ART 214-01

Islamic Art

University of San Francisco

Spring 2018

Course Information

- Professor: Nathan S. Dennis
- Course Location and Times: Lone Mountain 351, Tues./Thurs. 2:40–4:25 pm
- Office: Masonic 223 (281 Masonic Ave. on the corner of Masonic Ave. and Turk St.)
- Contact: ndennis@usfca.edu (best way to reach me) or (415) 422-4938 (office number)
- Office Hours: Thurs. 12:00–2:00 pm, or by appointment

Course Description

This course is an introduction to Muslim visual culture from its origins on the Arabian Peninsula and the conquests of the seventh and eighth centuries across the Near East, North Africa, and the Mediterranean, through the end of the Middle Ages and the dominance of the Ottoman Empire, the Turkish conquest of Constantinople in 1453, and the beginning of the Mughal Empire in
India. The course is designed as an introductory survey of the vast array of monuments, art, and artifacts of the medieval Islamic world, placing them in their original and geographically specific cultural contexts. At the same time, however, the class will examine the religious and philosophical ideas, international politics, and even scientific discoveries that enabled Islamic art to spread rapidly in the Middle Ages and develop a cohesive expression and form across expansive and disparate regions of Asia, Africa, and Europe. To better frame a contemporary study of Islamic art, the course will also examine the “cultural filters” that the West has traditionally applied to the study of Islam and Islamic art, including the embedded hierarchies of Eurocentric and Christian arts of representation, “Orientalism,” and the effects of colonialism on the historic depiction of Islamic art and architecture within the broader discourse of medieval art. Although the course is devoted primarily to the arts of Islam, certain class periods will naturally lend themselves to the study of cross-cultural contact between Muslim and non-Muslim groups, including Byzantine and Eastern Orthodox Christians, Jews, Catholic Crusaders from the Latin West, or East Asians from the Mongol Empire of the thirteenth and fourteenth centuries.

**Course-Specific Learning Outcomes**

In this course, students will:

1. **Expand their knowledge of Islamic art and history, circa 650–1550, particularly through works of Near Eastern and Mediterranean art and architecture that exemplify the concerns and historical development of Muslim visual culture.**
   
   Students will accomplish this through illustrated course lectures, reading a range of primary and secondary texts related to issues in Islamic art and architecture, and through regularly scheduled student-led, seminar-style discussions focusing on these readings. They will also gain a deeper awareness of Islamic art by researching and writing their term paper on a highly focused topic related to a work of Islamic art at the Asian Art Museum, and by visiting the Donohue Rare Book Room in Gleeson Library at USF to study Islamic manuscripts, early printed books, and other artifacts and works of art related to the chronology and cultural geography of the course. Student-led class discussions will also be crucial to achieving this objective.

2. **Recognize and analyze trends in Islamic art and architecture in light of the material, historical, cultural, political, and philosophical circumstances in which specific works were produced.**

   Students will accomplish this by mandatory attendance at topically oriented lectures that will address a variety of themes and historical periods in Islamic art with a special focus on the cultural, philosophical, economic, political, and religious circumstances that affected artistic production. Students will also be routinely asked to lead discussion and write exam and other essays that require them to critically address these themes through one or more works of art, and they will be expected to contextualize their term paper in a broader cultural and historical context. These themes will also be emphasized in required visits to the Asian Art Museum and the Donohue Rare Book Room in the Gleeson Library at USF.
3. **Draw critical distinctions between differing visual traditions in the Islamic Middle Ages and, at the same time, explore “points of contact” and artistic exchange between these differing traditions.**

   - Students will accomplish this through class meetings, required and recommended readings, discussions, oral exercises, and writing exam essays that focus on broad, but often crucial, visual and philosophical distinctions in Islamic artistic practice. At the same time, however, students will also be asked to regularly address points of cultural contact and possible artistic influence that challenge, problematize, or otherwise subvert these broad categories.

4. **Gain a studied awareness of common art historical methodologies and approaches to Islamic art and architecture.**

   - Students will accomplish this by individually and collectively engaging primary and secondary textual sources selected from a range of art historical and interdisciplinary approaches. Class discussions will address the nature of the arguments in these texts, as well as their underlying assumptions and methodologies. In their term papers, students will be required to demonstrate a knowledge and understanding of different methodological approaches that other scholars have applied to their area of interest.

5. **Hone their visual and perceptual skills for analyzing works of art in ways that move beyond personal opinions and observations to a consideration of the complex interrelationships between the visual character, historical context, function, and symbolic form of Islamic art and architecture.**

   - Students will accomplish this through regular class discussions that require them to apply critical observation skills to one or more illustrated works of art to support a larger point or assertion. At the same time, they will also be asked to incorporate textual evidence to support broader, historicized arguments. Students will also regularly engage in oral exercises in class in which they visually analyze and critique works of Islamic art. They will further develop their visual and critical-analysis skills through writing research papers and exam essays that require them to synthesize complex material, using strong visual and textual evidence to support their arguments. Students will also routinely be challenged individually to articulate and defend their visual observations during office hour meetings and during campus and area museum visits.

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**Core Curriculum, Area F, Learning Outcomes**

In this course, students will:

1. **Demonstrate an understanding of the broad historical and theoretical foundations of art, architectural, and design history, as they relate to the Islamic world, through an**
examination of specific cultural, social, economic, and political contexts.

- Students will accomplish this through illustrated course lectures, reading a range of primary and secondary texts related to issues in Islamic art and architecture, and through regularly scheduled student-led, seminar-style discussions focusing on these readings. They will also gain a deeper awareness of Islamic art by researching and writing their term paper on a highly focused topic in the field, delivering in-class oral presentations, and by visiting area museums and campus sites to study Islamic artifacts and works of art and their relevant cultural heritage. Student-led discussions will also be crucial to achieving this objective.

2. Demonstrate orally, in writing, or through production, an understanding of critical approaches to evaluating key works in the respective area and the specific movements and periods associated with it.

- Students will accomplish this by mandatory attendance at topically oriented lectures that will address a variety of themes and historical periods in Islamic art with a special focus on the cultural, philosophical, economic, political, and religious circumstances that affected artistic production. Students will also be routinely asked to lead discussion and write exam and other essays that require them to critically address these themes through one or more works of art, and they will be expected to contextualize their term paper in a broader cultural and historical context. These themes will also be emphasized in required visits to the Asian Art Museum and the Donohue Rare Book Room in the Gleeson Library at USF.

3. Develop technical and conceptual skills related to the area by engaging in individual and/or collaborative classroom activities.

- Students will accomplish this through class meetings, required and recommended readings, discussions, oral exercises, and writing exam essays that focus on broad, but often crucial, visual and philosophical distinctions in Islamic artistic practice. At the same time, however, students will also be asked to regularly address points of cultural contact and possible artistic influence that challenge, problematize, or otherwise subvert these broad categories. Moreover, students, working as both individuals and in groups, will engage primary and secondary textual sources selected from a range of art historical and interdisciplinary approaches. Class discussions will address the nature of the arguments in these texts, as well as their underlying assumptions and methodologies. In their term papers, students will be required to demonstrate a knowledge and understanding of different methodological approaches that other scholars have applied to their area of interest.

4. Demonstrate a broader, critical understanding of specific communities of makers and users by attending presentations related to the subject art (lectures, performances, and museum or other exhibits.)

- Two site visits and one museum curatorial guest lecture have been incorporated into
the course design to give students opportunities to engage works of Islamic art directly and to participate in discussions with curators on the significance of the art for cultural identity, both in the historic past and in the contemporary context of an acquired collection, removed from its original, historical frame of reference. Students will visit the Asian Art Museum, where they will select an object from the Islamic collection and write a formal and contextual analysis paper on the object. Together, the entire class will also visit the Donohue Rare Book Room in the Gleeson Library at USF, where students will examine Islamic manuscript leaves and learn about the tradition of manuscript illumination and the primacy of the text in Islamic theology.

**Cultural Diversity (CD) Learning Outcomes**

This course also fulfills Cultural Diversity requirements at the USF. In addition to the Course Learning Outcomes listed above, students will also:

1. **Demonstrate familiarity with the factors that create diversity in human societies, including, for example, gender, race, class, and ethnicity.**
   - Students will accomplish this through regular study of the multicultural society into which Islam and Islamic art were born and flourished, including the Near East, Central Asia, North Africa, the Mediterranean Basin, and the Iberian Peninsula and Western Europe. Students will attend and participate in lectures on topics ranging from religious diversity in the Early Middle Ages and cross-cultural opportunities that facilitated advancements in art, philosophy, science, literature, and systems of government, to the construction of and challenge to gendered spaces in Islamic architecture, ethnic variation and indigenous identity in Islamic art and architecture, and the effects of hierarchies and class structures on the development of visual and material culture in specific geographical contexts of the Islamic world. Exams, papers, and in-class discussions and group assignments will also include these elements, as students are expected to think critically of the works of art and architecture studied both in class and in the readings and assess how they shape the narrative of Islamic religious and cultural identity in the Middle Ages.

2. **Understand the relationships among diversity, inequality, and justice.**
   - Students will accomplish this through participation in course lectures and discussions of critical readings that address the multicultural nature of Islamic society in the Near Eastern and Mediterranean world, as Sunni and Shiite Muslims, Jews, Byzantine Christians (Eastern and Syrian Orthodox), Copts, Berbers, Bedouins, Nubians, Ethiopians, and Western European Catholics were in ever-shifting states of diplomacy, conquest, war, peace, and pluralism. Students will study and discuss the historical ramifications of conflict and confluence within medieval Islamic society and how the historical discipline of art history has contributed to both the inclusion and marginalization of Islamic culture in a broader narrative of the Middle Ages.

3. **Demonstrate an understanding of the effects of global interdependence on**
contemporary societies; for example, the role of migration and immigration, and economic, political, and cultural globalization on contemporary societies.

○ Students will accomplish this by studying the complex networks of cultural exchange that occurred between Muslims and their Christian and Jewish neighbors in the medieval Mediterranean and Near East. Many of the course readings and weekly lectures will address these networks explicitly, but students will also be given opportunities to explore historical models of displacement, diaspora, and immigration that shaped the development of Islamic art and architecture and created communities where hybrid forms of visual and material culture thrived as diverse people groups interacted in a spirit of both camaraderie and opposition. The class will also introduce to students the historic roots of contemporary political discourse on “Islam” and the “West,” deconstructing these seemingly monolithic terms into more complex and nuanced concepts that can be used to better understand cultural differences between Islamic and non-Islamic worldviews.

4. Demonstrate familiarity with the historical contributions of traditionally marginalized groups to contemporary ideas, values, and culture.

○ Islam and Islamic art have been marginalized significantly in the history of art, often on account of Western “Orientalism” and the denigration of non-Western people groups, the lasting influence of colonialism and slavery in the West, geopolitical bias, the privileged vision of the Western eye in determining value in specific iconographical traditions and styles, and, in more recent history, the rhetoric of terrorism in shaping cultural identity. Students will demonstrate familiarity with these historic developments and how they have affected contemporary views of Islamic art and architecture by actively participating in class discussions. They will also develop critical methodologies and approaches to interpreting Islamic art in their assigned papers and use these methodologies to challenge the traditional narrative of medieval art by incorporating the achievements of Islamic culture into a wider spectrum of the Middle Ages.

Required Texts


2. Additional course readings available as PDFs on Canvas (accessible through Modules and/or Files).

Recommended Texts


Students are expected to read all materials listed under the “Required Reading” section of each class period before the beginning of class. Come to class prepared and ready to discuss the readings for that day. These assignments will provide the primary focus for in-class, student-and/or instructor-led discussions. They were chosen not only to complement the daily lecture topics, but also to represent a wide range of methodologies and scholarly approaches to Islamic art. Please note that many of these readings, which include both primary and secondary sources, are challenging texts and will take both considerable time and close attention to absorb. Leave yourself ample time to complete these assignments.

With the exception of the required textbook listed above, all readings are available as PDFs on Canvas, accessible through the Modules and/or Files link located in the left margin of the website.

**Writing Assignment**

The **paper assignment** (worth 15% of the final grade) is a 5–6 page formal and contextual analysis. This assignment asks students to write a short visual description of a work of art in the Asian Art Museum in San Francisco (a separate assignment guide will be issued in class) using concrete, descriptive language, considering the formal elements of the work (e.g., subject, iconography, composition, shape, color, texture, scale, etc.). After the formal analysis has been established, the second half of the paper will situate the object or work of art in its proper historical context, based on readings and class lectures. The purpose of this assignment is to develop skills in close-viewing by engaging directly with an Islamic work of art in person and analyzing its content and iconography using internal visual/formal evidence and ideas generated in class readings and discussions to support a thesis. **This assignment will be due toward the end of the semester on Thursday, May 3, 2018.**

Additional in-class writing assignments may be assigned as part of the participation grade and may include either individual or group work, peer editing, or peer discussion. Students may be asked to analyze and compare works of art based on style, content, function, and historical context, using evidence from both primary and secondary source materials reviewed in class.

All papers must be submitted to the appropriate link on Turnitin.com on the date they are due or else a penalty in the grade will be issued. Late assignments will only be accepted if proper documentation (i.e., a note from your doctor regarding a serious illness) is offered in advance and the excuse is approved by the professor in writing in advance of the deadline. **Do not try to submit a paper late and then retroactively obtain a doctor’s note without contacting the professor before the deadline.** Students are highly encouraged to discuss paper drafts with their peers or other writing counselors at the University Learning and Writing Center, as well as with the professor during office hours, but no paper re-writes will be allowed after the final paper deadlines unless otherwise negotiated between the professor and student with proper documentation. In all work, students are expected to adhere rigorously to USF’s terms for academic honesty (see below).

**Exams**
There will be one Midterm Exam (worth 20% of the student’s final grade) and a Final Exam (also worth 20% of the student’s final grade). The midterm is scheduled for Thursday, March 8, 2018. No make-up exams will be allowed unless advance approval is obtained from the instructor. Please note that the final exam schedule (including time, date, and place) is mandated by the university and is therefore nonnegotiable. (The one possible exception is for students with approved disability accommodations. These students must make arrangements with me at least 2 weeks in advance of all exams to set a time for their exam, which will likely be administered in the Disability Services Office.) In other words, please do not ask to take exams at other times, unless the reason is a serious one and proper documentation (e.g., a doctor’s note in the case of serious illness) is produced in advance of the exam date. This means advising your parents well in advance of the Final Exam date to not make airline arrangements that conflict with the university schedule. You are responsible for getting these dates correct. Such conflicts, however unintended, would not constitute a serious excuse that would justify taking the exam at another time. Students who do not take an exam at the scheduled time (without securing prior approval from the instructor) will be given a “0” on the exam and will not be allowed to make it up unless the instructor agrees that there were serious, extenuating circumstances that prevented the student from taking the exam. For the university’s official Final Exam Schedule for spring 2018, consult the following website: https://myusf.usfca.edu/onestop/registration/spring-final-exam.

PLEASE NOTE: The spring 2018 Final Exam for this class has been scheduled for Tuesday, May 15, 2018, from 3:00–5:00 pm.

Broadly speaking, the exams will cover the material that has been presented both in class and in the required readings. However, students will not be tested on material that has not been directly presented in the course readings or discussed in class. The primary focus of the exams will be a combination of object identifications, short answers, and short and long essays that demonstrate the student’s ability to recall, analyze, and synthesize material covered in class lectures, discussions, and required readings. Although students will regularly be asked to identify works (title/location, artist, approximate date, and medium) and define terms related to technique, materials, style, etc., on these exams, rote memorization as an end in itself is not the main focus. Rather, the course and grading will focus on pushing students to identify and analyze works of art in their social, political, religious, and economic contexts, both individually and comparatively, using proper art historical terminology and concepts introduced in class. Attendance and participation in class, good note-taking, doing the required readings, and studying the material thoughtfully throughout the term will all bear on your relative success on these exams. PowerPoint files of the lectures will be uploaded to Canvas well in advance of your exams to help you review and study the most relevant material.

**Quiz**

There will be one quiz in this class, which will be designed to help you prepare for the midterm. It is worth 10% of your final grade and is scheduled for Tuesday, February 27, 2018.

**Journals**
Every Tuesday, starting on January 30, you will submit 1–2 page journal entries (double-spaced, and remember to put your name on them) that actively engage the course readings and classroom discussion from the previous week. You do not need to summarize the readings. What I am looking for is evidence that you are thinking about the critical issues in the readings, asking questions, and seeking answers. I am intentionally leaving the content of this assessment open to sufficiently allow you to explore your interests and learn to read and analyze a text critically. These journals will not be graded individually, but, like the participation grade, they are assessed cumulatively, and points will be deducted in increments of 5 from the total journal grade for every journal missed. Please print them out and submit them at the start of class. The weekly journals constitute 20% of your overall grade.

**Attendance, Participation & Facilitating Discussion**

To ensure optimal individual and class engagement and performance, class attendance is mandatory, and frequent, thoughtful participation is expected. The value placed on participation, which includes but is not limited to active participation in class discussion, is reflected in the weight assigned to the student’s final grade (15%). The frequency and, moreover, the quality of student participation will be factored into the evaluation of the participation grade.

When determining this portion of your grade, I consider your participation in in-class exercises and class discussions. I also consider your engagement in the class and whether you arrive on time and prepared. **However, please note that if you miss 6 or more classes without an approved excuse, you will receive an F for the course.** Please speak to me in advance if you know you will miss several classes in a row or if you have extenuating circumstances.

<table>
<thead>
<tr>
<th>Status</th>
<th>Score</th>
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<tbody>
<tr>
<td>Perfect attendance and daily participation</td>
<td>100</td>
</tr>
<tr>
<td>Missed 1–2 classes throughout the semester and excellent participation</td>
<td>95</td>
</tr>
<tr>
<td>Missed 3 classes throughout the semester and excellent participation</td>
<td>85</td>
</tr>
<tr>
<td>Missed 4 classes throughout the semester and excellent participation</td>
<td>75</td>
</tr>
<tr>
<td>Missed 5 classes throughout the semester and excellent participation</td>
<td>65</td>
</tr>
<tr>
<td><strong>Missed 6 or more classes</strong></td>
<td><strong>F for the course</strong></td>
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</tbody>
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You may miss two classes for any reason and still receive an A for participation if you engage in class discussions and group activities. If you miss more than two classes without a documented excuse, your grade will be reduced by 10 points for each additional class missed. Please use your allotted two absences wisely (just as you would sick days at work).

“Demonstrated preparation for class” means that the student contributes to discussion of the assigned readings, participates in assigned group activities, and meets behavior expectations for the class. I will also take points off for students who are not prepared for class or who consistently arrive late or leave early.
Note that two late days count as an absence. Also note that it is your responsibility to find out what you missed. Please talk to me in advance if you know you will be absent on a particular day.

In order to help facilitate discussion, every Tuesday, the same day that weekly journals are due, a group of three students in the class will help maintain classroom dialogue by developing at least three critical questions related to a work of art or architecture assigned the previous Thursday. The information on the work will simply come from the course readings of that week, although students can read additional material online if they wish. Examples of works might include the Kaaba in Mecca, specific mosques or palaces in the early Islamic world, paintings, mosaics, ivories, or manuscripts.

**Grading**

| Writing Assignment #1 (Asian Art Museum) | 15% |
| Weekly Journals | 20% |
| Quiz | 10% |
| Midterm Exam | 20% |
| Final Exam | 20% |
| Participation | 15% (including class discussions, in-class assignments and presentations, etc.) |

All primary elements of the course, including regular participation, the midterm, final exam, and paper assignments are required for satisfactory completion of the course.

Students are expected to come to class fully prepared. This includes doing the assigned readings by the date they are listed on the syllabus and participating in class discussion. There will be no make-up quizzes, exams, or late papers allowed unless prior approval by the professor is secured.

**Grading Scale** used in this course:

- A: 94–100
- A-: 90–93
- B+: 89–87
- B: 86–83
- B-: 82–80
- C+: 79–77
- C: 76–73
- C-: 72–70
- D+: 69
- D: 68–66
- D-: 65
- F: 64 or less

**USF and Off-Campus Site Visits**

During regular class meeting times, the class will visit the Donohue Rare Book Room in Gleeson Library to study Islamic illuminated manuscripts and/or early-printed books. Outside of class, however, students will be required to visit the Asian Art Museum’s collection of Islamic art to complete the paper assignment for the course. Students are also encouraged to attend events sponsored by Thacher Gallery or the Department of Art + Architecture that are relevant to the course.

**Behavioral Expectations**
All students are expected to behave in accordance with the Student Conduct Code and other university policies (see http://www.usfca.edu/fogcutter/). Open discussion and disagreement is encouraged when done respectfully and in the spirit of academic discourse. There are also a variety of behaviors that, though not against a specific university policy, may create disruption in this course. Students whose behavior is disruptive or who fail to comply with the professor may be dismissed from the class for the remainder of the class period and may need to meet with the professor or dean prior to returning to the next class period. If necessary, referrals may also be made to the Student Conduct process for violations of the Student Conduct Code.

Important Classroom Etiquette—PLEASE READ THIS SECTION CAREFULLY

In order to build and sustain a positive classroom climate that supports learning in a way in which everyone feels valued and participates, I am asking everyone to adhere to the following “ground rules” for classroom etiquette:

- Be on time to class and stay for the entire class (unless you receive prior approval to arrive or leave early). This will ensure you do not miss important course content and announcements or quizzes, and it will limit distractions to your fellow students (and me) during class. As you will see, coming into class late can be very noisy and distracting for us all. Please be conscientious of your fellow students and instructor.

- No use of laptops, tablets, or cell phones unless you have a special accommodation through Disability Services or my explicit approval. Again, these can be very distracting and I would like to limit such distractions during our class time together. Moreover, several recent scientific studies have shown that students learn more, retain more, and perform better on learning assessments when they take notes by hand rather than using digital media. It sounds old-school and irrelevant in today’s tech-savvy environment, but the human brain actually works differently (and harder) during manual note-taking sessions, building more and stronger internal connections to the information being processed. So ditch those devices and grab a note pad!

- In a related vein, turn off your cell phones. No texting, emailing, or surfing the web while in class. If I have to turn off my phone so that my mother isn’t texting me links to cat videos on YouTube, then so do you. It’s only fair.

- Be respectful of others in the class. Raise your hand to ask a question or make a comment. Do not talk over your fellow students or professor, and be kind and civil when making your points. Participate actively and positively in group and class work.

- Although active participation is encouraged, avoid monopolizing discussions. I want everyone to have the chance to participate. Hold “small” and/or individual questions that do not bear on the class’ collective work for after class or during office hours.

- No food in class, please, unless it is a small snack. Drinks are fine.

- When sending course-related emails, please be polite and use proper grammar, spelling, and punctuation. When the professor responds to one of your email inquiries, be sure to drop a short note back acknowledging it so that he knows you received and read it. Treat all course emails like important professional communications, not like informal messages to your friends, texts, tweets, or Facebook posts. Learning email etiquette now is critical for your success later in the work world. Employers often demand it, and email is still the
gold-standard for electronic communication in the global economy. You employer or client isn’t going to contact you through Snapchat. Neither will your professors. Therefore, check your USF email account at least once a day.

- If you are truly sick, then stay home and contact me via email. There’s no need to spread colds, flus, or other communicable illnesses if it can be avoided.
- In all cases of absence, be sure to get the notes and all other information covered in class from a fellow student you trust. Expecting the professor to outline the class session in an independent message to you, or in a meeting, is unrealistic. If you have questions about the material, however, then the professor will happily answer them during posted office hours.

Course Website on Canvas & Class Communications

All students will need to access and use the course website on Canvas (accessible through USF Connect). If you have difficulties accessing your account, then please let me know by the end of the first week of classes and I will show you how to access it. The course syllabus, writing assignments, various extra readings, important deadlines, class communications, course PowerPoint presentations, and assignment drop-boxes (using Turnitin.com) will all be posted on, or accessed through, this site, so it is crucial that you check the site often and regularly.

Also, please note that I frequently use email to send important communications about the course and related, upcoming events and opportunities. Therefore, you will also need to check your USF account, as well as Canvas announcements, on a regular basis. If you wish to receive email communications using an outside account, then it is your responsibility to have your USF mail forwarded to this account. I will only send email to your official USF (usfca.edu) account.

Student Conduct & Academic Integrity

As a Jesuit institution committed to cura personalis—the care and education of the whole person—USF has an obligation to embody and foster the values of honesty and integrity. USF upholds the standards of honesty and integrity from all members of the academic community. All students are expected to know and adhere to the University Honor Code. You can find the full text of the code online at www.usfca.edu/academic_integrity. The policy covers:

- Plagiarism: intentionally or unintentionally representing the words or ideas of another person as your own; failure to properly cite references; manufacturing references.
- Working with another person when independent work is required.
- Submission of the same paper in more than one course without the specific permission of each instructor.
- Submitting a paper written by another person or obtained from the internet.

The penalties for violation of the policy may include a failing grade on the assignment, a failing grade in the course, and/or a referral to the Academic Integrity Committee.

All students are expected to read and adhere strictly to this code. Plagiarism, cheating, dishonesty, inappropriate classroom behavior, acts of intolerance or harassment, and other
failures to adhere to these policies will not be tolerated, and they may result in the student’s failure in the assignment or course or further disciplinary action pursued through the appropriate university channels. To help ensure academic honesty and reduce incidents of plagiarism on campus, students will be asked to upload their papers through Assignments (using Turnitin.com) on the course Canvas site. If you have any questions about these policies, then you should discuss them with the professor as soon as possible.

**Turnitin.com**

To help ensure academic honesty and reduce incidents of plagiarism on campus, students will often be required to upload written assignments in the course through Turnitin.com (via the course Canvas site.) Details on how and when to submit your assignments will be given in class and posted to Canvas well in advance of the assignment deadlines.

**Students with Disabilities**

If you are a student with a disability or disabling condition, or if you think you may have a disability, then please contact USF Student Disability Services (SDS) at (415) 422-2613 within the first week of class, or immediately upon onset of disability, to speak with a disability specialist. If you are determined eligible for reasonable accommodations, then please meet with your disability specialist so that they can arrange to have your accommodation letter sent to me, and we will discuss your needs for this course. For more information, please visit: http://www.usfca.edu/sds or call (415) 422-2613.

**The Learning & Writing Center**

The Learning & Writing Center provides assistance to all USF students in pursuit of academic success. Peer tutors provide regular review and practice of course materials in the subjects of Math, Science, Business, Economics, Nursing, and Languages. Other content areas can be made available by student request. To schedule an appointment, log on to TutorTrac at https://tutortrac.usfca.edu. Students may also take advantage of writing support provided by Rhetoric and Language Department instructors and academic study skills support provided by Learning Center professional staff. For more information about these services, contact the Learning & Writing Center at (415) 422-6713, email: lwc@usfca.edu, or stop by the office in Cowell 215. Information can also be found on their website at www.usfca.edu/lwc.

**Counseling & Psychological Services (CAPS)**

USF’s diverse staff offers brief individual, couple, and group counseling to student members of the USF community. CAPS services are confidential and free of charge. Call (415) 422-6352 for an initial consultation appointment. Even if you are having a crisis at 3:00 am, CAPS counselors are still there for you. Telephone consultations through CAPS After Hours are available between 5:00 pm and 8:30 am; call the number above and press 2.

**Confidentiality, Mandatory Reporting, and Sexual Assault**
As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as a faculty member. I am required to share information regarding sexual misconduct or information about a crime that may have occurred on USF’s campus with the university. Here are other resources:

- To report any sexual misconduct, students may visit Anna Bartkowski (UC 5th floor) or see many other options by visiting the USF website: [www.usfca.edu/student_life/safer](http://www.usfca.edu/student_life/safer).
- Students may speak to someone confidentially or report a sexual assault confidentially by contacting Counseling and Psychological Services at (415) 422-6352.
- To find out more about reporting a sexual assault at USF, visit USF’s Callisto website at [www.usfca.callistocampus.org](http://www.usfca.callistocampus.org).
- For an off-campus resource, contact San Francisco Women Against Rape (SFWAR), (415) 647-7273 ([www.sfwar.org](http://www.sfwar.org)).

**Student Accounts**

Students who wish to have the tuition charges reversed on their student account should withdraw from the course(s) by the end of the business day on the last day to withdraw with tuition credit (Census Date) for the applicable course(s) in which the student is enrolled. Please note that the last day to withdraw with tuition credit may vary by course. The last day to withdraw with tuition credit (Census Date) listed in the Academic Calendar is applicable only to courses that meet for the standard 15-week term. To find what the last day to withdraw with tuition credit is for a specific course, please visit the Online Class Schedule at [www.usfca.edu/schedules](http://www.usfca.edu/schedules).

**Concluding Remarks**

If necessary, this syllabus may be revised during the semester. Any revisions will be announced in class and on Canvas. If you would like further clarification of any points in this syllabus, then please let me know as soon as questions arise. Above all, I hope you enjoy and learn a great deal from this course. My door is open to you and I am here to help during office hours or through a special appointment.

Finally, any study of Islamic art and culture will undoubtedly engage contemporary social concerns about how Muslims and Islam are discussed in the media; historical events and circumstances, including ongoing conflicts in Syria, Iraq, Afghanistan, Yemen, Somalia, and other traditionally Muslim countries; or migration and diaspora, such as the current refugee crisis in Syria. These issues can be contentious, and indeed, they are often discussed along partisan, political lines. Personally, I do not care if you are a Republican, Democrat, Libertarian, Independent, Green Party supporter, Anarchist, or completely apolitical, Muslim, Jew, Christian, Buddhist, Druid, Pastafarian, or Atheist. All discussion in my classroom will be respectful. You are welcome to discuss your personal views if and when they are relevant to topics introduced in the class, but I expect you to treat your classmates with mutual respect and dignity, as well as recognize that any perspective you introduce can also be challenged by others in courteous and professional dialogue. We do not all have to agree, but we do have to be civil.
**COURSE SCHEDULE**

(**Readings to be discussed on the dates they are listed.)

**WEEK 1**

1/23/18
Course Introduction & Overview / What Do We Mean by “Islamic” When We Talk About Islamic Art?
In-Class Required Reading in Groups

1/25/18
The Origins of Islam and Islamic Art
Required Reading:
1. Ettinghausen et al., 3–8.
3. Qur’an, “Al-Fatiha” (The Opening)—p. 3 in Abdel Haleem

**WEEK 2**

1/30/18
The Hajj: Pilgrims, Pilgrimage, and the Spread of Early Islam
Required Reading:
1. Ettinghausen et al., 10–11.

Recommended Reading:
1. Qur’an, “Al-Baqara” (The Cow)—pp. 4–33 in Abdel Haleem

**JOURNALS ARE DUE**

2/1/18
Conquest, Expansion, and the Challenges of Islamic Cultural Diversity
Required Reading:

Recommended Reading:
1. Grabar, 19–44.
WEEK 3

2/6/18

Al-Haram al-Sharif: The Dome of the Rock in Jerusalem

Required Reading:

Recommended Reading

**JOURNALS ARE DUE**

2/8/18

Early Umayyad and Abbasid Mosques

Required Reading:
1. Ettinghausen et al., 20–36.

Recommended Reading:

**FEB. 9 IS THE LAST DAY TO DROP THE COURSE WITH A FULL TUITION REIMBURSEMENT**

WEEK 4

2/13/18

Early Islamic Palaces and the Glory of the Caliphate

Required Reading:
1. Ettinghausen et al., 36–56.

Recommended Reading:

**JOURNALS ARE DUE**
2/15/18
Architectural Decoration and the Rise of Luxury Portable Objects
Required Reading:
1. Ettinghausen et al., 57–79.

Recommended Reading:

**WEEK 5**

2/20/18

The Umayyads and the Golden Age of Islamic Spain
Required Reading:
1. Ettinghausen et al., 83–91.

**JOURNALS ARE DUE**

2/22/18
Madinat al-Zahra and the Arts of Luxury / Guest Speaker (Prof. Dennis will be attending the College Art Association annual meeting in Los Angeles)
Required Reading:

Recommended Reading:

**WEEK 6**

2/27/2018
The Alhambra Palace and Mudejar Arts after the Reconquista
Required Reading:
1. Ettinghausen et al., 269–288.

Recommended Reading:

**QUIZ**
3/1/2018
Early Islamic Art and Architecture in Iraq and Iran, Part I: The Umayyads and Abbasids
Required Reading:
   1. Ettinghausen et al., 105–130.

WEEK 7

3/6/18
Early Islamic Art and Architecture in Iraq and Iran, Part II: Abbasids and Mamluks
Required Reading:
   1. Ettinghausen et al., 133–162.

**JOURNALS ARE DUE**

3/8/18

**MIDTERM EXAM**

WEEK 8

3/13/18

**SPRING BREAK – NO CLASS**

3/15/18

**SPRING BREAK – NO CLASS**

WEEK 9

3/20/18
Fatimid Art in Egypt
Required Reading:

   Recommended Reading:
   1. Blair and Bloom, 70–113.

**JOURNALS ARE DUE**

3/22/18
Ornament and Aniconism in Early Islamic Art
Required Reading:

Recommended Reading:

**WEEK 10**

3/27/18
Cultural Exchange in the Islamic World
Required Reading:
  1. Ettinghausen et al., 165–183.

**JOURNALS ARE DUE**

3/29/18
Arabic Calligraphy and the Illuminated Manuscript
Required Reading:

**WEEK 11**

4/3/18
**VISIT TO THE DONOHUE RARE BOOK ROOM IN GLEESON LIBRARY**

**JOURNALS ARE DUE**

4/5/18
Sacred Geometry in Islamic Art and Architecture
Required Reading:
Recommended Reading:

**WEEK 12**

**APRIL 9 IS THE LAST DAY TO DROP THE CLASS**

4/10/18
Material, Materiality, and the Sacred in Medieval Islamic Thought

Recommended Reading:

**JOURNALS ARE DUE**

4/12/18
Genghis Khan, the Mongol Empire, and the Persian Ilkhanate

Recommended Reading

**WEEK 13**

4/17/18
Timurid Art & Architecture in Central Asia, Part I

Recommended Reading:

4/19/18
Timurid Art & Architecture in Central Asia, Part II

Required Reading:
1. Blair and Bloom, 55–69.
**WEEK 14**

**4/24/18**

The Ottoman Empire after the Fall of Constantinople

Required Reading:


**JOURNALS ARE DUE**

**4/26/18**

Ottoman Imperial Architecture

Required Reading:


**WEEK 15**

**5/1/18**

The Topkapı Palace and Ottoman Luxury Arts

Required Reading:


**JOURNALS ARE DUE**

**5/3/18**

The Safavid Dynasty in Iran

Required Reading:


Recommended Reading:

**ASIAN ART MUSEUM PAPER DUE**

WEEK 16

5/8/18
Persian Illuminated Manuscripts
Required Reading:

**JOURNALS ARE DUE**

5/10/18
Mughal India and the Taj Mahal
Required Reading:

Recommended Reading:

**FINAL EXAM SCHEDULED FOR TUESDAY, 5/15/2018 FROM 3:00–5:00 pm**