



**El Camino College**  
**COURSE OUTLINE OF RECORD – Official**

<b>Subject:</b>	AHIS
<b>Course Number:</b>	210
<b>Descriptive Title:</b>	History of Islamic Art and Visual Culture
<b>Division:</b>	Behavioral and Social Sciences
<b>Department:</b>	Art History
<b>Course Disciplines:</b>	Art History
<b>Catalog Description:</b>	This course surveys the foundations of Islamic art and visual culture globally (including the Middle East, North Africa, Europe, and Central, South, and Southeast Asia), from the 7th to the 21st centuries CE. Key artworks are studied in relation to historical and cultural contexts that consider the effects of shifting social, political, philosophical, and spiritual paradigms on the production of art. Additionally, the course will focus on the presentation and collection of Islamic art in Western museums, and the influence of Islam on the intellectual and cultural life of the West.
<b>Prerequisite:</b>	No
<b>Co-requisite:</b>	No
<b>Recommended Preparation:</b>	Eligibility for ENGL 1A
<b>Enrollment Limitation:</b>	
<b>Hours Lecture (per week):</b>	3
<b>Hours Laboratory (per week):</b>	0
<b>Outside Study Hours:</b>	6
<b>Total Course Hours:</b>	54
<b>Course Units:</b>	3
<b>Grading Method:</b>	Letter Grade and Pass/No Pass
<b>Credit Status:</b>	Credit, degree applicable
<b>Transfer CSU:</b>	Yes
<b>Effective Date:</b>	pending
<b>Transfer UC:</b>	Yes
<b>Effective Date:</b>	pending
<b>General Education ECC:</b>	Area 3 - Humanities
<b>Term:</b>	Fall 2025
<b>Other:</b>	
<b>CSU GE:</b>	Area C1 - Arts and Humanities - Arts: Arts, Cinema, Dance, Music, Theatre
<b>Term:</b>	Fall 2025
<b>Other:</b>	
<b>IGETC:</b>	Area 3A - Arts
<b>Term:</b>	Fall 2025
<b>Other:</b>	

	<p><b>SLO #1 Analyze Form</b></p> <p>Upon completion of this course, students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of Islamic visual culture.</p> <p><b>SLO #2 Analyze Content</b></p> <p>Upon completion of this course, students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of Islamic visual culture.</p> <p><b>SLO #3 Synthesize Ideas and Information</b></p> <p>Upon completion of this course, students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of Islamic visual culture.</p>
<p><b>Student Learning Outcomes:</b></p>	<p>Upon completion of this course, students will be able to:</p> <ol style="list-style-type: none"> <li>1. Gain familiarity with the geography and history of the Islamic world.</li> <li>2. Identify, analyze and compare iconic works of Islamic Art and Visual Culture.</li> <li>3. Evaluate secondary sources that revisit or interpret important works of art.</li> <li>4. Read critically and assess a wide range of eyewitness and primary sources.</li> <li>5. Formulate new, creative approaches to relevant works of art in relation to social, cultural, political, economic, philosophical, and religious factors.</li> <li>6. Analyze and evaluate the influences of conflicts between European or/and American and Islamic countries on Art and Visual Culture.</li> </ol>
<p><b>Course Objectives:</b></p>	<p>Upon completion of this course, students will be able to:</p> <ol style="list-style-type: none"> <li>I. <b>Introduction (3 hours, lecture)</b> <ol style="list-style-type: none"> <li>A. Introduction and Course Overview</li> <li>B. Introduction to Islamic Civilization &amp; Material Culture</li> </ol> </li> <li>II. <b>Foundation and Early Islamic Art (6 hours, lecture)</b> <ol style="list-style-type: none"> <li>A. Art of the Late Antique Mediterranean, Arab, Sassanian, &amp; Byzantine</li> <li>B. Early Islamic Art:           <ol style="list-style-type: none"> <li>1. The Birth of Islamic Art: Umayyad (661–750)               <ol style="list-style-type: none"> <li>A. Origin and Influences</li> <li>B. Geometry</li> </ol> </li> <li>2. When Baghdad Ruled the Islamic World: Arts of the Abbasid Caliphate               <ol style="list-style-type: none"> <li>A. Calligraphy versus Epigraphy</li> </ol> </li> </ol> </li> </ol> </li> <li>III. <b>Art, Architecture, and the Spread of Islam I: Andalusia (6 hours, lecture)</b> <ol style="list-style-type: none"> <li>A. The vibrant visual cultures of the Islamic West, an introduction           <ol style="list-style-type: none"> <li>1. Constructing an Islamic identity</li> <li>2. Locating religious diversity</li> <li>3. Visual culture in an era of constriction</li> </ol> </li> </ol> </li> <li>IV. <b>The Spread of Islam II: North Africa (3 hours, lecture)</b> <ol style="list-style-type: none"> <li>A. Minority Space: Medieval Jewish Architecture in Islam and in Europe (a comparative study of Fez and Rome)</li> </ol> </li> <li>V. <b>The Spread of Islam III: Asia (6 hours, lecture)</b> <ol style="list-style-type: none"> <li>A. Asia and the Mongol Invasion (Ilkhanids)</li> <li>B. The Mongol Invasion and its influence:           <ol style="list-style-type: none"> <li>1. Timurid (1369–1502)</li> </ol> </li> </ol> </li> <li>VI. <b>Islamic Art and the Gunpowder Empire (6 hours, lecture)</b></li> </ol>
<p><b>Major Topics:</b></p>	

	<ul style="list-style-type: none"> <li>A. Safavid (1502–1736) <ul style="list-style-type: none"> <li>1. Islamic Drawing versus Western Drawing</li> <li>2. The Depiction of Islamic Carpets in European Paintings</li> </ul> </li> <li>B. Persianate Cultures and Beyond <ul style="list-style-type: none"> <li>1. Mughal (1526–1858)</li> </ul> </li> <li>C. Ottoman (1300–1924) <ul style="list-style-type: none"> <li>1. The East and West of the Bosphorus: Islam and Europe</li> </ul> </li> </ul> <p>VII. <b>Islamic Art in the Modern World (9 hours, lecture)</b></p> <ul style="list-style-type: none"> <li>A. Western Colonialism and Islamic Reaction <ul style="list-style-type: none"> <li>1. Imported and Exported: Native Aspirations and Foreign Influences</li> </ul> </li> <li>B. Orientalism as a Discourse and as Applied to Art</li> </ul> <p>VIII. <b>Art and Propaganda (6 hours, lecture)</b></p> <ul style="list-style-type: none"> <li>A. The Politics of Public Art &amp; Architecture</li> <li>B. Artistic Responses to Dictatorship in the homeland and to the Western Countries and Terrorism</li> </ul> <p>IX. <b>The Veil: Women and Representation in Islamic World (6 hours, lecture)</b></p> <ul style="list-style-type: none"> <li>A. Feminist Art in Islam and the West</li> <li>B. Woman, Life, Freedom Revolution (Iran)</li> </ul> <p>X. <b>Art in Diaspora: A General Overview (3 hours, lecture)</b></p>
<b>Total Lecture Hours:</b>	54
<b>Total Laboratory Hours:</b>	0
<b>Total Hours:</b>	54
<b>Primary Method of Evaluation:</b>	1) Substantial writing assignments
<b>Typical Assignment Using Primary Method of Evaluation:</b>	<p>1. Write a four-page paper exploring the convergence of Roman, Byzantine and Islamic aesthetics and belief systems in the Dome of the Rock.</p> <p>2. Write a six-page paper explaining the impact of state-sponsored Islamic translation programs from Greek sources on the development of 12th-century Jewish, Christian and Muslim philosophy and theology.</p>
<b>Critical Thinking Assignment 1:</b>	<p>1. Write an eight-page paper describing the role of Islamic visual culture both on the generation of the European Renaissance and linear perspective in particular, and on the decline of these European cultural forms and the generation of international modernism.</p> <p>2. Write a four-page paper describing the impact of Islamic visual culture on the painting of Matisse and the architecture and urbanism of Le Corbusier in the context of French colonialism in North Africa.</p>
<b>Critical Thinking Assignment 2:</b>	<p>1. Write a six-page paper on the development of Egyptian modern and contemporary art forms in the context of British imperialism, Nasserite nationalism and contemporary critiques of orientalism, and with special reference to the work of Mahmoud Moukhtar, Gmal al-Sighini and Youssef Nabil.</p> <p>2. Write a six-page paper exploring the relationship between nationalism, orientalism and feminism in the work of diaspora artists Shirin Neshat (Iran) and Mona Hatoum (Palestine).</p>
<b>Other Evaluation Methods:</b>	Essay Exams, Journal kept throughout course, Multiple Choice, Objective Exam, Presentation, Quizzes, Term or Other Papers, Written Homework, Other (specify)

<b>If Other:</b>	Image identification
<b>Instructional Methods:</b>	Lecture, Demonstration, Discussion, Group Activities, Multimedia presentations, Guest Speakers
<b>If other:</b>	
<b>Work Outside of Class:</b>	Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Answer questions, Other (specify), Required reading, Written work (such as essay/composition/report/analysis/research)
<b>If Other:</b>	Attending Seminars, Symposiums, Conferences
<b>Up-To-Date Representative Texts:</b>	Blair, Sheila and Jonathan Bloom. <i>Islamic Arts</i> . London: Phaidon Press, 1997. (Discipline Standard)
<b>Alternative Texts:</b>	Grabar, Oleg. <i>The Formation of Islamic Art</i> . Revised and enlarged edition. New Haven: Yale University Press, 1987. (Discipline Standard) Hillenbrand, Robert. <i>Islamic Art and Architecture (The World of Art)</i> Paperback – March 1, 1998. (Discipline Standard) Grabar, Oleg. <i>The Mediation of Ornament</i> , Princeton University Press, 2023
<b>Required Supplementary Readings:</b>	These book chapters and articles from sources other than the required textbooks, are available in PDF format:  Kerawala, “What is Islamic Art?”  Oleg Grabar, <i>The Formation of Islamic Art</i> (excerpts)  Blair and Bloom, “Pens and Parchment.”  Oleg Grabar, “The Intermediary of Geometry”  Terry Allen, “Aniconism and Figural Representation in Islamic Art”  Ira Lapidus. “Art, Architecture, and the Concept of the Caliphate”  Richard Ettinghausen, “Arabic Epigraphy: Communication or Symbolic Affirmation.”  Finbarr Flood. “Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum,”  Doris Behrens-Abouseif. "The Façade of the Aqmar Mosque in the context of Fatimid Ceremonial"  Jerrilynn Dodds. “The Great Mosque of Cordoba”  Susan Gilson Miller et al. “Inscribing Minority Space in the Islamic City: The Jewish Quarter of Fez (1438-1912)”  Laura Marks, “Abstract Line and Haptic Space”  Oya Pancaroglu. “Serving Wisdom: Contents of Samanid Epigraphic Pottery”

	<p>Blair and Bloom, "Architecture in India under the Mughals"</p> <p>Rosamond Mack, "Carpets" and "Ceramics"</p> <p>Blair &amp; Bloom, "The Legacies of Later Islamic Art"</p> <p>Yael Rice, "Encounters with European Engravings"</p> <p>Edward Said, Orientalism (excerpts)</p> <p>Ira Lapidus, "The Modern Transformation: Muslim Peoples in the Nineteenth and Twentieth</p> <p>There are several scholarly Open Resources Sites (OER Text), which can be used as a replacement for the recommended textbook to offer this course as ZTC. These sites includes but not limited to Khan Academy (Smart Art History), Metropolitan Museum, and University of Chicago.</p> <p>Art of the Islamic world 640 CE to now (Khan Academy):  <a href="https://www.khanacademy.org/humanities/art-islam">https://www.khanacademy.org/humanities/art-islam</a></p>
<b>Other Required Materials:</b>	<p>Course Reader or/and eBook</p> <p>Handouts, study guides, and other important class material will be posted on Canvas or any other future platforms.</p>
<b>Requisite</b>	
<b>Category</b>	
<b>Requisite course:</b>	
<b>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</b>	
<b>Requisite Skill:</b>	
<b>Requisite Skill and Matching skill(s): Bold the requisite skill(s). if applicable</b>	
<b>Requisite course:</b>	
<b>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</b>	
<b>Requisite Skill:</b>	Eligibility for English 1A
<b>Requisite Skill and Matching skill(s): Bold the requisite skill. List the corresponding course</b>	<b>Students must read complex texts and write comprehensive essays on the course content.</b>

<p><b>objective under each skill(s). if applicable</b></p>	<p>Read and apply critical thinking skills to college-level expository prose for the purposes of writing and discussion.</p> <p>Select and employ reading strategies to interpret the content of a college level textbook, with special focus on constructing a thesis statement and providing valid support.</p> <p>Identify an implied main idea (thesis), and support with major and minor details, from a longer text or novel.</p> <p>Plan, write, and revise 500-word multi-paragraph expository essays including an introduction and conclusion, exhibiting coherence and unity, avoiding major grammatical and mechanical errors that interfere with meaning, and demonstrating awareness of audience, purpose, and language choice.</p> <p>Interpret a book-length work through discussion, journal writing, or composition writing.</p> <p>Utilize MLA guidelines to format a document, to cite sources in the text of an essay, and to compile a Works Cited list.</p>
<p><b>Enrollment Limitations and Category:</b></p>	<p>Except for Course Cap, there are no limitations at all. However, students must read complex texts and write comprehensive essays on the course content. So, we advise students to have eligibility for English 1A.</p>
<p><b>Enrollment Limitations Impact:</b></p>	<p>By limiting enrollment to Course Cap, teachers will be able to push academic standards and pay required attention to students to help them succeed.</p>
<p><b>Course Created by:</b></p>	<p>Ali Ahmadpour</p>
<p><b>Date:</b></p>	<p>09/27/2023</p>
<p><b>Original Board Approval Date:</b></p>	<p>01/17/2024</p>
<p><b>Effective Term:</b></p>	<p>FALL 2024</p>
<p><b>COURSE CODING (completed by Division)</b></p>	
<p><b>TOP Code:</b></p>	<p>1002.00</p>
<p><b>CIP Code:</b></p>	<p>50.0703</p>
<p><b>CID:</b></p>	<p>N/A</p>
<p><b>Basic Skills:</b></p>	<p>This is not a Basic Skills course</p>
<p><b>Cooperative Work Experience:</b></p>	<p>No</p>
<p><b>Course Classification Status:</b></p>	<p>Credit Course</p>
<p><b>Approved Special Class:</b></p>	<p>No</p>
<p><b>Noncredit Category (N/A, ESL, Workforce Prep, etc.):</b></p>	<p>NA</p>
<p><b>Course Prior to Transfer Level (N/A, 1 level prior to transfer, 2 levels, etc.):</b></p>	<p>NA</p>
<p><b>Funding Agency Category:</b></p>	<p>N/A</p>
<p><b>Course Program Status:</b></p>	<p>Program Applicable</p>

<b>Support Course Status:</b>	Course IS NOT a Support Course
<b>Course Fulfills CSU GE Area F (Ethnic Studies):</b>	No