *Purana Ilakkiya Varalaru*, Chennai: Ainthinai Pathippakam; Aru.Ramanathan, 1988: *Varalaatru Nilaviyal Aaivumurai - Arimukamum Aaivukalum*, Thanjavur: Tamil Palkalai Kazhagam.

UNIT II

Hours: 18

a) FUNCTIONAL THEORY

Radcliffe-Brown's Structural Functionalism.

Malinowski's Theory of Synchronic Functionalism; Ideas of William Bascom and Linda Degh

b) STRUCTURALISM & SEMIOTICS

Ferdinand de Saussure, Vladimir I. Propp, Claude Levi-Strauss; Formalism - Bakhtin Circle

Prescribed Readings

Saussure, Ferdinand de. *A Course in General Linguistics*. Propp, VI. *Morphology of Folktales*; Levistrauss, Claude, *Structural Anthropology*. Radcliff - Brown, A. R, *Structure and Function in Primitive Society*. Malinowski, B. *Myth in Primitive Psychology*. Muthiah, I., *Payanpattu mozhiyiyal*. Tamilavan, *Structuralism*. Muthumohan. *Amaippiyal pin amaippiyal*. Dhananjeyan. *Vilimpunilai makkal vazhakkarakal*;

UNIT III: PSYCHO-ANALYTICAL THEORY

Hours: 18

a) Freud and his Psychoanalytical interpretations of folklore; Dundes' Psycho-analytical interpretations.

b) Jung's School of Analytical Psychology, Archetype and Collective Unconscious.

Prescribed Readings

Jan Brunvand, 1978: *The Study of American Folklore: An Introduction*, New York: Ante Aarne, 1962: *The Types of Folklore*, Helsinki: FF Communication; Alan Dundes, 1978: *Essays on Folkloristics*, Meerut: Folklore Institute; Gershon Legmann, 1978: *No Laughing Matter: An Analysis of Sexual Humour, Vos.1&2*, Bloomington: Indiana University; Ramanujan, AK (1983). *Indian Oedipus*. Vaidhyanathan, TG and Jeffrey J Gripal. *Vishnu on Freud's Desk: A Reader in Psychoanalysis and Hinduism*.

UNIT IV:

Hours: 18

Oral Formulaic Theory:

The Oral-Formulaic Theory as presented by Lord - the oral composition of folk epics compositional techniques - the use of formula - manipulation of formula system - scene building techniques - learning the themes. Critical Reactions.

Textualization Theory:

(a) Modes of Documentation: Dictation and Singing

(b) Methods of textualization: transcription, translation, transliteration; cultural descriptions and interpretations

(c) Issues: Fixity - Version and Variation

Case Studies:

(1) Kalevala: Elias Lönnrot, Julius and Kaarle Krohn

(2) Serbo - Croatian Epics: Milman Parry and AB Lord

(3) Annammar Swami epic: Brenda EF Beck

- (4) Siri Epic: Lauri Honko and team
- (5) Concepts: epic register, mental text, mental images, thick corpus, archetype, oicotype, themes and formulae

Prescribed Readings

Beverly J. Stoeltje, 1988: "Introduction: Feminist Revision", *Journal of Folklore Research*, pp. 141 - 154. Stoeltje, 1988. "Gender Representation in Performance: The Cow girl and Hostess". *Journal of Folklore Research*, pp. 219-241; Richard Bauman, 1977: *Verbal Art as Performance*, Illinois: Wavel and Press. Stuart Blackburn, 1980: *Performance as Paradigm: The Tamil Bowsong Tradition*, University Microfilms International. Albert Bates Lord, 1976: *The Singer of Tales*, New York: Atheneum; Honko, Lauri. 1998. *Textualising the Siri Epic*. Helsinki: Academia Scieniarum Fennica; Honko, Lauri (ed). 2000. *Textualization of Oral Epics*. Mouton De Gruyter: Berlin and New York.

UNIT V:

Hours: 18

- a. Folklore Theories of Genre.
 - Roger D. Abrahams: Simple and Complex Forms.
 - Dan Ben - Amos: Ethnic Genres and Analytical Category.
 - Lauri Honko: Real and Ideal Genre.
- b. Tamil/indigenous categories of Genre
- c. Ideological Theory
- d. Contextual Theory

Prescribed readings

Dan Ben-Amos, 1976: *Folklore Genres*, Austin: University of Texas Press; Lauri Honko, 1989: *Folkloristic Theories of Genre*, Helsinki: Studia Fennica.

Course Outcomes:

1. The students will learn different theories of Folklore particularly Mythological theory, Historical-Geographical theory, Oral formulaic theory and Ideological Theory.
2. The students will be able to interpret the different folk narratives with the insights of Folklore theories.
3. The students will be able to analyse the specific folk narratives with particular theoretical frameworks.
4. The students will also be able to develop skills to evaluate the importance of folklore theories to interpret the folk narratives.
5. The students will be able to apply their knowledge on folklore theories while interpreting the diverse folk literary forms.
6. The students might use theoretical perspectives and their relevance in understanding Folklore.

PAPER - VIII
FOLKLORE AND HISTORIOGRAPHY
(Sub Code: 26PFLC22)

Semester: II

Core: V

Credits: 4

Hours: 6 hrs

Unit I : Oral Tradition as History

Hours: 18

- a) Dynamic processes of Oral tradition: Memorized speech, Accounts, Epic, Tales, Proverbs, and Sayings.
Oral tradition as a source of history: Definition - Oral tradition as evidence.
- b) Limitations and Uniqueness of Oral tradition: Chronology and interdependence - Selectivity and interpretation - degree of limitations - Oral tradition as a source and as inside information.

Prescribed Readings:

Vansina, Jan 1985. *Oral Tradition as History*, Wisconsin: The University of Wisconsin Press. pp.13-31, 186-198.
Pilavendiran, S (ed.). 2004. *Sanankalum Varalarum: solmarapin matakkukalil uraiyum varalarukal*. Puducherry: Vallinam

Unit II : Folk Tradition and History

Hours: 18

- a) Folk tradition as historical fallacy - Folklore as embellished history - Folklore as a mirror of history - Folk tradition as historical fact.
- b) Alternative Histories: Subaltern history - Oral history - ethno history - folk history.

Prescribed Readings:

Montell, Lynwood, 1996. Preface to The Saga of Coe Ridge, in David K. Dunaway and Willa K. Baum (edited), *Oral History. An Interdisciplinary Anthology*, London: Altamira Press. pp.175-186; Dhananjeyan, A. 2016. nattar vazhakkarakalum varalarum: nanku vakai nilaipatukal, in *Puthia Araichi*, vol.5, pp. 69-103; Sundar, K. 2002. Mythicising the white man. in Partha Chatterjee and Anjan Ghosh (eds.) *History and the Present*. Delhi: Permanent Black.

Unit III : Typology and Ethnic history

Hours: 18

- a) Typology of Oral history: Oral autobiography - origins of place names - oral history of buildings - oral life history - family life history - family genealogy - family archives - exploring family roots - oral history of traditional crafts - oral history of castes and communities.
- b) Writing of Ethnic history: The nature of historical evidence - Types of oral documents - Oral history – Writing of ethnic history.

Prescribed Readings:

Mehaffy, George L., & Davis O.L.Jr., 1983. *Oral History: A Guide for Teachers*, Austin: University of Texas Press pp.41-68; Okihiro, Gary Y., 1996. Oral History and the Writing of Ethnic History, in David K. Dunaway and Willa K. Baum (edited), *Oral History. An Interdisciplinary Anthology*, London: Altamira Press. pp.199-215.

Unit IV : History, Archaeology, Genealogy and Discourse**Hours: 18**

Archaeology: some basics - Genealogy - Discourse - discursive tools - Power - Knowledge - subjects.

Prescribed Readings:

Kendall, Gavin & Gary Wickham 1999. *Using Foucault's Methods*, New Delhi: Sage Publication. pp.21-56.

Unit V: Construction of History: Case Studies in Tamil**Hours: 18**

Pandit Iyothedhasar's construction of the history of Tamil Buddhism through folk religious and ritual practices: Amman Festival and Death Rituals; counter untouchability practices (saanikudam utaital).

Sedal by Imaiya; Kavalai by Azhagiya Nayaki Ammal; Dalit journals (ed. J Balasubramaniam)

Prescribed Readings:

Aloysius, G. 2000. *Iyothedhasar Sinthanaikal - Volume II*, Palayamkottai: Folklore Resources and Research Centre. Aloysius, G. Religion as Emancipatory Identity.

Course Outcomes:

- 1.The students will learn theoretical frameworks and methods of historiography and its relationship with Folkloristics.
- 2.The students will understand how history is deeply linked with social, economic and religious traditions of the society.
- 3.The students will be able to analyse different historical processes that shaped the culture and social nature of Tamilnadu.
- 4.The students will also be able to develop skills critically look into the different interpretations of historical processes that shaped Tamil culture and society
- 5.The students will be able to use their historic knowledge to understand their own local history and traditions.
- 6.The students will be able to develop historical thinking and skills to understand the complex nature of contemporary society.

PAPER - IX
MATERIAL CULTURE
(Sub Code: 26PFLC23)

Semester: II

Core: VI

Credits: 4

Hours: 6 hrs

Unit I : Material Culture

Hours: 18

Definition and types of Materials: objects, artefacts, commodities, and things;

Origins, production and Circulation of Objects; value and Exchange; commodification

Objects and their socio-cultural importance - Gift system; Objects and History.

Scope and Relevance; of Material Culture Studies; inter-disciplinarity - Visual Studies, Folklore, History, Anthropology & Museum Studies.

Prescribed Readings:

Tilley, Chris, Webb Keane, Susanne Kuchler, Mike Rowlands and Patricia Spyer (eds.) 2013. *Handbook of Material Culture*. Los Angeles, London, New Delhi, Singapore & Washington DC: Sage Publications Ltd. (Part I Theoretical Perspectives: 7 – 124); Appadurai, Arjun. 1988. Introduction: Commodities and the Politics of Value. In Arjun Appadurai (ed.) *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press. pp. 3 – 63. Kopytoff, Igor. 1988. The Cultural biography of Things: Commodification as Process. In Arjun Appadurai (ed.) *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press. pp. 64 – 91. Paramasivan. Tho. 2001. *Panpattu Asaivukal*. Nagercoil: Kalachuvadu Publications Pvt Ltd. Lourdu, S.D. 1997: *nattaar vazhakkattriyal, sila adippadaikal*, Palayamkottai: Naattaar vazhakkaattriyal Aaivu Maiyam;

Unit II: Food in Society and Culture

Hours: 18

Food in society and culture; Classification of food; Types of Food; Culinary Practices; Food in Every Day/Ritual/regional/community life;

Food studies – a multidisciplinary field of study (Folklore, Gender Studies, Anthropology)

Prescribed Readings:

Levi Strauss, Claude. 1983. The Raw and the Cooked. Mythologiques vol I. Translated from French by John and Doreen Weightman. Chicago: The University of Chicago Press; Farquhar, Judith. 2013. *Food, Eating and Good Life*. In Handbook of Material Culture edited by Chris Tilley (et al). Los Angeles & London: Sage Publications Ltd. pp. 145 – 160; Taylor Sen, Colleen. 2015. *Feasts and Fasts: A History of Food in India*. New Delhi: Speaking Tiger Publishing Pvt Ltd. Bharathi, Bhaktavatsala. *Tamilar Unavu*. Paramasivan. Tho. 2001. *Panpattu Asaivukal*. Nagercoil: Kalachuvadu Publications Pvt Ltd. pp. 11 – 34. Sukumaran, Geetha. 2020. *Pathunku kuzhikalum pittum vadaiyum: Penkalin por elutthukalil unavu – FRRC Lecture Series II*. Palayamkottai: Nattar Vazhakkattriyal thurai & Aivu maiyam.

Unit III: Dress, Ornaments & Style

Hours: 18

Origins of Dressing; cotton and silk; Weavers and the production of cloth; Cloth and dressing patterns;

Dress and Social -political Significance

Ornaments: types – wooden, iron, silver, gold; style

Prescribed Readings:

Schneider, Jane. 2013. Cloth and Clothing. In *Handbook of Material Culture* edited by Chris Tilley (et al). Los Angeles & London: Sage Publications Ltd. pp. 203 – 220; Schipper, Mineke. 2017. *Naked or Covered: A History of Dressing and Undressing Around the World*. New Delhi: Speaking Tiger Publishing Pvt Ltd; Paramasivan. Tho. 2001. *Panpattu Asaivukal*. Nagercoil: Kalachuvadu Publications Pvt Ltd. pp. 35 – 55.

Unit IV: Folk Architecture

Hours: 18

Methods, motives and patterns of Folk Architecture; Vernacular housing patterns and styles; Interior organization of space (domestic and public);

Prescribed Readings:

Glassie, Henri. 1984. Vernacular Architecture and Society. *Material Culture*, vol. 16, No. 1, pp. 4 – 24; Glassie, 1990. Architects, Vernacular Traditions, and Society. *Traditional Dwellings and Settlement Review*, Vol. 1, No. 2, pp. 9 – 21; George, Robert St. 2013. Home Furnishing and Domestic Interiors, In *Handbook of Material Culture* edited by Chris Tilley (et al). Los Angeles & London: Sage Publications Ltd. pp. 221 – 229; Preston Blier, Suzanne. 2013. Vernacular Architecture. In *Handbook of Material Culture* edited by Chris Tilley (et al). Los Angeles & London: Sage Publications Ltd. pp. 230 – 253; Sanathanan, T. 2020. *Yazhpanathil tirumana mandapankal: samuka matramum vekusana velippattu panpadum – S.D. Lourdu Endowment Lecture – 2020*. Palayamkottai: Nattar Vazhakkatriyal thurai & Aivu maiyam.

Unit V: Aesthetics and Visual Culture

Hours: 18

Reading Visual Culture; perceptions; interpretation/representation

Meaning construction: Power, caste, gender and economy

Practices: Kolam making, Mulaippari, Mask making (Dusserah), Ornamentation in Folk culture

Posters, Wedding cards, invitations (political/religious/institutional)

Prescribed Readings:

Panofsky, Erwin. 1982. *Making Meaning in Visual Arts*. Chicago: The University of Chicago Press; Mirzoeff, Nicholas (ed.). 1998. *The Visual Culture Reader*. London & New York: Routledge; Guha-Thakurtha, Tapati. 2004. *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Hyderabad: Permanent Black; Davis, Richard H. 1997. *Lives of Indian Images*. Princeton: Princeton University Press; Krishna, T.M. 2020. *Sebastian and His Sons: A Brief History of Mrdangam Makers*. Chennai: Context.

Suggested Readings:

Agamben, Giorgio. 2017. *Taste: The Italian List*. Trans. by Cooper Francis. London, New York and Calcutta: Seagull Books; Anderson, Benedict. 2015. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Revised Edition. Jaipur, New Delhi, Bangalore, Guwahati & Kolkatta: Rawat Publications; Gerritsen, Anne and Giorgio Riello (eds.). 2015. *Writing Material Culture History*. New Delhi, London, Oxford, New York & Sydney: Bloomsbury; MacGregor, Neil. 2012. *A History of the World in 100 Objects*. London: Penguin Books; Norman, Donald A. 1988. *The Psychology of Everyday Things*. New York: Basic Books, Publishers; Mauss, Marcel. 2012. *The Gift: The Form and Reason for Exchange in Archaic Societies*. First Edition, 1954. London & New York: Routledge; Sivasubramanian, A. 2019. *Thamizharin thavara vazhakkarakal (Porulsar panpattu Aivu)*. Chennai: Uyir Pathippakam; Sivasubramanian, A. 2009. *Uppittavarai: Tamil panpattil uppu*. Nagercoil: Kalachuvadu Publications Pvt Ltd; Venkatachalapathy, A. R. 2000. *Antha kalathil kappi illai muthalana aivu katturaikal*. Nagercoil: Kalachuvadu Publications Pvt Ltd. pp. 11 – 34; Venkatasamy, Mayilai Seeni. (2016). *Uyir kakkum unavu nul*. First edition, 1965. Chennai: Sandhya Publications; Somasundaragurukkal, Kumutha. 2007. *Yazhpannatthu panpattil matamum matakattatakkalaiyum*. Colombo & Chennai: Kumaran Putthaka Illam; Kamatchi, M (ed.). 2011. *Sankakalam: Tholliyal Aivukal (Akazhaivukal, kalvettukal, kasukal matrum ilakkiyankal kurittha aivukkatturaikal)*. Chennai: New Century Book House Pvt Ltd; Vel Uvan, 2016. *Thakatthakaya Tamil marapu: Munnor vazhkkaiyin unnatha avanam*. Chennai: Puthiya Thalaimurai Pathippakam; Sathiya, M. 2016. *Pulanku porul panpadu: Sanka kalam*. Chennai: Neithal Pathippakam; Hirsch, Eric and Michael O’Hanlon (eds.). 1995. *The Anthropology of Landscape: Perspectives on Place and Space*. Oxford: Clarendon Press; Foucault, Michel. 1974. *The Order of Things: An Archaeology of the Human Sciences*. Translated from French. London & York: Tavistock Publications.

Course Outcomes:

1. The students will learn different forms of material culture and their importance of socio-cultural life.
2. The students will be able to understand the distinctive nature of the cultural objects and their differences with other forms.
3. The students will be able to identify the distinctive features of particular material object and their inter-relationship with other socio-cultural narratives.
4. The students will also be able to analyse the processes through which a cultural object emerges, circulates and commodified in a given socio-cultural environment
5. The students will apply their knowledge while interpreting the diverse forms of material culture.
6. The students might able to relate their experience and knowledge acquired to understand the material culture.

PAPER - X
SOCIO - LINGUISTICS
(Sub Code: 26PFLE21)

Semester: II

Elective: III

Credits: 4

Hours: 5 hrs

Unit I: Introduction to Linguistics

Hours: 15

- i) Language – Philosophy of Language
Functions of Language; Constituents of Language (Sound, Script; Oral, Written;)
Phonology, Morphology, Syntax, Semantics, Pragmatics, Socio-Linguistics
- ii) Articulatory Phonetics, Phonetic System, Acoustic Phonetics, Functional Phonetics
(Phonemics) Distinctive (feature) Phonetics – Distinctive (feature) Phonemics
- iii) Inter-disciplinary nature of Linguistics (Anthropology, Sociology & Psychology)

Prescribed Readings:

Subramanian, S. 1996. *Pecholiyiyal*. Palayamkottai: nattar vazhakatriyal aivu maiyam.

Unit II: Speech

Hours: 15

Speech Act – (Performatives – explicit and implicit; Constatives; Locutionary, Illocutionary and Perlocutionary Acts)
Discourse Analysis
Kinesics
Conversation Analysis

Prescribed Readings:

Subramanian, S. 1996. *Pechukurupattiyal*. Palayamkottai: nattar vazhakatriyal aivu maiyam.

Unit III: Linguistic Schools of Thought

Hours: 15

Ferdinand de Saussure (Language as a Social Fact)
CS Peirce
Sapir – Whorf Hypothesis
The Prague School
Tolkappiyar

Prescribed Readings:

Dharmaraj, T. Tolkappiyam enum pirathi, Pirathi enum Tolkappiyam. in *Navina Tamil Ilakkiyam: sila paarvaikal*. Coimbatore: Vaikarai pathippakam. pp. 72 – 133;
Muthumohan, N. Iroppiya thattuvankal. Chennai: Kavya Pathippakam.

Unit IV: Socio-Linguistics

Hours: 15

Language and Society: dialects, diglossia, polyglossia; monologue, dialogue; polyphony
Socio-linguistics and Social Sciences

Prescribed Readings:

Hymes, Dell (ed.). 1964. *Language in Culture and Society*. Bombay, Bangalore, New Delhi, Calcutta and Madras: Allied Publishers Private Limited; Hymes, Dell. 1977: “Linguistic theory and functions in speech”, *Foundation in Sociolinguistics*, London: Tavistock Publications; Bakhtin, M.M. 1986. *The Speech Genres and other Late Essays*.

trans. by Vern W. McGee. edited by Caryl Emerson and Michael Holquist. Austin: University of Texas Press.

Unit V: Language, Culture and Thought

Hours: 15

Language and Human thought

Prescribed Readings:

Hymes, Dell (ed.). 1964. *Language in Culture and Society*. Bombay, Bangalore, New Delhi, Calcutta and Madras: Allied Publishers Private Limited; Hjelmslev, Louis. *Prolegomena to a theory of language*. University of Wisconsin Press

Suggested Readings:

Paramasivan, K. 1984. *ikkala mozhiyiyal arimukam*. Chennai: Tirunelveli Thennintiya Saiva Siddhanta Nurpathippu Kazhagam Limited.

Muthiah, I. 1982. *Porunmaiyyal – Payanvazhiyiyal*. Sivakasi: Muthiah.

Hymes, Dell (ed.). 1964. *Language in Culture and Society*. Bombay, Bangalore, New Delhi, Calcutta and Madras: Allied Publishers Private Limited.

Duranti, Alessandro 1997. *Linguistic Anthropology*. Cambridge: Cambridge University Press.

Sampson, Geoffrey. 1980. *Schools of Linguistics: Competition and Evolution*. London, Melbourne, Sydney, Auckland, Johannesburg: Hutchinson.

Coward, Rosalind and John Ellis. 1977. *Language and Materialism: Developments in Semiology and the Theory of the Subject*. Boston, London & Henley: Routledge & Kegan Paul.

Downes, William. 1984. *Language and Society*. London: Fontana Paperbacks.

Fasold, Ralph. 1984. *The Sociolinguistics of Society*. Oxford: Basil Blackwell.

Brown, Gillian. 1983. *Discourse Analysis*. Cambridge: Cambridge University Press.

Levinson, Stephen C. 1983. *Pragmatics*. Cambridge: Cambridge University Press.

Hudson, R. A. 1980. *Sociolinguistics*. Cambridge: Cambridge University Press.

Keessing, Roger M. 1976: *Cultural Anthropology: A Contemporary Perspective*, New York: Holt, Rinehart and Winston.

Course Outcomes:

1. The students will learn the basic concepts, structure, function and philosophy of language
2. The students will be able to understand the distinctive features of the constituents of language and how meaning is created through the elements of language
3. The students will be able to identify the specific attributes of speech acts, kinesics, conversation and discourse.
4. The students will also be able to analyse the processes of signification and the relationship between language, society and culture.
5. The students will apply their linguistic skills and knowledge while interpreting the different forms of literary and vernacular narratives.
6. The students might be able to use their knowledge of socio-linguistics to decode the deep layers of cultural narratives.

PAPER - XI
FOLKLORE AND MASS COMMUNICATION
(Sub Code: 23PFLE22)

Semester: II

Elective: IV

Credits: 4

Hours: 5 hrs

UNIT - I:

Hours: 15

- (a) Definitions of Communication - What is communication? Problems in Communication - understanding the concept of communication Kinds of Communication: Intrapersonal Communication, Interpersonal Communication, Group Communication and Mass Communication.
- (b) Indigenous and alternative.

Prescribed Reading:

Bochner, Arthur, P. 1989: "Interpersonal Communication" in *International Encyclopaedia of Communication*, Vol. 2, New York; Oxford University Press, pp. 336-339; Fisher, Aubrey, B. 1989: "Group Communication", in *International Encyclopaedia of Communication*, Vol. 2, New York; Oxford University Press, pp. 260-263; McQuail, Denis & Windahi. Sven, 1989: "Models of Communication" in *International Encyclopaedia of Communication*, Vol. 3, New York; Oxford University Press, pp.36-44; Poornachandran, 1991: "Thodarbiyal arimuham", *Cheithiththodarpiyal kolkaikal*, Thiruchi. pp. 1-69.

Recommended Readings:

Krittinasamy, V. 1992: "Thodarbu vilakkam" (pp.1-11), "Thodarbu mathirikal" (pp. 372-394), *Thakaval thodarpiyal*, Chidambaram; Manivasakar Noolakam; McQuail, Denis, 1989: "Mass Communication Research" in *International Encyclopaedia of Communication*, Vol. 2, New York; Oxford University Press, pp.487-492; Paul Suresh, 1999: "Adippadaihal", *Media Ulaham*, Chennai; DBICA. pp.27-100.

UNIT - II Theories of Communication

Hours: 15

- (a) Marxist theories of communication; Gender and communication
- (b) Marshall McLuhan - Medium is the Message - Media: Hot and Cold
- (c) Sean Mc Bride - Democratisation of communication
- (d) Cultural Studies - Antonio Gramsci, Louis Althusser, Stuart Hall
- (e) Theorizing traditional communication

Prescribed Reading:

Bottomore & Mattclart, Armand, 1989: "Marxist Theories of Communication", *International Encyclopaedia of Communications*, Vol.2.pp.476 - 483; Kramarae, Cheris, 1989: "Feminist Theories of Communication", *International Encyclopaedia of Communications*, Vol.2.pp.157 - 160; McBride, Sean, 1982: *Many Voices and One World*, Bombay; Unesco.pp. 166 - 174; McLuhan, Marshall, 1987: "Medium is the Message", "Media Hot and Cold", *Understanding Media*, London; ARK Paperbacks.pp.7 - 32; Parattai, *Folklore for Change*, TTS (?);

UNIT - III Communication and Media: Mass Media and Multimedia

Hours: 15

Mass Media: Press, Radio, Television and Film

Multimedia: Electronic age and computers

Prescribed Reading:

Paul, Suresh. 1999: *Meediya Ulaham*, Chennai: DBICA. pp. 103-341; Sircar, Badal. 1978: *The Third Theatre*, Calcutta: Badal Sircar; Schuller, Dietrich. 2004, Technology for the Future in Anthony Seeger and Shubha Chaudhuri (ed.) *Archives for the Future: Global Perspectives on Audiovisual Archives in the 21st. Century*, Calcutta: ARCE/ AIIS & Seagull Books.

UNIT - IV Performance as Communication

Hours: 15

Performance: Human body as a medium of communication

Oral, live, Symbolic, performative, text- based and contextual communication.

Prescribed Reading:

Ong, Walter J. 1982: *Orality and Literacy*, London: Routledge, pp. 03-77; Baskar, Theodore S. 1981: *The Message Bearers*, Madras: CreA. pp. 01-66; Sivasubramanian, A. 2006: *Naattaar Vazhakkaartiyal Arasiyal*, Chennai: Kangu; Pande, Trilochan. 1987: Folklore as Mass Media: An Introduction, in Peter Claus, Jawaharlal Handoo and D.P. Pattanayak (eds.) *Indian Folklore: II*, Mysore: CIIL, pp.222 - 243; van Erven, Eugene. 1988: *Radical People's Theatre*, Bloomington: Indiana University Press.

UNIT - V Folk Communication: Application and Adaptation

Hours: 15

Application of folk forms in Theatre, Film, etc. for communicating messages of contemporary relevance.

Use of folk forms for imparting information, awareness campaigns and propaganda

Prescribed Reading:

Padmavathy, A.S. 1987: *Entrum Vazhum Therukkoothu*, Chennai: Collective Communications; Shenbagam Ramasamy & Ramasamy, M. 1986: *Thurkkira Avalam*, Thanjavur: Thamizh Palkalaikkazhaga Maruthontri Achakam; Ramanujan, A.K. 1993: *Folk Tales from India*, New Delhi: Penguin Books; Karnad, Girish. *Cheluvi* Feature Film

Course Outcomes:

- 1.The students will learn the elementary nature, concepts, structure and function of communication.
- 2.The students will be able to understand the theories of communication and the interrelationship between communication and performance.
- 3.The students will be able to identify the specific characteristics of folk communication
- 4.The students will also be able to analyse the diverse forms of communication processes and their intimate relationship with the given socio-culture milieu.
- 5.The students will apply their knowledge and exposure to identify and interpret the different types of adaptation and application of folk communication present in the traditional settings.
- 6.The students might be able to use their knowledge of communication and performance to produce short films or documentaries.

PAPER XII
PORUNAI CIVILIZATION & CULTURAL TOURISM
(Sub Code: 26PFLS21)

Semester: II

SEC: II

Credits: 2

Hours: 2 hrs

UNIT I: History and Geography of Porunai Region

Hours: 6

- a) History of the Porunai region from Sangam to contemporary period
- b) Five categories of Lands (Ainthinai: Kurinji, Mullai, Marutham, Neydhal and Palai)
- c) Thamiraparani (Porunai) River system
- d) People: categories

UNIT II: Archaeological Sites in Porunai Region

Hours: 6

- a) Aathichanallur site
- b) Sivakalai site
- c) Korkai
- d) Thulukkarpatti
- e) Thirumalapuram

UNIT III:

Hours: 6

Folk Arts and Crafts in Porunai Region

- a) Folk Arts: Villu Paatu, Kaniyan Koothu, Karagaattam, Nayyandi Melam
- b) Folk Crafts: Kadasal, Bronze material production, Terracottah and Pottery, Mat weaving, Basketry, Palm leaf materials

UNIT IV: Cultural Tourism – I

Hours: 6

- a) Ainthinai landscape of Porunai: From Western Ghats (Karaiyar, Papanasam) to Teri landscape to Sea-shore (Manappadu – Uvari – Kulasai)
- b) Sacred Geographies

UNIT V: Cultural Tourism - II

Hours: 6

- a) Dams, check-dams, irrigation systems
- b) Material Culture sites

Course Outcomes:

1. The students will learn the history of the geographical area of the Porunai region
2. The students will be able to understand the Folk performing arts (both ritual and Secular) which are in practice in the contemporary period in Porunai region
3. The students will be able to analyse the non- performing art forms (fine arts) which are practicing in the Porunai Region
4. The students will also be able to develop skills in the production of crafts and art work
5. The students will be entertained to visit Archaeological sites and to study the current studies in Archaeology.
6. The students will learn about organizing a cultural tour.

PAPER - XIII
FOLK PERFORMING ARTS OF TAMILNADU
(Sub Code: 26PFLC31)

Semester: III

CORE: VII

Credits: 4

Hours: 5

UNIT I: Introduction to Performance

Hours: 15

Definitions and concepts of performance - performer and audience - performance configuration - performance, context and text

Definitions and concepts of Folk Performing arts: Performing and non-performing arts; special features of folk performing arts

Folklore as performance. Types of performance.

Prescribed: Readings

Bauman, Richard, 1989: "Performance", International Encyclopedia of Communication, Vol.3, pp.262- 266; Finnegan, Ruth 1992: "Observing and Analysing Performance", "Concepts of Performance and Their Significance", "Audiences, Performers, Participants", "Other Components of Performances' in Oral Traditions and The Verbal Arts -A Guide to Research Practice, London: Routledge, pp.91111; Gassie, Henry 1972: "Folk Art", in Richard M. Dorson (ed) Folklore and Folk life, Chicago: Chicago University Press, pp. 253 - 280; Gunasekaran, K.A. 1993: naattuppura nikazh kalaikal, Chennai: NCBH. Varun Pathippagam; Otten, Charlotte M. 1971: Anthropology and Art: Readings in cross-cultural Aesthetics, Austin: University of Texas Press, pp. 66 - 105.

Unit II: Western Theoretical Approaches to Performing Arts

Hours: 15

Verbal Art as Performance

Performance theory; absent audience

Crisis and Performance; Ritual, visuality and Performing arts; Carnival and comic; War and Performance Studies

Prescribed Readings

Frasca, Richard. *Theatre of Mahabharatha*; Bauman, Richard. Verbal Arts as Performance; Bauman, Performance, *International Encyclopedia of Communication*. Sundar, K. *Suyamukamum thirumukamum*. de Bruin, Hanna. *Kattaikuthu*. Dhananjeyan, A. *Vilimpunilai makkal vazhakkarukal*. Bakhtin, Mikhail. *Rabelais and his World*. Schechner, Richard. Performance Theory; Are there universals in Performance; Turner, Victor. *Anthropology of Performance*;

Unit III: Indigenous Theoretical Approaches to Performing Arts

Hours: 15

Tolkappiyam - Meippattiyal: Literature as performance (traditional theories)

Folklore as Performance

Koothu forms;

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Unit IV: Classification of Folk Performing Art forms in Tamil Nadu**Hours: 15**

Classification of performing arts: Musical forms, Verbal arts, Dance forms and Koothu forms. Other classifications: Ritual arts, Secular arts, etc. An overview of Folk Forms

Dance forms: kummi, oyilaattam, karagaattam, chakkaiyaattam, kuravan kurathi aattam, thevaraattam, `kaavadi, kazhiyalaattam, kolaattam, paraiyaattam, jamaa periyamelam, jimplaa melam, jikkaattam

Koothu forms: therukkoothu, Thanjavur Koothu forms, paavaikkoothu, isai naadagam.

Unit V: Training in Performance**Hours: 15**

Exposure to training in at least five different folk performing art forms

Prescribed Readings:

Arivunambi 1989: thamizhagathiltherukkoothu, Puthucherry: Puthuvai Palkalaikazhakam; Gunasekaran, K.A. 1992: naattuppura nadanangalum paadalkalum, Chennai: New Century Book House, pp.1-14; 20-27; Lourdu, S.D. 2000: naattaar vazhakkaattriyal, sila adippadaikal, Palayamkottai: Folklore Resources and Research Centre; pp.290-293; Ramanathan, Aru. 1997: naattuppuraviyal aavukal, Chennai: Manivasakar Pathippagam, pp. 183- 212; Ramanathan, Aru. Nattuppura Kalaigal; Ramasamy, Mu. 1983: thorpaavai nizharkkoothu, Madurai: Publication division, Madurai Kamarajar University, pp. 1 - 192.

Course Outcomes:

- 1.The students will be exposed to diverse forms of folk performing arts and will learn fundamental concepts of performance.
- 2.The students will be able to understand the distinctive nature of the folk performance forms and their differences with other forms.
- 3.The students will be able to identify the distinctive features of particular folk performing arts and their inter-relationship with other forms and other socio-cultural narratives.
- 4.The students will also be able to develop skills analyse the processes through which a folk performer emerges in a given socio-cultural environment
- 5.The students will be trained in at least five different folk performance traditions and they will be able to apply their practical knowledge while interpreting the diverse folk performance forms.
- 6.The students might able to relate their experience and knowledge acquired to understand the performance culture.

PAPER - XIV
FOLK RELIGION AND RITUAL PERFORMANCE
(Sub Code: 26PFLC32)

Semester: III

Core: VIII

Credits: 4

Hours: 5 hrs

UNIT - I: Introduction to Folk religion

Hours: 15

Religion: Definitions and Concepts; Types of Religion; Religious traditions in Tamilnadu;
Folk religion Vs. Religion of elite
Great tradition and little tradition
Parochialization, Sanskritization and Universalization
Characteristics of folk deities: major deities - classification; regional, cultural, socio-historical significance

Prescribed Readings:

Messenger, John, C. 1972. 'Folk Religion' in R.M. Dorson (Ed.), *Folklore and Folklife*, Chicago: University of Chicago. Dhananjeyan, A. 2012. *Kulakuriyiyalum meenavar vazhakkarukalum*. Chennai: NCBH; Pilavendhiran, S. 2001. *Tamil Cinthanai marapu*. Bangalore & Chennai: Thannanane Pathippakam, pp. 64 - 113. Dharmaraj, T. (Tho.). 2006. *Sanankalin Samihal*, Palayamkottai: FRRC. Arunan, 2006. *Kolaikkalankalin vakku moolankal: Nandan, Kathavarayan, Madurai Veeran, Muthupattan*. Madurai: Vasanthan Veliyeetakam.

UNIT - II: Folk Deities of Tamil Nadu

Hours: 15

Folk deity: death and deification - creation of the deity during worship and destruction (concepts of 'mulavar' and 'ursavar' in folk cult)
Forms of deities: 'pitiman' deities - folk deities and identity formation - contests and conflicts
characteristics of regional deities and classification

UNIT - III: Rituals

Hours: 15

Myth, ritual and enactment
Ritual symbolism and social structure - the ritual process
Possession, divination and Animal Sacrifice

Prescribed Readings:

Turner, Victor, 1977. 'Ritual Symbolism, Morality and Social Structure among the Ndembu' & 'Betwixt and Between: The Liminal Period in Rites de Passage', *The Forest of Symbols*, Ithica: Cornell University Press, pp. 48-58 & pp. 93-111; van Gennep, Arnold, 1977. 'The Classification of Rites', 'The Territorial Passage', 'Individual and group' - *The Rites of Passage*, London: Routledge and Hegin Paul, pp. 1-40 & 189-194; Sivathamby, K. 2005. *Pandai Tamil Samukathil Natakam*. Chennai: NCBH

UNIT - IV: Mask, Ritual and Performance

Hours: 15

Mask: concept and types - Ritual and Performance

Examples: Dusserah festival at Kulasekarapattinam

Teyyam

Prescribed Readings:

Sunadar, K. *Suyamukamum thirumukamum*, Madurai: Kaaron Neeron Pathippakam.

UNIT - V: Case studies

Hours: 15

Mother goddess cult - Mariyamman, Ankalamman, Draupadi and Seven sister's cult;

Ayyanar cult: Pantheon deities;

Kootthandavar, Annanmar

Popular Religion (Islam and Christianity)

Prescribed Readings:

Blackburn, Stuart, H. 1988. *Singing of Birth and Death*, Philadelphia: University of Pennsylvania Press; Meyar, Eveline. 1986. *Ankalaparamecuvvari: A Goddess of Tamilnadu her myths and cults*, Wiesbaden: Frang Steiner Verlag; Beck, Brenda EF. 1982. *The Three Twins: The Telling of a South Indian Folk Epic*. Bloomington: Indiana University Press; Bayly, Susan. 1989. *Saints, Goddesses and Kings: Muslims and Christians in South Indian Society 1700 - 1900*. Cambridge: Cambridge University Press; Sivabramanian, A. *Durga Vazhipadu*. Frasca, Richard. *The Theatre of Mahabharatha*. Netunchezhiyan, K. Ayyanar Vazhipadum Asivakamum; Menon, Dilip. Teyyam cult; (Tulu Paddhanas)

Course Outcomes:

1. The students will learn the elementary concepts, structure, function and philosophy of religion and its importance in the socio-cultural life of folk communities.
2. The students will be able to understand the distinctive features of folk religion and how it differs and resembles with other forms of religion such as classical or popular.
3. The students will be able to identify the different religious processes and their inter-relationship with other socio-cultural processes and narratives.
4. The students will also be able to analyse the religious processes through folk deities emerge, being worshipped and transformed (or assimilated) into popular and classical pantheons within the same or different socio-cultural and geographical environment.
5. The students will apply their knowledge on folk religion to rewrite the history of deities present in their own local traditions.
6. The students might be able to identify new ways to understand the processes of deification that are prevalent in the contemporary society.

PAPER - XV
CULTURAL ANTHROPOLOGY
(Sub Code: 26PFLC33)

Semester: III

Core: IX

Credits: 4

Hours: 5 hrs

UNIT - I. Introduction and Overview

Hours: 15

1. Anthropology as a field of study - History and Development - Definitions and Approaches - Physical anthropology, Social/Cultural anthropology, Archaeological anthropology, Linguistic anthropology, Applied anthropology (including action anthropology),
Relationship to other social sciences, Methods of study.
2. Culture (Taylor, Goodenough, Raymond Williams)
3. Anthropology and Cultural Studies (Adorno, Habermas, Stuart Hall)
Process of cultural growth, Theory of cultural growth, Evolutionism, Diffusionism, Acculturation, Cultural integration, Cultural lag, Cultural complex, Culture and personality

Prescribed Readings

Herskovits, M. J. 1969. *Cultural Anthropology*, Calcutta: Oxford and IBH Publishing Co. pp. 387 - 411; Haviland, 1978: *Anthropology*, New York: Richard and Winston Calandar & Shart Publishers. pp. 3-36; Bharathi, Bhakthavthala, 1990: *Panpattu Maanidaviyal*, Chidhambaram: Manivasar Pathippakam. pp. 1-155; Evans Pritchard, E.E. 1951: *Social Anthropology*, Glencoe: Illinois. pp. 1-43; Bloch, Maurice 1985: *Marxism and Anthropology*, Oxford: Oxford University Press; Chellaperumal, A. *Samooga Manidaviyal*, Ilakkia Thedal, Palayamkottai; Morley, David and Kuan Hsing Chen (eds), 1996. Stuart Hall: *Critical Dialogues in Cultural Studies*, London & New York: Routledge; Williams, Raymond, 1958. *Culture and Society 1780 - 1950*. Harmondsworth: Penguin Books.

UNIT - II. Kinship

Hours: 15

1. Kin Groups and Kinship Terminologies (Six Systems of Classification), Descent & Kinship, Family kinship.
2. Dravidian Kinship / North Indian Kinship
3. Kinship and Prestation
4. Theories of Kinship (Levi Strauss & Dumont)

Prescribed Readings

Muthukumarasamy, M.D. (Ed.), 1988: *Nattaar Vazhakkaatriyal Vol.II* (Special Issue on Levi Strauss) Chellaperumal, A. (Ed.), 1991: *Naattaar Vazhakkaatriyal, Vol.III* (Special Issue on Anthropology); Keesing, Roger M. 1975: *Kin Groups and Social Structure*, Holt: Rinehart and Winston; Dumont, Louis. 1983: *Affinity as Value*, London: Oxford University Press; Levi-Strauss, Claude, 1969: *Elementary Structures of Kinship*, Boston: Beacon Press; Trautman,

Thomas. 1981: *Dravidian Kinship*, Cambridge: Cambridge University Press; Dumont, Louis. 1986: *A South Indian Subcaste*, Oxford: Oxford University Press.

UNIT - III. Exchange

Hours: 15

1. Systems of Exchange - Kula - Jajmani System
2. Social Exchange Theories - Gift (Marcel Mauss)
3. Food Exchange and Commensality - Caste and Untouchability

Prescribed Readings

Herskovits, M.J. 1952: *Economic Anthropology: A Study in Comparative Economics*, New York: Knoff; Wiser, W.H. 1936: *The Hindu Jajmani System*, Lucknow: Lucknow Publishing; Sahlins, Marshall. 1972: *Stone Age Economics*, Chicago: Aldine; Mauss, Marcel. 1967: *Gift: The Form and Reason for Exchange in Archaic Societies*, New York: W.W. Nerton & Co. - Firth, Raymond (Ed.) 1929: *Themes in Economic Anthropology*, London: Tarristock; Kapferer, B. (Ed.) 1976: *Transaction and Meaning*, Philadelphia Institute for the Study of Human Issues; Raheja, G. G. 1988: *The Poison in the Gift: Ritual, Prestation and the Dominant Caste in a North Indian Village*, Chicago: University of Chicago Press; Fruzzetti, Lina M. 1991. *The Gift of a Virgin: Women, Marriage and Ritual in a Bengali Society*. New Delhi: Oxford University Press.

UNIT – IV: Ritual Process

Hours: 15

Symbols - Symbolic Performance - Pilgrimages - symbolic process - symbol and meaning
Rites of Passage, social drama

Prescribed Readings

Douglas, M. 1966: *Purity and Danger*, Penguin Books, London; Douglas, M. 1970: *Natural Symbols*, Penguin Books, London; Leius, I.M. 1966: *Estatic Religion*, Penguin Books, London. Banton, M. 1966: *Anthropological Approaches to the Study of Religion*, ASA, Monograph, London. Lessa, W.A.E.Z. Vogt. 1972: *Reader in Comparative Religion*, Harper & Row New York. Turner, Victor. 1969: *The Ritual Process*, New York: Cornell Paper Packs; Van Gennep, Arnold. 1960: *The Rites of Passage*, London & Henley: Routledge & Kegan Paul.

UNIT – V: Ideational Concepts of Culture

Hours: 15

1. Concepts of Person in Tamil Society
2. Concept of Love in Tamil Society

Prescribed Readings

Trawick, Margaret. 1992: *Love in Tamil Family*, London: University of California Press; Daniel, E Valentine. 1987: *Fluid Signs: Being a Person the Tamil Way*, Oxford: University of California Press.

Course Outcomes:

1. The students will learn the elementary concepts of anthropology particularly regarding culture, kinship, exchange systems and ritual processes of human society.
2. The students will be able to understand the specific attributes of cultural anthropology in the study of human societies and their broader and intimate relationship with their socio-cultural and geographical environment.
3. The students will be able to analyse the different concepts and processes through the identities of a person is constructed and functioned in a given society and culture.
4. The students will also be able to critically look into the cultural systems and ritual processes and analyse their relevance in the study of contemporary society.
5. The students will apply their anthropological knowledge for the study of local communities.
6. The students might analyse the processes of culturalization that are prevalent in the contemporary society and related it with that of earlier historical periods to see the relevance of anthropological concepts in the contemporary life.

PAPER XVI
CARNIVALS & PILGRIMAGES IN TAMIL NADU
(Sub Code: 23PFLC 34)

Semester: III

CORE: X

Credits: 4

Hours: 5 hrs

UNIT I

Hours: 15

Introduction to Carnival Studies:

Key concepts: Carnival, Comic, Grotesque

Prescribed Readings:

Mikhail Bakhtin, 1984. *Rabelais and His World*. Trans. Helene Iswolsky. Bloomington: Indiana University Press

UNIT II

Hours: 15

Theoretical Approaches to Carnival Studies

Prescribed Readings:

Mikhail Bakhtin, 1984. *Rabelais and His World*. Trans. Helene Iswolsky. Bloomington: Indiana University Press

UNIT III

Hours: 15

Dusserah as carnival

Kulasekarapattinam Dusserah; Palayamkottai Dusserah; Mysore and Calcutta Dusserah; Pongala Celebrations for Attukal Bhavathi in Thiruvananthapuram

UNIT IV

Hours: 15

Festivals as Carnivalesque space

Azhakar Festival at Madurai

Sorimuthu Ayyanar Festival; Pottalpudur Dargah; Atthankarai Pallivasal

Thoothukudi Panimayamaatha Car Festival, Kollan Kode Thookam Festival, Ayya Vaikundar Saami Thoppu.

UNIT V

Hours: 15

Pilgrimages

Murukan Cult: Tiruchendur, Palani

Sabarimalai Ayyappan

Amman: Melmaruvathur Athiparasakthi

Christian: Velankanni Matha, Aarelvaimozhi Devasahayar Mount, Punitha Anthoniyaar, Uvari and Puliyampatti.

Prescribed Readings:

Mikhail Bakhtin, 1984. *Rabelais and His World*. Trans. Helene Iswolsky. Bloomington: Indiana University Press

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Course Outcomes:

- 1.The students will be exposed to various forms of carnivals and festivals and learn different theoretical approaches to these forms of ceremonies.
- 2.The students will be able to understand the different folk and popular festivals with the insights of theoretical approaches.
- 3.The students will be able to identify distinctive features festivals and carnivals and their relationship with larger society and culture.
- 4.The students will also be able to analyse the socio-cultural processes through which a festival emerges and functions in a particular society and region
- 5.The students will be able to apply their knowledge while interpreting the diverse theoretical framework.
- 6.The students might be able develop historical thinking and skills to complex nature of the festivals and celebrations.

PAPER - XVII
FOLK ARTEFACTS & CRAFTS OF TAMIL NADU
(Sub Code: 26PFLC35)

Semester: III Core Industry Module: I Credits: 3 Hours: 4 hrs

UNIT - I: Folk Artefacts

Hours: 12

Introduction
Differences between folk crafts and arts.
Terracotta
Pottery
Bronze materials - Kuthuvilakku

UNIT - II : Folk Crafts

Hours: 12

Weaving – Pathamatai mats
Basketry - Senkottai
Wood carving (*kadasal*)
Pirambu materials
Banana fibre products
Thazhai Products – Mat

UNIT - III : Palm Products

Hours: 12

Palm leaf – Basketry, mat
Wood
Palm fibre
Children's materials
Usage – Pongal, Palm Sunday

UNIT - IV: Masks, Sculptures, Statues

Hours: 12

Materials – Artefacts and Crafts – in folk cult, life cycle ceremonies
Icakki, Sudalai,
Masks – Kulasai
Pillaiyar / Vinayakar Chaturthi

UNIT - V: Communities and Institutions

Hours: 12

Traditional communities and Identities
Society, NGOs
Training Centres
Commodification of artefacts and crafts
Institutions, Museum, Curation, Politics and Representation

Prescribed Readings

Henri Glassie, 1972. Folk Craft in Richard M. Dorson (ed.). *Folklore and Folklife: An Introduction*. Chicago: The University of Chicago Press.

Course Outcomes:

1. The students will learn the elementary concepts of folk artefacts and crafts
2. The students will be able to understand the specific attributes of folk artefacts and crafts and their relationship to the folk communities.
3. The students will be able to analyse the role of the artefacts and crafts in the cultural processes and how they exercise influence on human society.
4. The students will also be able to critically look into the importance of the artefact and craft culture of Tamil Nadu and their relevance in the study of contemporary society.
5. The students will apply their folkloric knowledge to the study of local communities and their artistic practices.
6. The students might produce a report or engage in theoretical research on the folk artefact and craft culture of their region

PAPER- XVIII
DIGITAL ARCHIVING AND MUSEUM MANAGEMENT
(Sub Code: 23PFLE31)

Semester: III

Elective: V

Credits: 5

Hours: 6 hrs

UNIT - I : Archiving and Folklore Archives

Hours: 18

Concept and execution of Archive and Folklore Archive

Different kinds of Archives: Audio-Visual Archives, Record Archives, Archives of paper and palm leaf manuscripts etc. Govt. archives, oriental manuscripts library, Saraswathi Mahal Library, University Archives, Radio Archives, Anthropological Archives, Ethnographic Archives, etc

Folklore Archives in European countries and United States - Folklore Archives in India (RRC, Udupi and FRRC, Palayamkottai)

Prescribed Readings

George List, 'Archiving' 1972: in Richard M Dorson (ed.) *Folklore and Folklife: An Introduction*, Chicago: The University of Chicago Press - Seeger, Anthony and Chaudhuri, Shubha 2004, *Archives and the Future*, Archives for the Future, Calcutta: Seagull Books. pp 2-13 - Hickerson, Joseph C., 1982 'Developing a Folklore Archive' in Richard M. Dorson (ed.), *Handbook of American Folklore*, Bloomington: Indiana University Press, pp. 493-498 - Al Daw, Ali Ibrahim, 2002, 'A Call for an International Archival Network (IAN)', in Seeger, Anthony and Chaudhuri, Shubha *Archives for the Future*, Calcutta: Seagull Books, pp. 152-159.

UNIT - II : Techniques of Documentation and Archival Management

Hours: 18

Preparation and Basic supplies: Field Notes, Camera, film and accessories - tape recorder etc.

Documenting through Multimedia: Sound recording, Still Photography, Video Documentation, Compact Disc.

Safety measures, Humidity control and Temperature maintenance of archival holdings - handling techniques.

Folklore project and its multiple purposes: personal satisfaction - sharpening observational skills – Exercising analytical skills - providing a folklore record - Assembling data for the Archives.

Assembling adequate data - making a written record. Transcribing archival materials and accuracy – providing context for the item: Situational, Biographical and Socio- Cultural context etc.

Prescribed Readings:

Baraliss, Peter, 1990: *Folklife and Fieldwork*, Washington: Library of Congress - Carl Fleischhauer, 1982: 'Sound Recording and still Photography in the Field', in Richard M. Dorson (ed.) *Handbook of American Folklore*, Bloomington: Indiana University Press. pp. 384

– 390; Kathorine Borland, 1990: ‘Documenting the fieldwork project’ in George H. Schoemaker (ed). *The Emergence of Folklore in Everyday Life*, Bloomington: Trickstor Press pp. 185-196 - Peter, M. 2000: ‘naattaar vazhakkatriyal aavumaiya aavanak kaappakam in thannanaane, *nellai nattuppuraviyal*, Bangalore: Kaavya, pp. 207 -210.

UNIT - III : Digital Archives

Hours: 18

The need for digitizing archival materials - Methods of digitizing.

Prescribed Readings:

An Interview with Anthony Seeger, 31 July 2000 at ARCE, New Delhi, ARC News, November 2001, pp. 4-17. An interview with Kevin Bradley in 2002, ARC News, Audio Digitization Special, 2004, pp. 1-14. Workshop on audio - digitization for the archives, 3-8 November 2003: A Report, ARC News - Audio Digitization Special, 2004, pp. 18-28 Schuler, Dietrich, 2004: ‘Technology for the Future’ in Seeger, Anthony and Chaudhuri, Shubha, *Archives for the Future*, Calcutta: Seagull Books, pp. 152-9.

UNIT - IV : Computing Musuem Objects and Museum Management

Hours: 18

The concept and Nature of folk museum and its kinds - organising a folklore museum - Museum and educational programmes - curatorial work - Folklore research and Museums.

Prescribed Readings

Ormaond H. Loomis, 1986: ‘Organising a Folklore Museum’, in Richard M. Dorson (ed.) pp. 499 - 506 - Jenkins, Geraint, 1972: *The use of artifacts and folk art in the Folk Museum* in Dorson, Richard (ed.) Folklore and Folklife, Chicago & London: The University of Chicago Press, pp. 497-516 - Jeyaraj, V. 1997: *aavanangal paathukaappu*, Chennai: Arasu Arungatchiyakam - Jeyaraj, V. 2005: *Directory of Museums, Galleries and Memorials in Tamil Nadu*, Chennai: Government Museum.

UNIT – V: CURATING FOLK MUSEUM

Hours: 18

Identifying Museum Objects, Collection,
Methods of Preservation: Traditional and Scientific
Exhibiting Museum Objects: themes, display, supportive materials
Politics of Exhibition

Prescribed Readings

Ormaond H. Loomis, 1986: ‘Organising a Folklore Museum’, in Richard M. Dorson (ed.) pp. 499 - 506 - Jenkins, Geraint, 1972: *The use of artifacts and folk art in the Folk Museum* in Dorson, Richard (ed.) Folklore and Folklife, Chicago & London: The University of Chicago Press, pp. 497-516.

Course Outcomes:

1. The students will learn the basic concepts of documentation, archiving of folklore materials in different forms such as palm-leaf, audio-visual, manuscript and other forms.
2. The students will be able to understand the importance of technical skills and particular knowledge necessary for the multimedia documentation of folklore and cataloguing them for the Archive.
3. The students will be able to analyse the data preserved or conserved in the Archives for their research.
4. The students will also be able to critically look into the importance of archival materials in audio-visual, manuscript and other forms and analyse their relevance in the study of contemporary society and culture.
5. The students will be able to use the archival materials for their future research and creative projects.
6. The students might produce new archival material or start archiving of folkloric materials and narratives for future generation.

PAPER- XIX
INTERNSHIP
(Sub Code: 23PFLI31)

Semester: III

Credits: 2

Students will be sent to Audio-visual Media agencies, N.G.O.'s, Folk arts academy, Theatre academy, cultural departments of the government (Museums, Manuscript archives, media archives, Library, tourism dept., Archaeological centres etc...) for internship.

The internship program report will be submitted at the end of the semester and a viva voce will be conducted for the validation of the internship.

PAPER - XX
NARRATIVE AND TEXTUAL STUDIES
(Sub Code: 23PFLC41)

Semester: IV

Core: XI

Credits: 4

Hours: 6 hrs

UNIT - I:

Hours: 18

Basic concepts of Narratology: Sign, Text, discourse, author, Structure, System, event, centre, distinctive features and syntagmatic - Paradigmatic relationships.

Tamil concepts: Tolkappiyam concept of narrative theory, ambiguities, multiple reading or homogenous

Prescribed Reading

Eco, Umberto, Theory of Semiotics; Tolkappiyam: (Marapaiyal/echaviyal)

UNIT - II:

Hours: 18

Psychodynamics of Orality - Walter J. Ong - Orality and literacy - Sound - Memory - Repetition - the features of oral thinking pattern - the differences between orality and literacy

Prescribed Reading

Ong, Walter J. 1982: *Orality and Literacy*, London: Routledge.

UNIT - III:

Hours: 18

Narrative Grammar - A. J. Greimas - Narrativization - The Narrative Utterance - Performance -

The performance series

Roland Barthes' reading of cultural narratives (Mythologies)

'Toward a semantics of folk-tradition' - Joseph Courtes.

Russian Formalism - Story, Plot Fabula

Prescribed Reading:

Ricoeur, Paul, 1989, Greimas's Narrative Grammar, in Paul Perron and Frank Collins (eds.) *Paris School of Semiotics -I Theory*, John Benjamins Publishing Company, Amsterdam. pp. 3 - 32; Barthes, Roland. 1972. *Mythologies*. Selected and translated from the French by Annette Lavers. New York: The Noonday Press; Courtes, Joseph. 1989. 'Toward a semantics of folk-tradition', in Paul Perron and Frank Collins (eds.) *Paris School of Semiotics -II Practice*, John Benjamins Publishing Company, Amsterdam. pp. 145 - 160; Erlich, Victor. 1955. *Russian Formalism: History and Doctrine*. The Hague: Moutan Publishers; Steiner, Peter. *Russian Formalism: A Metapoetics*

UNIT - IV: Textual Studies

Hours: 18

Text, Semiotics of text: composition, structuration; politics and strategies: ignore, inclusive, exclusive, substitution;

Prescribed Reading

Foucault, Michel, 1981, The Order of Discourse, in Robert Young (ed.) *Untying the Text - A Post Structuralist Reader*, London: Routledge and Kegan Paul,

UNIT - V: Tamil Folk Narratives

Hours: 18

Texts and Narratives; (to read or perform), historicity
Cultural Narratives in Tamil context: Oral, Written (frozen/live?), Performance narratives
Inter-text and textual variations: (Remembering traditions, Reading practices, Performing practices)

Prescribed Reading

Velcheru Narayana Rao, David Shulman, and Sanjay Subrahmanyam. 2003. *Textures of Time: Writing History in South India, 1600–1800*. New York: Other Press; Sebeok, Thomas, 2001. *Signs: An Introduction to Semiotics*. Toronto, Buffalo and London: University of Toronto Press; Selvamony, Nirmal, 1998. *Persona in Tolkappiyam*. Chennai: International Institute of Tamil Studies. Ballads: *Madurai Veeran Kathai, Ponnar Sankar Kathai, Chitthira Putthira Nayinar Kathai*.

Course Outcomes:

1. The students will learn the basic concepts of Narrative, their diverse nature in oral, written, visual and other forms.
2. The students will be able to understand the diverse narrative forms and their distinctive features and their importance in the socio-cultural life of the society.
3. The students will be able to analyse the distinctive features of particular folk narratives and its inter relationship with other genres with the aids of narratology.
4. The students will also be able to develop skills to understand, analyse and evaluate the relevance of narrative strategies and narratological techniques in the study of folk narratives.
5. The students will be able to apply their skills and knowledge to understand inter-textual and inter-generic relationship of narratives with other forms such as print, visual, and oral.
6. The students might create new ways of narrative techniques based on the exposure to diverse folk narrative forms.

PAPER - XXI
MEDIA AND CULTURE STUDIES
(Sub Code: 23PFLC42)

Semester: IV Core: XII Credits: 4 Hours: 6 hrs

UNIT - I: Popular Culture and Modernism Hours: 18

Mass Culture - Free time and popular culture - Culture Industry
Frankfurt School - Gramsci, Althusser, Stuart Hall

Prescribed Reading

Adorno, Theodore, 1991. *The Culture Industry*. London and New York: Routledge, pp. 61-97, 187-197, 98-106; Baudrillard, Jean, 1998. *The Consumer Society: Myths & Structures*. London, Thousand Oaks, New Delhi: Sage Publications, pp. 151-158; Paddison, Mare. 1996. *Adorno, Modernism and Mass Culture: Essays on Critical theory and Music*. London: Kahn & Averile;

UNIT - II: Popular Culture and Society Hours: 18

Culture and Administration - New World Orders - Consumption and theories of consumption.

Women and Mass Media - Gender differences in media professionalism - Role of Women in Media

Prescribed Reading

Adorno, Theodore, 1991. *The Culture Industry*. London and New York: Routledge, pp. 107-131; Baudrillard, Jean. 1998. *The Consumer Society: Myths & Structures*. London, Thousand Oaks, New Delhi: Sage Publications, pp. 151-158; Chowsky, Noam. 1998. *World Orders, Old and New*, Delhi: Oxford University Press, pp. 4-8, 178-188; Blackburn, Stuart. 2003. *Print, Folklore and Nationalism in Colonial South India*. Delhi: Permanent Black; Venkatachalapathy, AR. Muchandi Ilakkiyam, 2004. *Muchandi Ilakkiyam*. Nagercoil: Kalachuvadu; Venkatachalapathy, A. R. 2012. *The Province of the Book: Scholars, Scribes, and Scribblers in Colonial Tamilnadu*. Ranikhet: Permanent Black. Fernandez, G.D. 1987. *Women in Media in Philippines, From Stereotype to Liberation*, Media Asia 14(4); Hobson, D. 1980. *Housewives and the mass media*, Stuart Hall, D. Hobson, A. Lowe and P. Willis (eds.) *Culture, Media, Language*, London: Hutchinson; Hatano, R., 1987. *Japanese Women in Media*, Media Asia 14 (4); Joseph, Ammu. 2000. *Women in Journalism, Making News*; Okibo, C. and S. Murphy, 1986. *Sex in Newsroom, Male-female Differences in Perception of Media Professionalism*, Paper at IAMCR, New Delhi; Sharma Srima, et.al., 1987. *Women and Media in South Asia*, Media Asia 14(4);

UNIT - III: Popular Culture and Media

Hours: 18

Mass - Media culture - Film and Television.

Prescribed Reading

Adorno, Theodore, 1991. *The Culture Industry*. London and New York: Routledge, pp. 158-186. Baudrillard, Jean. 1998. *The Consumer Society: Myths & Structures*. London, Thousand Oaks, New Delhi: Sage Publications, pp. 99-128; Williams, Raymond. *Television: Technology and Cultural Form*. London: Routledge; Kurai, Rajan. 2012. *kathanayakanin maranam: Tamil cinema varalaru, samakala pokkukal kurittha aivu katturaikal*. Chennai: Kayalkavin; Pandian, MSS. *The Image Trap: MG Ramachandran in Film and Politics*. Delhi: Sage Publications; Pandian, MSS, 1991. Parasakthi: Life and Times of a DMK Film, *Economic and Political Weekly*, Vol. 26, No. 11/12, pp. 759-761+763-765+767+769-770; Pandian, MSS, 1996. Tamil Cultural Elites and Cinema: Outline of an Argument. *Economic and Political Weekly*, Vol. 31, No. 15, pp. 950-955; Sivathamy, Karthikesu, 2014. *Tamil Panpattil cinema*. 3rd edition. Chennai: New Century Book House (P) Ltd; Fiske, John and John Hartley. *Reading Television*. Psychology Press; Bourdieu, P. On Television.

UNIT - IV: Popular Culture and Music

Hours: 18

Popular Culture, Culture Industry and Popular Music - Plugging and Popularisation - regression of listening.

Prescribed Reading

Adorno, Theodore, 1991. *The Culture Industry*. London and New York: Routledge, pp. 99-60. Adorno, Theodore, 1991. *On Popular Music*. Studies in Philosophy and Social Sciences, pp 17-48. Manuel, Peter. 1991. "The culture industry and popular music in North India", Popular Music (1991), Vol. 10/2. pp. 189-204 Hughes, Stephen, P. 2007. Music in the Age of Mechanical Reproduction: Drama, Gramophone, and the Beginnings of Tamil Cinema. in *The Journal of Asian Studies*, vol. 66, no. 1, pp. 3-34; Venkatachalapathy, A. R, antha kalathil kaappi illai.

UNIT - V: Social Media in Contemporary Society

Hours: 18

Social media and journalism - news making, circulation, effect; social media and culture; social media and politics; social media and activism

Prescribed Reading:

Chaturvedi, Swati. 2016. *I Am a Troll: Inside the Secret World of the BJP's Digital Army*. Juggernaut Publication; Mandiberg, Michael (ed.), 2012. *The Social Media Reader*. New York and London: The New York University Press.

Course Outcomes:

1. The students will learn the basic concepts of media and cultural studies.
2. The students will be able to understand the complex nature of popular culture with the emergence of mass media and their influence in the contemporary socio-cultural life.
3. The students will be able to analyse the distinctive features of popular culture.
4. The students will also evaluate the relevance of cultural studies to understand the importance of social media in the contemporary social context.
5. The students will be able to apply their knowledge to theorize the mass mediated cultural narratives.
6. The students might use their knowledge on popular culture to create new perspectives for the study of folklore from a critical perspective.

PAPER - XXII
APPLIED FOLKLORE AND POPULAR CULTURE
(Sub Code: 23PFLC43)

Semester: IV

Core: XIII

Credits: 4

Hours: 6 hrs

UNIT - I : Concepts of Folklore Process

Hours: 18

- a) Folklore Process: Fresh Definitions of Folklore - The Folklore Process - The First Life of Folklore: 12 Stages of Folklore Process - The Second Life of Folklore: 10 stages of Folklore.
- b) Folklorism and Criticism.

Prescribed Readings

Bausinger, Hermann. 1986: 'Toward a critique of Folklorism criticism' in James R. Dow and Hannjost Lixfeld (ed.) *German Volkskunde* Bloomington: Indiana University Press, pp.113-123; Bendix, Regina 1988: "Folklorism" The Challenge of concept, *International Folklore Review*-6, pp.5-15; Honko, Lauri 1993: "Folklore Process" *A Paper presented in FF Summer School*, Turku, Finland.

UNIT - II : Folklore and Literature: Theoretical aspects

Hours: 18

- a) Folklore and Literature: Folklore is indistinguishable from Literature - Elements of Folklore in Literature - The writers' imitation of Folklore.
- b) Folklore as the precursor of Literature: Inter-textual relationship of Folklore and Classical Literature; Role of Folk forms in the creation of Classical Tamil Literature; The influence of Folklore in Cilappatikaaram.
- c) Folk forms and Aesthetics

Prescribed Readings

Ramanathan, Aru. 1997: 'Thamizhilakkiyathil Naattuppura Ilakkiyathaakkam', *Naattuppura Iyal Aivukal*, Chennai: Manivaasagar Pathippagam - Subramaniam, P.R. 1968: 'Folklore As the Precursor of Literature' in *Four papers on Literature and Linguistics*, Madurai: Meenakshi Puthaka Nilayam. pp.13-27 - Taylor, Archer 1965: 'Folklore and the Student of Literature' in Alan Dundes (ed.) *The Study of Folklore*, Berkeley: University of California pp.34-42; TPM, Kanak Vari

UNIT - III: Folklore in Literary Forms or Ethnographic Literature

Hours: 18

- a) Folklore in a literate Society: The Concept and ideology and the uses of the elements of Folklore in literary and art forms.
- b) Folklore in Fiction, Autobiography and Poetry: 'Koochai' by Cho.Dharuman, Karukku by Bama and selected poems by modern poets.

- c) Understanding of Ethnographic Literature (novels, short stories and poems); Problems in understanding of Ethnographic Literature

Prescribed Readings

Mody Boatright 1973: 'Folklore in a Literate Society' in Ernest B. speck (ed.) Mody Boatright, *Folklorist - A collection of Essays*, pp.116-123 Austin: Texas Folklore Society - Vizhi Pa: Idhaya vendhan 2002. Dalit Azhakiyal, Chennai: Kaavya.

UNIT - IV : Popular Journalism and Folklore

Hours: 18

- a) Popular Culture and Folk Culture - Journalism as popular culture - Popular employment of folklore in children's literature: adaptation of folksongs, folktales in children's literature (School books, comics, weekly supplements of dailies and weeklies and monthlies, publications for non-formal education programmes etc)
- b) Ethnographic writings in Tamil (Ki.Ra.,Pa. Jayapragasam, Ira. Manikandan, Mana, Vata Veera Ponnaiah and others)

Prescribed Readings

Peter Dahlgren, 1992: 'Journalism as popular culture: Introduction' in *Journalism and Popular Culture*, New Delhi: Sage Publications. pp.1-23 - Colin Sparks, 1992: 'Popular Journalism: Theories and Practice', in *Journalism and Popular Culture*. pp.24-44 - Iain Chambers, 1986: *Popular Culture: The Metropolitan Experience*, London: Methuen. pp.3-14.

UNIT - V: Tamil Cinema, Theatre and Folklore

Hours: 18

- a) Oral literature: cinema and novel (Vikram Vetha, Vikramathithyan, Kaathavarayan, Madurai veeran etc)
- b) Folk performing arts: cinema (Avadharam, Villu paatukkar, Karagatakkaran etc)
- c) Folk life: cinema (Karnan, Auran, Math yaanaikkootam, Paruthi veeran etc)

Course Outcomes:

1. The students will learn the fundamental concepts of folklore process, applied folklore and their relationship with literary traditions.
2. The students will be able to understand the specific processes of folklorization and folklore process through which a folkloric material operates between the realms folkloric and non-folkloric world.
3. The students will be able to analyse the distinctive features of folklore process through which a cultural object live through in a given society.
4. The students will also be able to evaluate the relevance of concepts of folklore process in the study of folk narratives.
5. The students will be able to apply their skills and knowledge to understand inter-textual and inter-generic relationship of folkloric narratives with other traditions such as written and visual, either in the first or second life of folklore.
6. The students might use their knowledge to understand the folk aesthetic characteristics in literary forms.

PAPER - XXIII
PROJECT
(Sub Code: 23PFLC44)

Semester: IV

Credits: 4

Hours: 4 hrs

The field-work project for the students consists of three stages. The student shall collect folklore throughout the two years course. He shall have guided field-work sessions from the faculty members of the department. After the final semester the student shall present a classification of the collected material and an analytical paper. One viva-voce shall be conducted by external examiner to evaluate the collection, classification and its analysis.

Internal: 100 marks (75+25)

External: 100 marks (75+25)

PAPER - XXIV
TRADITIONAL KNOWLEDGE SYSTEM
(Sub Code: 23PFLE41)

Semester: IV

Elective: VI

Credits: 3

Hours: 4 hrs

UNIT - I : Introduction

Hours: 12

- (a) Definition - Ethnoscience: an overview - emic perspective - Cognitive Anthropology
- (b) New ethnography - ethnography and ethnology of knowledge or descriptive epistemology – classification systems.

Prescribed Readings

Tyler, Stephen, A. 1969: *Cognitive Anthropology*, New York; Holt Rinehart & Winston. pp. 25-65; Pike, Kenneth, L. 1967: *Ethnic and Emic Stand points of the Description of Behavior*, Language in Relation to a Unified Theory of the Structure of Human Behavior, Paris; Mouton & Co. pp. 37-72; Chellaperumal, A. *Arithalsaar Manidavial*, Vaalviyal Kalanchiyam, Thanjavur; Tamil Palkalaikkazham; Quinn, Naomi & Holland, 1987: *Culture and Cognition*, Cultural Models in Language and Thought, Dorathy Holland & Naomi Quinn (eds.) Cambridge; Cambridge University Press, pp. 3-40.

UNIT - II : Traditional Water Management and Agriculture

Hours: 12

- (a) Traditional Water management - Irrigational practices - pond, well, channel techniques - drinking of water.
- (b) Ploughing - irrigation: wet and dry - traditional manures preservation of grains - traditional tools.

Prescribed Readings

Mosse, David. 2003: *The Rule of Water: State Craft, Ecology and Collecting Action in South India*, Delhi; Oxford University Press; Manoharan, R. 2001: *Naattupura Velaanmai*, Bangalore; Thannanaane Pathippagam.

UNIT - III: Folk Medicine

Hours: 12

- (a) Identifying diseases - medicinal plants and healing practices.
- (b) Ritual healing practices - evil eye - beliefs.

Prescribed Readings

Chellaperumal, A. 1997: *Folk Therapeutic System Among the Malayalis of Kalvarayan Hills*, PILC: Journal of Dravidic Studies, 7:1, pp. 73-81; Muthiah, I. 1986: *Nattupura Maruthuva Manthira Chadankukal*, Madurai; Vennila Pathippagam; Sivasubramanian, Aa. 1999: *Manthira Vaithiyam*, Manthiramum Chadankukalum, Chennai; Makkal Veliyeedu, pp. 152-154; Pilavendran, S. 2001: *Inamarapiyal Maruthuvam*, Tamil Chinthanai Marapu, M.A. Folklore 2026 – 2029

Bangalore; Thannanaane Pathippagam, pp. 46-61; Gnanasekaran, Te. 1987: *Makkal Valvil Manthira Chadankukal*, Madurai; Parthipan Pathippagam.

UNIT - IV Traditional Marine Knowledge

Hours: 12

- (a) Knowledge about sea, wind and cosmology.
- (b) Fishing technology - Types of Fishing - Boat making - marketing.

Prescribed Readings

Gerald Rayan, 1989: *Keezhavaippaattru Parathavarkalin Vaazhvum Vazhkkaarukalum*, Palayamkottai; Department of Tamil, (Unpublished M. Phil Dissertation); Stephen Sam, N. 1987: *Kumari Meenavarkalin Meenpidi Karuvikalum Muraikalum*, Naattupuraviyal Aaivukkovai - Vol.1, S. Agasthiyalingham & Aru. Ramanathan (eds.), Annamalai Nagar; India Tamil Naattuppuraviyal Kazhaham, pp. 801-807. Sivasubramanian, A. *Thoni*. Palayamkottai: FRRC

UNIT - V Indigenous Knowledge and Intellectual Property Rights (IPR)

Hours: 12

- (a) Copy right issue - Globalized context
- (b) Patent right - Problem of defining the author
- (c) Ownership Question - Ethics of Archive.

Prescribed Readings:

Chellaperumal, A. Turmeric and Paddy, South Asian Encyclopedia; Thairani, Kala. 1996. *How Copyright works in practice: The Copyright Act, 1957 and Judicial Interpretation* (A Case Law study in perspective). Bombay: Popular Prakashan.

Course Outcomes:

1. The students will learn different forms and practices associated with the traditional knowledge practices and the concepts of cognitive anthropology necessary to understand diverse traditional knowledge practices.
2. The students will be able to understand the distinctive nature of the traditional knowledge practices and their relevance in the socio-cultural life of the human society.
3. The students will be able to analyse the specific attributes of traditional knowledge practices and their inter-relationship with the local geographical environment essential for maintaining harmony with the nature.
4. The students will also be able to interpret the socio-cultural processes through which a traditional knowledge system emerged, lived and lost its support in a given socio-cultural environment due to the processes such as globalization.
5. The students will use their knowledge to understand the problems of Intellectual Property Rights associated with traditional knowledge system.
6. The students might be able to relate their experience and knowledge acquired to understand traditional knowledge system.

PAPER - XXV
ETHNOMUSICOLOGY
(Sub Code: 23PFLS41)

Semester: IV SEC: III Credits: 3 Hours: 4 hrs

UNIT - I : Introduction to Ethnomusicology Hours: 12

Music: definition and classification; Folk, Popular and Classical; Folk/tribal
Inter-relationship between Folk and Popular; folk and classical

UNIT - II : Characteristic Features of Ethnomusicology Hours: 12

Folk Music and Rhythmical patterns: Ragas, tune, taal; Contextual forms: Lullaby, Oppari (mourning), ritual music, music related with agricultural and other labour activities

UNIT - III : Folk Musical Instruments Hours: 12

Similarities and differences between Folk and Classical instruments
Context and Performance - Status of Folk musical instruments in Tamil Culture: Caste, gender, religion, language
Instruments: melam, parai, jimplamelam, udukku

UNIT - IV Folk Music and Cultural Politics Hours: 12

Folk Musicians and their status in Tamil Nadu; Folk Music in elite cultural institutions, government policy

UNIT - V Folk Musical Processes Hours: 12

Vocal - audio cassette – vocal; Commercialization - applied folk music

Recommended Readings:

Blacking, John. R. 1973: How Musical is Man? Seattle: University of Washington Press.
Largey, Michael 1990: "Ethnomusicology and Musical Collecting Techniques", in George H. Schoemaker (ed.) The Emergence of Folklore in Everyday Life. Muthiah, I. Icaiyn athikara mugankal. Gunasekaran, K. A. nattuppura icai. Hariraman, S. Mammathu, N.

Course Outcomes:

1. The students will learn the basic concepts of ethnomusicology and its relevance for the study of music in culture and society.
2. The students will be able to understand the specific characteristics of traditional music.
3. The students will be able to analyse the distinctive features of folk music, musical instruments and musical processes.
4. The students will also be able to develop skills evaluate the relevance of narrative ethnomusicology in the study of folk music and other narratives.
5. The students will be able to use their skills and knowledge to understand the interrelationship between music and other forms of folklore.
6. The students might relate their knowledge of ethnomusicology while carrying out research on folk narrative forms.

Extra Credit Course
Reading Culture
(Sub Code: 23PFLEC11)

Credits: 3

This course is offered in the second year. This course is offered in self-learning mode assisted by the course teacher. This course will be offered in the afternoon.

UNIT - I : History of Books

UNIT - II : Reading as Culture

UNIT - III : Reading Literary Texts

UNIT – IV: Reading Prose

UNIT – V: Interpreting and Writing Review

Recommended Readings:

Benjamin, Walter. 1968. *Unpacking my Library: A Talk about Book Collecting*. In *Illuminations*. Translated by Harry Zohn. Edited with an Introduction by Hannah Arendt. New York: Schocken Books.

Ramakrishnan, S. 1980. *Puthakathin kathai*. Munram pathippu. Chennai: New Century Book House. Venkatachalapathy, A.R. 2002: *Navalum Vasippum*. Nagercoil: Kalachuvadu Pathippakam.

Venkatachalapathy, A.R. 2015: *The Province of the Book: Scholars, Scribes and Scribblers in Colonial Tamilnadu*. Delhi: Permanent Black.

Course Outcomes:

1. The students will learn the fundamental aspects of books, book history and forms of books.
2. The students will be able to understand the need for a reading culture for socio-cultural change in the society.
3. The students will be able to internalize reading as a habit.
4. The students will also be able to develop skills for a reader of fictions, prose, critical writings and a taste of their own.
5. The students will be able to use their critical faculty to review a book.
6. The students might apply their skills of reading to write and publish a book review of their choice.

**Value Added Course
The Art of Storytelling
(Sub Code: 23PFLV11)**

Credits: 3

Hours: 30 hrs (total)

This course is offered in the first year. This is a practical course and would be conducted through practical sessions throughout the first year. This course will be offered in the afternoon.

UNIT - I: Introduction to Storytelling

Story as genre: tale, legend, myth

Story as narrative

Introduction, components and importance of storytelling

UNIT - II: Storyteller

Storyteller / Narrator

Skills, Techniques and Kinesics

UNIT - III: Storytelling as Creative Activity

Characters (Dramatis Personae), Dialogue and Plot

Storytelling as a creative activity

UNIT – IV: Storytelling Sessions - I

Traditional storyteller

UNIT – V: Storytelling Sessions - II

Creative Storyteller

Recommended Readings:

Benjamin, Walter. 1968. *The Storyteller: Reflections on the Work Nikolai Leskov*. In *Illuminations*. Translated by Harry Zohn. Edited with an Introduction by Hannah Arendt. New York: Schocken Books; Mills, Margaret A. 1991. *Rhetorics and Politics in Afghan Traditional Storytelling*. Philadelphia: University of Pennsylvania Press; Murugaboopathy, S. *Kathai Sollum Kalai*. Chennai: Bharathi Book House; Sherman, Josepha. (Ed.). *Storytelling: An Encyclopaedia of Mythology and Folklore*. New York: Sharpe Reference; Walsh, John. 2003: *The Art of Storytelling: Easy Steps to Presenting an Unforgettable Story*. Moody Publishers.

Course Outcomes:

1. The students will learn the basic concepts of storytelling
2. The students will be able to understand the specific skills and characteristics necessary for storytelling.
3. The students will be able to internalize the art of storytelling and perform as a storyteller.
4. The students will also be able to develop skills for a successful storyteller
5. The students will be able to use their skills and exposure to understand the importance of storytelling in our society
6. The students might apply their knowledge of storytelling to become successful