

# **ST. XAVIER'S COLLEGE (AUTONOMOUS)**

**PALAYAMKOTTAI - 627 002**

(Recognized as "College with Potential for Excellence" by UGC)

(Accredited by NAAC at "A<sup>++</sup>" Grade with a CGPA of 3.66 out of 4 in IV Cycle)

(Star College Programme by DBT, Govt. of India.)

Affiliated to Manonmaniam Sundaranar University, Tirunelveli

## **SYLLABUS**



*Preserve this copy of the syllabus until you complete the course, as it is  
an important document of your present course of study.*

Name: \_\_\_\_\_

**M.A. Folklore**

***Choice Based Credit System (CBCS)***

***(w.e.f. June 2023)***

## **THE RELEVANCE OF THE PROGRAMME**

### **St. Xavier's (Autonomous) College**

St. Xavier's College was started in 1923 by the dedicated Jesuit Missionaries from France in Palayamkottai which was once considered poor and backward. In recognition of its service and to increase its efficiency still further, autonomy has been conferred on St. Xavier's College with effect from June 1987. The College is an affiliated first grade college of the Manonmaniam Sundaranar University which will award degrees with the name of St. Xavier's College mentioned on degree certificate. The College was accredited with the Five Star by the National Assessment and Accreditation Council on 17<sup>th</sup> of April 2000 and later in 2006 with A Grade. UGC conferred on St. Xavier's College the status of "College with Potential for Excellence" in 2004. In 2019, the College was accredited by NAAC at A<sup>++</sup> grade with a CGPA of 3.66 out of 4 in cycle IV.

### **Department Of Folklore**

In this esteemed institution a Postgraduate Department of Folklore and the Folklore Resources & 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. 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.

### **OUTCOMES OF THE PROGRAMME**

1. The students will gain theoretical knowledge in Folkloristics.
2. The students will also learn practical training and exposure to traditional Folk performances.
3. The students will also be trained in doing fieldwork and report writing in diverse field of Folklore.
4. The students would develop skills in reading, writing and interpreting cultural narratives.
5. The students would also equip themselves in documenting and archiving of Folk cultural practices.
6. The students will be able to understand and analyse diverse forms of folklore and other cultural narratives.
7. 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 (2023 – 2026)**

<b>Sem.</b>	<b>Part</b>	<b>Status</b>	<b>Sub. Code</b>	<b>Papers</b>	<b>Hrs.</b>	<b>Credits</b>
<b>I</b>	<b>A</b>	Core-1	23PFLC11	Introduction to Folkloristics	6	4
		Core-2	23PFLC12	Folk Literature	6	4
		Core-3	23PFLC13	Field Methodology	6	4
		EC-1	23PFLE11	Socio Cultural History of Tamil Nadu	5	3
		EC-2	23PFLE12	Social System	5	3
	<b>B</b>	SEC1	23PFLS11	Ethnography	2	2
					30	20
<b>II</b>	<b>A</b>	Core-4	23PFLC21	Folklore Theories I	6	4
		Core-5	23PFLC22	Folklore & Historiography	6	4
		Core-6	23PFLC23	Material Culture	6	4
		EC-3	23PFLE21	Socio-Linguistics	5	4
		EC-4	23PFLE22	Folklore and Mass Communication	5	4
	<b>B</b>	SEC-2	23PFLS21	Porunai Civilization	2	2
					30	22
<b>III</b>	<b>A</b>	Core-7	23PFLC31	Folk Performing Arts of Tamil Nadu	5	4
		Core-8	23PFLC32	Folk Religion and Ritual Performance	5	4
		Core-9	23PFLC33	Cultural Anthropology	5	4
		Core-10	23PFLC34	Folklore Theories II	5	4
		Core Industry Module	23PFLC35	Visual Anthropology	4	3
		EC-5	23PFLE31	Digital Archiving & Museum Management	6	5
	<b>B</b>	Internship	23PFLI31	Carried out in summer vacation at the end of Semester II	-	2
					30	26
<b>IV</b>	<b>A</b>	Core-11	23PFLC41	Narrative and Textual Studies	6	4
		Core-12	23PFLC42	Media & Cultural Studies	6	4
		Core-13	23PFLC43	Applied Folklore & Popular Culture	6	4

		Project	23PFLC44	Project with viva voce	4	4
		EC-6	23PFLE41	Traditional Knowledge System	4	3
	B	SEC-3	23PFLS41	Ethnomusicology	4	3
	C	Extension Activity		STAND carried out in the I year	-	1
					30	23
<b>Total</b>					<b>120</b>	<b>91</b>

**PAPER - I**  
**INTRODUCTION TO FOLKLORISTICS**  
**(Sub Code: 23PFLC11)**

**Semester: I**

**Core: I**

**Credits: 4**

**Hours: 6 hrs**

**UNIT - I: Introduction:**

- 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;
- C) 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:**

Folklore and Literature, Anthropology, Psychology, Linguistics, History, 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**

- 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 folktales.
- D) Culture and Nationalism in Tamilnadu; 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:**

Folklore Research in India - Early Collections (Missionary Period) - Pioneer Folklore Scholars from India

Folklore Research in Tamilnadu - Collections, Pioneers and Trends

The emergence of Folklore as Academic discipline: Relevance, Problems and Future

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, JS. 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**

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, 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:**

CO1: The students will learn the basic concepts of Folklore

CO2: The students will be able to understand the diverse folklore genres and their distinctive features

CO3: The students will be able to analyse the emergence of folklore as a field of discipline and its multi-disciplinary nature

CO4: The students will also be able to develop critical skills to evaluate the processes of Folklore and its relationship with larger society and nation.

CO5: The students will be able to apply their folkloric knowledge while understanding their own socio-cultural realms.

CO6: The students might inculcate new ways of thinking about Folklore.

**PAPER - II**  
**FOLK LITERATURE**  
**(Sub Code: 23PFLC12)**

**Semester: I**

**Core: II**

**Credits: 4**

**Hours: 6 hrs**

**UNIT - I: Introduction to Folk Narratives**

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**

a) Myth: Definition, types, structure and function (Verrier Elwin)

b) Legend: Definition, types, structure and function (Nandanar Puranam, Kannappa Nayanar, Siruthondarpuranam)

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

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 naattuppaatalkal*, 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

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.

### UNIT V: Aesthetics of Folk Literature

a) Folk Aesthetics - differences between classical and folk creations.

b) Oral poetics - audience, context and function.

#### Prescribed Readings:

Muthiah, I. 1998: 'naattupura alagiyal - maatru alagiyal', *nattuppurap panpaattu marapu - maatru 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:**

- CO1: The students will learn the essential factors of classifying the diverse forms of folk literature.
- CO2: The students will be able to understand the diverse folk literary forms and their distinctive features
- CO3: The students will be able to analyse the distinctive features of a particular folk narrative and its inter-generic relationship with other genres.
- CO4: 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.
- CO5: The students will be able to apply their knowledge on folk literature while interpreting the diverse folk literary forms.
- CO6: The students might create new ways of thinking about Folk literary forms, for example electronic folklore.

**PAPER - III**  
**FIELD METHODOLOGY**  
**(Sub Code: 23PFLC13)**

**Semester: I**

**CORE: III**

**Credits: 4**

**Hours: 6 hrs**

**UNIT - I: Field Work: Pre-field preparation**

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**

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**

Observation method - Kinds of context: natural, artificial and induced natural - what to observe? - How and when to record observations? - equipment’s 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 interviews.

**UNIT – IV: Proposal for Collection project**

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: *naattaaar 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 – V: Fieldwork and Report Writing**

Fieldwork will be arranged on various themes for the students. The students need to participate in the fieldwork and should write a separate report for each fieldwork.

**Course Outcomes:**

CO1: The students will learn necessary skills and techniques for doing Folklore fieldwork.

CO2: The students will be able to understand the importance of fieldwork to collect necessary data regarding folklore genres and their distinctive features

CO3: The students will be able to categories and analyse the data collected in the fieldwork.

CO4: 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.

CO5: The students will be able to apply their folkloric knowledge and will be able to write a research paper based on their fieldwork experiences.

CO6: 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: 23PFLE11)**

**Semester: I**

**Elective: I**

**Credits: 3**

**Hours: 5 hrs**

**UNIT I: Socio Cultural History**

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**

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**

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*  
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*vazhipaadu*, Madurai: Sarvodaya Ilakkiyappannai, pp. 1 - 33, 221 - 278. S.S. Mani, “*Bakthi Iyakkam*”, *Panpattu verkalai thedi*, FRRC, Palayamkottai. Ponneelan, 1981. Vaikundar kattiya vazhkkai neri, D. Lourdu (ed.) *Nattar Vazhakkatriyal Aivukal*, Palayankottai: Parivel Pathippakam. pp. 233 - 250.

#### **UNIT IV: Socio Political Movements**

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**

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:**

- CO1: The students will learn Socio-cultural history of India and Tamilnadu, particularly the socio-historical processes, important socio-political movements and social change etc.
- CO2: The students will be able to understand how history is deeply linked with social, economic and religious traditions of the society.
- CO3: The students will be able to analyse different historical processes that shaped the culture and social nature of Tamilnadu.
- CO4: The students will also be able to develop skills critically look into the different interpretations of historical processes that shaped Tamil culture and society
- CO5: The students will be able to use their historic knowledge to understand their own local history and traditions.
- CO6: 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**

Introduction to sociology; *Talcott Parson*- 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**

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., 4<sup>th</sup> 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**

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**

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**

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

**Prescribed Readings:****Course Outcomes:**

- CO1: The students will learn the fundamental concepts about society, social structure and sociological theories.
- CO2: The students will be able to interpret diverse nature of Indian or Tamil society based on their knowledge.
- CO3: The students will be able to identify different social processes across historical time and interpretations of social thinkers that influenced the contemporary society.
- CO4: 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.
- CO5: The students will be able apply their sociological knowledge to understand their own local society.
- CO6: The students will be able to develop sociological thinking and skills to understand the complex nature of contemporary society.



**PAPER - VI**  
**ETHNOGRAPHY**  
**(Sub Code: 23PFLS11)**

**Semester: I**

**SEC: I**

**Credits: 2**

**Hours: 2 hrs**

**UNIT - I: Introduction to Ethnography**

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

**UNIT - II: Writing Ethnography**

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).

**UNIT - III: New Ethnography**

New Ethnography - Ethnography of Speaking - Critical Ethnography - New Trends in Ethnography; Thick description.

**UNIT - IV: Ethnography in Indian Contexts**

Ethnography in Tamil Contexts - Colonial, Indologists, New Ethnologists, South Asianists Reading selected writings of Missionaries and Colonial officials; Reviewing colonial anthropological writings or descriptions of Tamil culture (with reference to fieldwork)

**UNIT - V: Understanding ethnographic works specific to Tamil Culture**

Reading selected writings of Tamil scholars - colonial and contemporary - western and European (with reference to fieldwork)

**Course Outcomes:**

CO1: The students will learn critical concepts of ethnography.

CO2: The students will be able to understand the importance of new ethnography.

CO3: The students will be exposed to various ethnographical works in Indian and Tamil contexts by both Indian and Western scholars

CO4: The students will also be able to develop critical skills to write their research report with critical perspective

CO5: The students will be able to apply their folkloric knowledge and will be able to write a research paper with critical ethnographical background.

CO6: The students might create new strategies to write the research report and paper.

**PAPER - VII**  
**FOLKLORE THEORIES – I**  
**(Sub Code: 23PFLC21)**

**Semester: II**

**Core: IV**

**Credits: 4**

**Hours: 6 hrs**

**UNIT I**

**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.

**Prescribed Readings:**

Dorson, Richard M. (ed.), 1972: *Folklore and Folklife: An Introduction*, Chicago: University of Chicago Press; Lourdu, D. nattar Vazhakkatriyal kotpadukal. Palayamkottai: FRRC.

**UNIT II**

**a) 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.

**b) HISTORICAL RECONSTRUCTIONAL THEORY**

Aim: Recapturing the vanished historical period: 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; 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 III: ORAL FORMULAIC THEORY or PARRY-LORD 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.

#### **Prescribed readings**

Beverly J. Stoeltje, 1988: "Introduction: Feminist Revision", *Journal of Folklore Research*, pp.  
141 - 154. —, 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.

### **UNIT IV GENRE THEORY**

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

#### **Prescribed readings**

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

### **UNIT V**

#### **IDEOLOGICAL THEORY**

#### **CONTEXTUAL THEORY**

#### **Course Outcomes:**

CO1: The students will learn different theories of Folklore particularly Mythological theory,  
Historical-Geographical theory, Oral formulaic theory and Ideological Theory.

CO2: The students will be able to interpret the different folk narratives with the insights of  
Folklore theories.

CO3: The students will be able to analyse the specific folk narratives with particular theoretical  
frameworks.

CO4: The students will also be able to develop skills to evaluate the importance of folklore  
theories to interpret the folk narratives.

CO5: The students will be able to apply their knowledge on folklore theories while interpreting the diverse folk literary forms.

CO6: The students might use theoretical perspectives and their relevance in understanding Folklore.

**PAPER - VIII**  
**FOLKLORE AND HISTORIOGRAPHY**  
**(Sub Code: 23PFLC22)**

**Semester: II**

**Core: V**

**Credits: 4**

**Hours: 6 hrs**

**Unit I: Oral Tradition as History:**

- 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:**

- 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 vazhakkarukalum 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:**

- 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**

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**

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

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

#### **Prescribed Readings:**

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

#### **Course Outcomes:**

- CO1: The students will learn theoretical frameworks and methods of historiography and its relationship with Folkloristics.
- CO2: The students will understand how history is deeply linked with social, economic and religious traditions of the society.
- CO3: The students will be able to analyse different historical processes that shaped the culture and social nature of Tamilnadu.
- CO4: The students will also be able to develop skills critically look into the different interpretations of historical processes that shaped Tamil culture and society
- CO5: The students will be able to use their historic knowledge to understand their own local history and traditions.
- CO6: 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: 23PFLC23)**

**Semester: II**                      **Core: VI**                      **Credits: 4**                      **Hours:6 hrs**

**Unit I: Material Culture**

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: *nattaarvazhakkattriyal, sila adippadaikal*, Palayamkottai: Naattaar vazhakkattriyal Aaivu Maiyam;

**Unit II: Food in Society and Culture**

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:**

Levistrauss, 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 Vazhakkatriyal thurai & Aivu maiyam.



### **Unit III: Dress, Ornaments & style**

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**

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**

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:**

- 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, Inc ., Publishers;
- Mauss, Marcel. 2012. *The Gift: The Form and Reason for Exchange in Archaic Societies*. First Edition, 1954. London & New York: Routledge.
- Anderson, Benedict. 2015. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Revised Edition. Jaipur, New Delhi, Bangalore, Guwahati & Kolkatta: Rawat Publications.
- Sivasubramanian, A. 2019. *Thamizharin thavara vazhakkarakal (Porulsar panpattu Aivu)*. Chennai: Uyir Pathippakam. 2009. *Uppittavarai: Tamil panpattil uppu*. Nagercoil: Kalachuvadu Publications Pvt Ltd. pp. 11 – 34.
- 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. *Yazhppanattu 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.
- VelUvan, 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
- Agamben, Giorgio. 2017. *Taste: The Italian List*. Trans. by Cooper Francis. London, New York and Calcutta: Seagull Books.

### **Course Outcomes:**

- CO1: The students will learn different forms of material culture and their importance of socio-cultural life.
- CO2: The students will be able to understand the distinctive nature of the cultural objects and their differences with other forms.
- CO3: The students will be able to identify the distinctive features of particular material object and their inter-relationship with other socio-cultural narratives.
- CO4: 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

CO5: The students will apply their knowledge while interpreting the diverse forms of material culture.

CO6: The students might able to relate their experience and knowledge acquired to understand the material culture.

**PAPER - X**  
**SOCIO - LINGUISTICS**  
**(Sub Code: 23PFLE21)**

**Semester: II**

**Elective: III**

**Credits: 4**

**Hours: 5 hrs**

**Unit I: Introduction to Linguistics**

- 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. *Pecholiyyal*. Palayamkottai: nattar vazhakatriyal aivu maiyam.

**Unit II: Speech**

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**

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**

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**

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 Paperpacks.

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.

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

**Course Outcomes:**

- CO1: The students will learn the basic concepts, structure, function and philosophy of language
- CO2: 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
- CO3: The students will be able to identify the specific attributes of speech acts, kinesics, conversation and discourse.
- CO4: The students will also be able to analyse the processes of signification and the relationship between language, society and culture.
- CO5: The students will apply their linguistic skills and knowledge while interpreting the different forms of literary and vernacular narratives.
- CO6: The students might 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:**

(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:**

- (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, Cheri, 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 (?); Kristeva, Julia

### **UNIT - III Communication and Media: Mass Media and Multimedia**

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, Dictrich. 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:**

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, Fugene. 1988: *Radical People's Theatre*, Bloomington: Indiana University Press.

### **UNIT - V Folk Communication: Application and Adaptation**

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:**

- CO1: The students will learn the elementary nature, concepts, structure and function of communication.
- CO2: The students will be able to understand the theories of communication and the interrelationship between communication and performance.
- CO3: The students will be able to identify the specific characteristics of folk communication
- CO4: The students will also be able to analyse the diverse forms of communication processes and their intimate relationship with the given socio-culture milieu.
- CO5: 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.
- CO6: The students might be able to use their knowledge of communication and performance to produce short films or documentaries.

**PAPER XII**  
**PORUNAI CIVILIZATION**  
**(Sub Code: 23PFLS21)**

**Semester: II**

**SEC: II**

**Credits: 2**

**Hours: 2 hrs**

**UNIT I: Geography of Porunai Region**

- a) Five categories of Lands (Ainthinai Nilam: Kurinji, Mullai, Marutham, Neydhal and Paali)
- b) Thamiraparani (Porunai) River system
- c) People: categories

**UNIT II: History of Porunai Region**

From sangam age to contemporary period

**UNIT III: Folk Arts in Porunai Region**

- a) Villu paatu
- b) Kaniyan Koothu
- c) Karagaattam
- d) Nayyandi Melam...

**UNIT IV: Folk Crafts in Porunai Region**

- a) Kadasal, Bronze material production
- b) Terracottah and Pottery
- c) Mat weaving, Basketry
- d) Palm leaf materials

**UNIT V: Archaeological Sites in Porunai Region**

- a) Aathichanallur site
- b) Sivakalai site

**Course Outcomes:**

CO1: The students will learn the history of the geographical area of the Porunai region

CO2: 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

CO3: The students will be able to analyse the non- performing art forms (fine arts) which are practicing in the Porunai Region

CO4: The students will also be able to develop skills in the production of crafts and art work

CO5: The students will be entertained to visit Archaeological sites and to study the current studies in Archaeology.

CO6: The students will learn about organizing a cultural tour.

**PAPER - XIII**  
**FOLK PERFORMING ARTS OF TAMILNADU**  
**(Sub Code: 23PFLC31)**

**Semester: III**

**CORE: VII**

**Credits: 4**

**Hours: 5**

**UNIT I: Introduction to Performance**

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: naattupura 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**

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 vazhakarukal*. 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**

Tolkappiyam - Meippattiyal: Literature as performance (traditional theories)

Folklore as Performance Koothu forms;

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

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**

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 aaiivukal, Chennai: Manivasakar Pathippagam, pp. 183- 212; Ramanathan, Aru. Nattupura Kalaigal; Ramasamy, Mu. 1983: thorpaavai nizharkkoothu, Madurai: Publication division, Madurai Kamarajar University, pp. 1 - 192.

#### **Course Outcomes:**

- CO1: The students will be exposed to diverse forms of folk performing arts and will learn fundamental concepts of performance.
- CO2: The students will be able to understand the distinctive nature of the folk performance forms and their differences with other forms.
- CO3: 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.
- CO4: The students will also be able to develop skills analyse the processes through which a folk performer emerges in a given socio-cultural environment
- CO5: 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.
- CO6: 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: 23PFLC32)**

**Semester: III**

**Core: VIII**

**Credits: 4**

**Hours: 5 hrs**

**UNIT - I: Introduction to Folk religion**

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**

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**

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**

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**

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; Meyer, 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:**

CO1: The students will learn the elementary concepts, structure, function and philosophy of religion and its importance in the socio-cultural life of folk communities.

CO2: 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.

CO3: The students will be able to identify the different religious processes and their inter-relationship with other socio-cultural processes and narratives.

CO4: 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.

CO5: The students will apply their knowledge on folk religion to rewrite the history of deities present in their own local traditions.

CO6: 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: 23PFLC33)**

**Semester: III**

**Core: IX**

**Credits: 4**

**Hours: 5 hrs**

**UNIT - I. Introduction and Overview**

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)
3. 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**

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**

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**

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**

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:**

- CO1: The students will learn the elementary concepts of anthropology particularly regarding culture, kinship, exchange systems and ritual processes of human society.
- CO2: 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.
- CO3: 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.
- CO4: 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.
- CO5: The students will apply their anthropological knowledge for the study of local communities.
- CO6: 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**  
**FOLKLORE THEORIES - II**  
**(Sub Code: 23PFLC 34)**

**Semester: III**

**CORE: X**

**Credits: 4**

**Hours: 5 hrs**

**UNIT I**

**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, Viladimir I. Propp, Claude Levi-Strauss

c) 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 vazhakkarukal*.

**UNIT II**

**a) PSYCHO-ANALYTICAL THEORY**

Freud and his Folkloric interpretations.

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

Dundes' Psychological interpretations.

**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 Legmenn, 1978: *No Laughing Matter: An Analysis of Sexual Humour, Vos. 1&2*, Bloomington: Indiana University; Ramanujan, AK. Indian Oedipus. Vaidhyanathan, TG and Jeffrey J Gripal. *Vishnu on Freud's Desk: A Reader in Psychoanalysis and Hinduism*.

**UNIT III PERFORMANCE THEORY**

Tolkappiyam Meippaattiyal: Literature as Performance

Richard Bauman, Richard Schechner, Victor Turner

**UNIT IV 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:**

- (a) Kalevala: Elias Lönnrot, Julius and Kaarle Krohn
- (b) Serbo - Croatian Epics: Milman Parry and AB Lord
- (c) Annammar Swami epic: Brenda EF Beck
- (d) Siri Epic: Lauri Honko and team
- (e) Concepts: epic register, mental text, mental images, thick corpus, archetype, oicotype, themes and formulae

**Prescribed Readings**

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 Concepts of Folklore in Tamil context**

State, Ideology and Folklore

**Course Outcomes:**

- CO1: The students will learn different theories of Folklore particularly Functionalism, Structuralism, Psychoanalytical theory and Textualization.
- CO2: The students will be able to interpret the different folk narratives with the insights of these Folklore theories.
- CO3: The students will be able to analyse the specific folk narratives with particular theoretical frameworks.
- CO4: The students will also be able to develop skills to evaluate the importance of folklore theories to interpret the folk narratives.
- CO5: The students will be able to apply their knowledge on folklore theories while interpreting the diverse folk literary forms.
- CO6: The students might use theoretical perspectives and their relevance in understanding Folklore.

**PAPER - XVII**  
**VISUAL ANTHROPOLOGY**  
**(Sub Code: 23PFLC35)**

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

**UNIT - I: Principles of Visual Anthropology**

Visual Anthropology - Definition, Scope and Uses.

Visual Anthropology as one of the documentation methods in Anthropology Photography & Movie

Visual Anthropology in India: Development and Ethnographic films

**Prescribed Reading:**

Pink, Sarah. *The future of Visual Anthropology: Engaging the Senses*. Oxon: Routledge; Pink, Sarah, 2007. The visual in Ethnography: Photography, Video, Cultures and Individuals, in Sarah Pink (2007) *Doing Visual Ethnography*. London: Sage Publications, pp. 17 - 29; Kharel, Dipesh. 2015. Visual Ethnography, Thick Description and Cultural Representation. *Dhaulagiri Journal of Sociology and Anthropology*, vol. 9, pp. 147 - 160; MacDougall, David. 1997. The Visual in Anthropology, in Marcus Banks and Howard (eds.) *Rethinking Anthropology*. New Haven and London: Yale University Press, pp. 276 - 295; K.N.Sahay, 1993: *Visual Anthropology in India and its Development*, Gyan Publishing House, New Delhi.

**UNIT - II: Ethnographic photography**

Colonialism and Exhibiting Others: Difference as Spectacle and Science.

Early Ethnographic Photography: Contexts and Trends.

Ethnographic Photography: Conventions and Methodologies.

Paradigms and Debates: Photography in Ethnography.

**Prescribed Readings:**

Pink, Sarah. Photography in Ethnographic Research, in Sarah Pink (2007) *Doing Visual Ethnography*. London: Sage Publications, pp. 65 - 95; Edwards, Elizabeth. 2002. Material beings: objecthood and ethnographic photographs, *Visual Studies*, Vol. 17, No. 1, pp. 67 - 75; Marks, Dan. 1995. Ethnography and Ethnographic Film: From Flaherty to Asch and after, *American Anthropologist*, New Series, Vol. 97, No. 2, pp. 339-347.

**UNIT - III: Ethnographic film**

What is ethnographic film? History of ethnographic film.

Ethnographic film and analysis of cultural style.

**Prescribed Reading:**

K.N. Sahay, 1993: *Visual Anthropology in India and its Development*, Gyan Publishing House, New Delhi; MacDougall, David, 1978. Ethnographic Film: Failure and Promise, in *Annual Review of Anthropology*, Vol. 7, pp. 405-425;

**UNIT - IV: Case studies in Ethnographic film**

Movie Films: Feature films, Ethnographic films, Documentary films, Research films, Instructional films - their definitions, scope and relevance to Visual Anthropology.

Television and Visual Anthropology - New techniques of observation and analysis in Anthropology.

Film-review, appreciation and criticism - film as an art - the film language necessary conditions for film making.

Script writing on a given theme with all technical details and sound proposal (commentary, music, wild-sound etc. to be synchronized with the film).

Shooting of film on a given theme.

**Prescribed Reading:**

K.N. Sahay, 1993: *Visual Anthropology in India and its Development*, Gyan Publishing House, New Delhi

**UNIT - V: Ethnographic Museum**

Institutions, Museum, Curation, Politics and Representation

**Prescribed Readings**

Christopher Pinney, 2016. Visual Anthropology Review: Crisis and Visual Critique. *Visual Anthropology Review*, 32 (1): 73 - 78.

**Course Outcomes:**

CO1: The students will learn the elementary concepts of visual anthropology and the importance of visual culture in the different realms of human society.

CO2: The students will be able to understand the specific attributes of visual anthropology and their intimate relationship with their socio-cultural processes of given society.

CO3: The students will be able to analyse the visuality plays essential role in the cultural processes and thereby influence the human society.

CO4: The students will also be able to critically look into the importance of visual culture (such as posters, films, social media and so on) and analyse their relevance in the study of contemporary society.

CO5: The students will apply their visual anthropological knowledge for the study of local communities.

CO6: The students might produce anthropological report or engage in anthropological knowledge production in visual medium (films, documentaries or exhibition)

**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**

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. Dr. M. Peter Arockiaraj, Audio-Visual Archiving – Issues and prospects (2015), Ph.D., Dissertation, Department of Folklore, St. Xavier's College (Autonomous), Palayamkottai.

**UNIT - II: Techniques of Documentation and Archival Management**

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 M.A. FOLKLORE SYLLABUS 2023

(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 aaivumaiya aavanak kaappakam in thannanaane, *nellai nattappuraviyal*, Bangalore: Kaavya, pp. 207 -210.

### **UNIT - III: Digital Archives**

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**

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**

Identifying Museum Objects, Collection,

Methods of Preservation: Traditional and Scientific

Exhibiting Museum Objects: themes, display, supportive materials

Politics of Exihibition

#### **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:**

- CO1: 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.
- CO2: 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.
- CO3: The students will be able to analyse the data preserved or conserved in the Archives for their research.
- CO4: 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.
- CO5: The students will be able to use the archival materials for their future research and creative projects.
- CO6: 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:**

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:**

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:**

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**

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**

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*.

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#### **Course Outcomes:**

- CO1: The students will learn the basic concepts of Narrative, their diverse nature in oral, written, visual and other forms.
- CO2: 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.
- CO3: 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.
- CO4: The students will also be able to develop skills to understand, analyse and evaluate the relevance of narrative strategies and narrotological techniques in the study of folk narratives.
- CO5: 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.
- CO6: The students might create new ways of narrative techniques based on the exposure to diverse for 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**

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**

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 Srma, et.al., 1987. *Women and Media in South Asia*, Media Asia 14(4);

**UNIT - III: Popular Culture and Media**

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**

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**

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:**

CO1: The students will learn the basic concepts of media and cultural studies.

CO2: 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.

CO3: The students will be able to analyse the distinctive features of popular culture.

CO4: The students will also evaluate the relevance of cultural studies to understand the importance of social media in the contemporary social context.

CO5: The students will be able to apply their knowledge to theorize the mass mediated cultural narratives.

CO6: 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**

- 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**

- 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, Kanal Vari

**UNIT: III: Folklore in Literary Forms or Ethnographic Literature**

- 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: 'Koohai' 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**

- 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**

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

### **Course Outcomes:**

- CO1: The students will learn the fundamental concepts of folklore process, applied folklore and their relationship with literary traditions.
- CO2: 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.
- CO3: The students will be able to analyse the distinctive features of folklore process through which a cultural object live through in a given society.
- CO4: The students will also be able to evaluate the relevance of concepts of folklore process in the study of folk narratives.
- CO5: 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.
- CO6: 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**

- (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 Reinhart & Winston. pp. 25-65; Pike, Kenneth, L. 1967: *Ethic 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 Palkalaikkazhaham; 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:**

- (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: *Naattuppura Velaanmai*, Bangalore; Thannanaane Pathippagam.

**UNIT - III: Folk Medicine**

- (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, Bangalore;

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

#### **UNIT - IV Traditional Marine Knowledge**

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

#### **Prescribed Readings**

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

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

- (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:**

- CO1: 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.
- CO2: 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.
- CO3: 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.
- CO4: 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.
- CO5: The students will use their knowledge to understand the problems of Intellectual Property Rights associated with traditional knowledge system.
- CO6: 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**

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**

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**

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**

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

**UNIT – V: Folk musical processes**

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. Icaiyan athikara mugankal. Gunasekaran, K. A. nattuppura icai. Hariraman, S. Mammathu, N.

**Course Outcomes:**

- CO1: The students will learn the basic concepts of ethnomusicology and its relevance for the study of music in culture and society.
- CO2: The students will be able to understand the specific characteristics of traditional music.
- CO3: The students will be able to analyse the distinctive features of folk music, musical instruments and musical processes.
- CO4: The students will also be able to develop skills evaluate the relevance of narrative ethnomusicology in the study of folk music and other narratives.

- CO5: The students will be able to use their skills and knowledge to understand interrelationship between music and other forms of folklore.
- CO6: The students might relate their knowledge of ethnomusicology while carrying out research on folk narrative forms.

**Extra Credit Course**  
**Reading Culture**  
**(Sub Code: 23PFLEC1)**

**Credits: 3**

**Hours: 30 hrs (total)**

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:**

CO1: The students will learn the fundamental aspects of books, book history and forms of books.

CO2: The students will be able to understand the need for a reading culture for socio-cultural change in the society.

CO3: The students will be able to internalize reading as a habit.

CO4: The students will also be able to develop skills for a reader of fictions, prose, critical writings and a taste of their own.

CO5: The students will be able to use their critical faculty to review a book.

CO6: The students might apply their skills of reading to write and publish a book reviews of their choice.

**Value Added Course**  
**The Art of Storytelling**  
**(Sub Code: 23PFLVA1)**

**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:**

CO1: The students will learn the basic concepts of storytelling

CO2: The students will be able to understand the specific skills and characteristics necessary for the storytelling.

CO3: The students will be able to internalize the art of storytelling and perform as a storyteller.

CO4: The students will also be able to develop skills for a successful storyteller

CO5: The students will be able to use their skills and exposure to understand the importance of storytelling in our society

CO6: The students might apply their knowledge of storytelling to become a successful storyteller.