REQUIREMENTS
1. You are expected to attend class regularly, finish the assigned readings on time, and participate in class discussions actively (and, one hopes, enthusiastically).

2. To facilitate class discussion, 8 weekly reaction papers will be due during the semester. These reaction papers should be 1–2 pages in length, and should demonstrate a thoughtful and rigorous engagement with the material. Creativity is encouraged, rambling is not. Although you are welcome to focus on a particular article or passage within a week's assignment, you should try and contextualize that material within the rest of the week's readings. These reaction papers are due on the Friday of each week, and will be graded on a √+, √, √- system, corresponding roughly to an A/A-, B+/B, and B-/etc. In addition, once during the semester you are permitted to double-up and write a double-length reaction paper to count as two reaction papers. At least 4 reaction papers should be turned in by midterm break. Please label each reaction paper accordingly—e.g., Reaction Paper number 7, week 9; Reaction Papers numbers 8–9, week 11.

3. A take-home exam, involving about 10 pages of writing, will be distributed on Wednesday, November 19th, discussed in class on Friday, November 21st, and due in class on Wednesday, November 26th.

4. You will also be expected to collaborate on a final project. Later in the semester, each of you will be asked to email me an idea or theme for a group presentation. This information will be circulated, and then class-time will be set aside so that you can decide among yourselves whom you would like to work with and what project you would like to work on. Groups should include 3 to 5 members, and the choice of topic is yours; however, these topics do need to be presented to me for approval.

As for the final projects themselves, they need not be involved works of research; instead, they should be more creative efforts to engage with the materials from the semester. This may involve reading a few poems or a story that you've written and then discussing how you felt producing this writing, what you understand it to mean, or how you would like it to be understood. You also might choose to show the class some images that you've produced or procured and offer similar insights. Performance pieces, such as plays, are also encouraged. This is your chance to produce something in creative conversation with the religious world of South Asia—not just in intellectual conversation, as you will do in your midterm—and you may do so through any of the senses.

Remember, though, that this is a group presentation, and that you should all be working in consort or in dialogue with each other. This doesn't mean that you all need to agree or that you all need present in the same media, but there should be some unity to your collaborations.

In summary, your grade will be determined by the quality of your participation in class, your reaction papers, your midterm exam, and your final project.
REQUIRED READING

NOTE: The pages from this book that we will be reading are included in the source book. Still, you may want to own a copy of this for yourselves. The translation is excellent.


*Source Book*. (=SB)

**texts are available at Grécourt Bookshop, 100 Green Street, 585–4140
**the source book is available at Paradise Copies, 30 Crafts Avenue, 585–0414

WORKS ON RESERVE


GENERAL REFERENCE WORKS


WEEK 1 (9/5)
i. INTRODUCTION
  • various maps of South Asia (SB)
  • additional maps of India available online at sites such as—
    http://www.history.upenn.edu/hist188/indiansub.html
    http://www.wsu.edu:8080/~dee/INDATLAS.HTM
    http://homepages.rootsweb.com/~poyntz/India/images/india_shepherd_1923.jpg

WEEK 2 (9/8, 9/10, 9/12)
i. SOUTH ASIA, THE EARLY DAYS: WHAT'S GOING ON HERE?
  • View “Around the Indus in 90 Slides” (http://harappa.com/indus/indus1.html), paying
    particular attention to "Harappan Religion and Belief Systems"
    (http://harappa.com/indus/indus7.html). Look through the slides and see what you can glean
    about Harappan religious beliefs and practices. For more on the ancient Indus Valley, check out
    the rest of the site (http://harappa.com/har/har0.html).
    Oxford University Press.
    “Religious Art and Symbols,” 105–126 (handout)

ii. SOUTH ASIA, THE EARLY DAYS: THE UNIVERSE AS ART?
  • Richard Davis. 1995. In Religions of India in Practice. Edited by Donald S. Lopez. Princeton:
    Princeton University Press.
    “A Brief History of Religions in India,” 5–12 (SB)
    “Reality Veiled and Revealed: On the Artistic Order of the Universe,” 41–58 (SB)
    “The Priest as Artist,” 104–123 (SB)

iii. NO CLASS

WEEK 3 (9/15, 9/17, 9/19)
i. THE VEDAS, THEIR PRINCIPAL GODS, AND THE SACRIFICE
  • Stephanie W. Jamison. 1996. In Sacrificed Wife/ Sacrificer's Wife: Women, Ritual, and
    Hospitality in Ancient India. New York: Oxford University Press.
    “Some General Observations on Women's Conceptual Position
    in Ancient Indian Society,” 12–17 (SB)
    “The Wife and Other Ritual Actors,” 29–38 (SB)
  OPTIONAL (FOR THOSE INTERESTED IN SEX, RITUAL, AND HORSES):
  • Stephanie W. Jamison. 1996. In Sacrificed Wife/ Sacrificer's Wife: Women, Ritual, and
    Hospitality in Ancient India. New York: Oxford University Press.
    “Sexuality and Fertility: The Așvamedha,” 65–88 (SB)

ii. THE UPANIŚADS

1. *Bṛhadāranyaka Upaniṣad* 6.4, pp. 88–93 (SB)


“Ascetic Withdrawal or Social Engagement,” 533–546 (SB)


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**WEEK 4 (9/22, 9/24, 9/26)**

i. BUDDHISM REPLIES: THE REWORKING OF SACRIFICE, CASTE, AND BRAHMANS

  - “A Bloodless Sacrifice” (*Kuṭadanta-sutta*), 1–8 (SB)
  - “The Sutta at Madhura” (*Madhura-sutta*), 1–4 (SB)
  - “The Outcaste” (*Vasala-sutta*), 13–15 (SB)
  - *The Brahmana* (*Brahmana-vaggo*), 77–82 (SB)

ii. BASIC BUDDHISM: THE FOUR NOBLE TRUTHS

  - “The Buddha,” 7–27 (SB)
  - “Four Truths: The Disease, the Cause, the Cure, the Medicine,” 59–84 (SB)
  - “The Fire Sermon” (SB)

iii. SCREENING: *Footprint of the Buddha* (52 minutes), produced by Peter Montagnon, 1977.

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**WEEK 5 (9/29, 10/1, 10/3)**

i. JAINISM REPLIES: RENUNCIATION, ASCETICISM, AND NON-VIOLENCE


ii. JAINISM IN PRACTICE: MONASTICS AND THE LAITY

  - “The Ascetic,” 129–160 (SB)
  - “The Layperson,” 161–173 (SB)

**WEEK 6 (10/6, 10/8, 10/10)**

**THE BRAHMANICAL SYNTHESIS: ŚÄSTRA AND THE SYSTEMIZATION OF THE WORLD**

i. DHARMA: READINGS IN DHARMASÄSTRA

  
  “Playing by the Rules: Sāstra and Sanskrit Literature,” 1–12 (SB)
  
  1.79–119, pp. 12–16 (SB)

  NOTE: Some of these verses also occur in SIT (219–223).

  2.154–249, pp. 33–42 (SB)

  OPTIONAL:

  3.1–83, pp. 43–51 (SB)

  5.26–56, pp. 102–104 (SB)


ii. DHARMA IN ACTION: THE STORY OF ŚAKUNTALĀ

  
  “Kālidāsā,” 1–2 (SB)

  
  “Śakuntalā,” 96–99 (SB)

  
  “Śakuntalā,” 85–176 (SB)

  
  extract, 541–544 (SB)

iii. NO CLASS

**WEEK 7 (10/13, 10/15, 10/17)**

i. NO CLASS

**THE BRAHMANICAL SYNTHESIS: ŚÄSTRA AND THE SYSTEMIZATION OF THE WORLD**

ii. KĀMA: READINGS IN KĀMASÄSTRA


  Introduction, xi–xxi

  1.1–2, pp. 3–13

  2.1, pp. 28–39

  2.7, pp. 56–60

  3.1–3, pp. 75–86

  5.1, pp. 104–109

  (online translation: http://www.bibliomania.com/2/1/176/123/frameset.html)

iii. KĀMA IN ACTION: LOVE IN POETRY

  “Love (excerpt from introduction),” 28–35 (SB)
  selected poems, 38–101 (SB)

  “Translator’s Note,” ix–xii (SB)
  selected poems, 1–25 (SB)

**WEEK 8** (10/20, 10, 22, 10, 24)

**THE BRAHMANICAL SYNTHESIS: ŚĀSTRA AND THE SYSTEMIZATION OF THE WORLD**

i. ARTHA: READINGS IN ARTHASĀSTRA


  13.1, pp. 474–476 (SB)
  1.12–1.13, pp. 23–29 (SB)
  3.2–4, pp. 196–208 (SB)
  8.3, pp. 393–396 (SB)

  6.3, 5–6, pp. 142–147, 151–160 (SB)

ii. THE RULERS: BUDDHIST KINGS AND KINGSHIP—

**WILL THE REAL ASOKA PLEASE STAND UP?**

• A. L. Basham, “Society and the State in Theravāda Buddhism,” 125–141 (SIT)

  selections, 25–69 (SB)

  selections, 16–18, 286–94 (SB)

**OPTIONAL:**

  excerpts, 47–69 (SB)

iii. SCREENING: *Utsav* ("The Festival"); in Hindi with subtitles, 145 minutes. Directed by Girish Karnad, 1984. (first half)

**WEEK 9** (10/27, 10, 29, 10, 31)

**THE BRAHMANICAL SYNTHESIS: ŚĀSTRA AND THE SYSTEMIZATION OF THE WORLD**

i. MOKṢA: THE BHAGAVAD GĪTĀ—DUTY AND LIBERATION RECONSIDERED

  concentrate on Books 1–6
NOTE: Those of you who previously read the Miller translation may instead choose to read:
(on reserve)

OPTIONAL (BUT VERY HELPFUL):
  chapter introductions (SB)

ii. THE BHAGAVAD GÎTÀ: DUTY AND LIBERATION RECONSIDERED
  entire book


WEEK 10 (11/3, 11/5, 11/7)
i. DEVOTIONALISM: THE PATH OF THE DEVOTEE IN THE PURANAS
• V. Raghavan, “Puranic Theism: The Way of Devotion,” 319–331 (SIT)
  “Purana as Brahmanic Ideology,” 85–100 (SB)
  “Devī persuades Śiva to let her create a son, Gaṇeśa,” 261–269 (SB)

ii. DEVOTIONALISM: THE BUDDHIST PATH OF THE BODHISATTTVA
  “The Mahāyāna,” 224–231 (SB)
  Chapter 2–3, pp. 9–22 (SB)
  “Maṭṭakunḍali,” 37–52 (SB)
  “Foreword” (by Thich Nhat Hanh), ix–x (SB)
  “Sister Mai,” 96–108 (SB)


WEEK 11 (11/10, 11/12, 11/14)
i. THE RAMAYANA: WHAT MAKES A GREAT STORY IN SOUTH ASIA?
  "Ramayana," vol. 12, pp. 213–215 (SB)

"The Story," vol. 1, pp. 6–13 (SB)
Book ii, sarga 16, pp. 114–118 (SB)
Book ii, sargas 100–101, pp. 299–302 (SB)
Book iii, sarga 8–9, pp. 100–104 (SB)
Book iii, sargas 56–62, pp. 209–224 (SB)

NOTE:
For the Amar Chitra Katha Comic-Book Ramayana, see
http://www.askasia.org/adult_free_zone/virtual_gallery/exhibitions/index.htm

ii. **MANY RAMAYANAS AND THE POLITICS OF TELLING THEM**


"Three Hundred Rāmāyaṇas: Five Examples and Three Thoughts on Translation," 22–49 (SB)


"Toward a Counter-System: Women's Tales," 33–55 (SB)

iii. **SCREENING: Ramayana: The Prince of Light** (97minutes), produced and directed by Yugo Sako (2000).

**WEEK 12 (11/17, 11/19, 11/12)**

**ARE THEY SERIOUS? SANSKRIT SATIRE AND A QUESTIONING OF THE TRADITION**

i. *The Little Clay Cart (Mrčchakaṭṭhakā) of Śudraka*

  Introduction to *The Little Clay Cart*, 30–38
  *The Little Clay Cart* of Śudraka, acts 1–4, pp. 49–106 (SB)

ii. *The Little Clay Cart (Mrčchakaṭṭhakā) of Śudraka*

  *The Little Clay Cart* of Śudraka, acts 5–10, pp. 106–180 (SB)

NOTE:
take-home exam distributed

iii. **DISCUSSION OF TAKE-HOME EXAM**

**WEEK 13 (11/24, 11/26, 11/28)**

i. **NO CLASS**

ii. **NO CLASS**

NOTE:
take-home exam due

iii. **NO CLASS**
WEEK 14 (12/1, 12/3, 12/5)
I. WHO WRITES INDIA’S HISTORY? THE ICHR CONTROVERSY
  “The Hindutva Takeover of ICHR,” 1–4
  [New Social Science Textbooks of NCERT]
  “Introduction,” 5–9
  “Where Do We Go From Here?” 25–38
  [Concerning the Class VI Social Science Textbook]
  “Whither Teaching of History?” 65–71
  [Concerning the Class IX Social Science Textbook]
• Panikkar, K. N. “Outsider as Enemy: Politics of Rewriting History in India,” 1–14
  (http://www.stanford.edu/group/sia/Events/Panikkar.html)

NOTE:
For more on this controversy, see
(http://www.hvk.org/specialarts/ichr/articles/0000.html –
http://www.hvk.org/specialarts/ichr/articles/0025.html)

ii. WHO WRITES INDIA’S HISTORY? PATRIOTISM AND POLITICS
  ‘Patriotism and Political Ethics in Indian History,” 1–35

WEEK 15 (12/8, 12/10)
i. PRESENTATIONS

ii. PRESENTATIONS