Course Description: This course explores selected artworks produced during India's colonial and postcolonial periods through the frameworks of modernity, nationalism, urbanization, and religious identity. While the class will briefly explore the introduction of photography in the subcontinent and developments in architecture and urban planning, most of our attention will be spent on the medium of painting. We will discuss the formation of major schools of painting, the role(s) of the art academy and other institutions in India, and the rise of the independent artist.

Course Content & Objectives: This course is designed to familiarize students with selected examples of modern Indian art created between 1780 and 1980. The course is divided into three chronological sections: (1) Art and Colonialism, (2) Art and Swadeshi, and (3) Art for a New Nation. By engaging in the visual cultures of India, students can cultivate a thorough knowledge of this important specialization within the discipline 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

There is no textbook for this class. All readings are found on Blackboard Learn (learn.unt.edu).

Required readings
Section 1

Section 2

Section 3

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 final; @ 25% each).......................... 75%
Writing Assignment................................................................. 15%
Attendance............................................................ 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 (artist, title, 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 Final:** The final exam will be distributed as a take-home exam and **due on our scheduled final date and time for this class—Wed. May 11th by 10am.** The dates for distribution and submission are highlighted in bold in the lecture schedule. You will be able to access the class readings and your notes for this exam that will require computer-generated essay responses. The take-home final (and the Writing Assignment below) will be graded on content and the quality of writing.

**Description of Writing Assignment:** During 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), "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](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. © 2016 Lisa N. Owen

Section 1: Art and Colonialism

Jan 20 (W): Introduction to the course; discussion of the East India Company

Jan 25 (M): Observing India: European Artists in Residence—Reading: Archer

Jan 27 (W): Documenting India: Company School Painting—Reading: Neville

Feb 1 (M): Documenting India: Company School Painting

Feb 3 (W): Documenting India: Photography—Reading: Pelizzari

Feb 8 (M): Collecting India: The Colonial Museum—Reading: Guha-Thakurta 1

Feb 10 (W): From Colony to Crown: The Raj and Art Academies

Feb 15 (M): The Rise of Independent Artists: Raja Ravi Varma—Reading: Mitter 1

Feb 17 (W): The Rise of Independent Artists

Feb 22 (M): EXAM 1

Section 2: Art and Swadeshi

Feb 24 (W): Bengal and the Calcutta Art School—Reading: Cohen

Feb 29 (M): Swadeshi and the Tagores

Mar 2 (W): Guest lecture by visiting artist Siona Benjamin

Mar 7 (M): The Search for 'Indianness': Abanindranath Tagore—Reading: Mitter 2

Mar 9 (W): The Search for 'Indianness'

Spring Break Mar 14 - Mar 20

Mar 21 (M): Avant-Garde Art: Gaganendranath Tagore and Bauhaus—Reading: Mitter 3

Mar 23 (W): The Search for the Universal: Santiniketan, Rabindranath Tagore and Nandalal Bose—Reading: Das Gupta

Mar 28 (M): The Search for the Universal—Reading: Chandra and Quintanilla

Mar 30 (W): The Art of Politics: Nandalal Bose and Gandhi

Apr 4 (M): The Art of Politics

Apr 6 (W): EXAM 2
Section Three: Art for a New Nation

Apr 11 (M): On the Eve of Independence: Jamini Roy and Amrita Sher-Gil—Reading: Datta

Apr 13 (W): On the Eve of Independence—Reading: Mathur

Writing Assignment distributed and discussed in class

Apr 18 (M): On the Eve of Independence

Apr 20 (W): Independence and Partition; Writing Assignment due at the beginning of class

Apr 25 (M): The Making of a National Museum—Reading: Singh

Apr 27 (W): Art after Independence: Explorations in Figural Form—Reading: Dalmia; Bean 77-81 and 86-103

May 2 (M): Art after Independence: Explorations in Landscape and Abstraction—Reading: Bean 82-85 and 104-113; Take-Home Final distributed and discussed in class

May 4 (W): Art after Independence: Explorations of Local Realities and Narratives—Reading: Bean 123-137, 154-159, and 166-169

May 11 (W): Take-Home Final due in my office by 10am (ART 210)

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, Feb 3rd

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: Modern Art of India, 1780s-1980s       AEAH 4824       Risk Rating Category 1

_____________________________        ___________________________        ________________
Student email address        Signature        Date