

Ambedkar University Delhi

Course Outline

Monsoon Semester (July-December 2016)

School:	Undergraduate Studies			
Programme with title:	BA (Honours)			
Semester to which offered: (I/ III/ V)	V semester			
Course Title:	Folk, Oral, Indigenous, Popular Cultures			
Credits:	4 Credits			
Course Code (new):	SUSEN263			
Course Code (old):	EN17			
Type of Course:	Compulsory	No	Cohort	BA (H) English
	Elective		yes	Cohort BA (H) other than English

For SUS only (Mark an X for as many as appropriate):

1. Foundation (Compulsory)
2. Foundation (Elective)
3. Discipline (Compulsory)
4. Discipline (Elective) X
5. Elective x

Course Coordinator and Team: Diamond Oberoi Vahali

Email of course coordinator: diamond@aud.ac.in

Pre-requisites:

Aim: The objective of the course is to familiarize the students to the folk, oral, indigenous and popular art forms and literature. The aim is also to analyse the interfaces that exist between these

forms as well the subtle distinctiveness of each form. Moreover, as oral transmission of stories can also be through graphics and visual artistic forms, dance, music, rituals, this course will look into the various songs, stories, paintings, dance, music, tapestries, folklore and rituals that circulate in tribal cultures across space and time and will discuss as to how several communities survive as communities because they are bound up by their oral epics, myths and narratives. The course will bring to the fore the songs of the itinerant street singers, the folklore and tales of the mystics, lovers, as well as those of ordinary people and will see how the folk imagination weaves tales as if it were weaving a tapestry. References will be made to traditional forms of narration and tales of different languages and regions and to the Aborigine African, Australian, New Zealand (Maori), Canadian and Latin American story telling traditions and cultures. Thus this course will delve into the indigenous, folk and mass imagination in its varied manifestations.

Brief description of modules/ Main modules:

Modules and Indicative Reading List: Keeping the time constraint in mind, only a few of the readings listed below will be discussed in detail.

Module I

Critical, Conceptual and Theoretical frameworks

Module II

FOLK

Dandetha, Vijay. 'Duvidha', <http://www.manushi->

india.org/pdfs_issues/PDF%20files%2062/the_dilemma_short_story-vijay_dan_detha.pdf

Dangrembga, Tsitsi. *Kare Kare Zvako* (Long Time Ago) *Mother's Day* (a Shona (African) Folk Tale

Gorky, Maxim. "Soviet Literature" in *People's Art in the twentieth Century: Theory and Practice*. Jana Natya Manch, Delhi, 2000.

Gupta, Sudheer. dir. *Anant Kalakar* 2006.

Kaul, Mani. Dir. *Duvidha*. 1973

Naithani, Sadhana. "The Colonizer Folklorist". *Journal of Folklore Research* 34.1 (1997): 1-14.

Palekar, Amol. dir. *Paheli*. Red Chillies Entertainment. 2005.

Ramanujan, A. K. *A Flowering Tree and Other Oral Tales from India*. Berkley: University of California Press, 1997.

Virmani, Shabnam. dir. *Had-Anhad* . 2008.

---. dir. *Chalo Hamara Des*. 2008.

---. dir. *Koi Sunta Hai (Someone Listens)* 2008.

V., Propp. *Morphology of the Folktale*. Austin: University of Texas Press, 1968.

This module will also discuss folk songs and folk music specifically from India.

Module III

INDIGENOUS

- Carter, Asa Earl. *The Education of Little Tree* (1976) Mexico: University of New Mexico Press; 25th anniversary edition (August 31, 2001)
Devy, G.N. ed. *Painted Words: An Anthology of Tribal literature*. New Delhi: Penguin Books, 2002.

Devy, G.N. *The G.N. Devy Reader*. New Delhi: Orient Blackswan. 2009.

Duane Niatum. Ed. *Harper's Anthology of Twentieth Century Native American Poetry*. San Francisco: Harper, 1988.

Heiss, Anita and Peter Mirtin McGill. Eds. *Anthology of Australian Aboriginal Literature*. London: Queen's University Press, 2008.

Harlem Frescos.

Lazmi, Kalpana. *Rudali*. 1993.

Seathl. "A Simple Philosophy". Contemporary English. New Delhi: OUP, 1991.

Module 1V

ORAL

Ao, Temsula. 1999. *The Ao-Naga Oral Tradition*. Baroda: Bhasha Publications, 1999.

Devy, G.N. ed. *Painted Words: An Anthology of Tribal literature*. New Delhi: Penguin Books, 2002.

“Vachanas of Mahadeviyakka”. *Cultural Diversity, Linguistic Plurarity and Literary Traditions in India*. Ed. Sukrita Paul Kumar, Vibha S. Chauhan, Bodh Prakash, 1981.

Verses by Bhakti/ Sufi poets

Selections from *Anhad Garje*, 4 vols.,

pBitek, Okot. *Song of Lawino*. London: Heinemann, 1984.

Rao, Raja. “Preface”. *Kanthapura* (1938). New Delhi: Orient Paperbacks, 1970.

Zirimu, Pio. “Oral Power and Europhone Glory: Orature, Literature, and Stolen Legacies” in *Gunpoints, and Dreams: Towards a Critical Theory of the Arts and the State in Africa*. Oxford: Clarendon Press, 1998.

Thiong’o, Ngugi wa. “Notes Towards a Performance Theory of Orature”. *Performance Research* 12.3 (2007): 4-7. Web. 11 Feb. 2013.
<http://www.ohio.edu/people/hartleyg/ref/Ngugi_Orature.html>

Module V

POPULAR

Anand, Vijay. dir. *The Guide*. Navketan Films. 1965.

Barjatya, Sooraj. dir. *Hum Aapke Hain Kaun*. Rajshri Productions. 1994.

Berlin Wall graffiti

Chauhan, Anuja. *Zoya Factor*. New Delhi: Harpercollins, 2014.

India, a Joint Venture with India Today Group, 2008. Print.

Selections from:Radway, Janice. *Reading the Romance: Women, Patriarchy, and Popular Literature*. Chapel Hill: University of North Carolina Press, 1984.

Williams, Raymond. *Culture and Society: 1780-1950*. London: Chatto, 1958.

Selection from Morley, David, Chen, Kuan Hsing (ed.). *Stuart Hall: Critical Dialogues in Cultural Studies*. London: Routledge,1996.

Pawling, Christopher. Ed. *Popular Fiction and Social Change*. London and Basingstoke: Macmillan, 1984.

Selections from the songs of Elvis Presley, Michael Jackson, Madonna, Lady Gaga, Justin Beiber

References:

Bettelheim, Bruno. *Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Alfred A. Knopf, 1976.

Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard University Press, 1979.

Dundes, Alan. *Essays in Folkloristics*. Meerut: Folklore Institute, 1978.

Georges, Robert A. and Michael Owen Jones. *Folkloristics: An Introduction*. Bloomington and Indianapolis: Indiana University Press, 1995.

Jung, C.G. *The Archetypes and the Collective Unconscious*. 2nd ed. Princeton, NJ: Princeton University Press, 1968.

Levi-Strauss, Claude. *Structural Anthropology*. 2 Vols. London: Allen Lane, 1968.

Tentative Assessment schedule with details of weightage:

S.No	Assessment	Date/period in which Assessment will take place	Weightage
1	Class participation	Throughout the semester	20%
2	Class test	End September	20%
3	Group Presentation	October 1 st week	20%
4	Term Paper	5 th November	20%
5	Research and Creative document	25 th November	20%

The pattern of assessment is subject to revision depending on the composition and size of the class.