

TEACHING PLAN for Academic Year July-dec **2021**

PAPER **SEC V Popular Culture**

**SEMESTER: 5TH BA. PROG.**

**SESSION:** July -dec2021

**TEACHER NAME: Mr. Ravi kumar Meena**

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### **SEC V Popular Culture**

One of the purposes of learning History is to be able to evolve a critical lens with which one can make sense of one's immediate and lived experience. Popular culture happens to be a major component of that experience, surrounding us at all times, particularly since it is easy to access. 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 times.

#### **Learning Outcomes:**

Upon successful completion of course students will be able to:

- Engage with a range of theoretical perspectives in an attempt to define popular culture,
- Describe the methodological issues involved in a historical study of popular culture,
- Identify the relevant archives necessary for undertaking a study of popular culture, while pointing out the problems with conventional archives and the need to move beyond it,
- Interpret the above theoretical concerns to actual historical studies, through a case study,
- Estimate the popular aspects of everyday experience of religion and religiosity, through a wide range of case studies relating to festivals and rituals, healing practices as well as pilgrimage and pilgrim practices,
- Examine the role of orality and memory in popular literary traditions,

- Demonstrate the evolution of theatre and dance within the popular performative traditions,
- Analyse the role of technology in the transformation of music from elite to popular forms,
- Examine the relationship between recipes/recipe books and the construction of national/regional identities,
- Identify the history of the cultures of food consumption and its relationship with the constitution of a modern bourgeoisie,
- Examine the process of emergence of a pattern of 'public consumption' of culture in contemporary times, with specific reference to art, media and cinema

### **Course Content:**

#### **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: Udipi 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

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

12 Weeks approximately (48 lectures +36 tutorials)

### **ESSENTIAL READINGS AND UNIT-WISE TEACHING OUTCOMES:**

**Unit I:** 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 approx.)**

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**Unit II:** 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 approx.)**

### **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

123

### **Teaching Learning Process:**

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. Overall, the Teaching Learning Process shall be geared towards closely linking essential theoretical assessments with active practical work, i.e. the practical/application aspect of historical analysis. Moreover, the process shall work towards providing basic exposure to related fields of studies connected to the discipline history and to avenues of interdisciplinary postgraduate studies.

**Assessment Methods:**

Students will be regularly assessed for their grasp on themes through debates and discussions covered in class. One written assignment and one presentation of the report prepared by students individually or in a moderate sized group will be used for final grading of the students.

**Internal Assessment:**

Internal Assessment of 25 marks will be conducted as per university guidelines.

The Students will be assessed based on three modes

- 1) Written assignment
- 2) Class Test
- 3) Class attendance

1) Two assignments of 5 marks each will be conducted.

2) There will be a Class Test of 10 marks. It will take place tentatively in the month of March

Quizzes on specific topics will be organized after discussion with students.

3) There will be 5 marks for the attendance

Written Exam: 75 Marks Total: 100 Marks

**Keywords:** Definitions of popular culture, History, contemporary Mumbai, Festivals, Navratri, Urs, Jinns, Pilgrimage, Oral traditions, Cassettes, Devotional music, recipe books, Udipi restaurants, Dum Pukht food, Tea and Coffee, Calendar Art, Amar Chitra Katha, Popular television and cinema.

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.
- or**
- Prakash, Gyan. (2010). *Bombay Fables*. Delhi: Harper Collins, pp. 75-156.
- 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). *Curried 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.

TEACHING PLAN for Academic Year July-dec **2021**

PAPER **SEC I Heritage and Tourism**

**SEMESTER: 3rd BA PROG.**

**SESSION:** July -dec2021

**TEACHER NAME: Mr. Ravi kumar Meena**

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### **SEC I Heritage and Tourism**

The objective of this course is to enable the students to understand the social, historic, scientific, aesthetic and economic values that are inherent in a cultural heritage. The template is set with practices of visual representation in colonial India and the institutionalizing of colonial archaeology. In the last quarter of the 19th century, Indian artefacts get museumized with the coming of exhibitions, fairs, collections, setting up of museums and botanical gardens. This making of Indian heritage through the rhetoric of spectacle in the colonial period forms part of the first unit. Moving to the contemporary times, to make the course more conducive to employment opportunities, present day practices of marketing heritage are explored in the next unit. Religious tourism, commercialization of nature tourism, nostalgia tourism and the lived experience of heritage walks as cultural representations are studied here. While there are obvious advantages of Tourism as being economically viable, the last unit deals with the impact of overkill tourism practices. Case studies of three different socio-ecological spaces, as also issues of conservation of heritage sites, making a case for sustainable tourism, are studied in the last unit. The objective of the course, strengthened with project work and field trips, is to equip the students to appreciate the nature of industries associated with heritage and tourism.

#### **Learning Outcomes:**

Upon successful completion of course students will have knowledge and skills to:

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

12 Weeks approximately (60 lectures +36 tutorials)

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#### **Course Content:**

##### **Unit I: Constitution of heritage in colonial India**

Institutionalization and commodification of Indian art and architecture: collections, exhibitions, museums and monumentalization – case study of the Great Exhibition,

Enhance his/her ability to discern the nature of the cultural heritage of the nation. Contextualise his/her country's history of heritage representation, to effectively comprehend the present.

Draw inference from different aspects of tourism, its varieties and be sensitive to the impact of overkill tourism in different geographical areas with specific local sensibilities, thus making a case for sustainable tourism.

Equip himself / herself with theoretical knowledge of heritage and tourism.

104

London; Kew Gardens, London; Indian Museum, Kolkata; Tranquebar; guide books and

travel literature.

### **Unit II: Tourism: marketing heritage**

- a. Religious Tourism: Case studies of Kashi, Sarnath, Ajmer Sharif, Amritsar, Bom Jesus Cathedral of old Goa
- b. Memory and tourism: Raj nostalgia, Indian diaspora's search for roots
- c. Ecotourism: commercialising nature
- d. Exhibiting culture: handicrafts, heritage walks and tours, palaces, heritage festivals

### **Unit III: Sustainable Tourism**

- a. Interface with local sensibilities: case study of Agra, Simla, Goa
- b. Conservation of Heritage: Humayun's Tomb, Ajanta Caves

### **Unit IV: Field trips/Project work: Some suggestions:**

- Field Trips to Mathura Museum, National Museum, National Gallery of Modern Art, Rail Museum, Sulabh International Museum of Toilets, National Craft Museum, galleries, exhibitions
- Heritage walks/trails to monuments and sites
- Visit to light and sound shows and live performances at monuments, sites
- Documenting the impact of tourism on heritage sites and local communities
- Making a report on the ongoing conservation projects of various sites by the ASI, Aga Khan Trust for Culture, INTACH and other community and private organizations
- Food tourism etc.

### **ESSENTIAL READINGS AND UNIT-WISE TEACHING OUTCOMES:**

**Unit I:** This Unit explains institutionalization and commodification of Indian art and architecture during colonial period. In what ways collections, exhibitions, Museums etc. were institutionalised during British India to Constitute Heritage.

**(Teaching Time: 3 Weeks Approx.)**

Breckenridge, Carol A. (1989). "The Aesthetics and Politics of Colonial Collecting: India at World fairs". *Comparative Studies in Society and History* vol. 31 no.2, pp. 195-216. Brockway, Lucile H. (1979). "Science and Colonial

Expansion: The Role of the British Royal Botanic Gardens". *American Ethnologist* vol. 6 no.3, pp. 449-65.

Guha-Thakurta, Tapati, (2004). "The Museum in the Colony: Collecting, Conserving, Classifying." in *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Ranikhet: Permanent Black, pp. 43-82.

Fihl, Esther. (2017). "Collections at the National Museum of Denmark." in Esther Fihl (ed.). *Intercultural Heritage and Historical Identities: Cultural Exchange on the Coromandel Coast of India*. Copenhagen: The National Museum of Denmark, pp. 17-32. 105

Mackenzie, John M. (2005). "Empires of Travel: British Guidebooks and Cultural Imperialism in the 19th and 20th centuries." in John K. Walton, (ed.). *Histories of Tourism: Representation, Identity and Conflict*. Buffalo, Toronto: Channel View Publications, pp. 19-38.

**Unit II:** This unit will examine marketing of heritage as a tourism product. It will examine case study of religious tourism, ecotourism and cultural practices.

**(Teaching Time: 3 Weeks Approx.)**

Bandyopadhyay, Rumki and Kushagra Rajendra. (2018). "Religious Tourism: The Beginning of a New Era with Special Reference to India." in Shin Yesuda, Razaq Raj and Kevin Griffin (eds.). *Religious Tourism in Asia: Tradition and Change through Case Studies and Narratives*. Boston: CABI Publishing, pp. 67-76 (Chapter 8).

Majumdar, Nandini. (2014). *Banaras: Walks through India's Sacred City*. New Delhi: Roli Books.

Kejriwal, Om Prakash (Ed.). (2010). *Kashi Nagari Ek: Roop Anek*. New Delhi: Publication Division, Govt. of India.

Sanyal, Usha. (2007). "Tourists, Pilgrims and Saints: The Shrine of Mu'in al-Din Chishti of Ajmer." in Carol Henderson and Maxine Weisgrau (Eds.). *Raj Rhapsodies: Tourism, Heritage and the Seduction of History*. Hampshire: Ashgate, pp. 183-202; (Ashgate e- book.)

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**Unit III:** This unit deals with questions of guest-host relationships and its'' impact on tourism potential. It also examines important concerns of conservation concerning heritage sites -- natural as well as manmade.

**(Teaching Time: 03 Weeks Approx.)**

Chakravarty, Surajit and Clara Irazabal. (2011). "Golden Geese or White Elephants? The Paradoxes of World Heritage Sites and Community-based Tourism Development in Agra,

Kalra, Vikram. (2005). *Amritsar: The City of Spirituality and Valour*. New Delhi: INTACH.

Rajagopalan, S. (1975). *Old Goa*. New Delhi: Archaeological Survey of India.

Bandyopadhyay, Ranjan. (2012). "'Raj Revival' Tourism: Consuming Imperial/ Colonial Nostalgia". *Annals of Tourism Research* vol. 39 no.3, pp. 1718-1722.

Seshadri, Swathi. (2012). "Missing the Woods for the Trees?" *Economic and Political Weekly* vol. 47 no.36, pp. 12-14.

Karanth K. Ullas and Krithi K. Karanth. (2012). 'A Tiger in the Drawing Room: Can Luxury Tourism Benefit Wildlife?' *Economic and Political Weekly* vol. 47 no. 38, pp. 38-43.

106

India." *Community Development: Journal of the Community Development Society* vol. 42 no.3, pp. 359-76.

Batra, Adarsh. (2002). "A Case Study of Major Issues and Sustainable Solutions to Mountain Tourism in the Capital of Himachal Pradesh, Eternal India." *Anatolia: An International Journal of Tourism and Hospitality Research* vol. 3 no.2, pp. 213-20.

**Unit IV: Field trips/Project work:** Some suggestions:

- Field Trips to Mathura Museum, National Museum, National Gallery of Modern Art, Rail Museum, Sulabh International Museum of Toilets, National Craft Museum, galleries, exhibitions
  
  - Heritage walks/trails to monuments and sites
  
  - Visit to light and sound shows and live performances at monuments, sites
  
  - Documenting the impact of tourism on heritage sites and local communities
  
  - Making a report on the ongoing conservation projects of various sites by the ASI, Aga Khan Trust for Culture, INTACH and other community and private organizations
  
  - Food tourism etc.
- (Teaching Time: 03 Weeks Approx.)**
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### **Suggested Readings**

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### **Teaching Learning Process:**

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. Overall, the Teaching Learning Process shall be geared towards closely linking essential theoretical assessments with active practical work, i.e. the practical/application aspect of historical analysis. Moreover, the process shall work towards providing basic exposure to related fields of studies connected to the discipline history and to avenues of

interdisciplinary postgraduate studies.

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Bandyopadhyay, Ranjan. (2018). "Longing for the British Raj: Imperial/colonial nostalgia and tourism." *Hospitality & Society* vol. 8 no.3, pp. 253-71.

Jafa, Navina. (2012). *Performing Heritage: Art of Exhibit Walks*. New Delhi: Sage Publications (See "Introduction", pp. xxi-xxix.).

Pubby, Vipin. (1988). *Simla Then and Now*. New Delhi: Indus Publishing Co.

Thapar, Romila. (2018). *Indian Cultures as Heritage: Contemporary Pasts*. New Delhi: Aleph Book Company.

107

### **Assessment Methods:**

Students will be assessed on the basis of regular group presentations and a detailed (individual) project submission-cum-presentation. The project has to be based on a field visit/field work.

Internal Assessment of 25 marks will be conducted as per university guidelines.

The Students will be assessed based on three modes 1) Written assignment

2) Class Test

3) Class attendance

1) Two assignments of 5 marks each will be conducted.

2) There will be a Class Test of 10 marks. It will take place tentatively in the month of March

Quizzes on specific topics will be organized after discussion with students.

3) There will be 5 marks for the attendance

### **Keywords:**

Institutionalization of Indian Art, Colonial Knowledge, Kew Gardens London, India Museum, Colonial Heritage – Tranquebar & Kolkata, Religious Kashi, Ajmer, Amritsar, Sarnath, Tourism, Nostalgia, Handicrafts, Heritage Walks, Conservation.