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Unit 5 - Week 4

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WEEK 4 ASSIGNMENT

The due date for submitting this assignment has passed. **Due on 2016-08-20, 00:50 IST.**

Submitted assignment

Media and Globalisation

Following a series of development: the end of the Cold War, the growing prominence of neoliberal economic policies, and the diffusion of ICTs, the international environment has changed and the term globalization has been used to describe an array of processes and effects spurred by these changes. According to Rantanen, one of the fundamental issues involved with studying this area is a problem with the definition of globalization we choose, for when we look at different definitions of globalization we already see consequences. As a result, it is difficult to separate the consequence and the cause of globalization from one another. Even though Rantanen feels that it is difficult to separate process from effects in the study of globalization, I am going to do so anyway and refer to Tomlinson's definition of globalization. Tomlinson (1999: 2) defines globalization as complex connectivity referring to the rapidly developing and ever more complex network of interconnections and interdependencies that characterize modern social life. Obviously, global connectivity is mediated by information technology (Rantanen). As a consequence of the marriage between post-industrialization and globalization, each new form of technology, be it mobile phones or the internet, is forecast to intensify the experience of globalization .

Most discourse on globalization acknowledges that it is an 'uneven' process. In Tomlinson's words, "its effects and consequences are not uniformly experienced everywhere in the world." As Doreen Massey puts it, there is a 'power geometry' of globalization in which 'some people are more in charge of than

others; some initiate flows and movement, other's don't; some are more on the receiving-end of it than others; some are effectively imprisoned by it." Appadurai also acknowledges that in most situations, there is going to be an imbalance of power when dealing with two nations.

According to Rantanen, we can think about consequences of globalization as a duality, as homogenization and heterogenization. Homogenization refers to all those processes by which peoples of the world are incorporated into a single world society, global society (Albrow, 1990). Heterogenization, on the other hand, sees the effects of globalization as a complex set of interacting and often countervailing human, material, and symbolic flows that lead to diverse, heterogeneous cultural positionings and practices which persistently and variously modify established sectors of social, political, and cultural power (Lull, 1995). Globalization as Homogenization is influenced by theories such as media/cultural imperialism, americanization/ westernization, influence, core-periphery, one-way street, dependency, and political economy.

One conclusion still seems unanimously shared: the impressive variety of the world's cultural systems is waning due to a process of cultural synchronization that is without any historic precedent. Never before has the process of cultural influence proceeded so subtly, without any blood being shed and with the receiving culture thinking it had sought such cultural influence. In a Mexican village the traditional ritual dance precedes a soccer match, but the performance features gigantic Coca-Cola bottle. In Singapore, a band dressed in traditional Malay costume offer a heartbreaking imitation of Fat Domino. In Saudi Arabia, the television station performs only one local cultural function—the call for the Moslem prayer. Five times a day, North American cops and robbers yield to the traditional muezzin. In its gigantic advertising campaign, IBM assures Navajo Indians that their cultural identity can be effectively protected if they use IBM typewriters equipped with the Navajo alphabet. On the flip side, the heterogenization school has been influenced by anthropology, field work, cultural studies, reception studies, active audience, and second generation globalization theorists. Some of the key theorists include Appadurai, Featherstone, Garcia Canclini, Hannerz, Lull, Pieterse, Robertson, and Tomlinson.

1) What is the problem of the definition of globalization according to Rantanen?

1 point

- a. It is very difficult to define globalization

- b. It is difficult to separate the causes and the consequences of globalization
- c. Globalization can only be defined through scholarly studies
- d. Globalization may be defined as interconnections and interdependences

No, the answer is incorrect.

Score: 0

Accepted Answers:

b. It is difficult to separate the causes and the consequences of globalization

2) What is the definition of globalization according to Tomlinson?

1 point

- a. Globalization involves multidirectional cultural flows
- b. Globalization involves uneven development
- c. Globalization involves interdependencies and interconnections amongst different countries
- d. Globalization develops through a complex relation between the local and the global

No, the answer is incorrect.

Score: 0

Accepted Answers:

c. Globalization involves interdependencies and interconnections amongst different countries

3) What is the result of the merger of postindustrialism with globalization?

1 point

- a. Globalization has caused uneven development in various parts of the world
- b. New forms of technologies of production have developed in globalization
- c. Globalization is the age of information technology
- d. Technological innovation promotes the process of globalization

No, the answer is incorrect.

Score: 0

Accepted Answers:

d. Technological innovation promotes the process of globalization

4) What is "power geometry" of Globalization?

1 point

- a. Globalization results in free movements of people and goods across national borders
- b. Movements of some actors in globalization are restricted despite globalization being the age of free flows
- c. There are counter-flows in globalization
- d. Globalization results in uneven distribution of power amongst the different sections of the society

No, the answer is incorrect.

Score: 0

Accepted Answers:

b. Movements of some actors in globalization are restricted despite globalization being the age of free flow

5) What is Appadurai's observation about globalization according to the passage?

1 point

- a. Globalization has commenced as an egalitarian world order
- b. The interactions between the different nations in globalization is hierarchical
- c. Globalization results in networks of interconnections
- d. Globalization results in flow of goods and people across the national borders which is harmful for certain national economies

No, the answer is incorrect.

Score: 0

Accepted Answers:

b. The interactions between the different nations in globalization is hierarchical

6) Why does Rantanen think that the consequences of globalization involve a duality?

1 point

- a. There is dialectic between the local and the global
- b. There is a debate about whether globalization has a positive or a negative impact on the world

- c. Globalization simultaneously involves the process of homogenization and heterogenization
- d. The causes and the consequences of globalization cannot be separated

No, the answer is incorrect.

Score: 0

Accepted Answers:

c. Globalization simultaneously involves the process of homogenization and heterogenization

7) What is Homogenization?

1 point

- a. Globalization involves processes which promote a world society
- b. Globalization promotes a universal, democratic culture
- c. Globalization results in production of global solidarity
- d. Globalization produces decentred forms of interconnection

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Globalization involves processes which promote a world society

8) What is Heterogenization?

1 point

- a. Globalization involves complex interactions which results in diverse and creative forms of cultures, societies and economies in different parts of the world
- b. Globalization results in cultural fragmentation
- c. National cultures are getting stronger in globalization
- d. The anti-globalization forces are active in protecting the cultural diversities of the world

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Globalization involves complex interactions which results in diverse and creative forms of cultures, societies and economies in different parts of the world

9) Why is it being said that the cultural influence has proceeded very subtly in globalization?

1 point

- a. Globalization results in unprecedented cultural intermixing
- b. Local cultures are gradually becoming less parochial
- c. Globalization results in cultural influence without coercion or violence
- d. One culture adapts another culture very subtly in globalization

No, the answer is incorrect.

Score: 0

Accepted Answers:

c. Globalization results in cultural influence without coercion or violence

10) "In Singapore, a band dressed in traditional Malay costume offer a heartbreaking imitation of Fat Domino." This incident is an example of:

1 point

- a. Homogenization
- b. Cultural Imperialism
- c. Cultural Influence
- d. Cultural Intermixing

No, the answer is incorrect.

Score: 0

Accepted Answers:

c. Cultural Influence

GLOBAL MONOCULTURE

Global cultural homogenization is sweeping the world. Indian physicist and activist Vandana Shiva calls it "monoculture of the mind." Dominated by US and Western values and lifestyles, driven by a consumer-based, free-market ideology and carried through the

massive US entertainment-industrial complex, the global monoculture has infiltrated every corner of the Earth. In China, Latin America, the Pacific Region, South America, Africa and the industrialized world, young people want Nike sneakers, Gap clothes, Michael Jordan T-shirts, the latest CDs, Hollywood blockbuster movies, American television and mass-market books. Around the world, North American corporate culture is destroying local tradition, knowledge, skills, artisans and values. Artisans groups trying to sell their products locally have been wiped out by global fashions. Much more than an economic problem, the decline of artisanship may be consuming some of the world's older traditions and finer crafts and eroding the world's cultural diversity, with little notice. There are no clear estimates of the number of artisans in the world, although some crafts groups believe it is the largest employer outside agriculture. Says the Toronto Globe and Mail's John Stackhouse, "With each endangered craft are centuries of songs, expressions and lifestyles that are part of an artisan's creative environment." Nawal Hassan, an Egyptian artisan-activist, adds, "This is an issue of identity. All our civilization has ceased to be spiritual. Our civilization has become commercial." Combined with the destruction of the habitat of aboriginal citizens in many parts of the world, this assault on local cultures is having a profound impact. Hundreds of languages spoken today are lost each decade and it is estimated that one-half of the world's 6,000 languages will no longer be spoken or read by the end of the 21st century.

Technology is also advancing one culture and one language. The US has more computers than the rest of the world combined. English is used in 80 percent of websites, yet fewer than one in ten people worldwide speak the language. Everywhere, Internet access divides educated from illiterate, rich from poor, young from old and urban from rural. For many countries feeling the deadening and harmonizing impacts of economic globalization, protecting cultural diversity has become as important a fight as preserving biodiversity. Many societies, particularly indigenous peoples, view culture as their richest heritage, without which they have no roots, history or soul. Its value is other than monetary. To commodify it is to destroy it. There is a growing sentiment in many parts of the world that culture is not just another product like steel or computer parts. Through funding programs, content regulations and other public policies, countries have encouraged their own artists and cultures and tried to maintain some space for their own intellectual creations. The entertainment-industrial complex, on the other hand, sees culture as a business - a very big business that should be fiercely advanced through international trade agreements like the World Trade Organization (WTO). This industry combines giant telecommunications companies, cable companies and the Internet, working together in a complex web. The productions issuing from this superweb include publishing, films, broadcasting, video, television, cable and satellite systems, mega-theater productions, music recording and distribution, and theme parks. Mass-produced products of popular culture are the biggest US export, according to the United Nations 1999 Human Development Report. A huge, well-organized coalition links the US entertainment, media and information technology sectors in a "common front" to oppose cultural protectionism. Companies such as AOL Time-Warner and Disney have powerful friends on Capitol Hill and in the White House. They work closely with the government, which in turn has taken a very aggressive stand in protecting their interests. The pending admission of China into the WTO has the US motion picture industry salivating. Already, the 10 US films allowed in every year totally dominate the Chinese market. Zhang Hui Jun of the prestigious Beijing Film Academy fears that the US invasion will induce Chinese producers to slavishly follow Hollywood's formulas at the expense of innovative Chinese productions. For many years, the US State Department has used a variety of trade remedies to strike down nation, state and local rules aimed at protecting indigenous cultures. In recent years, the battle has heated up as more countries adopt measures to support their own artists and cultural producers. While it is true that these fights have shaped up more over film and TV than the live performing arts, the pressure to cut back on government funding for any cultural sector that does not totally pay its own way is growing in all countries. The messages are loud and clear: "Get big or die," and "Get a corporate sponsor or fold." Canadians live next door to the world's biggest candy store. While we still have a vibrant, live performing arts community, government funding has been severely cut. Local theater productions have a hard time competing against imported US mega-productions and many theater halls across the country have been renamed for corporations that now sponsor the shows they fancy.

Current WTO trade law subjects culture to all the disciplines of the agreement. There have been seven complaints concerning culture lodged at the WTO since its inception. Of those resolved, all effectively limited the right of a state to protect its cultural industries. The most significant was a 1997 ruling in which the US successfully forced Canada to abandon protections for its magazine industry (even though US magazines make up 85 percent of all magazines available on Canadian newsstands). The US is taking a hard line because any exemption for Canada will set a precedent for other countries, especially in the developing world where cultural protection is just emerging as an issue. Former US Trade Representative Charlene Barshefsky triumphantly declared

that the decision would serve as a useful weapon against other countries' attempts to protect their film, books and broadcasting industries. The US State Department remains furious about the role that Canadian cultural activists played in defeating the Multilateral Agreement on Investment (MAI) several years ago. According to Christopher Sands of the Washington-based Center for Strategic and International Studies, "What further startled US policymakers was to hear these Canadian arguments echoed in Europe and even Asia. In an increasingly small world, ideas travel fast, and the Canadian concern that the MAI would lead to greater American cultural hegemony touched a chord around the world." The lesson for US trade negotiators was clear: "Canada's example matters." The failure of the 1999 WTO talks in Seattle doesn't mean the problems for the cultural community are over. Ongoing talks related to the General Agreement on Trade in Services (GATS) and Trade-Related Intellectual Property rights (TRIPS) have placed the entire telecommunications sector - including the Internet, broadcasting, patents, trademarks and copyright law - on the table. Speaking before a House committee in early 2000, Barshefsky vowed to use the WTO to promote US corporate-entertainment interests around the world. "We are developing proposals for a wide range of sectors where our companies have strong commercial interests," she said. "Our companies are poised to be among the primary beneficiaries from stronger commitments at the WTO."

Trade is as old as humanity. Fair trade rules can be a positive development if done with respect for other aspects of life. But in recent years, the WTO has overtaken every other sphere of life, enforcing free trade rules on behalf of powerful transnational corporations. This, in turn, profoundly affects every culture in the world, basically enforcing a for-profit model on every aspect of society and denigrating any activity that is not, at its core, commercial. What can be done? How can we maintain the free flow of intellectual creations and art, while promoting diversity in the face of a giant, centralized, monolithic corporate/cultural juggernaut backed by international trade regimes? The debate is about finding ways to provide choice, so that in the deluge of cultural products available, citizens can choose to watch, listen to, or enjoy a book, magazine, film or sound recording that reflects their own local reality. More than anything else, the debate is about cultural diversity. I have four strong recommendations. First, our governments must fund a vibrant cultural sector in all of our countries, one that reflects the diverse, local and indigenous societies in which they, and we, thrive. Second, culture must be carved out of free trade agreements, particularly the WTO. Although citizens and their governments are still very likely to want to promote the export of their cultural products, they must always retain the right to set fair-trade conditions in order to protect and promote their own stories, history and unique culture. Third, it is time for a new international instrument to deal with this emerging issue. To succeed, such an instrument must have a status equivalent to that of trade agreements. It cannot be subservient. It must recognize the importance of maintaining cultural diversity and set out rules that, over time, can be changed, since we cannot know today what form cultural expression may take in the future. Finally, artists, writers, filmmakers and musicians from around the world must form an international civil society force to stand up to the corporate colossus now dominating global culture. This process already has begun. Last year, a global network of nongovernmental organizations concerned about cultural issues met in Santorini, Greece, to form the International Network for Cultural Diversity. More than 160 organizations from more than 30 countries have committed themselves to becoming a powerful voice in the coming decades.

11) What is meant by "monoculture of the mind"?

1 point

- a. Homogenized and corporatized global culture
- b. Universal culture
- c. New forms of culture developing during globalization
- d. Cultural uniformity

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Homogenized and corporatized global culture

12) According to the passage what may be considered an evidence of the hegemony of the global monoculture ?

1 point

- a. Youngsters using the same international brands everywhere
- b. Rise in the small scale industries
- c. Local cultures adopting some features of the Western cultures

- d. Various adaptations of Western cultures in different parts of the world

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Youngsters using the same international brands everywhere

13)What is corporate culture according to the passage?

1 point

- a. Commodified and consumerist culture threatening local artisanship
- b. Culture promoted by major corporate houses as business models
- c. Efficient and technocratic ways of promoting a global culture
- d. Cultural entrepreneurialism

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Commodified and consumerist culture threatening local artisanship

14)What is the role of the US government in respect to its cultural industry?

1 point

- a. The US sovereignty is threatened by its cultural industry
- b. The US government promotes its own cultural industry in its own territory
- c. The US government supports and benefits from the business generated by its cultural industry overseas
- d. The US cultural industry operates independently of the US government

No, the answer is incorrect.

Score: 0

Accepted Answers:

c. The US government supports and benefits from the business generated by its cultural industry overseas

15)This is an issue of identity. All our civilization has ceased to be spiritual. Our civilization has become commercial."—What does this comment signify? **1 point**

- a. The world is becoming increasingly materialistic
- b. Commercializing of culture which is threatening the intrinsic value of culture
- c. Popular culture destroying high culture
- d. The rise in the cost of artistic production

No, the answer is incorrect.

Score: 0

Accepted Answers:

b. Commercializing of culture which is threatening the intrinsic value of culture

16)How is internet promoting monoculture?

1 point

- a. By the usage of English as the predominant language in the internet which makes internet inaccessible to diverse linguistic groups
- b. By the usage of English as the predominant language in the internet which threatens languages of the developing world
- c. Most people in the poor countries do not have internet access
- d. Few corporate giants have monopoly over the internet

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. By the usage of English as the predominant language in the internet which makes internet inaccessible to diverse linguistic groups

17)What does "Get Big or Die" signify?

1 point

- a. There is a worldwide threat to little magazines
- b. Small scale industries are shutting down due to the spread of the MNCs

- c. Art cannot survive in globalization unless it is profitable and attains visibility through corporate and governmental backing
- d. Global monoculture is loud and aggressive

No, the answer is incorrect.

Score: 0

Accepted Answers:

c. Art cannot survive in globalization unless it is profitable and attains visibility through corporate and governmental backing

18) What is meant by "Canada example matters"?

1 point

- a. Canada's resistance to the MAI is a bench mark for other countries to device ways of resisting the US cultural imperialism
- d. The Canadian activists, who successfully resisted the MAI, are dangerous and the US is afraid of them
- c. Canada could resist the US cultural imperialism because it is a developed country
- The US had to device new strategies for promoting its magazine industries

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Canada's resistance to the MAI is a bench mark for other countries to device ways of resisting the US cultural imperialism

19) What is the concern about culture in globalization according to the passage?

1 point

- a. How does one protect cultural diversity from the onslaught of the corporatized global monoculture?
- b. How does one avoid cultural intermixing amongst different groups?
- c. How can the corporate sector help in promoting local cultures?
- d. How can one protect aesthetic values in globalization?

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. How does one protect cultural diversity from the onslaught of the corporatized global monoculture?

20) What is meant by the international civil society of the artists in the context of the passage? **1 point**

- a. A group of artists nominated by the governments of different nations
- b. A local group of artists acting as cultural vanguards
- c. Political parties organizing artists in to a resistant groups against the corporate culture
- d. Nongovernmental artistic groups forming an international coalition against corporate culture

No, the answer is incorrect.

Score: 0

Accepted Answers:

d. Nongovernmental artistic groups forming an international coalition against corporate culture

BHANGRA

Bhangra celebrates the harvest and is associated with the festival of **Baisakhi** (April 13) when the sight of tall heaps of golden wheat fill the farmer's heart with joy. The Bhangra dance is performed to Bhangra Music, which is based around the catchy sound of large drums called dhols. The farmer and his fellow villagers circle round and round in a leaping, laughing caper. It's a dance that cuts across all divisions of class and education. At marriages, parties, or celebrations of any sort, it is quite common for men to break out in Bhangra dance. The music with its impulsive rhythms and pulsing beats overcomes the resistance of most spectators. There are few sights more cheering than that of a dignified elder in three-piece suit getting up to join the young fellows for a moment of bhangra revelry. The Bhangra is perhaps the most virile form of Indian Folk

Dances. Springing from the land of five rivers, it abundantly reflects the vigor, the vitality, the leaven of exuberance, and the hilarity permeated among the rural folk by the promise of a bumper crop. The Bhangra season starts with the wheat sowing and then every full moon attracts teams of young men in every village who dance for hours in open fields. The dancers begin to move in a circle around the drummer, who now and then lifts the two sticks, with which he beats the drum, to beckon the dancers to a higher tempo of movement. They start with a slow movement of their feet. As the tempo increases, the hands, the feet and in fact the whole body comes into action. They whirl round and round bending and straightening their bodies alternatively, hopping on one leg, raising their hands, clapping with their handkerchiefs and exclaiming Bale Bale! Oh Bale Bale to inspire themselves and others to the abandon of the dance.

At intervals the dancers stop moving, but continue to beat the rhythm with their feet. One of the dancers come forward near the drummer and covering his left ear with his palm sings a boali or dholla, derived from the traditional folk songs of Punjab. Picking up the last lines, the dancers again start dancing with greater vigor. The dancers are accompanied by a drum, which is known as a dhol. The person who plays it is known as a dholi. The dhol is a large two headed barrel shaped wooden drum played with 2 sticks, a dagga which is played on the base side, and a tilly which is played on the treble side. In India the drum skins are traditionally made of goat skin, however in England there have been some modifications, so that the treble is now played by many dhol players with a traditional English drum kit skin. In addition to a drum, chimta-musical tongs and burchu and sound of the beats from earthen vessels are used as accompanying instruments. The costume of a Bhangra dancer consists of a bright, colored Patka on the head, a lacha or lungi of the same color, a long tunic and a black or blue waistcoat and ghunghroos on the ankles. Some dancers also wear small rings (nuntian) in their ears. When the wheat crop is nearing ripening, the breeze softly touches the surface of the golden crop creating a ripple and beckoning the sickle, when the hard labor of the farmer is about to bear fruit, it is a time of rejoicing and merry making and through Bhangra their emotions find uninhibited and spontaneous expression of genuine happiness. The Bhangra season concludes with the Baisakhi fair when the wheat is harvested.

Bhangra is considered the king of dances. There are several styles of dancing Bhangra. Sialkoti, Sheikhpuri, Tribal, Malwa, Majha. One of the Bhangra's moves is also akin to the moves of Shiv-Tandav dance, which is danced on one leg. Damru, hand-drum is also used in Bhangra which shows that folk dances and war dances have similar parentage.

Free style bhangra is a new phenomenon, which was first seen in Britain around 1986. Freestyle is a fusion of traditional bhangra dancing and modern western dance and music. The dance resulted from the fact that the members of many western Bhangra groups have been brought up in the west, and thus were influenced not only by their cultural roots, but also by western culture. These youngsters decided to fuse the two forms of dance and music together, and freestyle bhangra was created. Freestyle is performed to a combination of backing tracks and live percussion. This is a very popular type of dance, and is very specialist. In recent times freestyle has seen more and fusion and experimentation take place. This is essentially a British phenomenon, and has proven to be very popular with youngsters as well as adults.

Bhangra dancing, as stated earlier, originates from the Punjab, which traditionally has been a rural state, made up of a network of villages. The costumes worn by the dancers can be seen worn by people in their day to day work in the villages, although they are obviously not as colorful as the dancer's costumes. A traditional costume of the males is made up of the following- Kurta: Similar to a silk shirt, with about 4 buttons, very loose with embroiled patterns. Chadar: This is a loose loincloth tied around the dancers waist. Again it would be decorated . Jugi: A waistcoat, with no buttons. Turban: This is tied

different to the traditional type of turban which you can see Sikh's wearing in the street. The turban has to be tied before each show, and is not ready made like a hat. Torla: This is placed within the turban, and is like a fan. You would not see people wearing this in the street, as this is essentially an extra decoration to make the costume stand out. Rammal: These are essentially scarves worn on the fingers, they look very effective when the hands move during the course of the performance.

21) What is Bhangra music according to the passage?

1 point

- a. Music based on the sound of Dhol
- b. Music sung by Punjabi women
- c. Hybrid music produced by combining traditional music with Western forms
- d. Music produced by famous performers such as Daler Mehndi etc.

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Music based on the sound of Dhol

22) What does "break out in Bhangra dance" signify?

1 point

- a. Performing Bhangra impromptu due to the infectious rhythm of the dance
- b. Performing Bhangra in the marriages
- c. The social custom of performing Bhangra during celebrations
- d. Bhangra being performed by men of all ages

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Performing Bhangra impromptu due to the infectious rhythm of the dance

23) Bhangra may be considered originally the dance form of:

1 point

- a. Specifically the farmers
- b. The rural population of Punjab
- c. People belonging to different strata of the society in Punjab
- d. The diasporic Punjabi population especially residing in the UK

No, the answer is incorrect.

Score: 0

Accepted Answers:

c. People belonging to different strata of the society in Punjab

24) Why is Bhangra considered the most virile form of Indian folk dances?

1 point

- a. It reflects the vitality of rural Punjab particularly in the context of the celebration of the harvest rites
- b. The dance form involves extreme bodily movements
- c. The dance is performed mostly by men
- d. The dance is performed during marriages

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. It reflects the vitality of rural Punjab particularly in the context of the celebration of the harvest rites

25) What is meant by "the abandon of the dance"?

1 point

- a. The frenzy of the dance particularly reached when the dancers shout "Bale Bale"
- b. When Bhangra is performed by many dancers

- c. When Bhangra has a wide audience
- d. When Bhangra is performed wholeheartedly

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. The frenzy of the dance particularly reached when the dancers shout "Bale Bale"

26)What does the British modification of the Dhol signify?

1 point

- a. Hybridizing of Bhangra
- b. Unavailability of goat skin in the UK
- c. Invention of new musical instruments
- d. Discovery of new sounds

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Hybridizing of Bhangra

27)When is Bhangra traditionally performed?

1 point

- a. When the wheat ripens
- b. When the wheat is harvested
- c. It starts with the sowing of the wheat and continues till after the harvest
- d. It is performed throughout the year

No, the answer is incorrect.

Score: 0

Accepted Answers:

c. It starts with the sowing of the wheat and continues till after the harvest

28)"Folk dances and war dances have similar parentage."—what is meant by this statement?

1 point

- a. Folk dances and war dances are similar to each other
- b. Folk dances and war dances have perhaps evolved from the same source
- c. Folk dances and war dances should be analyzed together
- d. There are motifs of folk dances weaved in the war dances and vice versa

No, the answer is incorrect.

Score: 0

Accepted Answers:

b. Folk dances and war dances have perhaps evolved from the same source

29)What is free style Bhangra?

1 point

- a. Bhangra performed without following the traditional rules of the dance
- b. A hybrid form developed due to the intermixing of the traditional form with Western dance and music
- c. Bhangra which incorporates innovative moves
- d. Bhangra which is performed by Western performers

No, the answer is incorrect.

Score: 0

Accepted Answers:

b. A hybrid form developed due to the intermixing of the traditional form with Western dance and music

30)What does the costume of Bhangra signify?

1 point

- a. Bhangra is a very colourful form of dance
- b. The performers wear the dresses that they wear in their everyday life
- c. The life in rural Punjab is very colourful and vibrant
- d. Bhangra is a dance which both originates in the everyday life of rural Punjab but at the same time deviates from the everyday life as it is informed by the deviant energy of the festival

No, the answer is incorrect.

Score: 0

Accepted Answers:

d. Bhangra is a dance which both originates in the everyday life of rural Punjab but at the same time deviates from the everyday life as it is informed by the deviant energy of the festival

ASIAN KOOL AND PUNJABI KOOL

The common understanding of Bhangra as a hybrid British music makes one overlook the fact that it is derived from a Punjabi harvest dance of the same name. Echoing ethnomusicologists' interest in the discovery of the musics of 'others', the British media hailed it as 'Asian Kool' and 'the voice of the Asian youth' marking the British Asian presence on the British pop cultural scene. British culture studies examined Bhangra developments in Britain and their centrality to the formation of Asian youth cultures and hybrid British Asian identities. In these studies, Bhangra's reinvention as 'Asian Kool' was attributed to its hybridization with Afro-Caribbean sounds. But Bhangra's appropriation in the black cultural politics of Britain has marginalized interventions it has made on the Indian subcontinent. The exclusive focus on the Bhangra explosion in Britain has eclipsed Bhangra revivals on the subcontinent, and the emphasis on its British antecedents has concealed its origins and continuity with the Punjabi harvest dance. While Bhangra's acquisition of 'Black Kool' through its mixing with black sounds of reggae, rap and hiphop has been cited as the primary reason for its revival and increasing popularity among youth in Britain, a study of the transformation of the stereotyped representation of the Punjabi in the Indian imagination through the arrival of 'Punjabi Kool' is yet to be done. Through examining two acts of individual creativity – of Gurdas Mann in the 1980s and of Daler Mehndi a decade later – that led to the reinvention on the Indian subcontinent, this essay argues that Bhangra had turned 'Kool' in India independent of its 'blackening' in Britain through 'Bhangrapop's' appropriation of the *josh* spirit of the Punjabi harvest dance. Bhangra revival in Britain is located in the mid-1980s and linked to the emergence of a new concept in partying labelled by the British media as 'dayjams' and 'afternoon or Asian raves'. Though the mid-1980s definitely mark a high point in Bhangra's history in both Britain and South Asia, Bhangra revival had begun almost six years earlier and continued into the nineties.⁴ It would, therefore, be more appropriate to speak of Bhangra revivals as occurring simultaneously on the Indian subcontinent and among the Indian diasporas.

Bhangra studies in Britain have devoted much space to its role in altering the stereotyped representations of Asians in the British imaginary, and to the emergence of 'Asian Kool'. 'Kool' is the informal spelling of 'cool', a ubiquitous slang term of African-American origin that gradually crept into Standard English usage to signify 'stylishness'. The contemporary

understanding of 'cool' plays on its twin meanings: 'the silent and knowing rejection of racist oppression' (Connor 1995), and 'the sense of a deeply and completely motivated, consciously artistic, interweaving of elements serious and pleasurable, of responsibility and play' (Thompson 1973). Sanjay Sharma (1996), Rupa Huq (1996), and others have examined the reasons for the reversal of stereotyped representations of Asians through the emergence of a new, fashionable, fun-loving avatar of the Asian that has made the Asian 'Kool' in Britain. In his essay 'Noisy Asians or "Asian noise"?', Sharma (1996) documents the fetishization of ethnicity through which the Asian 'coolie turned Kool'. Supplementing Sharma's thesis, Huq (1996) dwells on Bhangra's appropriation of features of black culture that are perceived as 'Kool'. Virinder Kalra and John Hutynk (2001), while conceding that 'a hint of "Asian-ness" has become the "authentic" reference point for a whole series of music-culture adventures into eastern terrain', enquire 'whether the birth of Asian Kool, or even Asian being Kool, signifies the end of racial violence, discrimination or Orientalist visions of the Asian "other"'. Bhangra's arrival on the Indian popular cultural scene has similarly altered the stereotype of the Punjabi in the South Asian imagination through the emergence of Punjabi 'Kool'.⁵ 'Black Kool', the key element in the shaping of 'Asian Kool' in Britain, and 'Punjabi Kool' appear to have many things in common. Punjabis are associated in the South Asian imagination with an ethnicized vitality and raw energy that white cultures racialize as 'black'. Although hypermasculine Punjabi society does not restrain Punjabi males' expression of masculinity, the 'cool' pose they affect is not dissimilar to that associated with black men. An identical desire to appropriate these qualities of vigour, energy, and spontaneity attributed to the other – black or Punjabi – can also be discerned in the exoticization of Punjabi music and dance on the subcontinent.

What is this Punjabi Kool, produced through rhythm and body movement in dance that has been incorporated in the national popular cultural vocabulary? Punjabi Kool is the spirit of *josh* (high energy, enthusiasm), embodied in the pleasure of the eating, drinking, dancing body, expressed through a semiotics of movement and beat. It is produced by investing Punjabi 'materialism' with the pleasures of the body that finds its release in Bhangra dance. The dancing Bhangra body is the body of the feasting, carousing, rioting other who is invoked and opposed in nationalist constructions of the fasting, abstinent, and spiritual Indian subject. Punjabi Kool is essentially produced by Bhangra responding to the materialism ascribed to Punjabi ethnicities by returning the term to its etymological meaning and reconnecting it with the geocentricity of the harvest rite. Materialism, redefined as earth-centricity, is juxtaposed with the spiritual-mystical interpretations of Indian traditions.

31) What has Bhangra's status as hybrid music concealed?

1 point

- a. Bhangra's origin and continuity as a harvest ritual dance of Punjab
- b. Bhangra's contribution to the Asian Kool
- c. Bhangra's role in the Black cultural scene in the UK
- d. Bhangra's evolution as a transnational art form

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Bhangra's origin and continuity as a harvest ritual dance of Punjab

32) What is "Punjabi Kool"?

1 point

- a. The trendiness and resemblance of Punjabi culture
- b. The reification of Punjabi culture as a youthful, popular form of culture which promotes resistance to high culture and results in commodification of culture simultaneously
- c. Bhangra being used in the Indian night club scene
- d. Bhangra being used in Bollywood movies

No, the answer is incorrect.

Score: 0

Accepted Answers:

b. The reification of Punjabi culture as a youthful, popular form of culture which promotes resistance to high culture and results in commodification of culture simultaneously

33) What is meant by Bhangra's "reinvention" in India?

1 point

- a. Gurdas Mann and Daler Mehndi becoming popular musicians
- b. Refashioning of the "josh" factor of the Punjabi harvest dance as contemporary music
- c. Spread of Bhangra from Punjab throughout India
- d. Refashioning of Bhangra in India through the influence of hip hop, reggae, and rap

No, the answer is incorrect.

Score: 0

Accepted Answers:

b. Refashioning of the "josh" factor of the Punjabi harvest dance as contemporary music

34) What is the meaning of "the spirit of josh" in the context of Bhangra?

1 point

- a. Hypermasculine energy of the male performing body
- b. Bhangra's infectious rhythm
- c. The hybrid musical form of Bhangra
- d. The spirit of the performance of Bhangra

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Hypermasculine energy of the male performing body

35) What does the new research on Asian Kool establish?

1 point

- a. A neo-orientalist approach by the West which portrays the Asian culture as exotic and performative rather than being savage and primitive
- b. Reappraisal of the Asians as excellent musical performers
- c. The West being attracted to the Asian culture
- d. Recovering the original cultural value of the Asians after years of racism

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. A neo-orientalist approach by the West which portrays the Asian culture as exotic and performative rather than being savage and primitive

36)What is the contemporary understanding of Kool? 1 point

- a. Stylishness
- b. Commodification
- c. Both conscious and playful artistic rejection of mainstream white culture
- d. Underground culture

No, the answer is incorrect.

Score: 0

Accepted Answers:

c. Both conscious and playful artistic rejection of mainstream white culture

37)What specifically aligns "Punjabi Kool" to "Asian Kool"? 1 point

- a. Both the Punjabi and the Black society share a robust, hypermasculine culture
- b. Bhangra as a music is similar to Hip Hop and Rap
- c. Bhangra has borrowed heavily from Hip Hop and Reggae
- d. Both are commodified forms of culture

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. Both the Punjabi and the Black society share a robust, hypermasculine culture

38)Whether the birth of Asian Kool, or even Asian being Kool, signifies the end of racial violence, discrimination or Orientalist visions of the Asian "other"—what does this statement signify? 1 point

- a. A doubt is being expressed that whether considering Asian culture as Kool would end the exoticizing of the Asian culture
- b. A doubt is being expressed about how far Asian culture is considered Kool by the Western society
- c. A doubt is being expressed about how far the Asian culture is represented in its authentic form by the Asian Kool
- d. A doubt is being expressed whether Asian Kool is the desired means of the spread of the Asian culture

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. A doubt is being expressed that whether considering Asian culture as Kool would end the exoticizing of the Asian culture

39)What is the significance of the body in Bhangra dance? 1 point

- a. The body is the site of affect of Bhangra
- b. The body is reified in Bhangra dance
- c. The bodies of the dancers need to be athletic and fit
- d. It is the celebration of the male body

No, the answer is incorrect.

Score: 0

Accepted Answers:

a. The body is the site of affect of Bhangra

40)What does "materialism" of Bhangra signify in the context of the passage? 1 point

- a. Bhangra promotes materialistic culture
- b. Bhangra Pop generates a lot of business
- c. Bhangra Pop involves international brands
- d. Bhangra's celebration of the harvest rites promotes earth-centricism over mysticism of the Indian culture

No, the answer is incorrect.

Score: 0

Accepted Answers:

d. Bhangra's celebration of the harvest rites promotes earth-centricism over mysticism of the Indian cultur

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