DESCRIPTION: This course aims to apply visual arts techniques to the interpretation of the Spanish and European experience of Islam, both in the past (the eight centuries of Islamic presence in Spain) and in Modern and Contemporary times; therefore, the timeframe of the course goes from the Middle Ages to the 21st Century. The course proposes a historical as well as contemporary approach to the subject in order to analyze the connections between past and present in the European experience of Islam, focusing on moments of conflict, tolerance or coexistence. The classes and field studies will help to analyze the evolution of these relations through the analysis of artistic images, architecture, popular imagery and film.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

INSTRUCTOR: Meritxell Martín i Pardo

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:

- **Class discussion**: The course is largely discussion-based. Students are expected to come to class prepared (i.e. not only having done the readings but also having considered them in depth) and participate actively in the discussions.
- **Field studies**: In addition to the lectures and discussions in which we will cover the major academic themes of the course, the course also has field observations and fieldwork.
- **Lectures**: The professor will provide the main theoretical background of the course through lectures.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Midterm exam - 25%
- Final exam - 25%
- Term essay - 20%
- Class presentation - 10%
- Participation - 20%

**Midterm Exam**
Timeline or blank map, multiple choice, quote ids, essay.

**Final Exam**
Multiple choice, quote ids, essay.

**Term essay**
You are to analyse a section of a building of Muslim origin or heritage. It is an argumentative paper; thus, a thesis is required.

**Class presentation**
For this assignment, first, you will choose a partner, in other words, you work in teams of two. Then, you either visit the Romanesque or Gothic sections of the MNAC in Montjuïc. You craft your presentation. Proof of your having gone into the museum is required.

**Participation**
In this class, discussion is everything. Thus, students must commit with the material. And, participation is about showing this commitment not only to the professor but to your peers. Commitment means that even if the reading is hard, the student reads and
underlines and writes notes. Commitment means engaging with the material at a deeper level than a quick diagonal read. Commitment is an attitude, and attitude of being willing to risk despite what your peers and what the professor might think.

**LEARNING OUTCOMES:**
By the end of the course students will be able to:
- apply basic art history tools to analyse historical / cultural facts;
- identify the key moments of the relationship between Europe and Islam;
- distinguish the key features and symbols that appear in the artworks and interpret their meaning;
- describe the different meanings of each visual element according to the class content;
- measure the importance of visual arts in the construction of religious and cultural identities.

**ATTENDANCE POLICY:**
Attendance is mandatory for all IES Abroad classes, including course-related trips. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than three classes in any course 3 percentage points will be deducted from the final grade for every additional absence. Seven absences in any course will result in a failing grade.

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<td>Session 6</td>
<td>Islamic Art as Seen Through Western Eyes III: Geometry, Abstraction &amp; Morality.</td>
<td>• Grabar, Oleg (2006). “Islamic Ornament and Western Abstraction”. In Grabar, Oleg, Islamic Art and Beyond. Aldershot: Ashgate-Variorum. 239 -244.</td>
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**Final Exam**

**REQUIRED READINGS:**


**RECOMMENDED READINGS:**

• Goffman, Dan (2002). *The Ottoman Empire and Early Modern Europe*. Cambridge: Cambridge University Press.

**RECOMMENDED FILMS:**

• *The Message* (1977) by Moustapha Akkad.
• *A Road to Mecca—The Journey of Muhammad Asad* (2008) by Georg Misch.
• *The Life of Muhammad* (2011) Faris Kermani.

**RECOMMENDED MUSEUMS:**

• Museu d’Història de la Ciutat (MUHBA)
  - Situated in the Gothic district, it tells the history of Barcelona since Roman times.
• Museu d’Història de Catalunya (MHCat)
  - Situated in Palau del Mar, this museum showcases some key moments through preserved objects in the history of Catalonia. It dedicates part of his exhibit to explain the Muslim contribution to Catalan culture and identity. This museum is somewhat interactive and fun.
• Museu Nacional d’Art de Catalunya (MNAC)
  - Situated in Palau Nacional in Montjuïc, this museum has one of the most important Romanesque and Gothic collections in the world. A definite must see.
• Reial Monestir de Santa Maria de Pedralbes
  - This monastery was founded by Queen Elisenda of Montcada in 1327 with the support of her husband, King James II. It was occupied until 1983 by the Poor Clare Order, the female branch of the Order of St. Francis. The building is one of the best examples of Catalan Gothic architecture. Nowadays, it can be visited as well as visit its temporary and permanent art collections.

**INSTRUCTOR BIOGRAPHY:**

Meritxell Martín i Pardo studied Philosophy at the Universitat Autònoma de Barcelona and, after being awarded a Fulbright Scholarship, went on to earn her Ph.D. in the History of Religion at the University of Virginia in 2005. Txell, as she likes to be called, first taught at the University of Virginia, where her *The Artichoke (Pedagogical) Theory* led her students to nominate her for the Seven Society Graduate Fellowship for Superb Teaching in 2002 (for which, she was semi-finalist). She also taught and conducted research at the University of the South, for five semesters, where repetition as a vehicle to students’ creativity became the cornerstone of her teaching philosophy, and has been teaching at IES Barcelona since 2008. In 2014, IES Chicago recognized her pedagogical drive by awarding her with the Best Teaching Award. Her primary research focuses are: effective pedagogy and the formation of (religious) self-identity. Public policy, leadership, Islam, learning, Catholicism, creativity, food, religious minorities, intention, social justice, writing, art history, representation, soup kitchens—these diverse interests impel her teaching and research.