GE COURSES SEMESTER II

GE Course III:
Delhi through the Ages: From Colonial to Contemporary Times

Course Objectives:

This course examines the physical and social transformation of Delhi from the colonial to the contemporary times. Focusing on the echoes of political developments on urban form and social experience, it aims to explore the historical antecedents of some of the capital's contemporary dilemmas.

Learning Outcomes:

Upon completion of this course the student shall be able to:
- Contextualize contemporary questions with regard to the city in the light of its colonial past and lived present.
- Analyse the political developments and their legacy for the shaping of the city.
- Discern importance of 'local' social, ecological and cultural processes that shape and reshape the city
- Explain the historical roots of the problems of sustainable urbanization with regards to Delhi.

Course Contents:

Unit I: Delhi before 1857: Company Raj, Mughal Court and Literary Culture

Unit II: 1857 in Delhi: Rebel violence and British re-conquest

Unit III: Making of New Delhi: Imperial ideology and Urban Morphology

Unit IV: Delhi in 1947: Partition and its Aftermath

Unit V: Making of Contemporary Delhi: Displacement and Resettlement

Unit VI: Capital Culture: Public Spaces and Socialities

ESSENTIAL READINGS AND UNIT WISE TEACHING OUTCOMES:

Unit-1. This unit should familiarise students with the city in light of the colonial past and the present. It will also help them locate the political developments for shaping of the city.**(Teaching time: 3 weeks Approx.)**

- Gupta, Narayani. (1999).*Delhi between the Empires: 1803-1931.* Delhi: OUP, pp. 1-20
- Farooqui, Amar. (2013). *Zafar and the Raj: Anglo-Mughal Delhi, 1800-1850,* Delhi: Primus Books, pp.106-133, (chap. 6: "The Palace and the City")
- C. M. Naim.(2004). '
- "Ghalib's Delhi: A Shamelessly Revisionist Look at Two Popular Metaphors," in *Urdu Texts and Contexts: The Selected Essays of C. M. Naim*, Delhi: Permanent Black, pp. 250-279.
- Gail Minault.(2003). "Master Ramchandra of Delhi College: Teacher, Journalist, and Cultural Intermediary," *Annual of Urdu Studies,* vol. 18, pp. 95-104

Unit-2. The unit examines political developments and their legacy during 1857 and how the rebellion in Delhi influenced its evolution. **(Teaching time: 3 weeks Approx.)**

- Gupta, Narayani. (1999). *Delhi between the Empires: 1803-1931.* Delhi: Oxford University Press, pp. 20-31, 50-66
- Lahiri, Nayanjot. (2003). "Commemorating and Remembering 1857: The Revolt in Delhi and its Afterlife,' *World Archaeology*, vol. 35, no.1, pp. 35-60
- Dalrymple, William, (2006). *The Last Mughal*: *The Fall of A Dynasty*, Delhi: Penguin/Viking, pp. 193-229, 346-392.(Chap 6 "The Day of Ruin and Riot" and Chap. 10 "To Shoot Every Soul".

Unit-3. This unit enquires into the historical antecedents of some of the capital's contemporary issues. The section should apprise the students of the historical roots of the problems of sustainable urbanization with regards to Delhi. **(Teaching time: 2 weeks Approx.)**

- Metcalf, Thomas. (1989). *Imperial Visions*. Delhi: Oxford University Press, pp. 211-239, (Ch. 7 'New Delhi: The Beginning of the End').
- Johnson, David A. (2015). *New Delhi: The Last Imperial City*. Basingstoke: Palgrave 2015. (Chap. 8, "Land Acquisition, Landlessness and the Building of New Delhi").
- Mann, Michael. (2007). "Delhi's Belly: On the Management of Water, Sewage and Excreta in a Changing Urban Environment during the Nineteenth Century," *Studies in History*, Vol. 23:1, pp. 1-30

Unit-4. This section explores and reflects Delhi during and post-Partition. It examines physical and social transformation of Delhi from the colonial to the contemporary times.
(Teaching time: 2 weeks Approx.)

- Pandey, Gyan. (2001). *Remembering Partition*, Cambridge: Cambridge University Press.(Chapter 6: Folding the National into the Local: Delhi 1947-1948, pp. 121-151)
- Datta, V N.(1986). "Punjabi Refugees and the Urban Development of Greater Delhi,' in Robert Frykenberg(ed), *Delhi Through the Ages: Essays in Urban History Culture and Society.* Delhi: OUP, pp 442-462
- Tan, Tai Yong and Gyanesh Kudaisya. (2000).*The Aftermath of Partition in South Asia.* New York: Routledge, pp 193-200,(Chap. 7, "Capitol Landscapes")

Unit-5: The unit examines and locate 'local' social, ecological and cultural processes that shape and reshape the city. **(Teaching time: 2 weeks Approx.)**

- Emma. Tarlo. (2000). "Welcome to History: A Resettlement Colony in the Making,' in Veronique Dupont *et al* (Ed.). *Delhi: Urban Spaces and Human Destinies*. Delhi: Manohar, pp. 75-94
- Soni, Anita. (2000). "Urban Conquest of Outer Delhi: Beneficiaries, Intermediaries and Victims", in Veronique Dupont et al (Ed.). *Delhi: Urban Spaces and Human Destinies,* Delhi: Manohar, pp. 75-94
- Ghosh, Amitav. (1985). 'The Ghosts of Mrs Gandhi,' *The New Yorker*, (Available online: https://www.amitavghosh.com/essays/ghost.html

Unit-6. The aim of this unit is to explore the historical antecedents of some of the capital's contemporary dilemmas.**(Teaching time: 2 weeks Approx.)**

- Beg, Mirza Farhatullah. (2012). *Bahadur Shah and the Festival of Flower-Sellers*, tr., Mohammed Zakir, Hyderabad: Orient Blackswan.
- Basu, Aparna.(1986). "The Foundations and Early History of Delhi University," in Robert Frykenberg ed, *Delhi Through the Ages: Essays in Urban History Culture and Society*, Delhi: Oxford University Press, pp 401-430
- Gupta, Narayani. (1994). 'From Kingsway to Rajpath – the Democratization of Lutyens' New Delhi,' in C. Asher and T.R. Metcalf, eds. *Perceptions of South Asia's Visual Past*. Delhi: Oxford University Press
- Sharma, Ravikant. (2016)."Architecture of intellectual sociality: Tea and coffeehouses in post-colonial Delhi," *City, Culture and Society*, vol.7, pp. 275-28

SUGGESTED READINGS:

- Farooqui, Mahmood. (2013). *Besieged: Voices from Delhi, 1857.* Delhi: Penguin. (Dateline pp. xix-xxvii; *In the Name of the Sarkar*, pp 407-432.)
- Mann, Michael and Samiksha Sehrawat. (2009). "A City with a View: The Afforestation of the Delhi Ridge, 1883-1913", *Modern Asian Studies*, Vol. 43, No. 2, pp. 543-570
- Mann, Michael. (2005). 'Turbulent Delhi: Religious Strife, Social Tension and Political Conflicts, 1803-1857,' *South Asia: Journal of South Asian Studies*, vol.28, no.1, pp. 5-34
- Pilar, Maria Guerrieri, (2017). 'The Megacity of Delhi: Colonies, Hybridisation and Old-New Paradigms,' in *Rethinking, Reinterpreting and Restructuring Composite Cities* edited by Gülsün Sağlamer, Meltem Aksoy, Fatima Erkök, Cambridge: Cambridge Scholars Publishing, pp. 18-33
- Russell, Ralph. (1998). "Ghalib: A Self Portrait", in Ralph Russell, *Ghalib: The Poet and His Age.* Delhi: Oxford University Press. Also available at: http://www.columbia.edu/itc/mealac/pritchett/00ghalib/texts/txt_ralphrussell_1972.pdf
- Vazira, Fazila Yacoobali Zamindar. (2007). *The Long Partition and the Making of South Asia: Refugees, Boundaries, Histories*. New York: Columbia University Press. (Chapter I: Muslim Exodus from Delhi.)

Teaching Learning Process:

Classroom teaching supported by group discussions or group presentations on specific themes/readings. Given that the students 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 historicising various macro and micro-level developments/phenomena. Interactive sessions through group discussions or group presentations shall be used to enable un-learning of prevailing misconceptions about historical developments and time periods, as well as to facilitate revision of issues outlined in the lectures. Supporting audio-visual aids like documentaries and power point presentations, and an appropriate field-visit will be used where necessary.

Assessment Methods:

Students will be regularly assessed for their grasp on debates and discussions covered in class. Two written assignments will be used for 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

Keywords:

Imperial, British, Morphology ,Contemporary History, Displacement,Resettlement,
Capital

OR

<div align="center">
GE Course IV
The World After 1945
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Course objectives

This course seeks to familiarise students with broad trends in politics, society and culture in the latter half of the twentieth century and the early part of the twenty first century. It seeks to familiarise the student to the historical processes that led to the dismantling of older powers and the formation of new political and cultural regimes. The emergence of the new social movements challenging these regimes and the move towards unipolarity by the end of the 20th century constitutes important themes of study for students. In the end the course seeks to develop a critical understanding of globalization with its diverse implications across continents. It does so by encouraging students to critically engage with selected themes such as environment, social movements, art, digital media, etc.

Learning Outcomes:

Upon completion of this course the student shall be able to:
- Analyse the evolving polities, societies and cultures of an increasingly global world.
- Analyse diverse social movements and cultural trends.
- Analyse processes of Decolonisation and politics during Cold War era.
- Draw inferences to explain the inter-connectedness of various facets of culture; sports, music, cinema, etc.

Course Content:

Unit I: A New World Order
    a. De-colonisation and after (Focus on Algeria and Indonesia)
    b. Politics of Cold War: Super Power Rivalries (Focus on Korea and Vietnam)
    c. United Kingdom: The Challenge of the Welfare State
    d. South Africa: From Apartheid to Reconciliation

Unit II: Social Movements
    a. Environmental disasters and Struggles: Chipko Movement; Struggles for the Amazon; Bhopal; Chernobyl
    b. Student Movements: Paris 1968; Beijing 1989
    c. Civil Rights Movement: Martin Luther King and Malcom X
    d. Movements for Democracy: The Arab Spring

e.   Women's Movements: Issues and Debates (focus on Black
             feminism and Feminism in the Islamic World)

Unit III: A Global Culture:
                   a.Spectator Sports
                   b.Cinema and Digital Media
                   c.Music: Cross Cultural Influences
                   d.Food and Globalisation

ESSENTIAL READINGS AND UNIT WISE TEACHING OUTCOMES:

Unit-I: This unit deals with the history of decolonisation and subsequent era when
Super Power rivalries manifested in multiple ways. It will also examine the challenges
of the welfare state with reference to United Kingdom. Unit also touches upon the
important issue of Apartheid and history of reconciliation. **(Teaching time: 5 weeks
Approx.)**

- Le Sueur, J.D. (2003). *The Decolonization Reader.* London and New York:
  Routledge.
- Betts, R.F. (1998). *Decolonization*. London and New York: Routledge.
- Kahin, George McTuman. (2003). *Nationalism and Revolution in Indonesia,*
  Cornell: Cornell University Press.
- Horne, Alistair. (1977/2006). A *Savage War of Peace: Algeria, 1954-1962*, New
  York: Books.
- Beresford, M. (1989). *National Unification and Economic Development in Vietnam*.
  New York: St. Martin's.
- Garland, David. (2016). *The Welfare state: A very Short Introduction,* Oxford:
  Oxford University Press.
- Guelke, Adrian. (2005). *Rethinking the rise and fall of Apartheid: South Africa and
  World Politics.* Basingstoke and New York: Palgrave Macmillan.

Unit-II: This unit examine history of social movements with reference to questions of
livelihood, students' perceptions, Civil rights movements. It also deals with history of
movements for Democracy in Arab; The Arab Spring. It also examines women's
movements.**(Teaching time: 5 weeks Approx.)**
- Joan Martinez-Alier. (2012). *"*The Environmentalism of the Poor: Its Origins and
  Spread" in *A Companion to Global Environmental History*, Eds. J. R. McNeill and
  Erin Stewart Mauldin, West Sussex: Wiley-Blackwell, pp. 455-73.

- Nagraj, Vijay K. & Nithya V Raman (2006). "Are we Prepared for Another Bhopal." in *Environmental Issues in India*, ed. Mahesh Rangarajan, Delhi: Pearson. (Available in Hindi also)
- Rodrigues, Gomercindo. (2007). *Walking the Forest with Chico Mendes: Struggle for Justice in the Amazon.* Austin: University of Texas Press.
- Dierenfield, Bruce J.*,* (2008). *The Civil Rights Movement*, Revised ed., London: Routledge (Available as eBook: http://staff.rentonschools.us/rhs/review-for-hl-seniors/civil-rights-and-social-movements-post-1945/download/The_Civil_Rights_Mov_by_Bruce_J._D_www_pdfbook_co_ke_.pdf?id=446471)
- Bayar, Safe, (2017). *Revolution without Revolutionaries: Making Sense of the Arab Spring.* Stanford: Stanford University Press.
- Gillis, S., G. Howie and R. Munford (Eds.). (2004/07) *Third Wave Feminism: Critical Exploration.* Hampshire: Palgrave.
- Kemp, S. and J. Squires(1997). *Feminisms.* Oxford: Oxford University Press.
- Breines, Winifred. (2007). "Struggling to Connect: White and Black Feminism in the Movement Years." *Contexts* 6 (1), pp. 18-24.(Available online: https://journals.sagepub.com/doi/pdf/10.1525/ctx.2007.6.1.18)
- Springer, Kimberly. (2005). *Living for the Revolution: Black Feminist Organizations, 1968–1980.* USA: Duke University Press (Ch.1 and Ch.4)
- Badran, Margot. (2009). *Feminism in Islam: Secular and Religious Convergences.* London: Oneworld Publications (Ch.5 and Ch.7).

Unit-III: This unit deals with history of culture in world after 1945 with specific reference to spectator sports, Cinema and digital Media. It also deals with cross cultural influences in Music and relations between food and Globalisation.**(Teaching time: 4 weeks Approx.)**

- Mangan. J. A. (Ed.). (2001). *Europe, Sport, World: Shaping Global Societies*. London: Frank Cass Publishers.
- Shove, Elizabeth, F. Trentmann and R. Wilk. (2009). *Time, Consumption and Everyday Life: Practice, Materiality and Culture.* London: Bloomsbury.
- Chapman, James. (2003). *Cinemas of the World: Film and Society from 1895 to the Present.* London: Reakton Books.
- Inglis, David and Gimlin Debra (eds.) (2009). *The Globalisation of Food.* New York: Berg Publishers.
- Hoffman, Frank W, (2015). *History of Popular Music; From Edison to the 21st Century,* Create Space Independent Publishing Platform.

SUGGESTED READING:

- Hobsbawm, Eric. (1996). *Age of Extremes.* Delhi: Rupa. (translated into Hindi by Lal Bahadur Verma, Allahabad, 2013)
- Lowe, Norman. (2013). *Mastering World History.* London: Palgrave Macmillan.
- Winders, James A. (2001). , *European Culture since 1848: From modern to postmodern and Beyond*, New York: Palgrave
- Heywood, Andrew. (2011). *Global Politics.* New York: Palgrave Macmillan.
- Mahajan, Sneh. (2009). *Issues in Twentieth Century World History.* Delhi: Macmillan. (available in Hindi)
- Fage, J.D. (1993). *A History of Africa*. London: Unwin and Hyman.
- Hobsbawm, Eric. (2013). *Fractured Times: Social and Cultural History of the Twentieth Century*. New York: New Press.
- Lancaster, R.N. and M.D. Leonardo. (1997). *The Gender/ Sexuality Reader: Culture, History, Political Economy.* London: Routledge.
- Appadurai Arjun. (1996). *Modernity at Large: Cultural Dimensions of Globalisation*. Minneapolis: University of Minnesota Press.
- Gorbachev, Mikhael. (1996). *Memoirs.* New York: Doubleday.
- Guha, Ramchandra. (2000). *Environmentalism: A Global History.* Delhi: Oxford University Press.
- Oulette, L., (ed.) (2013). *The Media Studies Reader* New York: Routledge, 2013.
- Stiglitz. Joseph (2003). *Globalisation and its Discontents*. Delhi: Penguin India.
- Parker, R. and P. Aggleton (Ed.). (2007). *Culture, Society and Sexuality: A Reader*. London: Routledge.
- Safranski, Rudiger. (2003). *How Much Globalization can we bear?* Cambridge and Malden: Polity. (pp. 1-25 & 42-69.)
- Mathews, Jessica T. (2000). "The Information Revolution", *Foreign Policy*, Vol.119. pp. 63-65.
- Choudhary, Kameshwar. (2014). "Globalization and Culture" in *Indian Sociology: Identity, Communication and Culture*. (Ed.).Yogender Singh. Delhi: Oxford University Press, pp.223-230, 238-242, 251-52 & 255-57, 283-90. Music: 294-97)
- Ross, Robert. (1997). *Concise History of South Africa*. Cambridge: Cambridge University Press.
- Smith, Sharon. (2013-14). "Black Feminism and Intersectionality." *International Socialist Review* 91 (Available online: https://isreview.org/issue/91/black-feminism-and-intersectionality)

Teaching Learning Process:

Classroom teaching supported by group discussions or group presentations on specific themes/readings. Given that the students 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 historicising various macro and micro-level developments/phenomena. Interactive sessions through group discussions or group presentations shall be used to enable un-learning of prevailing misconceptions about historical developments and time periods, as well as to facilitate revision of issues outlined in the lectures. Supporting audio-visual aids like documentaries and power point presentations, and an appropriate field-visit will be used where necessary.

Assessment Methods:

Students will be regularly assessed for their grasp on debates and discussions covered in class. Two written submissions; one of which could be a short project, will be used for 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

Keywords:

De-colonisation, Cold War, Apartheid, Environment, Feminism, Welfare State, Student Movements, Arab Spring, Cinema, Sports, Food

OR

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GE V
History and Culture: Representations in Texts, Objects & Performance

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Course Objective:

The objective of the course is to teach culture through its intangible and tangible attributes that are discussed in four themes including traditions of kingship and courtly culture; inter-cultural perceptions of 'other' religious communities and gender; performing ritual devotions by recitation of songs and processions; and exploring performance of narrative traditions using inanimate objects like, masks, puppets and cloth/paper scrolls. This course requires students to explore the continuity of cultural patterns, iconic representations, and styles of performance into our present times. For example, the iconic *raja* (king) of the pre-modern times continues to perform royal ritual and sacrificial ceremonies, into contemporary times when India is a republic. The court jester of the past lingers on into the present as represented by Hajari Bhand. The complex nature of inter-cultural discourse between the Hindus and Muslims continues into the present and we know that neither community represents monolithic form. What shall we make of these multifaceted representations? How do performative traditions evolve over time? The pedagogy of an interdisciplinary approach is thus inbuilt into the structure of this course. Readings and audio-visual material have been knitted into themes to encourage active participation and discussion in the classroom.

Learning Outcomes:

Upon completion of this course the student shall be able to:
- Identify complex nature of kingship in medieval times through the case study of Krishnadevaraya of Vijayanagara.
- Discuss the nature of identities and interactions between different groups of people in the past and the present.
- Examine the complex nature of religious communities in the past and their fluid participation in ritual and culture.
- Illustrate how culture is communicated through narrative strategies and performative acts.
- Distinguish that textuality and performativity are not binary opposites and are mutually interactive.
- Develop analytical skills that are necessary for students of literature, sociology, anthropology, religion, psychology, political science and South Asian studies.

Course Content:

Unit I: Kings, *bhands* and politicians
Unit II: Perceiving cultures and negotiating identities
Unit III: Performing Devotion: rituals, songs & processions
Unit IV: Storytelling with objects: Masks, puppets & scrolls

ESSENTIAL READINGS AND UNIT WISE TEACHING OUTCOMES:

Unit I: Kingship is identified as a key component of India's civilizational ethos. In the years following Indian Independence, kingdoms were dissolved, but this did not provoke the disappearance of 'royal' rituals which continued to be celebrated in different ways and court jesters lingered on as buffoons. **(Teaching Time: 4 weeks Approx.)**

- Shulman, David Dean. (1985). *The King and the Clown in South Indian Myth & Poetry*, Princeton: Princeton University Press. (Excerpt from Chapter 4, "The Kingdom of Clowns: Brahmins, Jesters & Magicians", pp. 152-213, available in Meenakshi Khanna (ed.), (2007). *The Cultural History of Medieval India.* New Delhi: Social Science Press, pp. 3-24
  शुलमन, डेविडदीन (2007)."मसख़रों काराज्य: ब्राह्मण, मसख़रे और जादूगर", *मध्यकालीन भारत का सांस्कृतिक इतिहास*, मीनाक्षी खन्ना, (संपादित) (अनुवादउमाशंकरशर्मा' ऋषि'), नयीदिल्ली: ओरिएण्टलब्लैकस्वान, पृष्ठ. 3-25.
- Emigh, John and Ulrike Emigh, (1986). "Hajari Bhand of Rajasthan: A Joker in the Deck", *The Drama Review: TDR*, vol. 30, No. 1, pp. 101-130.
- Berti, Daniela. (2006). "Kingship, divine bureaucracy and electoral politics in Kullu", *European Bulletin of Himalayan Research*, vol. 29-30, pp. 39-61

Unit II: This rubric draws on four essays based on multilingual textual sources such as inscriptions, poetic texts, chronicles and travellers accounts composed during 8th to 19th centuries. The historians have problematised issues relating to cultural perceptions and identities of religion and gender and presented a complex understanding of identities that were not monolithic. These readings will clarify the methodological approaches used by historians to unravel narratives from the past in the quest for explaining the present. **(Teaching Time: 4 weeks Approx.)**

- Chattopadhyaya, Brajadulal. (1998). "Images of Raiders and Rulers" in B. D. Chattopadhyaya, (ed.), *Representing the Other: Sanskrit Sources and the Muslims, Eighth to Fourteen Century*, New Delhi: Manohar, pp. 101-125

चट्टोपाध्याय, बृजदुलाल. (2007). "आक्रामकों और शासकों की छवियां", *मध्यकालीन भारत का सांस्कृतिक इतिहास*. मीनाक्षी खन्ना, (संपादित) (अनुवाद उमाशंकर शर्मा' ऋषि'), नयी दिल्ली: ओरिएण्टल ब्लैकस्वान, पृष्ठ, 107-133

- Behl, Aditya. (2003). "The Magic Doe: Desire and Narrative in a Hindavi Sufi Romance, circa 1503" in Richard M. Eaton (ed.), *India's Islamic Traditions: 711-1750*, Oxford: Oxford University Press, pp. 180-208

  बहल, आदित्य (2007) "मायावीमृग: एक हिंदी सूफ़ी प्रेमाख्यान में कामना और आख्यान (1503 ईसवीं)", *मध्यकालीन भारत का सांस्कृतिक इतिहास*. मीनाक्षी खन्ना, (संपादित) (अनुवाद उमा शंकर शर्मा' ऋषि'), नयी दिल्ली: ओरिएण्टल ब्लैकस्वान, पृष्ठ 185-216

- Eaton, R. M. (2002). "Multiple Lenses: Differing Perspectives of Fifteenth Century Calicut", R. M. Eaton (ed.), *Essays on Islam and Indian History*, New Delhi: OUP, pp. 76-93.

- Petievich, Carla. (2001). "Gender politics and the Urdu ghazal: Exploratory observations on *Rekhta* versus *Rekhti*", *The Indian Economic & Social History Review*, vol. 38, no.3, 223–248.

  पेतिएविच, कार्ला. (2007). "लिंग की राजनीति तथा उर्दू ग़ज़ल: रख़ता बनाम रख़ती का खोज परक अवलोकन", *मध्यकालीन भारत का सांस्कृतिक इतिहास* .मीनाक्षी खन्ना, (संपादित) (अनुवाद उमा शंकर शर्मा' ऋषि'), नयी दिल्ली: ओरिएण्टल ब्लैकस्वान, पृष्ठ 154-184

- Jenny, Nilsson. (2004). "The Sense of a Lady': An Exploration of Transvestite Roles in Kathakali and their Relation to Keralan Gender Constructions", *The Cambridge Journal of Anthropology*, vol. 24, no. 3, pp. 1-40

Unit III: The acts of devotion, whether these are observed in private spaces or in public sphere, formulate expressions of religious identities. Many rituals, like the recitation of songs dedicated to Siva or the procession of icons in the temple at Madurai; lamentation over the martyrdom of Husain and parading of the replica of his tomb shrine during Muharram, developed during medieval times. Political patronage was necessary for such devotional acts in the past as well as in the present.**(Teaching Time: 3 weeks Approx.)**

- Champakalakshmi, R. (1994). "Patikam Pātuvār: Ritual Singing as a Means of Communication in Early Medieval South India", *Studies in History*, vol.10, no.2, pp. 199–215.

  चंपकलक्ष्मी, राधा. (2007). "पाटीकम्पटुआर: आधुनिक मध्यकालीन दक्षिण भारत में संवाद-माध्यम के रूप में धार्मिक गायन", *मध्यकालीन भारत का सांस्कृतिक इतिहास*. मीनाक्षी खन्ना, (संपादित) (अनुवाद उमा शंकर शर्मा' ऋषि'), नयी दिल्ली: ओरिएण्टल ब्लैकस्वान, पृष्ठ, 50-75

- Orr, Leslie. (2004). "Processions in the Medieval South Indian Temple: Sociology, Sovereignty and Soteriology", *in South Indian Horizons: Felicitation Volume for François Gros on the Occasion of his 70ᵗʰ Birthday*, ed. Jean-Luc Chevillard and Eva Wilden, Pondichéry: Institutfrançais de Pondichéry/ Ecole françaised'Extrême-Orient, pp. 437-470.
- Qureshi, Regula Burckhardt. (1981). "Islamic Music in an Indian Environment: The Shi'a Majlis" in *Ethnomusicology*, vol. 25, No. 1, pp. 41-71
- Cole, J.R.I. (1988). *Roots of North Indian Shi'ism in Iran and Iraq: Religion and State in Awadh, 1722-1859.* Berkley: University of California Press. (Chapter 4, "Popular Shi`ism", pp. 92-119.)
  कोल,जे.आर.आई.(2007). "लोक प्रचलित शियाधर्म", *मध्यकालीन भारत का सांस्कृतिक इतिहास.* मीनाक्षी खन्ना, (संपादित) (अनुवाद उमा शंकर शर्मा' ऋषि'), नयी दिल्ली: ओरिएण्टल ब्लैकस्वान, पृष्ठ, 76-104.

Unit IV: In the three narrative traditions discussed in this rubric the human agency (*Purusha*) exists in a specific kind of relation with inanimate objects used in different types of dramatic performances. These objects have meanings embedded in the social and political contexts of various cultural traditions and express processes by which notions of 'self'/'selves' are constructed and reconstructed. **(Teaching Time: 3 weeks Approx.)**

- Vishalakshi, Nigam Chandra and Veronica Chishi. (2010). "Tradition of Story Telling in India through Masks" in *Akhyan Celebration of Masks, Puppets and Picture Showmen Traditions of India.*, New Delhi: IGNCA, pp. 28-33
- Emigh, John. (2013). "Crisis and Contestation in the Prahlada Nataka of Ganjam", in Hermann Kulke, (ed.), *Imaging Orissa,* Bhubaneshwar: Prafulla Publication, 2013.
- Sarma, Dhurjjati and Ahanthem Homen Singh. (2010). "Storytelling and Puppet Traditions of India" in *Akhyan Celebration of Masks, Puppets and Picture Showmen Traditions of India.* New Delhi: IGNCA, 2010, pp. 34-41
- Sorensen, Niels Roed. (1975). "Tolu Bommalu Kattu: Shadow Theater Re: Andhra Pradesh". *Journal of South Asian Literature*, vol. 10, No. 2/4, Special Issue: Theatre in India, pp. 1-19
  * For illustrations *https://www.sahapedia.org/tag/shadow-puppetry*
- Jyotindra, Jain. (2010). "Indian Picture Showmen: Tradition and Transformation" in *Akhyan Celebration of Masks, Puppets and Picture Showmen Traditions of India*, New Delhi: IGNCA, pp. 14-27.
- Wickett, Elizabeth. (2910). "The epic of Pabujiki par in performance", *World Oral Literature Project. Voices of Vanishing Worlds, Occasional Paper 3*, Cambridge: University of Cambridge, pp. 1-27.

Short documentary https://www.youtube.com/watch?v=f4EiAdeKi_E

SUGGESTED READINGS:

- Clark, Bradford. (2005). "Putul Yatra: A Celebration of Indian Puppetry", in *Asian Theatre Journal*, vol. 22, no. 2, pp. 334-347.

- Eaton, Richard. M. (2007). "The Articulation of Islamic Space in the Medieval Deccan", reprinted in *Cultural History of Medieval India*, (ed.), Meenakshi Khanna. New Delhi: Social Science Press, pp. 126-141.
  ईटन, रिचर्ड. (2007) "मध्यकालीन दक्कन में इस्लामिक स्थान की अभिव्यक्ति", *मध्यकालीन भारत का सांस्कृतिक इतिहास*. मीनाक्षी खन्ना, (संपादित) (अनुवाद उमाशंकर शर्मा' ऋषि'), नयी दिल्ली: ओरिएण्टल ब्लैकस्वान, पृष्ठ, 134-151.

- Fischer-Lichte, Erika. (2009). "Culture as Performance" *Modern Austrian Literature*. vol. 42, no. 3, Special Issue: Performance, pp. 1-10.

- Foley, Kathy and Dadi Pudumjee "India" in *World Encyclopaedia of Puppetry Arts called "WEPA" or "EMAM" for Encyclopédie Mondiale des Arts de la Marionnette*, a project of International Unima)
  Available in English https://wepa.unima.org/en/india/
  Available in Hindi at https://wepa.unima.org/en/india/)

- Katz, Marc. (2004). *Banaras Muharram and the Coals of Karbala*. Written, produced, and narrated by Marc J. Katz. *DVD*, colour, 70 minutes; 2004.

- Khanna, Meenakshi. (2007). "Introduction", in *Cultural History of Medieval India.* (ed.). Delhi: New Delhi: Social Science Press, pp. ix-xxxiv.
  खन्ना, मीनाक्षी. (2007). "भूमिका", *मध्यकालीन भारत का सांस्कृतिक इतिहास*. मीनाक्षी खन्ना, (संपादित) (अनुवाद उमा शंकर शर्मा' ऋषि'), नयी दिल्ली: ओरिएण्टल ब्लैकस्वान, पृष्ठ, ix-xxxiv.

- Lochtefeld, James G. (2004). "The Construction of the Kumbha Mela", *South Asian Popular Culture.* vol. 2 No. 2, pp. 103-126.

- Sarkar, Pabitra. (1975). "Jatra: The Popular Traditional Theatre of Bengal", in *Journal of South Asian Literature*, Vol. 10, No. 2/4, Special Issue: Theatre in India, pp. 87-107.

- Schomer, Karine. (1990). "The "Ālhā" Epic in Contemporary Performance", *The World of* Music Vol. 32, No. 2, pp. 58-80.

- Singh, Karan. (2016). "Structural Peripheries and Ideological Underpinnings: Performative Narration in Par of Pabuji", *Dialogue: A Journal Devoted to Literary Appreciation*, vol. XII, no. 1, pp. 35-45.

- Sivasankaran, Sreekala. (2010. "Akhyan: Masks, Puppets and Picture Showmen Traditions of India - An Introduction" in *Akhyan Celebration of Masks, Puppets and Picture Showmen Traditions of India*, New Delhi: IGNCA, 2010, pp. 8-11.

- Smith, John D. *The Epic of Pābūjī. A study, transcription and translation,* second revised edition available electronically at:
http://bombay.indology.info/pabuji/statement.html

Teaching Learning Process:

Classroom teaching supported by group discussions or group presentations on specific themes/readings. Given that the students 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 historicising various macro and micro-level developments/phenomena. Interactive sessions through group discussions or group presentations shall be used to enable un-learning of prevailing misconceptions about historical developments and time periods, as well as to facilitate revision of issues outlined in the lectures. Supporting audio-visual aids like documentaries and power point presentations, and an appropriate field-visit will be used where necessary.

Assessment Methods:

Students will be regularly assessed for their grasp on debates and discussions covered in class. Two written assignments will be used for 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

Keywords:

Bhand, Vidushak, Kullu, Masks, Puppets, Tolu Bommalu Kattu, Scrolls, Picture Showmen, Patikam Patuvar, Muharram, Kathakali

B.A. History Programme

Semester 2	Core Paper II: **History of India c. 300 to 1200**	English / Hindi/ MIL Communication **Or** Environmental Science
	Second Discipline	
	English/ Hindi/MIL-I (In Lieu of MIL (Also offered to students of B.Com programme) **Communicating Culture: Tellings, Representations and Leisure**	

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Core Course II

History of India, c. 300 to 1200

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Course Objectives:
This course broadly covers from the last phase of early historic centuries to the early medieval. Considered as a watershed, Gupta period was known for beginnings of some historical changes that were likely to dominate the next five-six centuries. This course aims to underline and analyze how these changes in the all Indian provide important bases understanding transition to medieval period. This period of transition, called 'early medieval' seeks to examine regional manifestations.

Learning Outcomes: On successful completion of this Course, the students will be able to:

- Identify the historical importance of the accelerated practice of land grants issued by ruling houses.

- Delineate changes in the realm of polity and culture; *puranic* religion; the growth of vernacular languages and newer forms of art and architecture.

- Contextualize the evolution and growth of regional styles of temple architecture and the evolving role of these temples as centers of socio-economic and political activities.

Course Content:

Unit-I:	**Survey of the sources**
Unit-II:	**The Guptas and Vakatakas:** State and administration, economy, society, religion, literature, art
Unit-III:	**Changes in the post-Gupta period, characterizing early medieval India**
Unit-IV:	**Vardhanas, Pallavas and Chalukyas:** political and cultural developments
Unit-V:	**Rashtrakutas, Palas and Pratiharas:** The tripartite struggle
Unit-VI:	**Emergence of Rajput states in Northern India:** Socio-economic foundations
Unit-VII:	**The Cholas:** State and administration, economy and culture
Unit-VIII:	**The Arabs, the Ghaznavids in the northwest, trans-regional exchange**

ESSENTIAL READINGS AND UNIT-WISE TEACHING OUTCOMES:

Unit-I. In this Unit the students shall be introduced to the varied sources used for writing history of ancient India from c. 300 CE onwards. Key interpretations stemming from historians' use of such sources shall be discussed. **(Teaching Time: 2 weeks approx.)**

- Sharma, R.S. (1995). "An analysis of land grants and their value for economic history" in *Perspectives in Social and Economic History of Early India*. New Delhi: Munshiram Manoharlal.
- आर. एस. शर्मा. (2000). प्रारम्भिक भारत का आर्थिक और सामाजिक इतिहास. दिल्ली: हिंदी माध्यम कार्यान्वय निदेशालय, दिल्ली विश्वविद्यालय (भूमि अनुदान से सम्बंधित अध्याय)
- Chopra, P. N. (Ed.). (1973). "Source Material of Indian History" (relevant section). in *The Gazetteer of India, Vol. Two: History and Culture*. New Delhi: Publications Division.
- Singh, Upinder. (2013). *A History of Ancient and Early Medieval India: From the Stone Age to the 12th century*. New Delhi: Pearson.
- उपिन्दर सिंह. (2016). प्राचीन एवम पूर्व मध्यकालीन भारत का इतिहास: पाषाणकालसे *12* वी शताब्दी तक. नई दिल्ली: पियरसन

Unit II. This Unit shall introduce students to the evolving state formation, administrative framework, social structure, economy and cultural life of two important and vast empires that emerged in the mid-third century CE. **(Teaching Time: 2 weeks approx.)**

- Chakravarti, Ranabir. (2010). *Exploring Early India Up to C. AD 1300*. New Delhi: Macmillan.
- चक्रवर्ती, रणबीर. (2012). भारती यइतिहास: आदि काल .नई दिल्ली: ओरिएंट ब्लैकस्वान.
- Sharma, R.S. (2015). *Aspects of Political Ideas and Institutions in Ancient India*. Delhi: Motilal Banarasidas.
- शर्मा, आर.एस. (1990). प्राचीनभारतमेराजनीतिकविचरएवमसंस्थाए. नईदिल्ली: राजकमलप्रकाशन, दूसरासंस्करण.
- Jha, D. N. (2004). *Early India: A Concise History*. Delhi: Manohar.

Unit III. This Unit shall introduce students to the evolving state formation and socio-economic transformations that debated by historians and used to distinguish the early medieval period in the Indian subcontinent. **(Teaching Time: 2 weeks approx.)**

- Chattopadhyaya, B. D. (1994). "Introduction." *The Making of Early Medieval India*. New Delhi: Oxford University Press.
- Sharma, R. S. (2001). *Early Medieval Indian Society: A Study in Feudalization*. Delhi: Orient Longman.
- शर्मा, आर. एस. (2009). पूर्व मध्यकालीन भारत का सामंती समाज और संस्कृति. नई दिल्ली: राजकम लप्रकाशन.
- Champakalakshmi, R. and B. D. Chattopadhyaya. (1995). Chapters on state and economy In Romila Thapar (Ed.), *Recent Perspectives of Early Indian History*. Bombay: Popular Prakshan.

Unit IV. This Unit shall provide an overview of important political developments between the 8th to 10th centuries CE. **(Teaching Time: 2 weeks approx.)**

- Devahuti, D. (1999). *Harsha: A Political Study.* New Delhi: Oxford University Press, third edition.
- Harle, J.C. (1994). *The Art & Architecture of the Indian Subcontinent.* PLACE: Yale University Press.
- Sharma, R.S. (2005). *India's Ancient Past.* New Delhi: Oxford University Press.
- Karashima, Noborou (ed.). (2014). *A Concise History of South India.* New Delhi: Oxford University Press.

Unit V. This Unit shall introduce students to the evolving state formation of post-Gupta polities. **(Teaching Time: 2 weeks approx.)**

- Mazumdar, R. C. (1952). 'Chapter 5' *Ancient India.* Delhi: Motilal Banarsidas, Book III.
- झा, डी. एन. एवमके. एम. श्रीमाली. (2000). प्राचीनभारतकाइतिहास. दिल्ली: हिंदीमाध्यमकार्यान्वयनिदेशालय, दिल्लीविश्वविद्यालय, पुनर्मुंद्रन.
- Thapar, Romila. (2002). *Early India from the Origins to AD 1300.* New Delhi: Penguin.
- थापर, रोमिला. (2008). पूर्व कालीन भारत*:* प्रारम्भ से *1300* ई. तक. दिल्ली: हिंदी माध्यम कार्यान्वय निदेशालय, दिल्ली विश्वविद्यालय
- Chakravarti, Ranabir. (2010). *Exploring Early India Up to C. AD 1300.* New Delhi: Macmillan.
- चक्रवर्ती, रणबीर. (2012). भारतीय इतिहास*:* आदिकाल. नई दिल्ली: ओरिएंट ब्लैकस्वान.

Unit VI. This Unit shall introduce students to another important case study of state formation in the medieval period. The nature of evolving Rajput polity, social structure and economic developments shall be discussed. **(Teaching Time: 2 weeks approx.)**

- Chattopadhyaya, B. D. (1994). *The Making of Early Medieval India.* New Delhi: Oxford University Press (Chapter on origins of the Rajput).
- झा, डी. एन. एवमके. एम. श्रीमाली. (2000). प्राचीन भारत का इतिहास. दिल्ली: हिंदी माध्यम कार्यान्वय निदेशालय, दिल्ली विश्वविद्यालय, पुन मुंद्रन.
- Singh, Vipul. (2009). *Interpreting Medieval India, Vol. I.* New Delhi: Macmillan.

Unit VII. This Unit shall introduce the students to another important case study of state formation in the medieval period in southern reaches of the Indian subcontinent. The nature of evolving Chola polity, social structure, economy and cultural developments shall be discussed. **(Teaching Time: 2 weeks approx.)**

- Singh, Upinder. (2013). *A History of Ancient and Early Medieval India: From the Stone Age to the 12th century.* New Delhi: Pearson.

- सिंह, उपिन्दर. (2016). प्राचीन एवम पूर्वमध्यकालीन भारत का इतिहास: पाषाण काल से *12 वी शताब्दी तक*. नई दिल्ली: पियरसन
- Karashima, Noborou (Ed.). (2014). *A Concise History of South India*. New Delhi: Oxford University Press.
- Thapar, Romila. (2002). *Early India from the Origins to AD 1300*. New Delhi: Penguin.
- थापर, रोमिला. (2008). पूर्वकालीनभारत: प्रारम्भसे *1300* ई. तक. दिल्ली: हिंदीमाध्यमकार्यान्वयनिदेशालय, दिल्लीविश्वविद्यालय

Unit VIII. This Unit shall provide students a detailed overview of transregional exchange that unfolded with the growing presence of the Arabs and Ghaznavids in the northwest region. **(Teaching Time: 2 weeks approx.)**

- Avari, Burjor. (2013). *Islamic Civilization in South Asia: A History of Muslim Power and Presence in the Indian Subcontinent*. London: Routledge (Ch.2).
- Maclean, Derryl N. (1989). *Religion and Society in Arab Sind*. Leiden: E.J. Brill.
- Flood, Barry Finbarr. (2009). *Objects of Translation: Material Culture and Medieval 'Hindu-Muslim' Encounter*. Delhi: Permanent Black (Ch.1, "The Mercantile Cosmopolis" and Ch.2, "Cultural Cross-Dressing")
- Anooshahr, Ali. (2018). "The Elephant and Sovereign: India circa 1000 CE". *Journal of Royal Asiatic Society*. Series 3, pp. 615-44.

Suggested Readings:

- Basham, A. L. (1991). *The Origins and Development of Classical Hinduism.* Delhi: Oxford University Press.
- Chakrabarti, Ranabir. (2007). *Trade and Traders in Early India.* New Delhi: Manohar.
- Champakalakshmi, R. (2010). *Trade, Ideology and Urbanisation: South India 300 BC-AD 1300*. New Delhi: Oxford University Press.
- Dutt, Sukumar. (1988). *Buddhist Monks and Monasteries in India: Their History and Their Contribution to Indian Culture*. Delhi: Motilal Banarasidas.
- Goyal, S.R. (1986). *Harsha and Buddhism*. Meerut: Kusumanjali Prakashan, 1986.
- Huntington, Susan. (1985). *The Art of Ancient India: Buddhist, Hindu, Jain*. New York: Weatherhill.
- Kulke, Hermann (Ed.). (1997). "Introduction". in *The State in India 1000-1700*. New Delhi: Oxford University Press. (Oxford in India Readings: themes in Indian History Series).
- Mazumdar, R. C. (1964). *History and Culture of the Indian People, Vol. IV, Age of Imperial Kanauj.* Bombay: Bhartiya Vidya Bhawan, second edition.

- Stein, Burton. (1980). *Peasant, State and Society in Medieval South India.* Delhi: Oxford University Press, 1980.
- Subbarayalu, Y. (1982). "The Chola State." *Studies in History* vol. 4 no.2, pp.265-306.
- Veluthat, Kesavan. (2012). *The Political Structure of South India.* Delhi: Orient Longman. (second revised edition),

Teaching Learning Process:

Classroom teaching should be supported by group discussions or group presentations on specific themes/readings. Adequate emphasis shall be given during the lectures to what is broadly meant by the historical approach and the importance of historicising various macro and micro-level developments/phenomena. Interactive sessions through group discussions or group presentations shall be used to enable un-learning of prevailing misconceptions about historical developments and time periods, as well as to facilitate revision of issues outlined in the lectures. Supporting audio-visual aids like documentaries and power point presentations, and an appropriate field-visit will be used where necessary.

Assessment Methods:

Students will be regularly assessed for their grasp on debates and discussions covered in class. Two written submissions, one of which could be a short project, will be used for 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

Keywords:

Gupta age, early medieval, tripartite struggle, Rajputs, Cholas, Arabs, Ghaznavids, transregional exchange

Communicating Culture: Tellings, Representations and Leisure

Course Objectives:

The aim of the course is to explore culture through its intangible attributes that include traditions inherited from our ancestors – such as oral myths and folktales, performative practices including theatre, music, dance, rituals and festive events, knowledge and practices concerning nature, food, crafts and cultural pursuits like sports. Even though such aspects of culture are a part of our intangible heritage, they are nevertheless crucial in determining ideas that inform material aspects of our life, such as objects, monuments, artefacts and places. Both the intangible and tangible aspects collectively define culture in any given society. The aim of this course is to introduce students into an investigation of the subcontinent's cultural traditions through its intangible components discussed over four themes that address diverse narrative traditions; multiple performances; processional displays; and sporting activities.

Learning Outcome:
After the successful completion of the course, the student will be able to:
- Identify significant features of India's intangible cultural heritage.
- Distinguish between various technical forms like myth, folklore, theatrical and ritual performance, as well as know about evolving patterns of sporting traditions.
- Identify how culture is communicated through narrative strategies and performative acts.
- Appreciate that textuality and performance are not binary opposites and are mutually interactive.
- Develop analytical skills that are necessary for students of literature, sociology, anthropology, religion, psychology, political science and South Asian studies.

Course Content:

Unit I: **Tellings:** Myths, tales and folklore
Unit II: **Performance as communication:** Theatre, puppetry and music
Unit III: **Processions as display:** *Yatra*, *barat&julus*
Unit IV: **Sporting:** Mind, body & nation

ESSENTIAL READINGS AND UNIT-WISE TEACHING OUTCOMES:

Unit I.: This theme explores the meaning, form and function of storytelling in Indian context. It starts with the earliest forms of Oral traditions concerning myths, legends,

folktales, proverbs, riddles, jokes and songs. Besides oral traditions, folklore, includes material culture, such as handmade toys, and customary lore, such as rituals etc. Such acts of telling are communication strategies for re-invention and dissemination of culture. **(Teaching Time: 4 weeks approx.)**

- Mital, Kanak. (1995). "A Santhal Myth, Five Elements" in Baidyanath Saraswati, (ed.). *Prakrti, The Integral Vision*, Vol. 1 (Primal Elements – The Oral Tradition), pp. 119-125
- Chandran, M.D. Subhash. (1995). "Peasant Perception of Bhutas, Uttara Kannada." in Baidyanath Saraswati, (ed.). *Prakrti, The Integral Vision*, Vol. 1 (Primal Elements – The Oral Tradition), pp. 151-166

- Ramanujan, A. K. (1997). "'A Flowering Tree': A Woman's Tale." *Oral Tradition* vol. 12 no.1, pp. 226-243.
- Blackburn, Stuart H. (1978). "The Folk Hero and Class Interests in Tamil Heroic Ballads." *Asian Folklore Studies* vol.. 37 no.1, pp. 131-149
- Hauser, Beatrix. (2002). "From Oral Tradition to "Folk Art": Reevaluating Bengali Scroll Paintings." *Asian Folklore Studies* vol. 61 no.1, pp. 105-122.

Unit II. Performance as communication: Divine-play, bardic storytelling & puppetry: A traditional point of view suggests that in the West culture was preserved in texts and artefacts, while in the East culture was communicated as performance. The following essays suggest that it is counterproductive to define textuality and performativity as binary opposites even for heuristic purposes. **(Teaching Time: 4 weeks approx.)**

- Rani, Varsha. (2014). "The unforgettable magic of the Ramnagar Ramlila." *Indian Horizons* vol. 61 no.2, pp. 12-27.
  * The Ramnagar Ramlila https://www.youtube.com/watch?v=AiAgXRHZRDw

- Jain, Jyotindra. (1998). "The Painted Scrolls of the Garoda Picture Showmen of Gujarat." *Marg* vol. 49 no.3, pp. 10-25.
- Sorensen, Niels Roed. (1975). "Tolu Bommalu Kattu: Shadow Theatre Re: Andhra Pradesh." *Journal of South Asian Literature* vol. 10 no.2/4, THEATRE IN INDIA, pp. 1-19
  * For illustrations https://www.sahapedia.org/tag/shadow-puppetry

Unit III. Processions as display: Yatra, barat & julus: There are many types of processions in India that are organized on various occasions like military parades, political processions, protest marches, religious processions and others such as weddings,

festivals and pilgrimages. Processions are about display, public space and domination and communicate cultural identities. **(Teaching Time: 4 weeks approx.)**

- Kulke, Hermann. (1979). "Rathas and Rajas: The car festival at Puri", "Art and Archaeological Research Papers" (AARP, London) XVI, Dec. 1979, on "Mobile Architecture in Asia: Ceremonial Chariots. Floats and Carriages", pp. 19-26
  * A clipping https://timesofindia.indiatimes.com/videos/news/explained-the-significance-of-puris-jagannath-yatra/videoshow/65095341.cms

- Booth, Gregory D. (2008). "Space, sound, auspiciousness, and performance in North Indian wedding processions" in Knut A. Jacobson, (ed.). *South Asian Religions on Display: Religious Processions in South Asia and in the Diaspora*. London & New York: Routledge, pp. 63-76.
- Balasubrahmanyam, Suchitra. (2016). "Imagining the Indian Nation: The Design of Gandhi's Dandi March and Nehru's Republic Day Parade", in Kjetil Fallan, Grace Lees-Maffei, (eds.). *Designing Worlds*: *National Design Histories in an Age of Globalization*. New York: Berghahn Books, pp. 108-124.

Unit IV: Sporting: Mind, body & nation: Sports are specific to leisure activities in cultural traditions. But games and sports often travel from their point of origin to influence other cultural traditions. Some like cricket have been appropriated at the national level in India. The following essays explain the historical process of such transfers. **(Teaching Time: 4 weeks approx.)**

- Hillyer Levitt, Stephan. (1991-92). "Chess—Its South Asian Origin and Meaning." *Annals of the Bhandarkar Oriental Research Institute* vol. 72/73 no1/4, *Amrtamahotsava* (1917-1992), pp. 533-547.
- Zarrilli, Phillip B. (1989). "Three Bodies of Practice in a Traditional South Indian Martial Art." *Social Science & Medicine* vol. 28 no.12, pp. 1289-1309.
- Guha, Ramachandra. (1998). "Cricket and Politics in Colonial India." *Past & Present.* Vol. 161 no.1, pp. 155-190 (is available in Hindi).

Suggested Readings:

- Awasthi, Induja. (2019). "Ramlila: Tradition and Styles", pp. 23-36 accessed on 19 May 2019 from the *Sahapedia An open online resource on the arts, cultures and heritage of India* https://www.sahapedia.org/tag/dashavatara
- Bradford Clark, (2005). "Putul Yatra: A Celebration of Indian Puppetry", *Asian Theatre Journal.* vol. 22, No. 2, pp. 334-347.
- Foley, Kathy and Dadi Pudumjee. (2013). "India" in *World Encyclopaedia of Puppetry Artscalled "WEPA" or "EMAM" for Encyclopédie Mondiale des Arts de la Marionnette*, a project of International Unima.

https://scholarworks.iu.edu/journals/index.php/resound/article/view/26293/31918)

Available in English *https://wepa.unima.org/en/india/*

Available in Hindi at https://wepa.unima.org/en/india/

- Korom, Frank J. (2017). "Introduction: locating the study of folklore in modern South Asian studies." *South Asian History and Culture* vol. 8 no.4, pp. 404-413.
- Kothari, Komal. (1981). "Myths, Tales and Folklore: Exploring the Substratum of Cinema." *India International Centre Quarterly* vol. 8 no.1,Indian Popular Cinema: Myth, Meaning and Metaphor, pp. 31-42.
- Masselos, Jim. (1985). "Audiences, Actors and Congress Dramas: Crowd Events in Bombay City in 1930." *South Asia: Journal of South Asian Studies* vol. 8 no.1-2, pp. 71-86.
- Wadley, Susan S. (1988). **"**Singing for the Audience: Aesthetic Demands and the Creation of Oral Epics", *RESOUND, A Quarterly of the Archives of Traditional Music* vol. VII no.2

Teaching Learning Process:
Classroom teaching supported by group discussions or group presentations on specific themes/readings. Given that the students 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 historicising various macro and micro-level developments and phenomena. Interactive sessions through group discussions or group presentations shall be used to enable un-learning of prevailing misconceptions about historical developments and time periods, as well as to facilitate revision of issues outlined in the lectures. Supporting audio-visual aids like documentaries and power point presentations, and an appropriate field-visit will be used where necessary.

Assessment Methods:
Students will be regularly assessed for their grasp on debates and discussions covered in class. Two written submissions, one of which could be a short project, will be used for 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

Keywords:
Myths, Oral Epics, Ramlila, Performance, Puppetry, Garoda scrolls, Processions, Sports, Chess, Kalarippayattu, Cricket