



## **AH/CU 336 THE HERITAGE OF AL ANDALUS**

IES Abroad Granada Sustainable Development & Equitable Living Across Borders: Spain & Morocco

### **DESCRIPTION:**

The primary objective of this course is for students to acquire an in-depth understanding of the cultures of Al Andalus and their presence in modern Andalusia and Northern Morocco, focusing on art, architecture, ornamentation, and design. We will examine the intellectual and artistic achievements reached by the civilization of Al Andalus, and look at its legacy in various contemporary settings, with a strong focus on the management of Al Andalus as a cultural entity on both sides of the Strait of Gibraltar, and the common threads for equitable, sustainable tourism.

### **CREDITS: 3**

### **CONTACT HOURS: 45**

### **LANGUAGE OF INSTRUCTION:** English

### **INSTRUCTOR:** Ana Hernández Walta

### **PREREQUISITES:** None

### **METHOD OF PRESENTATION:**

Lectures, debates, discussions, course-related trips, and a week of travel in Morocco during week six. Students will have to prepare the required readings for each session. At the beginning of each class, the instructor will introduce the theoretical approach and the materials, which will be followed by debates and discussions with the students. These theoretical sessions will be highly supported by visits to relevant historical sites and museums.

### **REQUIRED WORK AND FORM OF ASSESSMENT:**

- Student participation - 10%
- Weekly journal entries - 35%
- Research paper - 20%
- Class presentation - 15%
- Mid-term evaluation - 20%

#### **Student participation**

Students are expected to participate actively during class sessions and to come prepared to class having completed the required readings. A rubric for participation will be posted on Moodle and discussed in the first sessions.

#### **Weekly journal entries**

Entries must include a thorough description of the class excursions, based on the students' observations, and an interpretation built on the notes and the information provided while visiting the different sites and communities. Six weekly entries are required and are due on Mondays.

#### **Research Paper**

Each student will select a topic related to the Heritage of al Andalus for a brief research paper (1000-1500 words). Prior to writing, students must submit a proposal with the name of the project, a brief statement describing the topic, and a bibliography of sources. The research paper will offer a thoughtful analysis of the topic, supported by academic sources. Due by session 17.



### Class Presentation

The presentation must be based on the research paper, but it may adopt different formats: PowerPoint presentations, a blog, a virtual gallery, or a short video. Possible formats and contents will be discussed with the instructor.

### Mid-term evaluation

The mid-term exam includes an essay based on key concepts, and several image-identification questions.

### LEARNING OUTCOMES

By the end of the course, students will be able to:

- Identify and understand the importance of key objects and monuments produced in periods and places of cultural contact in the Mediterranean.
- Apply artistic and anthropological frameworks of analysis, such as the concept of hybridity, to the content of the course.
- Measure the importance of visual arts in the construction of religious and cultural identities, and the articulation of cultural models.
- Articulate the relevance of visual productions as the evidence of and as a catalyst of historical, social, political, and intellectual movements in Spain and the North of Africa.
- Acquire skills to understand the opportunities and challenges surrounding the dissemination, interpretation, and preservation of cultural heritage.
- Articulate mechanisms to increase the value of cultural heritage as a motor for sustainable development.

### ATTENDANCE POLICY:

Attendance to all classes and visits is mandatory. Please refer to Granada Summer Attendance Policies.

### CONTENT:

| Unit/Session  | Content                                                                                                                                                            | Required readings, viewings, and assignments                                                                                                                                                                                      |
|---------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>UNIT 1</b> | <b>Introduction to Al Andalus</b>                                                                                                                                  |                                                                                                                                                                                                                                   |
| Session 1     | <ul style="list-style-type: none"><li>• Defining cultural heritage in the Andalusian framework</li><li>• Primary sources in the study of Andalusian Art.</li></ul> | <ul style="list-style-type: none"><li>• VECCO, M. "A definition of cultural heritage: From the tangible to the intangible," <i>Journal of Cultural Heritage</i>, Volume 11, Issue 3 July–September 2010, Pages 321-324.</li></ul> |
| Session 2     | <ul style="list-style-type: none"><li>• Introduction to Islamic Art and Architecture terminology in Al Andalus.</li></ul>                                          | <ul style="list-style-type: none"><li>• HEILBRUNN TIMELINE OF ART HISTORY, Metropolitan Museum of Art<br/><a href="https://www.metmuseum.org/toah/ht/07/eusi.html">https://www.metmuseum.org/toah/ht/07/eusi.html</a></li></ul>   |
| Session 3     | <ul style="list-style-type: none"><li>• Introduction to the history of Al-Andalus (8<sup>th</sup> – 15<sup>th</sup> centuries).</li></ul>                          | <ul style="list-style-type: none"><li>• Nightingale, Steven. "Al-Andalus: Notes on a Hidden, Lustrous, Indispensable Era." <i>Granada, A Pomegranate in the Hand of God</i>. Berkeley: Counterpoint, 2015 (109-175)</li></ul>     |

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| Session 4     | Visits: <ul style="list-style-type: none"> <li>National Museum of Islamic Art</li> <li>Q'bbá Parador de San Francisco</li> </ul>                                     | <ul style="list-style-type: none"> <li>Rodriguez Perez, M.J. "The Restoration of the Monastery of San Francisco in the Alhambra. From school for painters to Parador Nacional de Turismo." <i>Cuadernos de la Alhambra</i>. 2019, 48, 201-216.</li> </ul>                                                                                                                                                                     |
| <b>UNIT 2</b> | <b>Córdoba</b>                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Session 5     | <ul style="list-style-type: none"> <li>The Córdoba Mosque</li> <li>Historical context and architectural development</li> </ul>                                       | <ul style="list-style-type: none"> <li>KHOURY, N. "The Meaning of the Great Mosque of Cordoba in the Tenth Century," <i>Muqarnas</i> Vol.13, 1996, pp. 80-98.</li> </ul>                                                                                                                                                                                                                                                      |
| Session 6     | <ul style="list-style-type: none"> <li>The synagogue of Córdoba</li> </ul>                                                                                           | <ul style="list-style-type: none"> <li>WASSERSTEIN, D. Christian. "Jews and the Dhimma status," <i>The Routledge handout of Muslim Iberia</i>, pp. 208-223, 2020.</li> </ul>                                                                                                                                                                                                                                                  |
| Session 7     | <ul style="list-style-type: none"> <li>Convivencia: Historical concept or myth? Shaping medieval identities in contemporary Spain</li> </ul>                         | <ul style="list-style-type: none"> <li>ARIGITA, E. "The 'Cordoba paradigm': Memory and Silence around Europe's Islamic Past." <i>Islam and the politics of culture in Europe. Memory, Aesthetics, Art</i>. 2013, pp 21-40.</li> <li>MENOCAL, M. R. "Gifts." <i>The Ornament of the World. How Muslims, Jews, and Christians Created a Culture of Tolerance in Medieval Spain</i>. Back Bay Book pp. 189-201, 2002.</li> </ul> |
| Session 8     | Day trip to Córdoba<br>Visits: <ul style="list-style-type: none"> <li>Great Mosque of Córdoba</li> <li>Synagogue</li> <li>House of Sefarad</li> </ul>                | <ul style="list-style-type: none"> <li>Barrucand, Marianne. "The Great Mosque of Cordoba." <i>Moorish Architecture in Andalusia</i>. London: Taschen, 1992 (70-87).</li> </ul>                                                                                                                                                                                                                                                |
| <b>UNIT 3</b> | <b>The Alhambra</b>                                                                                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Session 9     | <ul style="list-style-type: none"> <li>The Alhambra in Its historical context: The Nasrids Aesthetics and Architecture</li> </ul>                                    | <ul style="list-style-type: none"> <li>VIDAL CASTRO, F. "Resistance and adaptation: The Nasrids," <i>The Routledge handout of Muslim Iberia</i>. Pp. 145-171, 2020.</li> </ul>                                                                                                                                                                                                                                                |
| Session 10    | <ul style="list-style-type: none"> <li>The Generalife environment</li> <li>Landscape</li> <li>Water management, sustainability, agricultural improvements</li> </ul> | <ul style="list-style-type: none"> <li>MED-O-MED Cultural Landscapes in the Mediterranean and the Middle East, 2021 (last accessed July 5, 2022) <a href="https://medomed.org">https://medomed.org</a></li> </ul>                                                                                                                                                                                                             |

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| Session 11    | <ul style="list-style-type: none"> <li>The Alhambra around the world. Orientalism and Alhambrism</li> </ul>                                                                                         | <ul style="list-style-type: none"> <li>ROSSER-OWEN, M. "Moorish Style Islamic Arts from Spain," V&amp;A Publishing, 2012, pp. 109- 114; pp. 120-134.</li> </ul>                                                                                                                                                                                                                                                                                                                                            |
| Session 12    | <ul style="list-style-type: none"> <li>Visit: Fundación Rodríguez-Acosta</li> </ul>                                                                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Session 13    | <ul style="list-style-type: none"> <li>Visit: Alhambra and Generalife</li> </ul>                                                                                                                    | <ul style="list-style-type: none"> <li>Barrucand, Marianne. "The Alhambra: From Fortress to Palace City." <i>Moorish Architecture in Andalusia</i>. London: Taschen, 1992 (183-205)</li> </ul>                                                                                                                                                                                                                                                                                                             |
| <b>UNIT 4</b> | <b>Granada: The Albayzin</b>                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Session 14    | <ul style="list-style-type: none"> <li>Introduction to the history, urban structure, and monuments of the Albayzin</li> </ul>                                                                       | <ul style="list-style-type: none"> <li>ALMAGRO, ANTONIO, ORIHUELA, ANTONIO. "Plano guía del Albaicín Andalusí (Granada)" <i>Editorial Universidad de Granada y Fundación El legado andalusí</i>. 2015</li> </ul>                                                                                                                                                                                                                                                                                           |
| Session 15    | <ul style="list-style-type: none"> <li>Mudéjar: art of resilience</li> </ul>                                                                                                                        | <ul style="list-style-type: none"> <li>DODDS J., MENOCAL M.R, KRASNER A. "Brothers." <i>The Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture</i>, Yale University Press, 2008, pp. 241-264.</li> </ul>                                                                                                                                                                                                                                                                   |
| Session 16    | <ul style="list-style-type: none"> <li>Cultural heritage, tourism, and its social impact</li> <li>The Albayzin as a UNESCO World Heritage site: Landscape, sustainability, conservation.</li> </ul> | <ul style="list-style-type: none"> <li>ALBAICIN RESTAURATION PROJECTS, <i>World Monuments fund</i>, published 2019, (last accessed July 2022) <a href="https://www.wmf.org/project/alhambra">https://www.wmf.org/project/alhambra</a></li> <li>MOREH, C. "Inhabiting Heritage: Living with the Past in the Albayzín of Granada," <i>Open Library of Humanities</i> 2(1), 201 p.e8.doi: <a href="https://doi.org/10.16995/olh.24">https://doi.org/10.16995/olh.24</a> 2016 (last accessed 2022).</li> </ul> |
| Session 17    | Visit: <ul style="list-style-type: none"> <li>Albayzin: San Miguel Bajo, Parroquia del Salvador, Convents, Mosques, Calderería</li> </ul>                                                           | <ul style="list-style-type: none"> <li>Barrucand, Marianne. "Nasrid Architecture in the City and Sultanate of Granada." <i>Moorish Architecture in Andalusia</i>. London: Taschen, 1992 (211-214)</li> </ul> <p><b>Research paper due</b></p>                                                                                                                                                                                                                                                              |
| <b>UNIT 5</b> | <b>Introduction to Andalusian Morocco</b>                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |

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| Session 18    | <ul style="list-style-type: none"> <li>Al Andalus and its connections to Al Maghreb: in search of the Andalusian communities in Morocco. Culture for sustainable development.</li> </ul> | <ul style="list-style-type: none"> <li>CULTURE FOR DEVELOPMENT - FUNC1 - Islamic Culture Foundation, 2018<br/><a href="https://funci.org/culture-for-development/?lang=en">https://funci.org/culture-for-development/?lang=en</a></li> <li>Calderwood, Eric. "Al-Andalus, Andalucía, and Morocco" <i>Colonial al-Andalus: Spain and the Making of Modern Moroccan Culture</i>. Harvard UP, 2018. (p. 116-141)</li> </ul> |
| Session 19    | <ul style="list-style-type: none"> <li>Tetouan: The little Granada</li> </ul>                                                                                                            | <ul style="list-style-type: none"> <li>Calderwood, Eric. "Tetouan is Granada" <i>Colonial al-Andalus: Spain and the Making of Modern Moroccan Culture</i>. Harvard UP, 2018. (p. 30-73)</li> <li>Children of Al-Andalus. A lost paradise in Morocco. Trailer movie, 2022<br/><a href="https://www.youtube.com/watch?v=3D2vum1chMLv">https://www.youtube.com/watch?v=3D2vum1chMLv</a></li> </ul>                          |
| Session 20    | <ul style="list-style-type: none"> <li>The return trip: Andalusian Morocco in Granada</li> </ul>                                                                                         | <ul style="list-style-type: none"> <li>Bush, Olga. "Entangled Gazes: The Polysemy of the New Great Mosque of Granada." <i>Muqarnas</i> 32 (2015): 97-133.</li> </ul> <p><b>In-class Research Paper Presentations</b></p>                                                                                                                                                                                                 |
| Session 21    | Visit: <ul style="list-style-type: none"> <li>Calderería and Moroccan communities in Granada</li> <li>Moroccan music workshop</li> </ul>                                                 | <ul style="list-style-type: none"> <li>Machin-Autenrieth, Matthew. "The Dynamics of Intercultural Music Making in Granada: Everyday Multiculturalism and Moroccan Integration" <i>Ethnomusicology</i> 64/3 (2020): 422-446.</li> </ul>                                                                                                                                                                                   |
| <b>UNIT 6</b> | <b>Visiting Andalusian Morocco</b>                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Session 22    | Visiting Tangier <ul style="list-style-type: none"> <li>Medina</li> <li>Kasbah Museum of Mediterranean Cultures</li> <li>Moshe Nahon Synagogue</li> <li>Mellah</li> </ul>                | <ul style="list-style-type: none"> <li>Calderwood, Eric. "The Afterlife of Colonial al-Andalus in Contemporary Morocco" <i>Colonial al-Andalus: Spain and the Making of Modern Moroccan Culture</i>. Harvard UP, 2018. (p. 286-298)</li> </ul>                                                                                                                                                                           |
| Session 23    | Visiting Tetouan and Chefchaouen <ul style="list-style-type: none"> <li>Tetouan Medina</li> <li>Tetouan Mellah and Synagogue</li> <li>Dar Sanaa</li> <li>Chefchaouen Medina</li> </ul>   | <ul style="list-style-type: none"> <li>Schroeter, Daniel. "The Shifting Boundaries of Moroccan Jewish Identities." <i>Jewish Social Studies</i> 15/1 (2008): 145-164.</li> <li>Medina of Tétouan (formerly known as Titawin), <i>UNESCO World Heritage Centre</i>.<br/><a href="https://whc.unesco.org/en/list/837">https://whc.unesco.org/en/list/837</a></li> </ul>                                                    |

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| Session 24 | Visiting Rabat <ul style="list-style-type: none"> <li>• Medina and Andalusian Walls</li> <li>• Oudaia Qasbah and Andalusian gardens</li> <li>• Museum of History and Civilizations</li> <li>• Hassan Tower</li> </ul> | <ul style="list-style-type: none"> <li>• De Micheli, Francesca. "Minority Audience: The Oudayas Museum and the Manufacturing of Elitism in Moroccan Museums." In Ray, Virginie. <i>The Art of Minorities: Cultural Representation in the Museums of the Middle East and North Africa</i>. Edinburgh: Edinburgh UP, 2020 (72-86)</li> </ul> |
| Session 25 | Reflection session (online synchronous session)<br>Cultural heritage and sustainable development.<br>Sustainable culture and tourism. Trans-national heritage as a basis for equitable living.                        |                                                                                                                                                                                                                                                                                                                                            |

## COURSE-RELATED TRIPS:

### Unit 1

- National Museum of Islamic Art, Alhambra Monumental complex, Granada. The museum's catalogue represents some of the best original Andalusian Art. The halls are organized chronologically, thus providing the student a solid timeline, supported by the material evidence displayed.
- Q'bbra, Parador de San Francisco, Alhambra Monumental complex, Granada. The Parador de San Francisco offers a prime case study on the different approaches adopted to safeguard national heritage buildings, its complexities and sustainability.

### Unit 2

- Great Mosque of Córdoba, Córdoba. One of the wonders of the Middle Ages, the Mosque represents the golden age of the Umayyad Andalusian Art. Its influence reaches beyond its origins to embody the many complexities of the Spanish cultural legacy.
- Synagogue, Córdoba. Among the few remaining Sephardic Synagogues in the Iberian Peninsula, it has survived as a monument, devoid of its original Sephardic community.
- House of Sefarad, Córdoba. Cultural Association intended to trace the lost history and culture of the Mediaeval Sephardic Communities in Spain.

### Unit 3

- Fundación Rodríguez-Acosta, Granada. Prime example of the "Alhambrismo" (Orientalism) current of the early 20<sup>th</sup> century, in which some of the architectural ideas developed at the Alhambra are being reconsidered to create contemporary forms.
- Alhambra and Generalife Monumental complex, Granada. The Royal city of the Nasrids, the Alhambra's relevance resides on being a Mediaeval Muslim Palatial complex still remaining in the south of Europe. Its artistic and cultural impact worldwide have become a staple in our visions of the past.

### Unit 4

- Albayzin. The Albayzin has been inhabited at least since the 11<sup>th</sup> century, but continues to house local population, posing many questions on resilience, identity, and transformation along the centuries. In one neighborhood we can compare churches that were mosques, convents sitting on former Muslim palaces and the challenges the inhabitants face in such a dense urban environment.

### Unit 5

- Calderería and Moroccan communities in Granada. In this visit, we explore the possible exchanges with communities coming from the North of Africa and their views on the Andalusian myth and legacy on both sides of the Straits.

### Unit 6

#### Visiting Andalusian Morocco

The trip to Morocco traces back the many cultural, artistic, political and social exchanges between Spain and the North of Africa. The aim, to explore the cultural traces of the Andalusian communities in Morocco. The map for the visits is based on

the different Andalusian diasporas after 1492, but also trying to find other interactions taking place mainly in the early 20<sup>th</sup> century.

- Visiting Tangier. A main port connecting Europe and Africa, its cosmopolitanism has been decisive in its identity. Here we can visit the synagogue, walk around its medina and compare them to Granada.
- Visiting Tetouan and Chefchaouen. These two cities treasure the most relevant remnants of the Andalusian and Sephardic communities in nowadays Morocco. It also manifests the close cooperation between the Government of Spain and the Kingdom of Morocco in restoring the common history through its monuments.
- Visiting Rabat. In Rabat, there are buildings, like the Tower of Hassan that share a common past to the city of Seville, when the Andalusian rulers were originally coming from the Sahara Desert. The Tower of Hassan and the Oudaya Gates at the old medina became a national symbol for the Kingdom of Morocco, highlighting the close interwoven relationships between both cultures.

#### REQUIRED READINGS:

- ALBAICIN RESTAURATION PROJECTS, *World Monuments fund*, published 2019, (last accessed July 2022) <https://www.wmf.org/project/alhambra>
- ALMAGRO, ANTONIO, ORIHUELA, ANTONIO Plano guía del Albaicín Andalusí (Granada) *Editorial Universidad de Granada y Fundación El legado andalusí*. 2015
- ARIGITA, E. The 'Cordoba paradigm': Memory and Silence around Europe's Islamic Past. *Islam and the politics of culture in Europe. Memory, Aesthetics, Art*. 2013, pp 21-40
- Barrucand, Marianne. *Moorish Architecture in Andalusia*. London: Taschen, 1992.
- Bush, Olga. "Entangled Gazes: The Polysemy of the New Great Mosque of Granada." *Muqarnas* 32 (2015): 97-133.
- Calderwood, Eric. *Colonial Al Andalus: Spain and the Making of Modern Moroccan Culture*. Harvard UP, 2018.
- Children of Al Andalus. A lost paradise in Morocco. Trailer movie, 2022 <https://www.youtube.com/watch?v=2R3vmJsbMkY>.
- CULTURE FOR DEVELOPMENT - FUNCÍ - Islamic Culture Foundation, 2018 (last accessed July 2022) <https://funci.org/culture-for-development/?lang=en>.
- De Micheli, Francesca. "Minority Audience: The Oudayas Museum and the Manufacturing of Elitism in Moroccan Museums." In Ray, Virginie. *The Art of Minorities: Cultural Representation in the Museums of the Middle East and North Africa*. Edinburgh: Edinburgh UP, 2020 (72-86)
- DODDS J., MENOCAL M.R, KRASNER A. "Brothers". *The Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*, *Yale University Press* 2008, pp 241-264.
- HEILBRUNN TIMELINE OF ART HISTORY, Metropolitan Museum of Art <https://www.metmuseum.org/toah/ht/07/eusi.html>.
- KHOURY. N. The Meaning of the Great Mosque of Cordoba in the Tenth Century, *Muqarnas* Vol.13, 1996. Pp. 80-98.
- Machin-Autenrieth, Matthew. "The Dynamics of Intercultural Music Making in Granada: Everyday Multiculturalism and Moroccan Integration." *Ethnomusicology* 64/3 (2020): 422-446.
- MED-O-MED Cultural Landscapes in the Mediterranean and the Middle East, 2021. <https://medomed.org>
- Medina of Tétouan (formerly known as Titawin), *UNESCO World Heritage Centre*, (last accessed July,2022) <https://whc.unesco.org/en/list/837>.
- MENOCAL, M. R. "Gifts". *The Ornament of the World. The Ornament of the World: How Muslims, Jews, and Christians Created a Culture of Tolerance in Medieval Spain*. Back Bay Book pp 189-201, 2002.
- MOREH, C. "Inhabiting Heritage: Living with the Past in the Albayzín of Granada", *Open Library of Humanities* 2(1), 201 p.e8.doi: <https://doi.org/10.16995/olh.24>, 2016 (last accessed 2022).
- Nightingale, Steven. "Al-Andalus: Notes on a Hidden, Lustrous, Indispensable Era." *Granada, A Pomegranate in the Hand of God*. Berkeley: Counterpoint, 2015 (109-175)
- RODRÍGUEZ PÉREZ, M.J. The Restoration of the Monastery of San Francisco in the Alhambra. From school for painters to Parador Nacional de Turismo. *Cuadernos de la Alhambra*. 2019,48,201-216.

- ROSSER-OWEN, M. Moorish style: Islamic Arts from Spain, *V&A Publishing*, 2012, pp 109-114; pp 120-134.
- Schroeter, Daniel. "The Shifting Boundaries of Moroccan Jewish Identities." *Jewish Social Studies* 15/1 (2008): 145-164.
- VECCO, M. A definition of cultural heritage: From the tangible to the intangible, *Journal of Cultural Heritage*, Volume 11, Issue 3 July–September 2010, Pages 321-324.
- VIDAL CASTRO, F. Resistance and adaptation: The Nasrids, *The Routledge handbook of Muslim Iberia*. pp145-171, 2020.
- WASSERSTEIN, D. Christian. "Jews and the Dhimma status", *The Routledge handbook of Muslim Iberia*, pp 208- 223, 2020.

#### RECOMMENDED READINGS:

- Becker, Cynthia. *Medieval Morocco. An Empire from Africa to Spain*. Paris: Institut du Monde Arabe, 2014.
- CIVANTOS, C. "The Afterlife of al-Andalus: Muslim Iberia in Contemporary Arab and Hispanic Narratives" State University of New York Press, 2018.
- CHARTER OF ATHENS 1933, *The Getty Conservation Institute*
- Cultural Heritage Policy Documents, IV International Congress for Modern Architecture [https://www.getty.edu/conservation/publications\\_resources/research\\_resources/charters/charter04.html](https://www.getty.edu/conservation/publications_resources/research_resources/charters/charter04.html)
- DÍEZ JORGE, M.E. The Alhambra and the Generalife. An Art History Guide. *Granada: Editorial Universidad de Granada*.
- GHALBANE H., LEEUWESTEIN R. Children of Al-Andalus Portraits of Andalusian-Moroccan Muslims and Jews. *Bridge2connect* 2021.
- LINTZ Y., DÉLÉRY C., TUIL-LEONETTI B. Maroc medieval. Un empire de l'Afrique à l'Espagne. *Catalogue de l'exposition présentée au musée du Louvre*, 2014.
- Moorish Houses of Granada, World Monuments Fund <https://www.wmf.org/project/moorish-houses-granada>, 2019.
- NOONAN L. "The role of culture as a determinant of tourism demand: evidence from European cities", *International Journal of Tourism Cities*, 2022 Vol. ahead-of-print No. ahead-of-print. <https://doi.org/10.1108/IJTC-07-2021-0154>
- Red de Juderías | Caminos de Sefarad <https://redjuderias.org/>, 2022.
- ROSSER-OWEN, M. "Collecting the Alhambra Owen Jones and Islamic Spain in the South Kensington Museum" *Owen Jones y la Alhambra*, edited by Juan Calatrava Granada: Patronato de la Alhambra y Generalife, 2011, English version pp. 159-168

#### INSTRUCTOR BIO:

Ana Hernández Walta has a Master's in Fine Arts from the University of Granada. She has been teaching Islamic Art at IES Granada since 2005, and Watercolor Workshop starting in 2012. Alongside these two courses, she has worked as a tutor in international exchange programs at the Universidad de Granada and Patronato de la Alhambra. Her experience as an educator includes teaching drawing and painting in Art Schools' Exchange Programs in Florence and working as a teaching assistant for the Department for Romance Languages at Bowdoin College. Detailed information on current artwork and interests at <http://anahwalta.wordpress.com/>