

College of Visual Arts and Design, University of North Texas

Fall 2013  
AEAH 4824: Topics in Asian Art

Art of Ancient India  
M/W 10-11:20

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Office Hours: TBA



**Course Description:** This course explores a selection of Buddhist, Jain, and Hindu artistic expressions from ancient and medieval India. We will focus on particular issues such as the early production of imagery and its role in the development of sacred architecture. We will also consider the ways in which art functions in terms of ritual and how it expresses certain religious values and goals. Special attention will be paid to iconography, creation of sacred space, patronage, and how art shapes (and is shaped by) devotional practices.

**Course Content & Objectives:** This course is designed to familiarize students with the arts of ancient and medieval India. By the end of this course the student will be able to identify selected works of art through their religious, regional and/or social affiliations and be able to associate these works within their larger historical contexts. In addition, the student will be able to accurately describe the function and/or meaning of these artworks given the time and place of their creation. By engaging in the visual cultures of India, students can cultivate a thorough knowledge of this important specialization within the field of art history, and, at the same time, foster the essential skills of critical looking, reading, and writing about art.

Goals of the course include:

- (1) to enhance critical reading skills
- (2) to refine writing skills
- (3) to recognize a variety of approaches and paradigms employed in the study of art

**Required Texts (Available at most bookstores, Amazon.com, and on reserve in the Eagle Commons Library):**

- (1) Vidya Dehejia. *Indian Art*. London: Phaidon Press, 1997
- (2) Diana Eck. *Darsan: Seeing the Divine in India*. New York: Columbia University Press, 1998

**Required readings will also be found on Blackboard Learn ([learn.unt.edu](http://learn.unt.edu)):**

Anne Vallely, "Jaina Dharma," in Sushil Mittal and Gene Thursby, eds. *Religions of South Asia: An Introduction*. New York: Routledge, 2006, 87-101.

"Edicts of the Indian Mauryan Emperor Ashoka," in R. Brown and D. Hutton, eds. *Asian Art*. Malden, MA; Oxford: Blackwell Publishers, 2006, 13-20.

Susan Huntington, "Early Buddhist Art and the Theory of Aniconism," *Art Journal* 49 (1990): 401-8.

Vidya Dehejia, "Aniconism and the Multivalence of Emblems," *Ars Orientalis* XXI (1992): 45-66.

Gregory Schopen. "On Monks, Nuns and 'Vulgar' Practices: The Introduction of the Image Cult into Indian Buddhism," *Artibus Asiae* 49 (1989): 153-68.

- Janice Leoshko, "Reviewing Early Jaina Art," in N.K. Wagle and Olle Qvarnström, eds., *Symposium Proceedings: Approaches to Jaina Studies*. Toronto: University of Toronto, 1999, 324-41.
- John E. Cort, *Framing the Jina: Narratives of Icons and Idols in Jain History*. Oxford: Oxford University Press, 2010, 17- 41.
- Lisa N. Owen, "Constructing Another Perspective for Ajanta's Fifth-Century Excavations," *Journal of the International Association of Buddhist Studies* 24.1 (2001): 27-59.
- Lisa N. Owen, "Absence and Presence: Worshipping the Jina at Ellora," in Himanshu Prabha Ray, ed., *Archaeology and Text: The Temple in South Asia*. New Delhi: Oxford University Press, 2010, 96-123.
- George Michell, "The Temple as a Link between Gods and Man," in George Michell, *The Hindu Temple: An Introduction to its Meaning and Forms*. Chicago: University of Chicago Press, 1977, 61-76.
- Padma Kaimal, "Playful Ambiguity and Political Authority in the Large Relief at Māmallapuram," *Ars Orientalis* 24 (1994): 1-27.
- Walter Smith, "The Viṣṇu Image in the Shore Temple at Māmallapuram," *Artibus Asiae* 56, no. 1/2 (1996): 19-32.

**Course Structure:** This is a lecture course that meets two times a week for one hour and twenty minutes. Reading assignments for the course are listed below in the lecture schedule. In order to fully prepare for lecture, the student should complete the reading assignment *before* the scheduled class.

**Course Requirements and Grading Criteria:**

Exams (2 in-class; 1 take-home; @ 25% each).....	75%
Writing Assignment.....	15%
Attendance and Participation in Class Discussions.....	10%

**Description of In-Class Exams 1 and 2:** There will be a total of 2 in-class essay exams. Dates for these exams are highlighted in bold in the lecture schedule. At least one week prior to each in-class exam, 20-25 images will be available on Blackboard Learn for review. For the in-class exam, I will select 6-8 images. On the exam, I will provide the relevant information of each artwork (title, location, date), but you will need to answer specific questions relating to the images (either as a pair or individually). You will have approximately 15 minutes to write a response to each of the questions. It is imperative that you arrive to class on time, as I will not re-show the images once the exam is in progress.

In addition, ***there will be no make-ups for the in-class exams***. If you miss an exam, you will receive a ***zero*** on that test unless you provide proper documentation for a University-sanctioned absence (e.g., documented illness, team event, family emergency, etc.). You must contact me within 24 hours of the missed exam. If, after reviewing your documentation, I agree to schedule a make-up exam with you, it must be taken within one week of the missed test.

**Description of Take-Home Exam 3:** The third exam (Exam 3) will be distributed as a take-home exam and due on the last day of regular classes. The dates for distribution and submission are highlighted in bold in the lecture schedule. You will be able to access your textbooks, assigned essays, and notes for this exam that will require computer-generated essay responses. The take-home exam (and the Writing Assignment below) will be graded on content *and* the quality of writing.

**Description of Writing Assignment:** At the beginning of the semester, students are to turn in a short paper that assesses one of the assigned readings. The assigned reading and date of discussion are highlighted in bold in the lecture schedule. Specific content guidelines will be distributed at the

appropriate time. Check the lecture schedule for discussion and due date and read over the Grading Criteria on the last page of this syllabus. *The paper must be turned in at the beginning of class* and the student must stay for the lecture. In other words, do not simply drop off your paper and leave. If you do so, I will not accept the paper. In addition, *emailed submissions are not accepted under any circumstances*.

Late work is also not accepted unless there is a documented emergency. As with the exams, the student must notify me about the emergency within 24 hours of the due date of the assignment. If I agree to accept a late assignment, it will be marked down 10 points per *day* (not class) that it is late.

**Posting of Grades:** Grades will be posted on Blackboard Learn one day after exams or assignments are handed back. It is your responsibility to verify that the posted grade corresponds with the grade recorded on the assignment/exam. If you are not satisfied with the grade you earned, you can come and see me for a re-grading. However, you must realize that a re-grading can either raise or lower your original score. Once the assignment or exam is passed back, you have a window of two weeks to talk to me about your grade. In other words, at the end of the semester, I will not look over past material for you. I would also suggest that you hold onto all of your graded work until you receive the final grade for the class.

**Attendance Policy:** Attendance will be taken via a sign-up sheet that is passed around during each class. It is up to you to make sure that you have signed the roster. You are allowed three absences without penalty. After that, your attendance grade (which is initially recorded as 100% A) will be lowered by half a letter grade for each absence over those three. It is also important for you to attend class as the exams are based on lectures and the visual material presented. In many cases, I do not completely agree with the information provided in the readings and so I will offer alternative interpretations of selected artworks and include supplemental visual comparisons during lecture. Since you will be responsible for this material when preparing for and taking exams, it is imperative that you come to class and participate fully if you wish to do well. Should you miss a class lecture, it is up to you to get notes from a classmate. I do not respond to emails asking "what did I miss" nor do I repeat entire lectures during my office hours.

**Student Behavior in the Classroom:** Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [www.unt.edu/csrr](http://www.unt.edu/csrr)

**Academic Dishonesty -- Plagiarism:** It is very important that you understand what plagiarism is and recognize that it is a serious academic offense. When you use other people's ideas or other people's words without giving acknowledgement, this is plagiarism. According to the Center for Student Rights and Responsibilities ([www.unt.edu/csrr](http://www.unt.edu/csrr)), "the term plagiarism includes, but is not limited to:

- (a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement and/or
- (b) the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in the selling of term papers or other academic materials."

Plagiarism necessitates that I file an incident report to the appropriate authorities and this may result in your failing the assignment, failing the course, or being expelled from the University. Please consult the

University's Code of Student Conduct or ask me if you have any questions about what constitutes plagiarism and how you should give proper acknowledgement to your sources in your written work.

**Americans with Disabilities Act (Disabilities Accommodation):** Please notify me if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean's offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.

**Financial Aid Satisfactory Academic Progress:** A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

**Course Risk Factor:** According to University Policy, this course is classified as a category 1 course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students in this class will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

**Emergency Procedures:** In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your professor and act accordingly.

### Schedule

Please Note: The professor reserves the right to alter this syllabus if necessary. © 2013 Lisa N. Owen

Aug 28 (W): Introduction to the course

**Sept 2 (M): Labor Day Holiday**

Sept 4 (W): Indus Valley Civilization: *Indian Art*, Chapter 2, 25-36

Sept 9 (M): Indus Valley Civilization

Sept 11 (W): Introduction to the Vedas and Upanishads: *Indian Art*, Chapter 2, 36-40

Sept 16 (M): Jainism and Buddhism: Vallyly essay and *Indian Art*, Chapter 2, 40-42

**Sept 18 (W):** Buddhism and Ashoka: *Indian Art*, Chapter 2, 42-48 and Edicts essay  
**Writing Assignment distributed and discussed in class**

**Sept 23 (M):** The Buddhist *Stupa* and Issues of Aniconism: *Indian Art*, Chapter 3, 51-69  
**Writing Assignment due at the beginning of class**

Sept 25 (W): The Buddhist *Stupa* and Issues of Aniconism: Huntington and Dehejia essays

Sept 30 (M): Early Buddhist Monastic Architecture: *Indian Art*, Chapter 5, 103-113

Oct 2 (W): Early Buddhist Monastic Architecture

**Oct 7 (M): In-Class Exam 1**

Oct 9 (W): Origins of Buddha and Jina Images: *Indian Art*, Chapter 4, 79-100 and Schopen essay

Oct 14 (M): Origins of Buddha and Jina Images: Leoshko and Cort essays

Oct 16 (W): Developments in Buddhist Rock-Cut Architecture: *Indian Art*, Chapter 5, 112-124 and Owen essay (Ajanta)

Oct 21 (M): Origins of Hindu Images: *Indian Art*, Chapter 6, 137-140 and *Darsan*, Chapter 1, 3-31

Oct 23 (W): Early Representations of Shiva, Vishnu, and Devi: *Darsan*, Chapter 2, 32-58

Oct 28 (M): Developments in Hindu Rock-Cut Architecture: *Indian Art*, Chapter 5, 124-134

Oct 30 (W): Hindu and Jain Rock-Cut Architecture: Owen essay (Ellora)

Nov 4 (M): Hindu and Jain Rock-Cut Architecture

**Nov 6 (W): In-Class Exam 2**

Nov 11 (M): Structural Temple Architecture — Northern India: *Indian Art*, Chapter 6, 141-152 and Mitchell essay

Nov 13 (W): Structural Temple Architecture — Northern India: *Indian Art*, Chapter 7, 155-170

Nov 18 (M): Structural Temple Architecture — Southern India: *Indian Art*, Chapter 8, 185-204 and Kaimal essay

**Nov 20 (W):** Structural Temple Architecture -- Southern India: Smith essay  
**Take-Home Exam 3 distributed and discussed**

Nov 25 (M): work on Take-Home Exam 3

Nov 27 (W): work on Take-Home Exam 3

Dec 2 (M): Gods beyond Temples

Dec 4 (W): Gods beyond Temples

**Take-Home Exam 3 due at the beginning of class**

### **Grading Criteria for Written Work:**

**A** = Such a grade indicates that the student assessed the reading(s) and did so with rigor and clarity of thought. An 'A' paper means that there were little to no errors in grammar/spelling and that the introduction and conclusion were clear as was the development of the body of the paper. An 'A' paper also demonstrates that the student not only carefully read the *entire* assignment, but thought about the larger issues and considered the author's use of evidence.

**B** = Such a grade indicates that the student was able to execute the assignment with diligence and forethought, though some main issues in the reading(s) were not addressed fully by the student. A grade of 'B' also usually indicates that there were limited structural, spelling, or grammatical problems.

**C** = This is similar to the 'B' description, but the number of problems is more extensive. These may include significant grammatical or structural problems, adding irrelevant material or new material inappropriately, too many generalities, and/or not addressing the main issue(s) in the assigned reading(s). 'C' papers often contain too many quoted passages.

**D** = A grade of 'D' indicates that the student did a poor job in demonstrating that s/he read the assignment. Further, grammatical/structural problems make a 'D' essay quite difficult to follow. There are usually far too many generalities and a lack of analysis.

**F** = This either indicates that the assignment was not done or what was done was simply unacceptable for any number of reasons. This includes any indication of plagiarism, which may entail further academic penalty. See the description of plagiarism in this syllabus.

**Please fill out the following and return it to the professor by Wednesday, Sept 11**

I \_\_\_\_\_ (print name) acknowledge that I have read the course syllabus. I understand the course structure, criteria for grading, attendance policy, scheduled dates for exams and assignments, policy for written work, and the definition of plagiarism. I also understand the risk factor rating of 1 for this class. I hereby agree to the syllabus and its provisions.

Topics in Asian Art: Art of Ancient India

AEAH 4824

Risk Rating Category 1

\_\_\_\_\_  
Student email address

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date