

World Religions in Greater Indianapolis Teaching Module

Teacher Name: Joanna H. Vos **Humanities Discipline:** Art Appreciation ARTH110 **Date:** June 13, 2016

World Religions: Islam **Teaching Module Title:** Islamic Religious Traditions and Sacred Texts

Teaching Module Goals:

To show how the mihrab from Isfahan at the Metropolitan Museum of Art is an excellent example of the use of calligraphy in Islamic religious art.

Assigned Readings:

Carey, M. (2010). *The Illustrated encyclopedia of Islamic Art and Architecture: A comprehensive history of Islam's 1,400 year legacy of art and design with 500 photographs, reproductions and fine-art painting.* Lorenz Books. London, England.
Pp. 22-23 (The Qibla). Pp. (The Mosque Interior). Pp. 26-27 (The Madrasa). Pp. 36-32 (Calligraphy). Pp. 178-179). (Safavid Isfahan).

DeWitte, D. J. (2011). *Gateways to art: Understanding the visual arts*, 1st edition, Thames & Hudson
Pp. 324-325.

Wright, R. (2009). *The evolution of God.* Little Brown. New York.
Part 4: The triumph of Islam

View:

Mihrab. 1354–55. Madrasa Imami founded in 755 A.H. Iran, Isfahan. Mosaic of polychrome-glazed cut tiles on stonepaste body set into mortar. Metropolitan Museum of Art.
<http://metmuseum.org/toah/works-of-art/39.20/>

Islamic Art: Mirror of the Invisible World. (2011) DVD. Unity Productions Foundation.
Part 1: The word

Study Questions:

1. Why is calligraphy so important in Islamic art?
2. What is the difference between kufic and cursive calligraphy?
3. Define the following terms: Madrasa, Qibla, Mihrab.
4. What are known as the five pillars of Islam?
5. What is the meaning of the calligraphy:
 Around the pillars and lintel of the Isfahan madrasa mihrab?
 Around its pointed arch?
 Within the central panel?

Written Assignments and/or assessment instruments:

Write a one-page narrative, discussing how the Mihrab from the Madrasa Imami in Isfahan reflects the importance of calligraphy in Islamic art.

