**TEACHING PLAN for Academic Year 2020-21**

**PAPER: Popular Culture (SEC)**

**SEMESTER: VI**

**SESSION: Jan- May 2021**

**TEACHER NAME: Dr. Mithilesh Kumar Mishra**

**SYLLABUS**

**Unit I: Understanding Popular Culture: Some Issues**

[a] Defining Popular Culture : Popular Culture as Folk Culture, Mass Culture, as the

‘other’ of High Culture, People’s culture, etc.

[b] Popular Culture and History: The Historian and the archives

[c] Popular Culture in Early Modern Europe or the City of Mumbai

**Unit II: Some Aspects of Popular Culture in India**

(*Students should choose any three from the four rubrics [a] – [d] mentioned below*)

[a] **Religion and everyday practice**

(i) Festivals and Rituals: Case studies of Navaratri in Madras / Urs in Ajmer / Kumbh

Mela

(ii) Everyday healing and petitioning the divine: Case studies of Jinns in Delhi /

Popular Hinduism / Tantric practices

(iii) Sacred Geographies, Sacred Spaces: Pilgrimage and pilgrim practices

[b] **Performative Traditions**

(i) Orality, Memory and the Popular: Case studies of women’s Ramayanas in the oral

tradition Andhra/ Rajasthan

(ii) Theatre and Dance:

(iii) Music: Popular music and Technology; Case studies of Devotional music / the

Ghazal and the Cassette

[c] **Food Cultures**

(i) Recipes and the national project: Popular recipe books

(ii) Food and Public Cultures of Eating: Udpi Hotels, Dum Pukht, South Asian food

in a global world

(iii) Cultures of Consumption: Tea-Coffee and the Indian Middle Class

[d] **Making of a new ‘*Public*'**

(i) Popular Art: Imagining the nation in Calendar art

(ii) Print media: Amar Chitra Katha

(iii) Cinema: Constructing Family, Gender and Marriage through popular cinema

* **COURSE DESCRIPTION**

This course aims to provide students with a critical understanding of popular culture. One of the objectives of the course is to help the student attempt to define popular culture through a study of the complex theoretical discussion on the subject. This theoretical engagement is expected to enable learners to comprehend various aspects of popular culture both in non-Indian and Indian contexts focussing particularly on themes pertaining to religion, performative traditions, food cultures as well as the constitution of a 'new public' with regard to its patterns of consumption of culture, in contemporary

* **TEACHING TIME (No. Of Weeks)**

**16 Weeks Approximately**

* **CLASSES**

Classroom lectures on the key concepts, case studies and important arguments/debates reflected in the course readings. Classroom lectures shall be combined with group discussions on specific readings and presentations stemming from field work. The course is organized around daily lectures as per the time table. Students will be given reading assignments each week to help them follow the course content. These readings will be discussed in class in detail. Supporting audio-visual aids like documentaries and power point presentations, and an appropriate field work will be used where necessary.

**UNIT WISE BREAK UP OF SYLLABUS**

**Unit I: Understanding Popular Culture: Some Issues**

[a] Defining Popular Culture : Popular Culture as Folk Culture, Mass Culture, as the

‘other’ of High Culture, People’s culture, etc.

[b] Popular Culture and History: The Historian and the archives

[c] Popular Culture in Early Modern Europe or the City of Mumbai

This unit introduces students to various theoretical dimensions of popular culture coming through more abstract readings on the subject culled from early modern European and contemporary Indian history. This will establish the foundations on the basis of which the student can focus on more detailed case studies of popular culture in the second rubric. **(Teaching Time: 5 weeks/ 25 Lectures approx.)**

**Unit II: Some Aspects of Popular Culture in India**

(*Students should choose any three from the four rubrics [a] – [d] mentioned below*)

[a] **Religion and everyday practice**

(i) Festivals and Rituals: Case studies of Navaratri in Madras / Urs in Ajmer / Kumbh

Mela

(ii) Everyday healing and petitioning the divine: Case studies of Jinns in Delhi /

Popular Hinduism / Tantric practices

(iii) Sacred Geographies, Sacred Spaces: Pilgrimage and pilgrim practices

[b] **Performative Traditions**

(i) Orality, Memory and the Popular: Case studies of women’s Ramayanas in the oral

tradition Andhra/ Rajasthan

(ii) Theatre and Dance:

(iii) Music: Popular music and Technology; Case studies of Devotional music / the

Ghazal and the Cassette

[c] **Food Cultures**

(i) Recipes and the national project: Popular recipe books

(ii) Food and Public Cultures of Eating: Udpi Hotels, Dum Pukht, South Asian food

in a global world

(iii) Cultures of Consumption: Tea-Coffee and the Indian Middle Class

[d] **Making of a new ‘*Public*'**

(i) Popular Art: Imagining the nation in Calendar art

(ii) Print media: Amar Chitra Katha

(iii) Cinema: Constructing Family, Gender and Marriage through popular cinema

This rubric introduces students to different aspects of popular culture through precise

case studies. These will cover subjects like popular festivals, religious practices, oral traditions, recorded music, recipe books, popular restaurants, consumption of tea/coffee, calendar art, comics and TV serials. Students are required to choose readings to correlate with their three choices from the four available. **(Teaching Time: 11 weeks/ 55 Lectures approx.)**

* **ASSESSMENT**

**Internal Assessment: 25 Marks**

Students will be regularly assessed for their grasp on debates and discussions covered in class. Two written submissions; one of which could be a project, will be used for final grading of the students. **The project has to be based on a field visit/field work**. Students will be assessed on their ability to explain important historical trends and thereby engage with the historical approach. Students in this course will primarily have three modes of assessment:

 1) Written assignment

 2) Presentation

 3) Class Test

Two assignments of 5 marks each. Students will have to write one essay based assignment inclusive of bibliographies, and for the second assignment they will have to prepare a presentation. There will be a Class Test of 10 marks. It will take place tentatively after the mid semester break.

Additionally there are 5 marks for Attendance

* **ESSENTIAL READINGS**
* Storey, John. (1996). *Cultural Studies and the Study of Popular Culture: Theories and Methods*. Edinburgh: Edinburgh University Press.
* Groot, Jerome de. (2009). *Consuming History: Historians and heritage in contemporary popular culture*. London: Routledge
* Jain, Jyotindra. (2007). *India’s Popular Culture: Iconic Spaces and Fluid Images*. Marg Publications. vol. 59 no.2, pp. 6-31, 60-75, 90-113.
* Burke, Peter. (2009). *Popular Culture in Early Modern Europe.* Surrey: Ashgate, pp. 23-132.
* Hancock, Mary Elizabeth. (2018). *Womanhood in the Making: Domestic Ritual and Public Culture in Urban South India*. New York: Routledge.
* Kakkar, Sudhir. (1991). *Shamans*, *Mystics and Doctors: A Psychological Inquiry into India and its Healing Traditions.* Chicago: University of Chicago Press.
* Taneja, Anand Vivek. (2018). *Jinnealogy: Time, Islam and Ecological Thought in the Medieval Ruins of Delhi*. Stanford: Stanford University Press.
* Mohammad, Afsar. (2013). *The Festival of Pirs: Popular Islam and Shared Devotion in South India.* Delhi: Oxford University Press.
* Waghorne, Joanne Punzo. (2004). *Diaspora of Gods: Modern Hindu Temples in an Urban Middle Class World*, Delhi: Oxford University Press.
* Henn, Alexander. (2014). *Hindu-Catholic Engagements in Goa: Religion, Colonialism and Modernity.* Delhi: Orient BlackSwan, pp. 126-168.
* Rao, Velcheru Narayana. (2016). *Text and Tradition in South India*. Delhi: Permanent Black. (The section on "A Ramayana of their Own", pp. 240-69).
* Bharucha, Rustam. (2003). *Rajasthan: An Oral History, Conversations with Komal Kothari.* Delhi: Penguin.
* Rege, Sharmila. (2002). "Conceptualising Popular Culture: Lavani and Powada in

 Maharashtra". *Economic and Political Weekly* vol. 37 no.11, pp. 1038-1047.

* Oberoi, Patricia. (2006). *Freedom and Destiny: Gender, Daily and Popular Culture in India*. Delhi: Oxford University Press.
* **SUGGESTED READINGS**
* Manuel, Peter. (1993). *The Cassette Culture: Popular Music and technology in North India*. Chicago: University of Chicago Press.
* Appadurai, Arjun. (1988). "How to Make a National Cuisine: Cookbooks in

Contemporary India". *Comparative Studies in Society and History* vol. 30 no.1, pp. 3-24.

* Ray, Krishnendu and Tulasi Srinivas (2012). C*urried Cultures: Globalization, Food and South Asia*. Los Angeles: University of California Press.
* Bhadra, Gautam. (2005). *From an Imperial Product to a National Drink: The Culture of Tea Consumption in Modern India*. Kolkota: CSSSC.
* Venkatachalapathy, A. R. (2006). *In Those Days There Was No Coffee: Writings in Cultural History.* Delhi: Yoda Press.
* Oberoi, Patricia. (2006). "Unity in Diversity? Dilemmas of Nationhood in Indian

Calendar Art." in Dilip M Menon, (ed.). *Readings in History: Cultural History of Modern India.* Delhi: Social Science Press.

* Ramaswamy, Sumathi. (2001). “Maps and Mother Goddesses in Modern India.” *Imago Mundi* vol. 53 no.1, pp. 97-114.
* Jain, Kajri. (2007). *Gods in the Bazaar: The Economies of Indian Calendar Art*. London: Duke University Press.
* Chandra, Nandini. (2008). *The Classic Popular Amar Chitra Katha, 1967-2007*. Delhi: Yoda Press.
* Aguiar, Marian. (2013). "Arranged Marriage: Cultural Regeneration in Transnational South Asian Popular Culture"*. Cultural Critique* vol. 84, pp. 181-213.
* Oberoi, Patricia. (2006). *Freedom and Destiny: Gender Family and Popular Culture in*

 *India.* Delhi: Oxford University Press.

**Online Resources:**

* Students should use the online resources from the project entitled "Visual Pilgrim Project: Mapping Popular Visuality and Devotional Media at Sufi Shrines and Other Islamic Institutions in South Asia":
* Abeer Gupta, The Visual and Material Culture of Islam in Ladakh
* Amit Madheshiya and Shirley Abraham, Syncretic posters at the Sailani baba shrine in Maharashtra: Exploring portability of religious iconography through networks of circulation
* Snehi, Yogesh. (2013). "Replicating Memory, Creating Images: Pirs and Darghas in Popular Art and Media of Contemporary Punjab". *South Asia’s Islamic Shrines and Transcultural Visuality* (online journal).
* Torsten Tschacher, ‘You have to Grant Your Vision’: Ideas and Practices of Visuality in Popular Muslim Art in Tamil Nadu

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