

Heritage and Tourism

Dept of History

Jallianwala Bagh Massacre Memorial



Golden Temple, Amritsar



Course Objectives:

- The objective of this course is to enable the students to understand the social, historic, scientific, aesthetic and economic values inherent in the cultural heritage.
- The template is set with practices of visual representation in colonial India; the institutionalizing of colonial archaeology, the coming of collections, exhibitions, museums and the making of heritage.
- Some varieties of tourism are explored like faith tourism, nature tourism etc. and the experience of heritage walks as cultural representation.
- While there are obvious advantages of Tourism, the paper also deals with the other side of tourism practices through case studies of three different socio-ecological spaces.

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
- Virtual Tours

Jallianwala Bagh Wall



Muin al-Din Chishti's Dargah, Ajmer



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, 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

Syllabus structure

- 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:
 - a. Field Trips to Mathura Museum, National Museum, National Gallery of Modern Art, Rail Museum, Sulabh International Museum of Toilets, National Craft Museum, galleries, exhibitions
 - b. Heritage walks/trails to monuments and sites
 - c. Visit to light and sound shows and live performances at monuments, sites
 - d. Documenting the impact of tourism on heritage sites and local communities
 - e. 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
 - f. Food tourism etc.

Arhai Din Ka Jhonpra Mosque, Ajmer



Kew Garden, London



Field Work

- We have planned a virtual tour of the National Museum, National Gallery of Modern Art, Rail Museum, Sulabh International Museum of Toilets, Craft Museum in view of the pandemic.

Kew Garden, London



Kew Garden, London



Learning Outcomes:

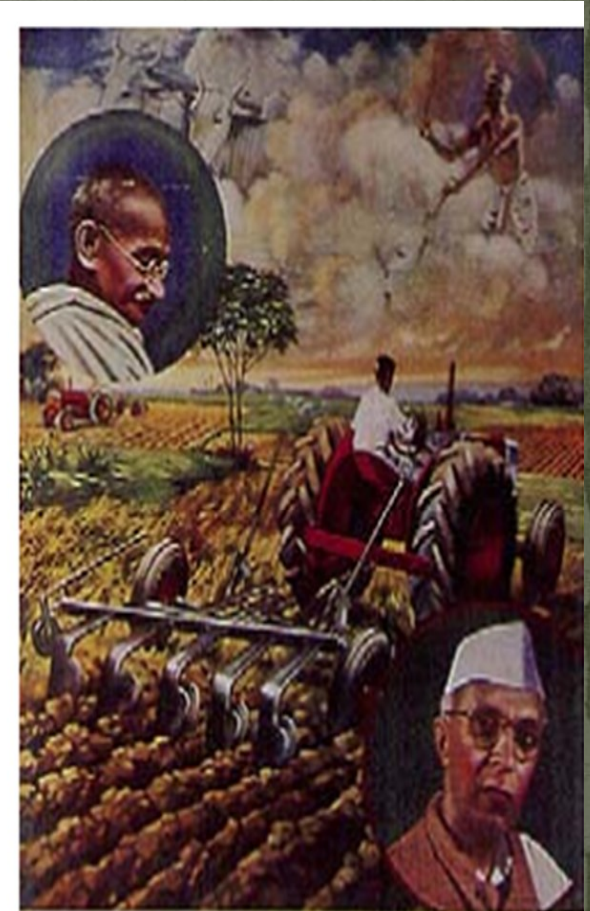
- Enhance ability to understand the cultural heritage of the nation.
- Understand different aspects of tourism, its varieties and be sensitive to the impact of 'tourism' in different geographical areas with specific local sensibilities, thus making a case for sustainable tourism, the need of the hour.
- Students can go for technical aspects of tourism industry and seek fruitful employment in the field of tourism industry organisations.

Popular Culture

Skill Enhancement Course—V
History Department
Miranda House

COURSE OBJECTIVES

- Popular culture is a living culture around our everyday lives. It is a product of the modern age.
- Therefore, the course provides a critical understanding of popular culture by discussing different theoretical themes, issues and case studies.
- It aims to give details of the making of modern society, public(s), public spaces, and nation. It describes the evolution of India as a modern nation. It reveals the process of transition from the colonial state to the postcolonial state. It aims to teach students the role of popular theatre, cinema, music(s), arts, foods, festivals, epics, etc., in this process.
- The course helps students to study the public consumption of India's popular culture in the global world.



Modern Age No. 48

111 *Modern Age*, 1948. The image shows the triumph of a Nehruvian modernity. Gandhi's non-industrial path is given only an ethereal presence in the top third of the picture.

COURSE STRUCTURE AND CONTENTS

- **Unit I: Understanding Popular Culture: Some Issues**

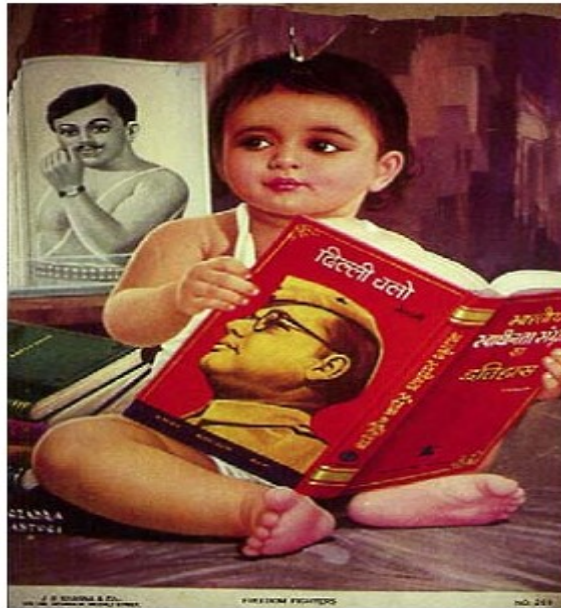
- The first unit will help students to understand the definitions and theories of popular culture. It will discuss the differences between the high and low cultures. It will reveal why popular culture connects with folks, masses, subalterns, and others.
- Students will read one case study (Mumbai or Early Modern Europe) to understand the significance of popular culture.

- **Unit II: Some Aspects of Popular Culture in India**

- The culture is based on old and modern techniques. Therefore, the second unit focuses on popular religious festivals, pilgrim practices, oral traditions, food cultures, popular cinema, cassette music, theatre, dance, comics, arts (calendars, posters and postcards).
- It will show the impact of popular culture on the different publics in everyday lives. It will help students to understand the making of a new public(s) for consumption of popular culture.



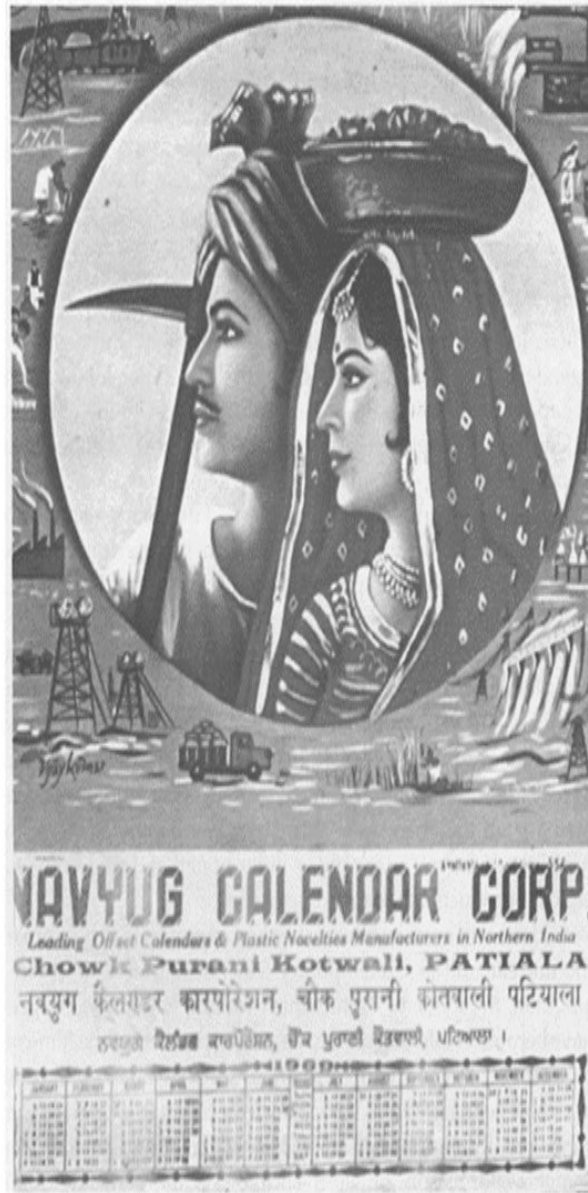
MOTHER INDIA, MEHBOOB KHAN, 1957



139 Yogendra Rastogi, *Freedom Fighters*, mid-1970s. Published by J. B. Khanna, Madras.



Figure 1: 'Ham sab ek hain' (We are all one). Artist: [?] Sharma (?Anil Sharma). Publisher RIB 242, Delhi 1990. (Author's collection.)

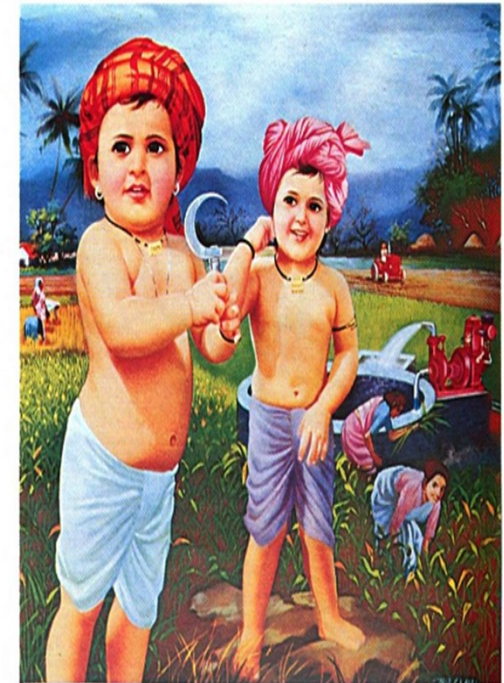


Peasant Couple
Artist: Vijay Kumar
Publisher: Navyug Calendar Corp., Patiala, 1969.



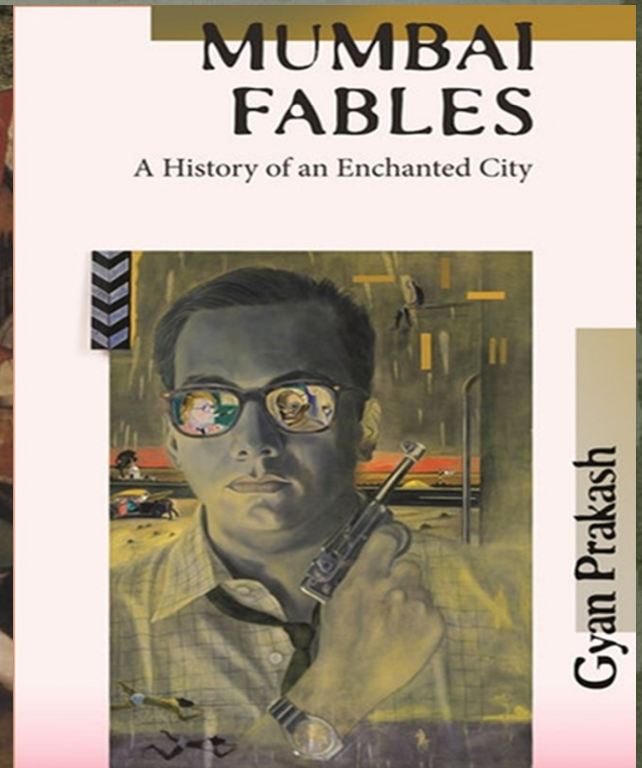
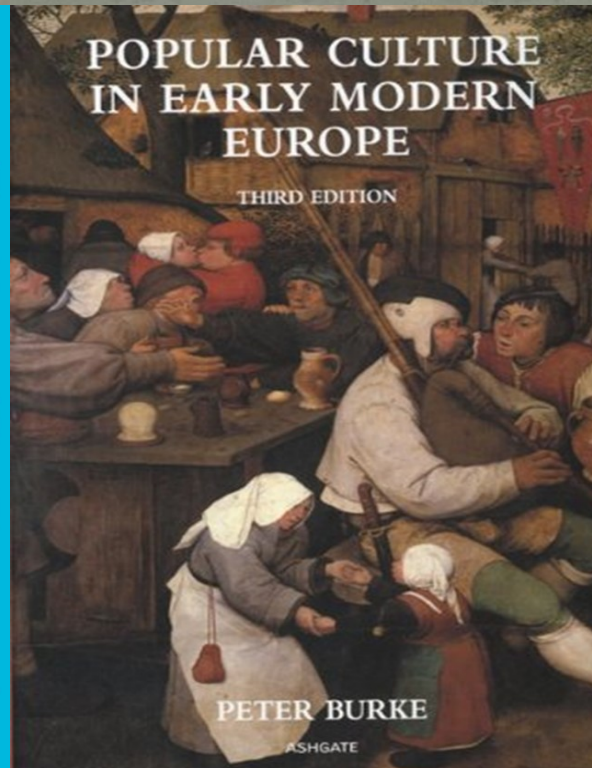
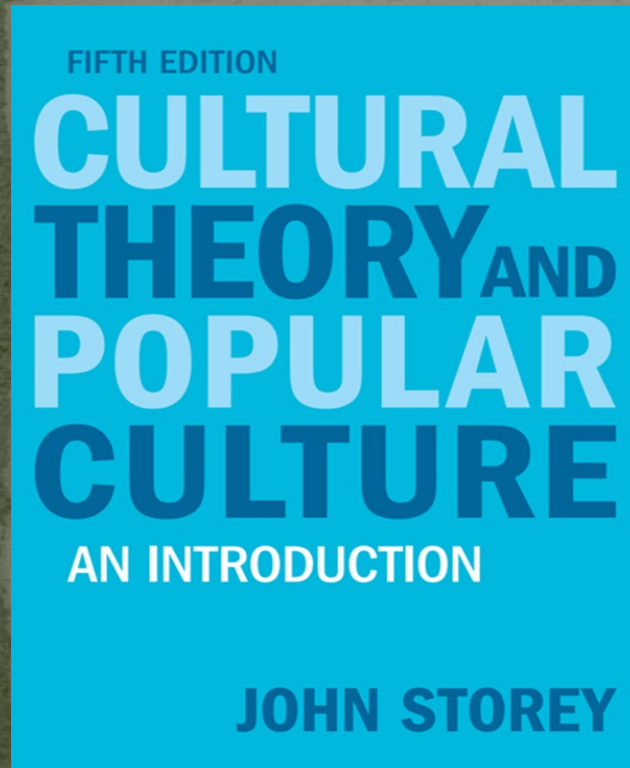
3.6
Engineer baby.
Yogendra Rastogi,
1974.

3.7
Farmer babies. Studio S.V. Aras, c. 1970s.



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



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 Ramayana(s) 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

PARSI THEATRE. THE FEMALE IMPERSONATOR, MASTER NAINURAM, PLAYING A VIRANGANA (WOMAN WARRIOR) IN THE PARSİ THEATRE. EARLY 20TH CENTURY. PHOTOGRAPH COURTESY OF NATYA SHODH SANSTHAN. ARCHIVAL COLLECTION, CALCUTTA, INDIA, 1998.



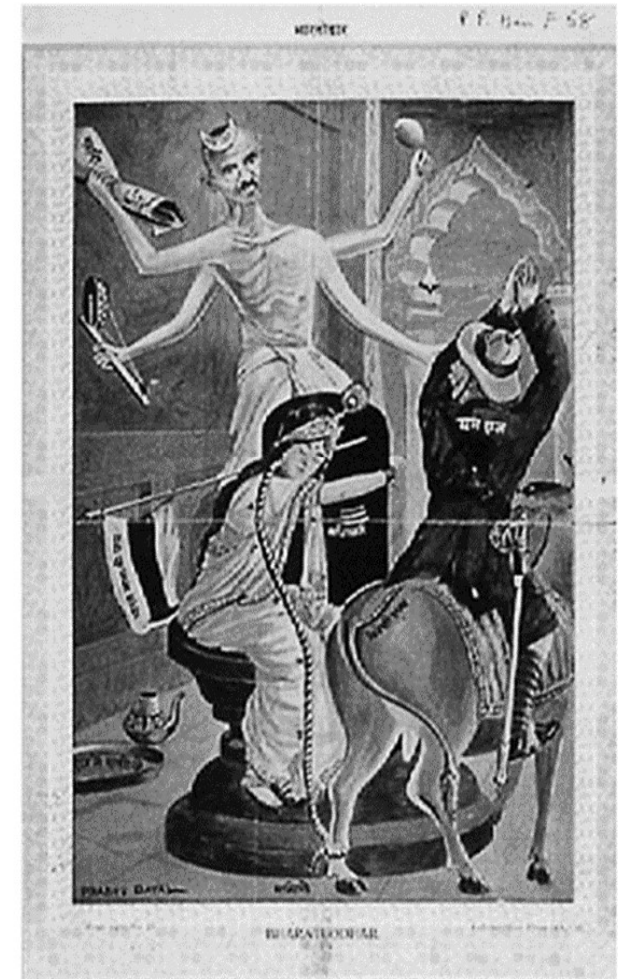
Unit II: Some Aspects of Popular Culture in India

[c] Food Cultures

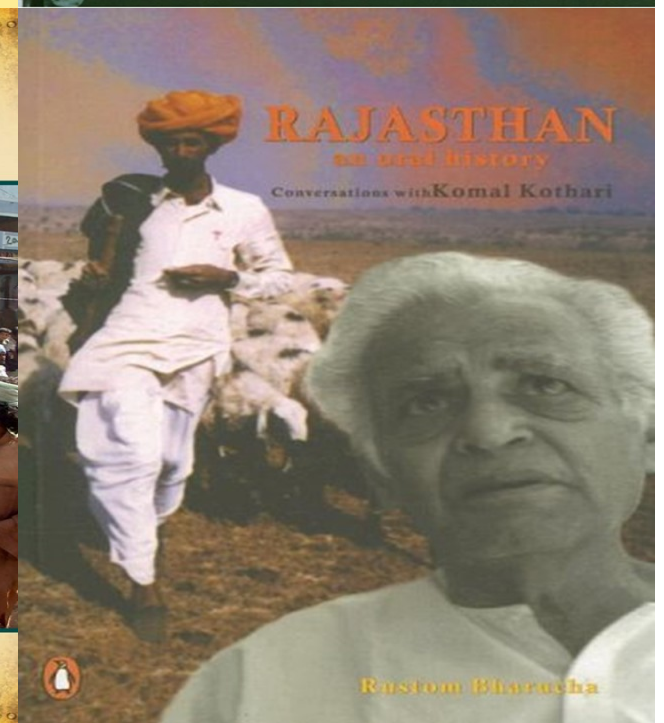
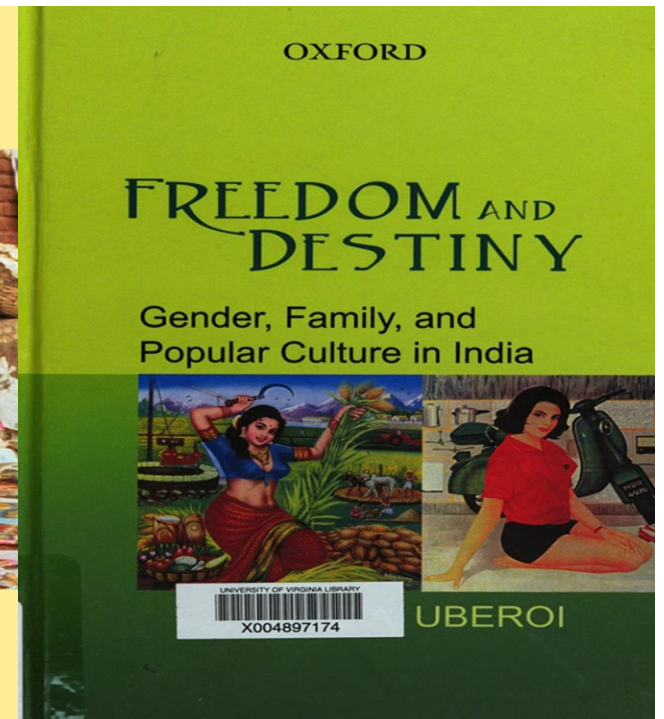
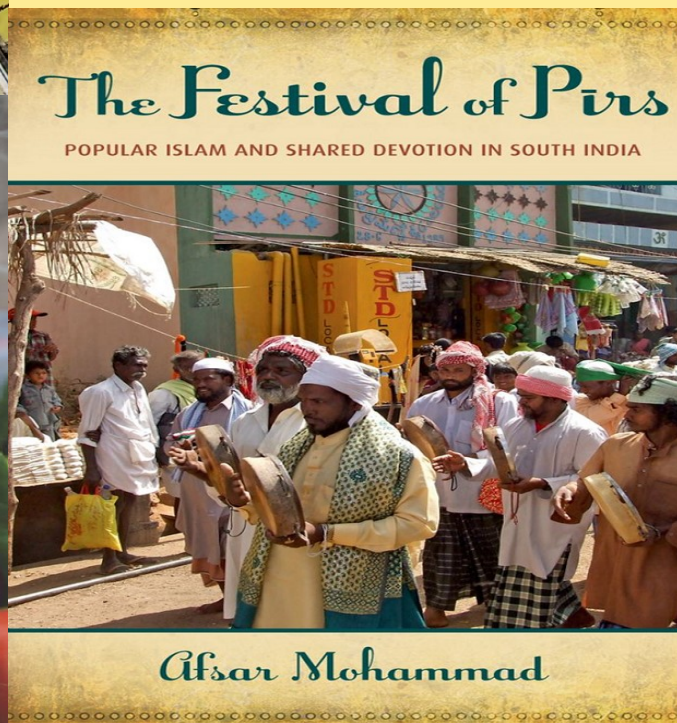
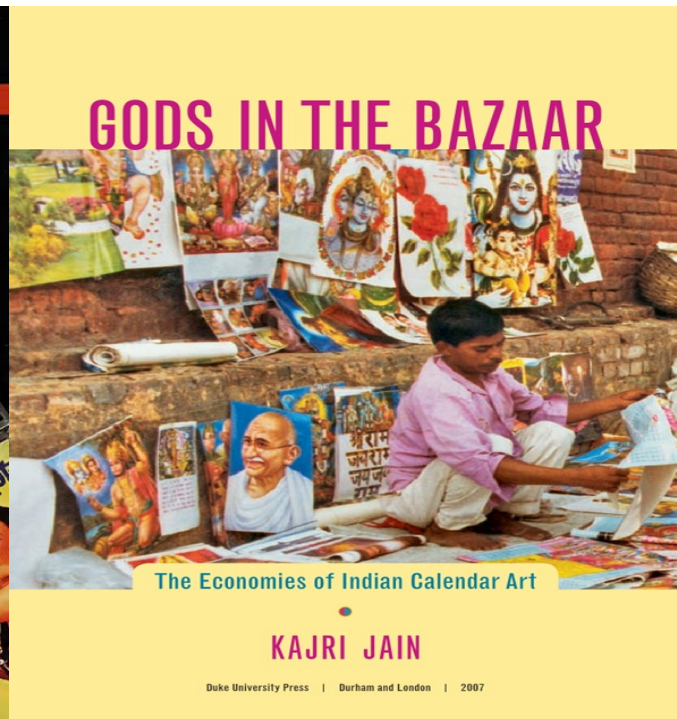
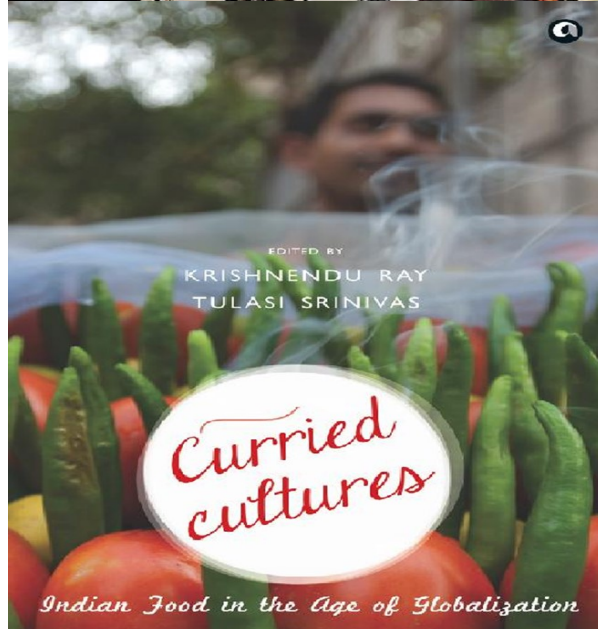
- i. Recipes and the national project: Popular recipe books
- ii. Food and Public Cultures of Eating: Udupi Hotels, Dum Pukht, South Asian food in a global world
- iii. Cultures of Consumption: Tea-Coffee and the Indian Middle Class

[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



83 Bharat Uddhar. Prabhu Dayas. Published by Shyam Sunder Lal, Cawnpore. A proscribed image in which Gandhi saves Mother India from the depredations of colonial rule.



SOURCES AND PEDAGOGICAL TOOLS

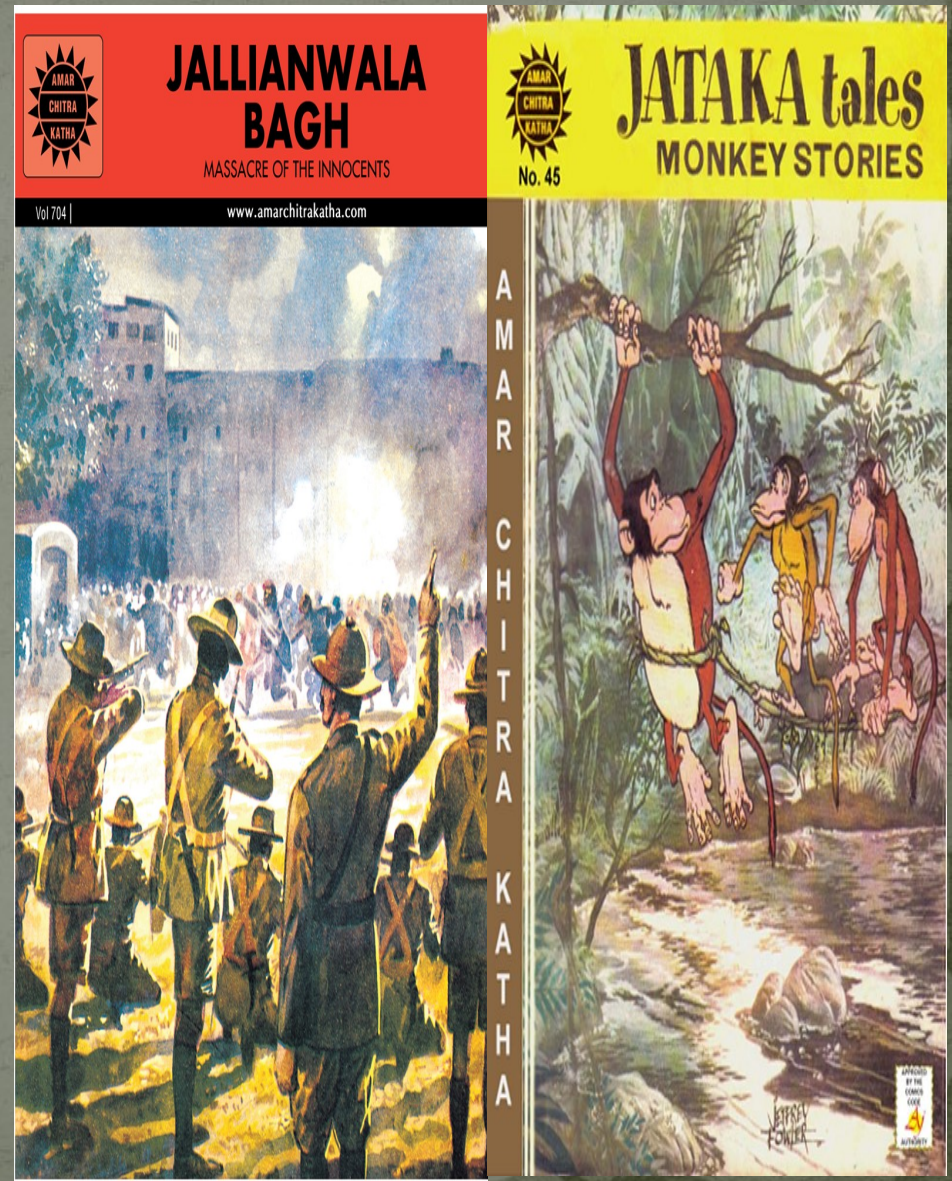
- The course uses both primary and secondary reading materials.
- Discussions on each reading will be held with class lectures.
- Films, documentaries, photographs, posters, calendars, and video songs will be used for the relevant parts of the course.
- Virtual tours to important film archives, art galleries and museums will also be conducted for the relevant parts of the course.



RANG DE BASANTI, RAKEYSH OMPRAKASH MEHRA, 2006

STUDENT OUTREACH

- The course will be bi-lingual (Hindi & English)
- In these testing times, we will offer our students every possible help to make the course interactive and seamless.
- We understand that internet connectivity might be an issue for some of us, but we assure students to provide all the possible help.
- We will provide the essential study materials to students.
- Students can also download the selective reading materials from the college website.



शाहजहां थियेट्रिकल कम्पनी कोरिन्थियन थियेटर

५ पैयसका स्टीट — के रंगमंचपर — कोन कलकत्ता ३१८

हाररकुर—मा० माणिकलाल

म्यूजिक हाररकुर—मा० नागरदासजी

भाट हाररकुर—मा० बासुदेव द्विवेक

सेटिंग—मा० नयावरीन

रंजित राधेश्याम कथावाचकके जोरदार कलमसे लिखा हुआ पार्श्विक नया नाटक

कृष्ण अवतार

खिलमे :—

मिस अनवरो

(भाफ प्रेममक)

स्टेजका सुन्दरी

मिस मीना,

मिस सुधारक,

मिस राजकन्या,

मा० माणिकलाल,

मा० किदाहुसेन,

मा० घणपत,

मा० अकनुरहीम,

मा० श्रीधराम,

मा० बलदेवदास,

मा० गोपालदास,

मा० कन्हैयादास,

मा० इनायत

आदिक सुषम

पाट है।



रविवार

ता० ११ जून

रातको

६। बजे

लैला

मजन

प्रवेश मूल्य

आधा



INSERTED BY THE INDIAN TEA MARKET EXPANSION BOARD

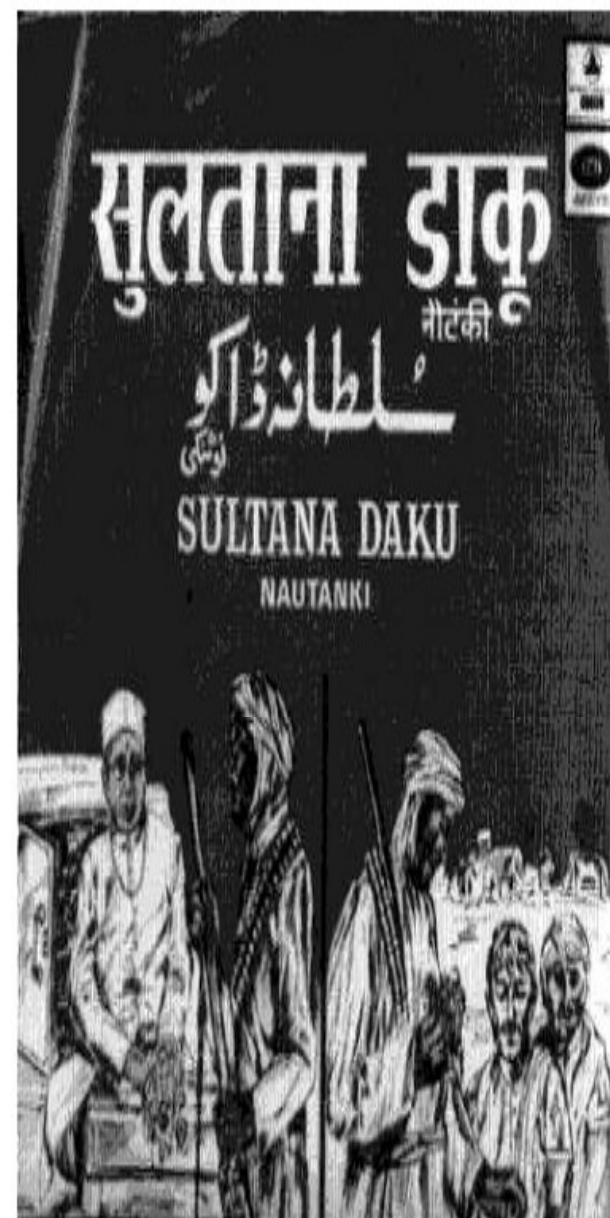


Fig. 15.

Record jacket of *Sultana daku* on the Odeon label, purchased in

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128 A Maharashtrai pan shop decorated with pictures. Images of Tilak and Shivaji are displayed alongside images of gods and advertising material. Wai city, Satara district, 1956.

BA Programme V Semester

GE History

Women in Indian History

Course Objectives

- To familiarise students with the concepts of gender and patriarchy.
- To understand the historical roots of patriarchy by examining materials from early times to the colonial period.
- To understand how the feminist discourse has helped shape the way we look at the past and engage with the present.

Sources

- This is primarily a reading-based paper.
- Each section will be taught through a set of finely crafted essays.
- Some Hindi films are also included in the basic texts, notable being Pinjar.

Themes

- I. Theory and Concepts

Understanding Gender and Patriarchy

Historiography: Women's History in India

- 2. Women in Ancient India
- 3. Women in medieval India
- 4. Women in Modern India

Attractions

- Classes are discussion based and participation is encouraged.
- The Ramayana and Mahabharata are also discussed.

