

(SEC)

Faculty Name: Dr. Kirti Anamika

Course and Sem: B.A. (Prog) Semester -Vth

Year Academic Session: July to November 2022

Taught Individually or shared: Individually

Paper: Popular Culture

No. of classes: (Per Week) 4 Lectures.

Teaching Methodology:

I have used various teaching methodology which is very useful for students like lecture method, Group discussion, project-based learning, problem-based learning, and supporting audio-visual aids like documentaries and PowerPoint presentations, and an appropriate field visit will be used where necessary. Given that the student enrolled in the course are from a non-history background, adequate emphasis shall be given during the lectures to what is broadly meant by the historical approach and the importance of historicizing various macro and micro-level developments/ phenomena. Interactive sessions through group discussions or group presentations shall be used to v to facilitate the revision of issues outlined in the lectures.

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

(Teaching Time: 4 Weeks Approx.)

Suggesting Readings:

1. Storey, John. (1996). Cultural Studies and the Study of Popular Culture: Theories and Methods. Edinburgh: Edinburgh University Press.
2. Groot, Jerome de. (2009). Consuming History: Historians and heritage in contemporary popular culture. London: Routledge
3. 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.
4. Burke, Peter. (2009). Popular Culture in Early Modern Europe. Surrey: Ashgate, pp. 23-132.
5. Prakash, Gyan. (2010). Bombay Fables. Delhi: Harper Collins, pp. 75-156.

Unit II: Some Aspects of Popular Culture in India (Students should choose any three from the four rubrics)

[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: Udupi 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

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: 10 weeks approx.)

Suggesting Readings:

1. Hancock, Mary Elizabeth. (2018). *Womanhood in the Making: Domestic Ritual and Public Culture in Urban South India*. New York: Routledge.
2. Kakkar, Sudhir. (1991). *Shamans, Mystics, and Doctors: A Psychological Inquiry into India and its Healing Traditions*. Chicago: University of Chicago Press.
3. Taneja, Anand Vivek. (2018). *Genealogy: Time, Islam and Ecological Thought in the Medieval Ruins of Delhi*. Stanford: Stanford University Press.
4. Mohammad, Afsar. (2013). *The Festival of Pirs: Popular Islam and Shared Devotion in South India*. Delhi: Oxford University Press.
5. Waghorne, Joanne Punzo. (2004). *Diaspora of Gods: Modern Hindu Temples in an Urban Middle-Class World*, Delhi: Oxford University Press.

6. Henn, Alexander. (2014). Hindu-Catholic Engagements in Goa: Religion, Colonialism, and Modernity. Delhi: Orient BlackSwan, pp. 126-168.
7. 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).
8. Rajasthan: An Oral History, Conversations with Komal Kothari. Delhi: Penguin.
9. Rege, Sharmila. (2002). "Conceptualising Popular Culture: Lavani and Powada in Maharashtra". Economic and Political Weekly vol. 37 no.11, pp. 1038-1047.
10. Oberoi, Patricia. (2006). Freedom and Destiny: Gender, Daily and Popular Culture in India. Delhi: Oxford University Press.

Online Resources:

1. 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"
2. Abeer Gupta, The Visual and Material Culture of Islam in Ladakh
3. Amit Madheshiya and Shirley Abraham, Syncretic posters at the Sailani baba shrine in Maharashtra: Exploring portability of religious iconography through networks of circulation
4. 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).
5. Torsten Tschacher, 'You have to Grant Your Vision': Ideas and Practices of Visuality in Popular Muslim Art in Tamil Nadu

Documentaries and Movies-

1. **Dharavi: A Slum In The Centre Of India's Financial Capital | The Indian Miracle? | TRACKS**
2. **Megacities - Mumbai Full Documentary**
3. **THE DARK SIDE OF LIFE – MUMBAI CITY**
4. **Life and Style: Mumbai Fables**
5. **Life In A Metro Hindi Movie**
6. **Festival of India (full movie)**
7. **The Indian Traditional Food Culture - A Documentary Film**
8. **Aghori: Holy Men Of The Dead 🧠 (Documentary about India's Cannibals) अघोरी बाबा**

Assessment Methods: Assessment Methods: Students will be regularly assessed for their grasp of 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 the final grading of the students.

Internal Assessment: 25 Marks Written

Exam: 75 Marks

Total: 100 Marks

(SEC Paper)

Faculty Name: Dr. Kirti Anamika

Course and Sem: B.A. (Prog) Semester -3rd II Year

Academic Session: August to November 2022

Taught Individually or shared: Sharing with Dr. Amrita Singh

Paper: Introduction to Art in the Indian Subcontinent (SEC II)

No. of classes: (Per Week) 2 Lectures.

Teaching Methodology: I have used various teaching methodology which is very useful for students like lecture method, Group discussion, project-based learning, problem-based learning, and supporting audio-visual aids like documentaries and PowerPoint presentations, and an appropriate field visit will be used where necessary. Given that the student enrolled in the course are from a non-history background, adequate emphasis shall be given during the lectures to what is broadly meant by the historical approach and the importance of historicizing various macro and micro-level developments/ phenomena. Interactive sessions through group discussions or group presentations shall be used to v to facilitate the revision of issues outlined in the lectures.

Unit III: Architecture

- (a) Evolution of Temples (i) Nagar: Sun Temple, Konark (ii) Dravida: Nataraja Temple, Chidambaram
- (b) Mosques and Mausoleums
- (c) (i) Quwwat al-Islam Mosque, Delhi
(II) Taj Mahal, Agra
- (c) Forts
 - (i) Kumbhalgarh Fort
- (d) Colonial
 - (i) Rashtrapati Bhawan, Delhi
 - (ii) Victoria Terminus, Mumbai

This unit examines the development of architecture in Indian temples, mosques, forts, and colonial buildings. The ideological underpinning of architecture is also introduced.

(Teaching Time: 4 Weeks Approx.)

Suggesting Readings:

1. Brown, Percy. (1942). Indian Architecture (Buddhist and Hindu period). Delhi: CBS Publishers. (Reprint, 2005).
2. Brown, Percy. (1942). Indian Architecture (Islamic period). Bombay: D. B. Taraporevala Sons & Co.
3. Thiagrajan, K. (2009). Meenakshi Temple, Madurai. Madurai: MSTRC.
4. Behera, K. S. (2005). Konark. The Black Pagoda. Delhi: Publication Division.
5. Tejwani, Amit. (2017). Wonderful India Kumbhalgarh, The Majestic. Chennai: Notion.
6. Prasad, H. Y. Sharada. (1992). Rashtrapati Bhawan: The Story of President's House. New Delhi: Publication Division.
7. Rahul Mehrotra et al. (2006). A City Icon; Victoria Terminus Bombay. Bombay: Eminence Designs.

Unit IV: Painting

- (a) Mural Tradition: Ajanta
- (b) Miniature Tradition: Mughal and Rajput
- (c) Nationalist Tradition: Bengal School
- (d) Contemporary Tradition: Calendar Art

This unit deals with the traditions of painting in India concerning Mural, miniature; Mughal, and Rajputs. It also examines the major trends in painting during the national movement and in contemporary India.

(Teaching Time: 3 Weeks Approx.)

1. Jamkhedkar, A. P. (2008). Ajanta; Monumental Legacy. New Delhi: OUP.
2. Verma, Som Prakash. (2009). Aspects of Mughal Painting; Expressions and Impressions. Volume 1. New Delhi: Abhinav Publications.
3. Beach, M.C. (1982). The New Cambridge History of India: Mughal and Rajput Painting. Delhi: Cambridge University Press.
4. Uberoi, Patricia. (2002-03). "Chicks, Kids, and Couples: the nation in calendar art". India International Centre Quarterly vol. 29 no.3-4, pp. 197-210.
5. Uberoi, Patricia. (1990). "Feminine Identity and National Ethos in Indian Calendar Art". Economic and Political Weekly vol. 25 no.17, pp. 41-48.

Other important readings-

1. Coomaraswamy, Ananda K. (1927). History of Indian and Indonesian Art. New York: Dover Publications.
2. Gupta, S. P. & Shashi P. Asthana. (2002). Elements of Indian Art. Delhi: D. K. Printworld.
3. Meister, Michael W., and M. A. aaaaa. (Eds.). (1983). Encyclopedia of Indian Temple Architecture, South India: Lower Dravidadesa 200 BC-AD 1324. New Delhi: American Institute of Indian Studies.

ICT- Documentaries, Movies, Maps, Photos, images, etc

- 1. Ellora Caves Documentary 2019 The Mind-Boggling Rock Cut Temples of India**
- 2. Evolution in Indian Temple Architecture**
- 3. Chidambaram Nataraja Temple and Dikshitaras**
- 4. Konark Sun Temple | Documentary |Temples Of India**
- 5. Qutub Minar's Architecture | □□□□□ □□□□□ □□ □□□□□□□□ □□□**
- 6. Secrets of the Taj Mahal - National Geographic**
- 7. Film on Rashtrapati Bhavan - The President's Estate: Humane, Hi-Tech, Heritage**

Assessment Methods: Students will be regularly assessed for their grasp of debates and discussions covered in class. Two written submissions; one of which could be a short project, will be used for the final grading of the students. Students will be assessed on their ability to explain important historical trends and thereby engage with the historical approach. Internal Assessment:

25 Marks Written Exam: 75 Marks Total: 100 Marks

Academic Session: August to November 2022

Faculty Name: Dr. Kirti Anamika

Course and Sem: B.A. (H) Semester -3rd, II Year

Academic Session: July to November 2022

Taught Individually or shared: Shared with Dr. Kavita Gaur

Paper: History of India- III (c. 750-1200)

No. of classes: (Per Week) 01 Lectures 2 tutorials.

Teaching Methodology: I have added various teaching methodology which is very useful for students like lecture method, Group discussion, project-based learning, problem-based learning, and supporting audio-visual aids like documentaries and PPT presentations, and an appropriate field visit will be used where necessary. Given that the student enrolled in the course are from a History background, adequate emphasis shall be given during the lectures to what is broadly meant by the historical approach and the importance of historicizing various macro and micro-level developments/phenomena. Interactive sessions through group discussions or group presentations shall be used to un-learning prevailing misconceptions about historical developments and time periods and to facilitate revision of issues outlined in the lectures.

Unit IV: Religious, literary, and visual cultures

[a] Bhakti: Alvars and Nayanars

[b] Puranic Hinduism; Tantra; Buddhism and Jainism

[c] Sanskrit and regional languages: interactions

[d] Art and architecture: temples – regional styles

Unit IV: The focus of this unit will be on the religious, literary, and visual cultures of the early medieval period in the Indian subcontinent. Having done this unit, students will be able to trace the patterns of change in these spheres of life.

(Teaching Time: 03 weeks Approx.)

Suggesting Readings-

1. Champakalakshmi, R. (1996). 'From Devotion and Dissent to Dominance: The Bhakti of the Tamil Alvars and Nayanars', in Tradition, Dissent and Ideology, ed. R. Champakalakshmi & S. Gopal, pp. 135-63. New Delhi: Oxford University Press.
2. Narayanan, M.G.S. and K. Veluthat. (2000). 'Bhakti Movement in South India', The Feudal Order: State, Society, and Ideology in Early Medieval India, ed. D.N. Jha, pp. 385-410, New Delhi: Manohar. The essay was originally published in Indian Movements: Some Aspects of Dissent, Protest, and Reform, ed. S.C. Malik. Simla: Indian

Institute of Advanced Study, 1978. The same was also reproduced in Feudal Social Formation in Early India, ed. D.N. Jha. Delhi: Chanakya Publications, 1987.

3. Mahalakshmi, R. (2000). 'Outside the Norm, Within the Tradition: Karaikkal Ammaiyar and the Ideology of Tamil Bhakti', *Studies in History*, 16, no. 1, pp. 17-40.
4. Chakrabarti, Kunal. (1996). 'Texts and Traditions: The Making of the Bengal Puranas', in *Tradition, Dissent and Ideology*, ed. R. Champakalakshmi & S. Gopal, pp. 55-88. New Delhi: Oxford University Press.
5. Stein, Burton. (1968). 'Social Mobility and Medieval South Indian Hindu Sects', in *Social Mobility in the Caste System in India: An Interdisciplinary Symposium*, ed. James Silverberg, pp. 78-94. The Hague: Mouton. The article is also reproduced in *Religious Movements in South Asia 600-1800*, ed. David N. Lorenzen, pp. 81-101. New Delhi: Oxford University Press, 2004. Paperback edition, 2005.
6. Majumdar, R.C. n.d. ed. *History and Culture of the Indian People: The Struggle for Empire*. Bombay: Bharatiya Vidya Bhawan. The relevant part is Chapter XV ('Language and Literature'), pp. 297-397.
7. Pollock, Sheldon. (1998). 'India in the Vernacular Millennium: Literary Culture and Polity, 1000-1500', in *Early Modernities*, ed. Shmuel Eisenstadt, Wolfgang Schluchter and Bjorn Wittrock, special issue of *Daedalus*, 127 (3), pp. 41-74.
8. Desai, Devangana. (1989). 'Social Dimensions of Art in Early India', Presidential Address (Ancient India), *Proceeding of the Indian History Congress*, 50th session, Gorakhpur, pp. 21- 56.
9. Patel, Alka. (2008). 'The Mosque in South Asia: Beginnings', in Finbarr B. Flood, ed., *Piety and Politics in the Early Indian Mosque*, Oxford: Oxford University Press, 2008.

ICT- Documentaries, Movies, Maps, Photos, images, etc

1. **Ancient Aliens: The Vittala Temple's Puzzling Pillars (Season 12, Episode 8) | History**
2. **Bharat Ek Khoj | Episode-22 | The Chola Empire, Part I**
3. **□□□□□□ □□□□ □□ □□□□□□ □□□□□□□□□□ | Ancient India's Marvellous Architecture**
4. **Kailashnath Temple & Ratha's of Mahabalipuram**
5. **Chola maps**

Other important readings-

1. Desai, Devangana. (1974). 'Art under Feudalism in India (c. A.D. 500-1300)', *The Indian Historical Review*, 1, no. 1, pp. 10-17. Reprinted in Jha, *Feudal Social Formation in Early India*. 1987, pp. 391-401.
2. Deyell, J.S. (1990). *Living Without Silver: The Monetary History of Early Medieval North India*. Delhi: Oxford University Press.
3. Eaton, Richard M. (2002). 'Temple Desecration and Indo-Muslim States', in *Beyond Turk and Hindu: Rethinking Religious Identities in Islamicate South Asia*, ed. David Gilmartin and Bruce B. Lawrence, pp. 246-81. New Delhi: India Research Press. The article can also be accessed in Richard M. Eaton, *Essays on Islam and Indian History*, New Delhi: Oxford University Press, 2000.
4. Huntington, Susan. (1985). *The Art of Ancient India: Buddhist, Hindu, Jain* New York, and Tokyo: Weather Hill.
5. Kulke, Hermann. (2001). 'Royal Temple Policy and the Structure of Medieval Hindu Kingdoms', in *Kings and Cults: State Formation and Legitimation in India and Southeast Asia*, by Kulke, pp. 1-16. Delhi: Manohar.
6. H. Kulke and B. P. Sahu, (2018). *History of Precolonial India: Issues and Debates*, Delhi: Oxford University Press, Part II.
7. Ramaswamy, Vijaya. (1982). 'Peasant, State, and Society in Medieval South India: A Review Article', *Studies in History*, 4, pp. 307-19.
8. Sahu, B.P. (1997). "Introduction", in *Land System and Rural Society in Early India*, (Ed.). B.P.Sahu. Delhi: Manohar, pp. 1-58.

Assessment Methods: Students will be regularly assessed for their grasp of debates and discussions covered in class. Two written submissions and at least one presentation will be used for the final grading of the students. Students will be assessed on their ability to engage with a sizeable corpus of readings assigned to the theme for written submissions, i.e. being able to explain important historical trends and trace historiography reflected in the assigned readings.

Internal Assessment: 25 Marks

Written Exam: 75 Marks Total: 100 Marks