

MFC-001	MFC-002
MFC-003	MFC-004
MFC-006	MFC-007
MFC-008	MFC-009

**MASTER'S OF ARTS
M.A. IN FOLKLORE AND CULTURE
STUDIES(MAFCS)**

ASSIGNMENTS 2022 – 2023

- MFC-001: FOLKLORE AND CULTURE:
CONCEPTUAL PERSPECTIVES**
- MFC-002: TRADITION, IDENTITY AND CULTURAL
PRODUCTION**
- MFC-003: CULTURAL AND SOCIETAL
TRANSFORMATION**
- MFC-004: TRIBES OF INDIA: IDENTITY, CULTURE
AND LORE**
- MFC-006: FOLKLORE: CANON, MULTIMEDIAITY,
INTERDISCIPLINARITY AND SOCIAL
EPISTEMOLOGY**
- MFC-007: THEORIES AND PEDAGOGY OF FOLKLORE**
- MFC-008: FOLK REPRESENTATIONS**
- MFC-009: APPROACHES TO FOLKLORE**



**School of Inter-disciplinary
and Transdisciplinary Studies
Indira Gandhi National Open University
Maidan Garhi, New Delhi-110068**

ASSIGNMENT

**For
MA IN FOLKLORE AND CULTURE STUDES
MFC 001 TO MFC -009**

**Programme:MAFCS
Course Code: MFC-001, MFC-002, MFC-003 & MFC-004, MFC-006,
MFC-007, MFC-008 & MFC-009/2022-23**

Dear Learners,

You are required to do one assignment for each Course (MFC-001 TO MFC-009, MFC-005 being a project paper) of the PG Diploma in Folklore and Culture Studies. Each assignment is a Tutor Marked Assignment (TMA) and carries 100 marks. Each assignment covers the entire course.

Aims: This TMA is concerned mainly with assessing your application and understanding of the course material. You are not required to reproduce chunks of information from the course material but to apply the information you have acquired during the course of study. This assignment aims to teach as well as to assess your performance. Please ensure that you read all the units of the course. Do make points as you go along. If there is anything you do not understand, please ask the Counsellors at your Study Centre for clarification. Once you are able to do the assignment satisfactorily, you will be ready to take the Term-end exam with confidence.

Instructions: Before attempting the assignment, please read the following instructions carefully.

1. Read the detailed instructions about the assignment given in the Programme Guide.
2. Write your Enrolment Number, Name, Full Address and Date on the top right corner of the first page of your response sheet(s).
3. Write the Course Title, Assignment Number and the Name of the Study Centre you are attached to, in the centre of the first page of your response sheet(s).

The top of the first page of your response sheet should look like this:

ENROLMENT NO.....
NAME.....
ADDRESS.....
COURSE TITLE:.....
ASSIGNMENT NO:.....
STUDY CENTRE:.....DATE:
.....

4. Use only A4 paper size for your assignment and tag all the pages carefully.
5. Write the relevant question number with each answer.
6. You should write the answer in your own handwriting.

7. **Submission:** The completed assignment should be sent to the Coordinator of the Study Centre allotted to you as per the dates given on the University website i.e. www.ignou.ac.in Please read the instructions given in your Programme Guide.
8. These assignment questions are valid for the 2022 and 2023

Now read the following guidelines carefully before answering the questions.

GUIDELINES FOR TMAs

You will find it useful to keep the following points in mind:

1. **Planning:** Read the questions carefully. Go through the points on which they are based. Make some points regarding each question and then rearrange these in a logical order. And please write the answers in your own words. Do not reproduce passages from the units.
2. **Organisation:** Be a little more selective and analytic before drawing up a rough outline of your answer. In an essay-type question, give adequate attention to your introduction and conclusion. The introduction must offer your brief interpretation of the question and how you propose to develop it. The conclusion must summarize your response to the question. In the course of your answer, you may like to make references to other texts or books as this will add some depth to your analysis.

Make sure that your answer:

- (a) is logical and coherent;
 - (b) has clear connections between sentences and paragraphs;
 - (c) is written correctly giving adequate consideration to your expression, style and presentation;
 - (d) does not exceed the number of words indicated in the question.
3. **Presentation:** Once you are satisfied with your answers, you can write down the final version for submission, writing each answer neatly and underlining the points you wish to emphasize.

**Remember that you must submit your assignments before you can appear for the Term End Exams. Please remember to keep a copy of your completed assignment, just in case the one you submitted is lost in transit.
Good luck with your work!**

MFC-001 FOLKLORE AND CULTURE: CONCEPTUAL PERSPECTIVES

TUTOR MARKED ASSIGNMENT

Course Code	: MFC-001
Course Title	: Folklore and Culture: Conceptual Perspectives
Assignment Code	: MFC-001/TMA-01/2022-23
Coverage	: All Blocks

Maximum Marks 100

Attempt any five questions. All questions carry equal marks. (20x5)

1. Discuss the roles of Grimms Brothers in the introduction of folklore in research and pedagogy. (20)
2. What is the structural approach to the study of folklore? (20)
3. Why do you think that classical, folk and popular cultures are closely interrelated? (20)
4. What is the Diffusionists' School of Thought? What is Culture and Marxist Thought? (20)
5. Discuss 'folk forms as protest' with special reference to Folk Ballads. (20)
6. Do you agree that multilingualism leads to the death of one's own language? Justify your hypothesis. (20)

MFC-002 TRADITION, IDENTITY AND CULTURAL PRODUCTION

TUTOR MARKED ASSIGNMENT

Course Code	: MFC-002
Course Title	: Tradition, Identity and Cultural Production
Assignment Code	: MFC-002/TMA-01/2022-23
Coverage	: All Blocks

Maximum Marks 100

**Attempt any five questions. All questions carry equal marks.
(20x5)**

1. Write a critical note on Tradition and Innovation. Discuss the case study of Biswakarma festival as an 'invented' tradition. (20)
2. Discuss folk medicines with special reference to Ayurveda and Unani, placing them in the contemporary research of folk narratives. (20)
3. Does creativity affect tradition? Justify your answer with case studies. (20)
4. What are the main tenets of the Primordialist Theory of Identity and Transformation? (20)
5. Discuss Halloween as a folk tradition, and talk about its Indian counterpart. (20)
6. What is the basic argument of the Frankfurt School of Art and Commodification? (20)
7. What are some of the measures taken by the UN to preserve traditional culture? (20)

MFC-003 CULTURAL AND SOCIETAL TRANSFORMATION

TUTOR MARKED ASSIGNMENT

Course Code	: MFC-003
Course Title	: Cultural and Societal Transformation
Assignment Code	: MFC-003/TMA-01/2022-23
Coverage	: All Blocks

Maximum Marks 100

Answer any 5 questions. All questions carry equal marks. (20 X 5 = 100)

1. What are the similarities and differences between textiles, totems and masks as non-verbal folk forms? (20)
2. What are the analytical models similar to the oral-written traditions for describing culture? (20)
3. Do you think that folk genres change and evolve over time? Give examples to justify your answer. (20)
4. Discuss the issues and debates on 'folk representations'. (20)
5. How is 'translation' different from 'rendering' when it comes to the translation of Indian folk texts? (20)
6. How is folklore represented in Hindi movies? Discuss with case studies. (20)
7. Discuss folk narratives in the pre-modern and post-modern world literatures. (20)

MFC-004 TRIBES OF INDIA: IDENTITY, CULTURE AND LORE

TUTOR MARKED ASSIGNMENT

Course Code	: MFC-004
Course Title	: Tribes of India : Identity, Culture and Lore
Assignment Code	: MFC-004/TMA-01/2022-23
Coverage	: All Blocks

Maximum Marks 100

Answer any 5 questions. All questions carry equal marks. (20 X 5 = 100)

1. What are the political and social debates on the definition of the nomenclature 'tribe'? (20)
2. Discuss the linguistic and racial distribution of Indian tribes. (20)
3. How do the tribes represent the 'other'? Discuss your views from the perspectives of Essentialism. (20)
4. What are the main reasons for culture clash? What role do the privileged play in any kind of culture clash? (20)
5. Discuss the migrant tribes and their strategies of survival. (20)
6. Is the sea the source of livelihood for the Nicobarese tribes? Describe the governmental policies to safeguard the tribal rights of the Nicobarese tribes. (20)
7. Define 'autonomy and agency' vis-à-vis the tribes of India. (20)

**MFC-006 : FOLKLORE: CANON, MULTIMEDIALITY,
INTERDISCIPLINARITY AND SOCIAL
EPISTEMOLOGY**

TUTOR MARKED ASSIGNMENT

Course Code	:	MFC-006
Course Title	:	Folklore: Canon, Multimediality, Interdisciplinarity and Social Epistemology
Assignment Code	:	MFC-006/TMA-01/2022-23
Coverage	:	All Blocks

Maximum Marks 100

Answer any 5 questions. All questions carry equal marks. (20 X 5 = 100)

1. Explain the importance of cultural milieu for the emergence of the contemporary trends in folklore studies. (20)
2. What is “Performance-centered Approach” to the study of folklore? (20)
3. What are the different terms used to refer to folklore in different culture? Explain the terms with examples. (20)
4. What has been the role of regional folklore centres in the development of Folklore Studies in India? (20)
5. Write a long note on the Oral-formulaic theory. (20)
6. Why should we study Globalization while studying visual cultures? (20)
7. How is gender constructed in folk performative cultures? (20)

MFC-007 : THEORIES AND PEDAGOGY OF FOLKLORE

TUTOR MARKED ASSIGNMENT

Course Code	:	MFC-007
Course Title	:	Theories and Pedagogy of Folklore
Assignment Code	:	MFC-007/TMA-01/2022-23
Coverage	:	All Blocks

Maximum Marks 100

Answer any 5 questions. All questions carry equal marks. (20 X 5 = 100)

1. Highlight the salient features of different schools in folklore studies. (20)
2. What are the major methods and theoretical tools that are applied to folklore studies? (20)
3. What is the Aarne Thompson Index? How is it useful for folklorists? Explain with case studies. (20)
4. Elaborately discuss any animal centric folk tale which is similar to any tale from *Jataka Tales* or/and *Panchatantra*. (20)
5. Do you believe authors of written folk literature should be held accountable for appropriation of the original sources into their own work? Give reasons for your answer. (20)
6. How do folklores pertaining to healing and redemption serve as tools of power? (20)
7. Explain the effects of inclusivity from modern perspectives in folklores. (20)

MFC-008 : FOLK REPRESENTATIONS

TUTOR MARKED ASSIGNMENT

Course Code	:	MFC-008
Course Title	:	Folk Representations
Assignment Code	:	MFC-008/TMA-01/2022-23
Coverage	:	All Blocks

Maximum Marks 100

Answer any 5 questions. All questions carry equal marks. (20 X 5 = 100)

1. Write a note on the oral epics in India. What are the relationships between Indian folk epics and Sanskrit epics? (20)
2. What is the contribution to the oral tradition of the tribes? (20)
3. Discuss A K Ramanujan as a pioneer folklorist. (20)
4. Discuss Habib Tanviras a playwright in the broader framework of Contemporary Indian Drama. (20)
5. Discuss *Naga-mandala* as a companion play to *Hayavadana*. (20)
6. What is Cinderella Complex? Discuss Cinderella Tales bringing out the folk elements. (20)
7. How does Joy Harjo's poetry endeavour to resolve the divergences of Nature and transport the world into equilibrium? (20)

MFC-009 : APPROACHES TO FOLKLORE

TUTOR MARKED ASSIGNMENT

Course Code	:	MFC-009
Course Title	:	Approaches to Folklore
Assignment Code	:	MFC-009/TMA-01/2022-23
Coverage	:	All Blocks

Maximum Marks 100

Answer any 5 questions. All questions carry equal marks. (20 X 5 = 100)

1. Elucidate the fundamental hypothesis of solar mythologists and the myth-ritual approach to the study of folktale. How are mythological, anthropological, and historical-geographical approaches to folklore similar? (20)
2. Discuss the arguments made by Jakobson to contest Saussure axioms. (20)
3. Discuss the folk theories introduced by the following scholars: (20)
 - a) Lévi-Strauss
 - b) Roland Barthes
 - c) Jonathan Culler
 - d) Sigmund Freud
4. Explain how cultural background is central in the study of folk forms. (20)
5. Discuss the significance of symbols in psychoanalytical study of folk forms with example. (20)
6. How can folkloristics serve as a useful tool in bringing visibility to marginalized discourses. (20)
7. How are legends different from myth and folktales? Explain with case studies. (20)