Bharati College

 **(University of Delhi)**

Janak Puri, Delhi- 100058

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Lesson Plan (CORE, Semester I, July to November2022)

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| **Name of Teacher** | Dr. Mithilesh Kumar Mishra | **Department** | \_\_\_History\_\_\_\_\_\_\_\_\_\_\_\_ |
| **Course** | B A Prog  | **Semester** | V |
| **Paper** | Popular Culture | **Academic Year** | 2022-2023  |
| **Learning Objectives** |
| 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. |
| **Lesson Plan** |
| **Week No.** | **Theme/Curriculum** | **Any Additional Information** |
| 1-5 week | * **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
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| 6-17 week | * **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
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| **References**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. Or • Prakash, Gyan. (2010). Bombay Fables. Delhi: Harper Collins, pp. 75-156.• 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.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.**Additional Resources**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 Nadu1. |
| **Online Resources (If Any)** |  |
| **Assignment and Class Test Schedule for Semester** | Link the assignment and Test (optional) |