

**KARNATAKA FOLKLORE UNIVERSITY, GOTAGODI, SHIGGAVI**



**Regulations and Syllabus for**

**M.A . in Folkloristics**

**(I to IV Semesters)**

**Master Degree Programme under Choice Based Credit System**

**(framed under section 43(1)(i) of KFU Act.2011)**

**(Draft copy approved by the Finance Committee, Academic Council and  
Syndicate of the University, in their meetings held on 3<sup>rd</sup> and 5<sup>th</sup>  
November 2012, respectively)**

## **Regulations**

### **Regulations Governing Post-Graduate Programme M.A. in Folkloristics in the Faculty of Social Sciences under Choice Based Credit System**

**(Framed under Section 43(1)(i) of the K.F.U Act. 2011)**

#### **1.0 Title**

**The Regulations shall be called “Regulations Governing the Post-Graduate Programme M.A. in Folkloristics in the Faculty of Social Sciences under the Choice Based Credit System” in Karnataka Folklore University, Gotagodi.**

#### **2.0 Commencement**

**These Regulations shall come into force from the date assented to by His Excellency the Chancellor.**

#### **3.0 Definitions**

**a In these Regulations, unless otherwise provided:**

**“Academic Council” means Academic Council of the University constituted according to the Karnataka Folklore University Act. 2011.**

**b “Board of Studies” means P.G. Board of Studies of the University, Adhoc/Combined and Steering Committees of Diploma Programmes in the discipline/subjects concerned.**

**c “Compulsory Course” means fundamental paper, which the student admitted to a particular Post-Graduate Programme, should successfully complete to receive the Post Graduate Degree in the concerned subject.**

**d ‘Course Weightage’ means number of credits assigned to a particular course.**

**e “Credit” means the unit by which the course work is measured. One Credit means one hour of teaching work or two hours of practical work per week. As regards the marks for the course, 1 Credit is equal to 25 marks, 2 Credits are equal to 50 marks, 3 Credits are equal to 75 marks and 4 Credits are equal to 100 marks.**

**f “Cumulative Grade Point Average (CGPA)” refers to the cumulative Grade Point Averages weighted across all the semesters and is carried forward from first semester to subsequent semesters.**

- g** “Degree” means Post-Graduate Degree.
- h** “Grade” is an index to indicate the performance of a student in the selected course. These Grades are arrived at by converting marks scored in each course by the candidate in both Internal Assessment and Semester-end Examinations.
- i** “Grade Point Average (GPA)” refers to an indication of the performance of the student in a given semester. GPA is the weighted average of all Grades a student gets in a given semester.
- j** “Open Elective Course” means a paper offered by a Department to the students of other Departments.
- k** “Post Graduate Programme” means semesterised Master’s Degree Programme excluding P.G. Diploma, under CBCS.
- l** “Specialization course” means advanced paper offered by a Department that a student of that Department can opt as a special course.
- m** “Student” means the student admitted to programmes under (k)
- n** “University” means Karnataka Folklore University, Gotagodi.

#### **4.0 Minimum Eligibility for Admission**

**A candidate, who has successfully completed Bachelor’s Degree programme or any other Degree programme of this University or of any other University recognized as equivalent thereto by this University, shall be eligible for admission to the post Graduates Programmes provided the candidate also satisfies the conditions like the minimum percentage of marks and other eligibility conditions as prescribed by the University from time to time.**

**Admission shall be as per Government of Karnataka reservation policy and the directions issued in this regard from time to time.**

#### **5.0 Duration of the Programme**

**Unless otherwise provided, the duration of study for the Post-Graduate Degree Programme shall extend over a period of two consecutive academic years, each academic year comprising two semesters, and each semester comprising sixteen weeks with a minimum of ninety working days.**

**However, the students, who discontinue the programme after one or more semesters due to extraordinary circumstances, are allowed to continue and complete the programme with due approval from the**

**Registrar. Candidates shall not register for any other regular course other than Diploma and Certificate courses being offered on the campus during the duration of P.G. Programme.**

## **6.0 Medium of Instruction and Evolution**

**The medium of instruction for all programmes except languages shall be English. However, the students may write the examinations in Kannada if so provided by the concerned Board of Studies.**

## **7.0 Programme Structure**

**7.1 The students of Post-Graduate Programme shall study the courses as may be approved by the concerned Board of Studies, Faculty and the Academic Council of the University from time to time subject to minimum and maximum credits as outlined in these regulations.**

**7.2 No minimum mark is prescribed for internal assessment.**

**7.3 Internal assessment marks once awarded will hold good even if a candidate reappears for the examination.**

## **8.0 Miscellaneous:**

**8.1 Students are required to take active part in the research / survey programmes arranged by the department.**

**8.2 Students are required to learn Typing, shorthand and Computer applications.**

**8.3 A student shall be considered to have satisfied the required attendance for each course if he / she has attended not less than 75% of the total number of instructional hours during the semester.**

**8.4 There is no provision for condoning shortage of attendance.**

**8.5 The students who do not satisfy the prescribed requirement of attendance shall not be eligible for the ensuing examination. Such candidates may seek admission afresh to the given semester.**

**8.6 Such of the candidates who have participated in State / National level Sports, NSS, NCC, Cultural activities and other related activities as stipulated under the existing regulations shall be considered for giving attendance for actual number of days utilized in such activities**

**(including travel days) subject to the production of certificates from the relevant authorities within two weeks after the event.**

## **9.0 Examination**

**9.1 There shall be an examination at the end of each semester conducted by the University.**

**9.1.1 Unless otherwise provided, there shall be semester-end examination of 2/3 hours duration for 50/75/80 marks;**

**9.1.2 Every student shall register for each semester-end examination as per the University Notification by submitting duly completed application form through the proper channel and shall also pay the fees prescribed.**

**9.1.3 The Office of the Registrar (Evaluation) shall allot the Register Number to the candidate at the 1<sup>st</sup> semester-end examination. That will be the Register Number of the candidate for all subsequent appearances and semester-end examinations.**

**9.1.4 The Answer scripts shall be in the safe custody of the University for a maximum period of six months from the date of announcement of results. These shall be disposed off after six months.**

**9.1.5 The programme under CBCS is a fully carry-over system. A candidate reappearing for either the odd or even semester examinations shall be permitted to take examinations as and when they are conducted (even semester examination in even semester and odd semester examination in odd semester).**

**9.1.6 Candidates who have failed, remained absent or opted for improvement in any course / courses shall appear for such course / courses in the two immediate successive examinations that are conducted. However, in the case of the candidate appearing for improvement of their marks, the marks secured in the previous examination shall be retained, if the same is higher.**

**9.1.7 Candidates who desire to challenge the marks awarded to them, in the even semester-end examination, may do so by submitting an application along with the prescribed fee to the Registrar (Evaluation) within 15 days from the announcement of results.**

## **9.2 Semester-end Examination**

**9.2.1 There shall be a Board of Examiners to set, scrutinize and approve question papers.**

**9.2.2 The BOE shall scrutinize the question papers submitted in two sets by the papers setters and submit the same to the office to the Registrar (Evaluation).**

**9.2.3 The office of the Registrar Evaluation shall dispatch the question papers to the Departments/ P.G Centres/ Collages who shall conduct the Examinations according to the Schedule announced by the University.**

**9.2.4 The Chairperson of the Department/ Administrator of the P.G Center /Principal of the Collage shall appoint one of their full time course teachers as Post Graduate Programme (PGP) Coordinator who shall conduct the examinations.**

**9.2.5 Each answer script of the semester-end examination (theory and project report) shall be assessed by two examiners (one internal and another external). The marks awarded to that answer script shall be the average of these two evaluation. If the difference in marks between two evaluation exceeds 20% of the maximum marks, such a script shall be assessed by third examiner. The marks allotted by the third examiner shall be averaged with nearer awarded of the evaluations.**

**Provided that in case the number of answer scripts to be referred to the third examiner in a course exceeds minimum of 5% or 20% of the total number of scripts, at the even semester-end examinations, such answer scripts shall be valued by the Board of Examiners on the date to be notified by the Chairperson of the Board of Examiners and the marks awarded by the Board shall be final.**

**9.2.6 Wherever dissertation / project work is prescribed in the even semesters of a programme, the same shall be evaluated by both internal and external examiners. The evaluation shall be as prescribed by the concerned Board of Studies.**

**9.2.7 In case of programmes with practical examination details of maximum marks, credits or duration may vary from Department to Department as specified by the concerned Board of Studies.**

**9.2.8 The Office of the Registrar Evaluation shall process and announce the results.**

### **9.3 Evaluation**

**9.3.1 Each Course shall have two evaluation components - Internal Assessment (IA) and the Semester End Exams.**

**9.3.2 The IA component in a course shall carry 20% /25% / 50% and the Semester End Examination shall carry 80% /75% / 50% respectively. Courses having 20% /25% / 50% marks as internal assessment shall have 3/5 marks allotted to attendance. However, in case of project work, the distribution of marks for Internal Assessment and Examination shall be left to the discretion of the concerned BOS.**

**9.3.3 Marks for attendance shall be awarded to the students according to the following table. For courses carrying 50% of marks for IA, the attendance marks shall be:**

<b>Attendance (in percentage)</b>	<b>Marks</b>
<b>Above 90</b>	<b>3</b>
<b>Above 80 and up to 90</b>	<b>2</b>
<b>Above 75 and up to 80</b>	<b>1</b>
<b>75</b>	<b>No marks</b>

**9.3.4 Internal Assessment (IA) shall be based on written tests / assignments / seminars and / or any other instructional activity as specified by the concerned Board of Studies from time to time. However, the number of IA components per course per semester shall not be less than two.**

**9.3.5 The IA marks list shall be notified on the Department Notice Board as and when the individual IA components are completed and the consolidated list shall be submitted to the Office of the Registrar Evaluation before the commencement of semester-end examination, or as directed by the University.**

**9.3.6 The tests shall be written in a separately designated book supplied by the University which shall be open for inspection by the students after evaluation.**

**9.3.7 There is no provision for seeking improvement of Internal Assessment marks.**

**9.3.8 The IA records, pertaining to Semester Examination, shall be preserved by the department / Centres / Colleges for a period of one year from the date of semester examination. These records may be called by the University or a body constituted by the University as and when deemed necessary.**

**9.3.9 The dissertation / project work viva-voce shall be conducted by an internal and external examiner, combining it with that of evaluation of theory papers as far as possible.**

**10.0 Maximum duration for completion of the Programme**

**10.1 A candidate admitted to a post graduate programme shall complete it within a period, which is double the duration of the programme from the date of admission.**

**10.2 Whenever the syllabus is revised, the candidate reappearing shall be allowed for the examinations only according to the new syllabus.**

**11.0 Declaration of Results**

**11.1 The minimum for a pass in each course shall be 40% of the total marks including both the IA and the semester-end examinations. Further, the candidate shall obtain at least 40% of the marks in the semester-end examination. There is no minimum for the IA marks.**

**11.2 Candidates shall secure a minimum of 50% in aggregate in all course of a programme in each semester to successfully complete the programme.**

**11.3 Candidates shall earn the prescribed number of credits for the programme to qualify for the PG Degree.**

**11.4 For the purpose of announcing the results, the aggregate of the marks secured by a candidate in all the semester examinations shall be taken into account. However, Ranks shall not be awarded in case the candidate has not successfully completed each of the semesters in first attempt or has not completed the programme in the stipulated time (vide Regulation 5) or had applied for improvement of results.**

**12.0 Marks, Credit Points, Grade Points, Grades and Grade Point Average**

**12.1 The grade points and the grade letters to candidates in each course shall awarded as follows:**

<b>Percentage of Marks</b>	<b>Grade Points</b>	<b>Grade Letter</b>
<b>75 and above, up to 100.00%</b>	<b>7.50 to 10.00</b>	<b>A</b>
<b>60 and above but less than 75%</b>	<b>6.00 and above but less than 07.5%</b>	<b>B</b>
<b>50 and above but less than 60%</b>	<b>5.00 and above but less than 6.0</b>	<b>C</b>
<b>40 and above but less</b>	<b>4.00 and above but less</b>	<b>D</b>



than 50%	than 05.00	
Less than 40.00%	Less than 4.00	F

12.2 **Credit Point (CP):** The Credit Point for each course shall be calculated by multiplying the grade point obtained by the credit of course.

12.3 **The award of Grade Point Average (GPA)** for any student is based on the performance in the whole semester. The student is awarded Grade Point Average for each semester based on the Total Credit Points obtained and the total number of credits opted for. The GPA is calculated by dividing the total credit points earned by the student in all the courses by the total number of credits of those courses of the semester.

12.4 **The Cumulative Grade Point Average (CGPA)** shall be calculated by dividing the total number of credit points in all the semesters by the total number of credits in all the semesters. The CGPA to date shall be calculated by dividing the total number of credit points in all semesters to date by the total number of credits in all the semesters to date.

**CGPA for the I Semester=**

**Sum of the CP of the I Semester ÷ Sum of the credits of the I Semester**

**CGPA for the II Semester =**

**Sum of the CP of the I Sem. ÷ Sum of the CP of II Sem. ÷ Sum of the credits of the I Semester ÷ II Semester**

**CGPA for the III and IV Semesters shall be computed accordingly.**

12.5 **The Grade Card** at each semester examination shall indicate the course opted by the student, the credit for the course chosen by the student, the credit points obtained in each course, the grade letter and the grade point average. No class shall be awarded for each semester and the same would only be awarded at the end of all the semesters based on Cumulative Grade Point Average.

12.6 **Class shall be awarded to the successful candidates based on the Cumulative Grade Point Average (CGPA) as specified below:**

<b>Cumulative Grade Point Average (CGPA)</b>	<b>Class to be awarded</b>
7.5 to 10.0	First class with Distinction
6.0 and above but below 7.5	First Class
5.0 and above but below 6.0	Second Class

### 13.0 **Miscellaneous**

a **Notwithstanding anything contained in these regulations, the semester system at post-Graduate level is hereby repealed.**

- b The provisions of any order, Rules or Regulations in force shall be inapplicable to the extent of its inconsistency with these Regulation.
- c The University shall issue such orders, instructions, procedures and prescribe such format as it may deem fit to implement the provisions of this Regulations.
- d The procedural details may be given by the University from time to time.
- e Any unforeseen problems / difficulties may be resolved by the Vice Chancellor, whose decision in the matter shall be final.

**Annexure - I**

**Illustrative Model:**

**Grade Card**

**Programme: (Faculty of Social Sciences)**

**Name of the candidate:**

**Semester: I**

**Seat No:**

**Month & Year:**

Course	Course code no	Credits	Max Marks	Mark Obtained	Semester Grade Point	Credit Points
<b>Compulsory Courses</b>						
• Course-I		04	100	60	6.00	24.00
• Course-II		04	100	74	7.40	29.60
• Course-III		04	100	43	4.30	17.20
• Course-IV		04	100	52	5.20	20.80
<b>Specialisation Course</b>						
Course-I		04	100	52	5.20	20.80
<b>Open Elective Course</b>						
Course-I		04	100	60	6.00	24.00
<b>Total</b>		<b>24</b>	<b>600</b>	<b>341</b>		<b>136.40</b>

**GPA for I Semester = Total no. of CP ÷ Total no. of Credits=136.40/24.00=5.68**

**CGPA for I Semester = GPA = 5.68**

**Calculation of CGPA for II, III and the Final Semester**

$$\text{CGPA for II Sem} = \frac{\text{CP (ISem)} + \text{CP (II Sem)}}{\text{Credits (I Sem)} + \text{Credits (II Sem)}}$$

$$\text{CGPA for III Sem} = \frac{\text{CP (ISem)} + \text{CP (II Sem)} + \text{CP (III Sem)}}{\text{Credits (I Sem)} + \text{Credits (II Sem)} + \text{Credits (III Sem)}}$$

$$\text{CGPA for the programme} = \frac{\text{CP (ISem)} + \text{CP (II Sem)} + \text{CP (III Sem)} + \text{CP (IV Sem)}}{\text{Credits (I Sem)} + \text{Credits (II Sem)} + \text{Credits (III Sem)} + \text{Credits (IV Sem)}}$$

(\*CP: Credit Points)

## Syllabus for M.A. in Folkloristics

Paper No.	Title of the Paper	Credit Hours	Teaching Hrs. per Week	Marks		Scheme of Examination	
				Written Exam.	Internal Assessment	Total	Examination Duration
<b>SEMESTER I</b>							
1	Introduction to Society and Culture	4	5	80	20	100	3 Hours
2	Introduction to Folkloristics	4	5	80	20	100	3 Hours
3	History of the Development of Folkloristics	4	5	80	20	100	3 Hours
4	Folklore and Allied Disciplines	4	5	80	20	100	3 Hours
5	Introduction to Karnataka Folklore	4	5	80	20	100	3 Hours
<b>SEMESTER II</b>							
6	Theoretical Perspective of Folklore Theories - I	4	5	80	20	100	3 Hours
7	Theoretical Perspective of Folklore Theories - II	4	5	80	20	100	3 Hours
8	Traditional Knowledge and Technology	4	5	80	20	100	3 Hours
9	Field Methods and	4	5	80	20	100	3 Hours

	<b>Documentation</b>						
<b>10</b>	<b>O.E.C.: Traditional Knowledge and Globalisation: Challenges and Opportunities</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>
<b>SEMESTER III</b>							
<b>11</b>	<b>Theoretical Perspective of Folklore Theories - III</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>
<b>12</b>	<b>Post Modern Approaches</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>
<b>13</b>	<b>Elective Paper 1: (i) Folk Theatre (ii) Documentation Techniques</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>
<b>14</b>	<b>Elective Paper 2: (i) Fairs and Festivals (ii) Computer Techniques</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>
<b>15</b>	<b>O.E.C: Folk Arts of the Tribal Community</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>
<b>SEMESTER IV</b>							
<b>16</b>	<b>Folklore in the changing world</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>
<b>17</b>	<b>Data Base Design and Internet Application</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>
<b>18</b>	<b>Elective Paper 3: (i) Folklore and Communication (ii) Folklore and Tourism</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>
<b>19</b>	<b>Elective Paper 4: (i) Preservation and Conservation (ii) Applied Folklore</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>
<b>20</b>	<b>Dissertation</b>	<b>4</b>	<b>5</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>3 Hours</b>

## Semester - I

### **Paper -1: Introduction to Society and Culture**

- Unit1:            Society and Culture – Introduction – Definitions – Concepts**
- Unit 2:            Social Institutions – Family and Kinship-Economy-Religion-Polity**
- Unit 3:            Approaches to Society and Culture – Folkloristics – other approaches**
- Unit 4:            Traditional Indian Society and Contemporary Situations**
- Unit 5:            Folk Society and Culture: Past and Present – Cultural landscape – settlement patterns: Historical, Linguistic and Cultural factors**

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**Chandra Bipan, 1984, '*Communalism in Modern India*', New Delhi: Vikas.**

**Khare, R.S, 1998, '*Cultural Diversity and Social Discounter; Anthropological studies on contemporary India*, New Delhi: Sage**

**Herskovits, M.J, 1969, '*Cultural Anthropology*', Oxford and IBH Publishing, Calcutta, Co.pp.387-411**

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## Paper 2 - Introduction to Folkloristics

### Unit 1: Socio-Political Milieu

Renaissance and Modernity – Industrialisation and Urbanisation – Colonialism and Romantic Nationalism

### Unit 2: Definitions of Folklore

Herder and W.J. William Thoms - Richard M. Dorson - Alan Dundes – John Brunwand – Roger Abraham – Dan Ben Amos- Mircea Eliade – Toelken – Richard Bauman etc. – UNESCO Definition

### Unit 3: Nature and Scope of Folklore

- a. Characteristic features of Folklore – Tradition - Orality – Anonymity-Version and Variations- Multiple existence.
- b. Savagery-Barbarism-Civilization
- c. Folklore-Folklorism-Applied Folklore- Popular Culture-Public Folklore
- d. Nomenclature: Eastern and Western Languages -Indian Languages

### Unit 4: Introduction to Genres

Concept of genre-verbal genres -Non verbal genres - Material Culture

### Unit 5: Folklore Classification

- a. Generic Classification  
Richard Dorson - A.H. Krappe - R.S. Boggs - A.K. Ramanujam
- b. Formal and Thematic Classification  
Type -Motif
- c. Performance Oriented Classification  
Roger D' Abrahams

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### Paper 3 – History of the Development of Folkloristics

- Unit 1: German  
From Grimm Brothers to Contemporary Scholars
- Unit 2: Finnish  
from Elios Lonrot to Lauri Haunko
- Unit 3: English-Scottish-Irish  
Wells Newels to Contemporary Scholars
- Unit 4: Other European Countries  
Russia, France, Hungary
- Unit 5: American  
Archer Tylor, Stith Thompson, Richard Dorson, Alan Dundes, Dan Ben-Amos, Bauman, Roger Abrahams

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#### Paper 4 - Folkloristics and Allied Disciplines

Unit 1: Folkloristics as a discipline - Inter disciplinary and Multi disciplinary, Objectives, Data and Methodology.

Unit 2: Folklore and Anthropology - Anthropology in comparative perspective in terms of objectives, Data and Methodology

Unit 3: Folklore and Literature - Literature in comparative perspective in terms of objectives, Data and Methodology.

Unit 4: Folklore and History - History in comparative perspective in terms of objectives, Data and Methodology.

Unit 5: Folklore and Cultural Studies - Political Science - Cultural studies: its objectives and Methodology. Politics: its Data, Objectives and Methodology.

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Madan & Majundar, *An Introduction to Social Anthropology*

Emker & Emker, *Anthropology*

Islam, Mazzull, *Folklore: The Pulse of the people*

Ramanajun A.K., *Essays in Indian Folklore*

Vansina, *Oral History*

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#### Paper 5 – Introduction to Karnataka Folklore (Kannada, Tulu and Kodava Language)

Unit 1: Folk Language and Literature

a. Folk Poetry



- Lyrics, ballads, narrative poetry, epics
- b. Prose Narratives
  - Myths, legends, tales
- c. Proverbs -Riddles - Abuses , Idioms, Phrases - lexicon

**Unit 2: Knowledge and Technology**

- a. Scientific genres
  - Folk medicine, Architecture, Belief systems, knowledge systems, Occupations and Crafts

**Unit 3: Folk Art Traditions**

Rangoli, Tatio, Wall drawings, Mandalas, Chittara, Sculpture

**Unit 4: Action Type**

Fairs and Festivals, Sports and Games, Folk Music and Musical Instruments

**Unit 5: Performing Arts**

- a. Melas – Kamsale, Chitmela, Veeragase, Bhagavantike Mela, Karadi Mela
- b. Theatre –
  - i. Doddata, Sannata, Radhanata
  - ii. Bayalata
  - iii. Yakshagana, Tala maddale

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## Semester – II

### Paper 6 – Theoretical Perspectives of Folklore Theories – I

Unit 1: Cultural Evolution (E.B, Tylor, Morgan), Myth – Ritualists (Frazer, Malinowski etc)

Unit 2: Solar Mythology (Max Muller and Andrew Lang), Migration (Indianist Theory) –  
Theodor Benefey

Unit 3: Historical and Geographical Method (Finnish)

Unit 4: Functional Memories (social functionalists, Radcliffe-Brown, Morton Parsons Edmund  
Leads

Unit 5: Symbolic Functionalists (Clifford Geertz, Herald Craffinkel)

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## Paper 7 – Theoretical Perspectives of Folklore Theories – II

Unit 1: Psychoanalytical Theories (Sigmund Freud), Analytical Psychology (C.J. Jung)

Unit 2: Post-Freudian (Eric Fromn, Alder Jacques Lacan)

Unit 3: Introduction to Structuralism – sign, signifier, signified. Langue and Parole-Diachronic and Synchronic-Syntagmatic -Paradigmatic

Unit 4: Syntagmatic Structuralism – Vladimir Propp's-Formalism-Morphology of the Folk tale-Dramatic Personae-Function-Move-Later developments-Dundes model-Claude Bremond Model

Unit 5: Paradigmatic Structure- Roman Jakobson- Levi-Strauss- Binary opposition-Myth, Kinship, Culinary practices-Mytheme-Gross constitutions

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## **Paper 8 – Indigenous Knowledge and Technology**

### **Unit 1: Introduction to Indigenous Knowledge Systems and Technology**

**Introduction – Folklore/Local knowledge/Traditional Knowledge/Indigenous knowledge; systems/ technology/ Nature and Scope.**

### **Unit 2: Indigenous Knowledge from Folklore Perspective**

**Atomic to holistic, worldview and ethos, objectivity and subjectivity, reasoning.**

### Unit 3: Indigenous Knowledge Systems in present day context

Relevance in sustainable development -health care, nutrition, agriculture, folk technology water resource management, gender construction and empowerment etc.

### Unit 4: Conservation, Preservation and Property Rights

Issues of conservation and preservation – duplication –replication-plagiarism-safeguarding measures( UNESCO guidelines, cultural policy.

### Unit 5: Development to Indigenous Knowledge System in the present context

Equipment used/ material formula/ method/ introducing new functions for wider use.

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**Paper 9 – Field Methods and Documentation**

**Unit 1: Introduction – Concepts: Subjectivity/Objectivity, Validity/Reliability, Inductive and Deductive – Ethnographic approach.**

**Unit 2: Pre-field Operations – Notions on ‘field’ and ‘data’: Knowledge resources, Technical resources and Human resources.**

**Unit 3: Field Issues and Ethics.**

**Unit 4: Field Operations – Quantitative /Qualitative Methods and techniques of data collection, Documentation process.**

**Unit 5: Post Field Operations – Analysis, Synthesis and Interpretation of the data – Perspectival Issues. Presentation and Reporting.**

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## **Paper 10 – Open Elective Course**

**Traditional Knowledge and Globalisation: Challenges and Opportunities.**

1. Patterns of globalization
2. Patent and copyright laws
3. Regional (Desi), and culture bound discourses
4. Efforts / attempts for Protection of Tradition
5. Documentation of the discourse of any tribe, nomadic, marginalized community

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## **Semester – III**

### **Paper 11 – Theoretical Perspectives of Folklore Theories III**

#### **Unit 1: Oral Formulaic Theory:**

Oral composition of Ballads –Milman Parry & Albert B Lord. Composition techniques and use of Formulae – Manipulation of Formulae System – Scene building techniques- Learning the themes – Critical reaction, Multiforms (Lauri Honko) – Application Oral Formulaic theory on Siri Epic

**Unit 2: Definition and Characteristics of Performance – Performer and Audience – Performance configuration- Performance context and text – Elements of Performance – verbal elements – speech, dialogue, songs, narratives etc.**

**Unit 3: Non-verbal elements – mime and body language-body proximics and Kinesics – costume make up-instruments and other hand stage properties.**

Unit 4: Performance Centred approach: Ben Amos-Richard Schechner-Joel Sherzer-Phillip Zarrilli- Stuart Blackburn

Unit 5: Application of Performance study approach to any one of the Karnataka Performances.

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**Paper 12 – Post Modern Approaches**

Unit 1: Socio-economic background for port modernism-Historical milieu.

**Unit 2: Ideological and methodological milieu-Grand theories, authenticity, legitimation process- Blurring and the observer and perspective studies.**

**Unit 3: Post-structural approaches – Derrida and Foucault –Signifier continuum – Metaphysical presence and Deconstructionism.**

**Unit 4: Contributions of Post-modernists-David Harvey and Zygmunt Bauman Scott Lash and Joel Ritzer, Jean Baudrillard and Jean - Francois Lyotard**

**Unit 5: Features of Folkloristics during the period of post modern / post structure era – Evolution of Folklore studies all over the world during this period.**

**References:**

**Madan Sarup, *An Introductory Guide to Post- Structuralism and Postmodernism*, University of Georgia Press, Georgia, 1993.**

**Steven Best, *Postmodern Theory*, The Guilford Press, New York, 1991**

**Fredric Jameson, *Postmodern, or, The Cultural Logic of Late Capitalism* ( Post-Contemporary Interventions), Duke University Press, 1991.**

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ಚಕ್ಕರೆ ಶಿವಶಂಕರ 2004, ಜನಪದ ತಂತ್ರಜ್ಞಾನ

ಬೇಂದ್ರೆ ಮಂಜುನಾಥ 2004, ಕಂಪ್ಯೂಟರ್ ಶಿಕ್ಷಣ

ಶಂಕರನಾರಾಯಣ ತಿ.ನಂ. 2004, ಜನಪದ ನಡೆನುಡಿ

## **Paper 13 – Elective Paper 1**

### **13. 1 Folk Theatre**

**Unit 1: Major concepts – Definitions- Drama, Play, Theatre, Performance**

**Unit 2: Characteristic Features of Folk Theatre: Tradition, Orality, Anonymity, Version and Variation, Multiple Existence – Non-Proscenium**

**Unit 3: Basic elements of Folk theatre – Performers – (Traditional and Amateur/ occupational and Professional) Audience, Traditional and others), text (performance text, oral text, numeric text) and context (traditional and induced)**

**Unit 4: Functions of Folk theatre: Semiotics and Semantics**

**Unit 5: Current trends in folk theatre**

**References:**

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ವಿವಿಧ ಲೇಖಕರು 1974, ಕರ್ನಾಟಕ ವಿಶ್ವವಿದ್ಯಾಲಯ, ಧಾರವಾಡ.

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ಮುದ್ದಣ ಶತಮಾನೋತ್ಸವ ಸಮಿತಿ, 1970, ಯಕ್ಷಗಾನ ಚರಿತ್ರೆ ಮತ್ತು ಮುದ್ದಣ

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ಚಂದ್ರಶೇಖರ ಕಂಬಾರ (ಸಂ) 1966, ಸಂಗ್ರಾಭಾಷ್ಯ

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ದೇವೇಂದ್ರಕುಮಾರ ಹಕಾರಿ 1989, ಜನಪದ ಪ್ರದರ್ಶನಾತ್ಮಕ ಕಲೆಗಳು

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## 13.2 Documentation Techniques

Unit 1: Significance scope and reliance of documentation

Unit 2: Types and Techniques of Documentation – Field notes, Photos, Audio, Video and Multimedia Documentation

Unit 3: Organizing documentation – Call Card, Catalogue, Index, Cross references

Unit 4: Ethics / Principles of Documentation and Retrieval

Unit 5: Copy rights and IPR- Existing Rules and Regulations –Regulations of UNESCO.

References:

Wilson, William A, 1986, *Documenting Folklore, in Folk Groups and Folk Genres: An Introduction*, Utah, Utah State University press.

Ray Edmondson, 2004, *Audiovisual Archives: Philosophy and Principles*, Paris, UNESCO.

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N. Yeh, 1985, *Cataloguing Sound Recordings on Computer: a Progress Report from the UCIA Ethnomusicology Archives*, Los Angeles.

Kofler, Birgit, 1991, *Legal questions facing Audiovisual Archives. (PGI.91/WS/5)* Paris, UNESCO.



ಕೃಷ್ಣಯ್ಯ ಎಸ್. ಎ. 2008, ಜಾನಪದ ದಾಖಲಾತಿ ಸಂಗ್ರಹಾಲಯ

ವಿವೇಕ ರೈ 2001, ಪೊನ್ನಕಂಠಿ

## **Paper 14 – Elective Paper 2**

### **14.1 Fairs and Festivals**

**Unit 1: Constituents of fairs and festivals – multi generic and generic continuum.**

**Unit 2: Fairs and Festivals in Public realm – Pilgrim centres - Cult centres.**

**Unit 3: Fairs and Festivals in domestic realm – Rites of Passage / Life Cycle Ceremonies**

**Unit 4: Fairs and Festivals connected with territories – village annual cycle and house warming ceremonies etc.**

**Unit 5: Fairs and Festivals in the changing context-political movements – Rallies, Processions and Yatra nights and Mass Media and New Media propagandist contexts.**

### **References:**

**Bauman, Richard, Patrica Sawin, and Inta Gale Carpenter. *Reflections on the Folk life Festival: An Ethnography of Participant Experience*. Bloomington: Indiana University Folklore Institute, Special Publications no.2, 1992.**

**Becker, Jane S. 1988. *Revealing Traditions: The Politics of Culture and Community in America, 1888-1988*. In *Folk Roots, New Roots: Folklore in American Life*, ed. Jane S. Becker and Barbara Franco. Lexington, MA: Museum of our National Heritage.**

**David Shuldiner (Ed.) *Folklore In Use: Applications in the Real World (Middlesex, UK)*, volumes 1-3 (1993-1995).**

**Hansen, Gregory. *Theorizing Public Folklore: Folklore Work as Systematic Cultural Intervention*, *Folklore Forum* 30: 112.1999.**

**Price, Richard and Sally, *On the Mall: Presenting Maroon Tradition-Bearers at the 1992 Festival of American Folklife*, Bloomington: Indiana 1994.**

**Sommers, Laurie Kay, ed. 1994, *Michigan on the Mall, Middlesex, UK: Hislarik Press (Originally an issue of Foklore in Use.)***

**Swetelitsch, Dick, ed. 1971. *Papers on Applied Folklore. Folklore Forum bibliographic and Special Studies*, No. 8**

**Timothy H. EvansWells, Patricia Atkinson, ed. *Keys to the Marketplace: Problems and Issues in Cultural and Heritage Tourism*. Middlesex, UK: Hislarik Press (Originally an issue of Folklore In Use). 2000**

Whisnant, David E. *All That Is Native and Fine: The Politics of Culture in an American Region*. Chapel Hill: University of North Carolina Press. 1983.

Venkatesha M.N. 2007, *Mailaralinga Jatre: Reflections on The Dynamics of Folklore*., National Folklore support centre, Chennai.

## 14.2 Computer Techniques

Unit 1: Scope and Relevance

Unit 2: Operating Systems – M S. Dos, MS- Word  
Windows – Macintosh

Unit 3: Applications – Ms Word- Excel- Access- PPT

Unit 4: Database – Visual Basic, SPSS  
Unit 5: Photoshop and Website Development

Assignment: Each Student should undertake practical assignments on his filled data and design a website on any given genre of folklore

### References:

Peter Noton's Dos guide upda.

te to cover 6.2

Word 2000, Heslop & Angell

User Mannual Sree – Lipi 5.0

PC Software for Windows, Taxaly.

Visual Basic 6/0 Will Train

An Introduction to Database Systems – C.J. Date.

Windows 98 Bible – Alan Simpson.

Special Edition Using Visual Fox-Pro 6, Menachem Bazian and others.

Fundamentals of Computers, V. Raghavan.

User Manual Sree – Lipi 5.0.

## Paper 15 – Open Elective Course

**Folk Arts of the Tribal Community**

Unit – 1

**Survey of the Tribal Culture and Art in Karnataka**

**Unit – 2**

**Geography, Culture and Season of the Tribal belt of Karnataka**

**Unit – 3**

**Tribal Paintings of Karnataka**

**Unit – 4**

**Tribal Architecture and Crafts**

**Unit – 5**

**Music and Dance of the Tribals of Karnataka**

**References:**

1. Chattopadhyaya, K.: “*Art of tribal folk*”, in: *Journal of Assam Research Society*, XIII, 1959.
2. Guha, K.: “*Tribal handicrafts in India*”, in: *Vanyajalli*, VIII, July 1960.
3. Smith M.: “*the artist in tribal society*”, London, 1961.
4. *The forgotten arts*. Marg. XXII, 4 Sept., 1969.

**Semester – IV**

**Paper 16 - Folklore in the Changing World**

### **Unit 1: Folklore and Folklorism**

**Significance of context and text – Folklore, Fakelore and Folklorism – Primary context, secondary context and Multiple contexts - Folklorism and Applied Folklore – Folklorisation process.**

### **Unit 2: Applied Folklore**

**Application of Folklore - Folklore used by political groups – To promote commodities in the market – used by government and non governmental agencies – To promote Tourism – Used by Educationalists – Used by media persons – Used by Medical Practitioners.**

### **Unit 3: Folklore and identity**

**Globalisation and consumerism – Identity crisis in the modern world – Feeling of identity as a counter act of unification – Hinduisation in Indian context – Ethnic identity and cultural identity – Dalit movement and liberation movement – Search for identity of any group is one of the main objectives of Folklore study.**

### **Unit 4: Folklore and Sustainable development**

**Indigenous knowledge systems – Wholistic worldview – Integrating local knowledge – sustainable development and people participation programme (Janakeeyasutranam? Mention Karnataka example)**

### **Unit 5: Folklore In the changing world – Different Facets**

**Folklore and Globalisation: Electronic media, new media, Cyberspace – case studies of two Folklore forms (one religious lore and other agricultural lore)**

### **References:**

**Ben-Amos, Dan, 1984: “The Seven Strands of Tradition: Varieties in it’s meaning in Americal Folklore Studies” in *Journal of Folklore Research* Vol.21 No.2/3 PP 97 – 133.**

**Bendix Regina, 1988: “Folklorism: The Challenge of a Concept” in *International Folklore Review* – 6 PP 5 – 15.**

**Dundes, Alen 1985: Nationalistic inferiority complexes and the Fabrication of Fakelore: A reconsideration of Ossian, the kinderund Hansmarchen, the Kalevala and Paul Bunyan in *Journal of Folklore Research* Vol. 22 No. 1 PP 5 – 18.**

**Honko, Lauri 1993: “Folklore Process” A paper presented in FF Summer School, Turku, Finland.**

**Johnson, Martha (Ed) 1992: *Lore, Capturing Tradition Environmental Knowledge*, Canada: DDRC.**

**Oinas, Felix J, 1978: “The Political Uses and Themes of Folklore in Soviet Union” in *Folklore, Nationalism and Politics*, Columbus: Slavic Publications.**

**Payyanad, Raghavan (Ed) 1999: *Ideology Politics and Folklore*, Payyannur: FFM Publications.**

----- (Ed) 1997: *Kerala Folklore*, Payyannur: FFM Publications.

Wilson, William A 1978: '*The Kalevala and Finnish Politics*' in *Folklore Nationalism and Politics*, Columbus: Slavic Publications.

## **Paper 17: Data Base Design and Internet Application**

### **Unit 1: An Overview of Database Management**

Defining Database, Basic concept of DBMS, Types of Databases, Conventional Filling System and DBMS. Database System Architecture - The three levels of architecture, Client / Server Architecture, Distributed Processing, Database Administration

### **Unit 2: Database Design**

Introduction to Relational Databases, Trivial and non-trivial dependencies, Normalization Techniques, Database Creation-Files, Records, Fields – selecting, Viewing, Editing, Modifying and ordering data, creation of Indian Language / English Database through Database Manager, Storing Data in more than one Indian Languages in one Database.

### **Unit 3: Managing Databases**

Forms, menus, reports and labels – Multiple databases, decision supports, Structured Query Language (SQL) – creating Basic Quires, Database Security

### **Unit 4: Introduction to Computer Networks**

Connecting to Internet, Browsing the World Wide Web, Visiting Websites, Searching and Down Loading from the Web. E-mail, Participating in Usenet News groups, Conferencing with MS-Net meeting

### **Unit 5: HTML**

Creating HTML documents with Front Page Express, Usage of Web Publishing Wizard

### **References:**

Peter Noton's Dos guide update to cover 6.2

Word 2000, Heslop & Angell

User Mannual Sree - Lipi 5.0

PC Software for Windows, Taxaly

Visual Basic 6/0 will Train

An Introduction to Database Systems - C.J. Date

Windows 98 Bible - Alan Simpson

Special Edition using Visual Fox-Pro. 6, Menachem Bazian and others

Raghavan V., Fundamentals of Computers,.

User Manual Sree - Lipi 5.0

## **Paper 18 – Elective Paper 3**

## 18.1 Folklore and Communication

Unit 1: Basic concepts-Folklorism-Folklorismus- Public Folklore-Communication concepts- Processes and Function

Unit 2: Types of Communication –Nature-Dimension

Unit 3: Models and Levels of Communication- Linear, Vertical, Cyclical etc.

Unit 4: Role of Traditional media – Development Communication

Unit 5: Hands on training: A. V. Technology: Production and post production process - Multi media-approach

### References:

Kevel J.Kumar: *Mass Communication in India.*

Agee, Dutt and Emery: *Introduction to Mass Communication*

Joseph A.Devito: *Communicology, An Introduction to the Study of Communication*

Gerald Millerson, *Video Production Hand Book.*

Gerald Millerson, *The Techniques of TV Production*

Steven E.Brown, *Video Tape Editing*

Authur Schneider, *Electronic Post Production and Video Tape Editing*

Mike Wolverton, *How to make Documentaries*

Lyver and Graham Swainson, *Basics of Video Production*

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ಕೃಷ್ಣಯ್ಯ ಎಸ್.ಎ. 2008, ಜಾನಪದ ದಾಖಲಾತಿ ಸಂಗ್ರಹಾಲಯ

## 18.2 Folklore Tourism

Unit 1: Tourism an Introduction

Introduction to tourism – History of tourism – Tourism in India – different kinds of tourism: Cultural Tourism, Eco Tourism, Rural Tourism and International Tourism

Unit 2: Tourism Management

**A general introduction to Tourism Management – Tourism Planning and development – Marketing information system**

**Unit 3: Travel Management**

**A general introduction to Travel Management – transport system– Acts and regulations of Tourism and Travel**

**Unit 4: Kerala Tourism – Status and Prospects**

**Government Tourism – Voluntary organization Tourism – Festival Tourism**

**Unit 5: Folklore Tourism**

**Folkloristic view of Tourism – Introduction to Folklore tourism – possibilities of Folklore Tourism –internal (folk) folklore tourism – folklore tourism for the public**

**References:**

**Sarkar, Arunkumar, 1998, 'Action Plan and Priorities in Tourism Development', Kanishka Publishers.**

**Negi, Jagmohan, 1996, 'Tourism and Travel – Concepts and Principles'.**

**Singh, Percy K., 1998, 'Fifty years of Indian Tourism', Kanishka Publishers.**

**Negi, Jagmohan, 1997, 'Travel Agency and Tour Operation – Concepts and Principles'.**

**Akthar, Javaid, 1990, 'Tourism Management in India', Ashish Publishing House.**

**Gupta, Vijayakumar, 1987, 'Tourism in India', Gian Publishing House, Delhi.**

**Paper 19 – Elective Paper 4**

**19.1 Preservation and Conservation**

**Unit 1: Concept of Preservation and Conservation in Folklore**

**Unit 2: Techniques and Treatments – Archives and Museum – Heritage village and places**

**Unit 3: Issues in Preservation and Conservation - Copy right-Monetary - Plagiarism - Duplicating**

**Unit 4: Safeguarding Measures – UNESCO Guidelines-Governmental norms - Cultural policy**

**Unit 5: A case study**

**19.2 Applied Folklore**

**Unit 1: Introduction to Applied Folklore – Conceptual View**

**Unit 2: Applied Folklore in different contexts – consumer market**

Unit 3: Applied Folklore – Political

Unit 4: Applied Folklore – Religion

Unit 5: Applied Folklore – Tourism, Mass media etc.

As this is an innovative paper there are not many published books on the title and therefore articles published in various Journals may be used as selected readings.

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*Dynamics of Folklore*, Utah State University Press Logan Utah, 1996

Jan Harold Brunvand (Ed),. *The Study of American Folklore: An Introduction (4<sup>th</sup> Edition)*, 1998

Martha Sims (Ed), Martine Stephens (Ed), *Living Folklore: An Introduction to the Study of People and Their Traditions*, Utah State University Press Logan, Utah, 2005

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ವಿವೇಕ ರೈ 1985, ಆಸ್ವಯಿಕ ಜಾನಪದ

ಮಹೇಶ್ವರಯ್ಯ ಎಚ್.ಎಂ., ಜಾನಪದ ಹೊಸ ದೃಷ್ಟಿ

ಸೋಮಶೇಖರ ಇಮ್ಮಾಪುರ, 1989, ಜಾನಪದ ಮತ್ತು ಸಮೂಹ ಮಾಧ್ಯಮ

ಚನ್ನಪ್ಪಗೌಡ 2003, ಸಂಸ್ಕೃತಿ ಸಿರಿ

ನಾವಡ ಎ.ವಿ., ಗಾಯತ್ರಿ ನಾವಡ 1990, ಕಾಡ್ಯನಾಟ ಪಠ್ಯ ಮತ್ತು ಪ್ರದರ್ಶನ

## Paper 20: Dissertation

## Model of Evaluation

### 1. Internal Assessment

**20 Marks**

<b>Attendance</b>	<b>5 marks</b> (up to 80% 1 mark, 80 to 85 – 2 marks, 85 to 90 – 3 marks, more than 90% 5 marks)
<b>Test</b>	<b>5 marks</b> ( 2 tests to be conducted and the average to be considered)
<b>Assignment</b>	<b>5 marks</b>
<b>Seminar</b>	<b>5 marks</b>

### 2. Written Examination (External)

**80 Marks**

**Duration 3 hours**

Questions are to be distributed to all 5 units.

#### A. Essay

**3 questions to be answered out of 5 questions (carrying 15 marks each)**

**15 x 3 =45**

#### B. Short Essay

**2 questions to be answered out of 4 questions (carrying 10 marks each)**

**10 x 2 =20**

#### C. Short Note

**3 questions to be answered out of 5 questions (carrying 5 marks each)**

**5 x 3 =15**