Bharati College

**(University of Delhi)**

Janak Puri, Delhi- 100058

[www.bharaticollege.du.ac.](http://www.bharaticollege.du.ac.)in

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

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **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 | |  | |
| 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 | |  | |
|  | |  | |  | |
| **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 Nadu  1. | | | | | |
| **Online Resources (If Any)** | |  | | | |
| **Assignment and Class Test Schedule for Semester** | | Link the assignment and Test (optional) | | | |