

Book of Islamic Arts

Overview

There is much diversity within Islamic culture. During this unit, students will learn about several significant forms of Islamic art (mosque architecture, geometric/arabesque design, and calligraphy) by completing a children's book that is missing important information or images. The book is divided up into 5 class sessions with an optional 6th session to wrap up missing sections or create a cover. Through the exploration, students will learn that Islamic art around the world can include many different concepts, and they will apply new knowledge through note-taking, graphic organizers, drawing, calligraphy, and optional mosaic portions of the book. When finished, each student will have a completed book that reviews the arts covered in the unit and celebrates the diversity of Muslim culture around the world.

Grade

5

Subject

Visual Arts

Essential Standards

- 5.V.2.2 - Use ideas and imagery from the global environment as sources for creating art.
- 5.V.3.3 - Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology.
- 5.CX.1 - Understand the global, historical, societal, and cultural contexts of the visual arts.

Essential Questions

- How do pictures help to tell a story?
- How do Muslim artists reflect their local culture through the arts?
- What can we learn about Islamic culture from the diversity of Islamic arts?
- Why is it important to learn about cultures other than our own?

Materials

- Copies of the children's book for each student (attached). The student book is 10 pages long and can be printed on regular copy paper, or on stronger paper like Bristol or cardstock if the teacher intends to use paint.
- Optional materials include pencils, erasers, crayons, colored pencils, watercolor or tempera paint, construction paper, glue, or any other material chosen at the discretion of the teacher to complete missing images. This can be tailored to meet the needs or available supplies of your program.
- Basic calligraphy pens; if unavailable, teachers may substitute broadline Crayola markers as recommended in "How to Write Crayola Calligraphy" at <https://thepostmansknock.com/how-to-write-crayola-calligraphy/>
- Copy of "What do Illustrators Do?" by Eileen Christelow or access to the online video of the book at <https://www.youtube.com/watch?v=5dagnGSrct8>
- Interactive map of the Global Muslim Population from the Pew Research Center: <http://www.pewforum.org/interactives/muslim-population-graphic/> or alternative printable maps (attached)
- Islamic Arts PowerPoint for display with projector

- Online access to the Khan Academy articles “Arts of the Islamic World”: <https://www.khanacademy.org/humanities/art-islam/beginners-guide-islamic-art/a/arts-of-the-islamic-world>, or printed handouts of the articles (attached)
- Video of “World’s 5 Most Beautiful Mosques” at <https://www.youtube.com/watch?v=Q6xG5mu9Y34>
- Mosque Graphic Organizer (attached)
- YouTube video about tessellation <https://www.youtube.com/watch?v=7GiKeeWSf4s>
- YouTube video of an arabesque design in time lapse at <https://www.youtube.com/watch?v=FHMeytQLbZU>
- YouTube video about Jake Weidmann, Master Penman at <https://www.youtube.com/watch?v=KvSyQDu49pl>
- Calligraphy Guide and Template from Manuscript Ltd., attached or online at <https://www.calligraphy.co.uk/wp-content/uploads/2013/10/Calligraphy-guide-for-children.pdf>
- Artist feature on American Islamic Calligraphist Mohamed Zakariya on YouTube at <https://www.youtube.com/watch?v=CxSI0PG6YhY>
- Optional website for Arabic calligraphy at <http://web.stanford.edu/dept/lc/arabic/alphabet/chart.html>

Duration

Five 45-minute classes; optional class six for extension activity

Procedure

Class Session 1

1. Activating Strategy: Introduce students to the concept of book illustration by reading “What do Illustrators Do” by or watching the read-aloud video on YouTube at <https://www.youtube.com/watch?v=5dagnGSrct8>. (This step could be optional if teacher has a shorter class session.)
2. After watching the video, introduce the essential question for the unit: “How do pictures help to tell a story?” Explain that each student will be a book illustrator/designer by completing the missing parts of a children’s book about Islamic art and architecture. Provide students with copies of their children’s book and read the first page together out loud.
3. Lead students through the Session 1 slides in the Islamic Arts PowerPoint to show a brief range of Islamic arts (slides 1-5). Emphasize that Islamic art is not just religious art, but that it is art produced in any country around the world with a Muslim majority or where Islam is widespread. These slides include 4 different pieces of Islamic art for students to look at and practice Visual Thinking Strategies (VTS). With VTS, students silently look at a picture for about a minute before the teachers ask an open question, “What is going on in this picture?” The teacher should paraphrase student responses and ask for more evidence with questions like “What do you see that makes you think that?” or “What else can you find?”

→**Teacher note:** Teachers who have not used VTS strategies may benefit from reading VTS at a Glance, at http://cis.uchicago.edu/oldsite/outreach/summerinstitute/2011/documents/3-sti2011-basic_vts_at_a_glance.pdf. This open discussion should help students to see the wide range of art that falls under the category of Islamic art already.
4. Students and teacher will read out loud together the beginning of the article “Arts of the Islamic World” under the subheading “What is Islamic Art?” from the Khan Academy, found at <https://www.khanacademy.org/humanities/art-islam/beginners-guide-islamic-art/a/arts-of-the-islamic-world>. This can be accessed online, or you may opt to print a handout with the same information, attached. Ask questions during the reading to check for student understanding such as:

- Does Islamic art have to be religious?
 - What do we mean when we say that we have synthesized ideas together?
 - Would Islamic artists have thought of themselves as 'Islamic' instead of the nationality of the country they live in? Teachers should relate this identification with the way students would identify themselves: American, North Carolinian, Southern, etc. to show how place impacts the way we identify.
5. Access the interactive map at the Pew Research Center to show where Muslim populations have been located. This interactive map can toggle between continents/regions and then shift by the decade from 1990 to projections for 2030: <http://www.pewforum.org/interactives/muslim-population-graphic/>.
 - If teacher cannot access the interactive map, you could opt to share the three maps of the Muslim Populations circa 2000 of the United States, Europe, and Africa/Middle East/Asia, attached.
 6. In any remaining time, students can add color to the first page of their book, using the preferred materials of the teacher.

Class Sessions 2-3: The Mosques

7. Activating strategy: To begin this session, students should watch the video "World's 5 Most Beautiful Mosques," a short video that shows mosques in five different countries available at <https://www.youtube.com/watch?v=Q6xG5mu9Y34>. Ask students:
 - What did you find surprising about the mosques?
 - What did you find surprising about their locations?
 Guide students to notice that the mosques are located in different regions around the world, and have many different characteristics (color, decoration, architecture, location).
8. Next, students should read "Introduction to Mosque Architecture" from the Khan Academy, found at <https://www.khanacademy.org/humanities/art-islam/beginners-guide-islamic-art/a/introduction-to-mosque-architecture> while completing a small graphic organizer. The excerpt from this article is attached, and may be printed. You can choose to read this whole group, small group, or individually at the discretion of the teacher. This article includes information on the uses of the mosque as well as important architectural elements. While reading, students should complete the accompanying graphic organizer about mosque uses and mosque parts. *The graphic organizer is printed two to a page, so this can be cut in half to save paper.*
9. Before students transfer paraphrased definitions and information into Page 2 of their books, review the organizer as a class to answer any questions. Students should independently decide how to arrange information on the page. Guide students to label the illustration.
10. Students will complete the missing illustration of the Sultan Ahmed Mosque and the Baiturrahman Mosque on page 3 of their books, using art materials of the teacher's choice. Photos of these mosques are included as attachments if you would like to print them, as well as in the Islamic Arts PowerPoint for projection (slide 7). Students should work on their illustrations for the duration of class session 2.
11. **Class Session 3** Activating Strategy: Begin class by showing slide 8 from the Islamic Arts PowerPoint to compare/contrast two mosques in Pakistan. Students should look quietly and brainstorm details that stand out to help them complete the Venn Diagram on Page 4 of their book. Students can work independently on filling in Page 4 of the book, with a partner, small group, or as a class at the discretion of the teacher. Students should try to use vocabulary from the previous day to describe the parts of the two mosques.

12. Project images of the Great Mosque of Samarra and the Great Mosque of Xi'an (slides 9-10). Students should turn to page 5 of the book. Students can add additional notes in the margins around the provided illustrations, just like Akira provided on the other pages. Ask students questions such as:
- Why do you think these two mosques look so different from the last examples?
 - If the functional purpose of the mosque is the same, what do you think causes the mosques to be so differently designed?
- These questions should lead students to consider how local culture, local geography, and different traditions impact how each group chose to design their mosques.
13. Students can use the remainder of class to finalize their mosque section, finishing the illustrations and adding color with the materials provided by the teacher.

Class Session 4: Geometric and Arabesque Design

14. Activating Strategy: Show students the slide labeled "Mosque Decoration" (slide 12) and as a class discuss the following questions:
- What do you notice about the decoration of the walls?
 - What materials do you think were used?
 - What do the shapes remind you of?
- Then, watch a YouTube video on tessellations that shows three basic geometric shapes that tessellate <https://www.youtube.com/watch?v=7GiKeeWSf4s>. Show slide 13.
15. Students should look at Page 6 of their book. Ask students if they can find a place in the outlined star where triangles could fit together to make a hexagon? Trapezoids? Tell students that the triangles can fit together to make many different shapes that repeat and overlap.
16. Students should work to create a repeating pattern of their choice on Page 6. At the discretion of the teacher, students can use materials to color in sections to create repeating shapes, or this can be a true mosaic project. A mosaic is a piece of art made by assembling small pieces of colored stone, glass, tile, or other materials. To create a mosaic project, the teacher should pre-cut triangles in different colors from construction paper; the best way to do this is to print Page 6 to use as a cutting template when placed on top of the construction paper. With glue and the paper, students will work to fill in their own 'tile' mosaic. To help struggling students find a pattern while they work, the teacher should show the star geometric pattern slide.
17. Show students the short video <https://www.youtube.com/watch?v=FHMeytQLbZU> that demonstrates an arabesque design in time lapse. Ask students:
- What kinds of shapes do you see in these designs?
 - Can you find any similarities between the geometric designs and this kind of design?
- Hopefully, students will recognize flowers or vines as shapes, and they will recognize that they are repeating just like the geometric shapes repeated for the triangles and stars.
18. Then, share the brief slide about symmetry (slide 14) before completing the arabesque page 7 of the book. Review with students how symmetry works if they have not previously discussed it in the class: show them how the line of symmetry cuts down the center of the object, and the object 'reflects' on the other side of the line. This is the basis for symmetry in nature, which is then used in Islamic design to create images that have symmetrical sides inspired by nature. The next slide (slide 15) shows the inspiration piece of textile used for the symmetry drawing in the book. Students should try to draw the missing lines of the flowers as symmetrical reflections using the dotted lines as the lines of symmetry, and then they can use the teacher's choice of materials to fill in color or add additional vegetative designs if time allows.

19. Students who are ahead of the class can fill in Page 8 to create color patterns. Students can also label the pictures as geometric or arabesque as an extension activity.

Class Session 5: Calligraphy Introduction

Note: *Teacher may decide to break this into two different sessions for added focus on calligraphy. The first day would focus on English calligraphy practice, and the second day would focus on Islamic calligraphy and the Arabic alphabet.*

20. Begin class by watching the short video about Jake Weidmann, a contemporary master penman: <https://www.youtube.com/watch?v=KvSyQDu49pl>. The beginning of this video is a good introduction to the significance of calligraphy and handwriting. You can stop the video at 2:48 as a good transition point; since this video is an artist feature that has been brought to the public by Coors, they do include a brief image of beer in the background around the 3:30 mark although the information continues to be useful. Alternatively, you could opt to show a video of calligraphy in action, such as <https://www.youtube.com/watch?v=QriGtuLzuBg>.
21. Give students copies of the PDF from <https://www.calligraphy.co.uk/wp-content/uploads/2013/10/Calligraphy-guide-for-children.pdf> (attached). Have students practice writing pen strokes and the English alphabet in calligraphy. They can also practice the Chancery Italic script on the template (attached). This calligraphy is featured on slide 18. Students should practice in pencil first on their handout, paying attention to the direction of the arrows, and then practice on top with a calligraphy pen. You may want to provide students with tracing paper in order to practice multiple times. The teacher should demonstrate how to hold the pen at an angle and show students how to draw lines in the style of calligraphy. The teacher (and students) should understand that the students will not become experts at calligraphy in one to two sessions, but that students should be gaining an appreciation for the art form by experimenting with it, and seeing how it can be hard to do!
22. After students have practiced for several minutes, transition into looking at calligraphy around the world. Show slide 17 with Old English calligraphy and Modern English calligraphy next to Japanese and Chinese calligraphy. Ask students what they see in common about the lines that are used. What is different about the lines? Guide students towards recognizing that line weight (the thickness and thinness of lines) is important to each of the samples.
23. Show students slide 19 about Arabic script and calligraphy, sourced from the MetMuseum educator's resource. Then, watch this video on American Islamic Calligraphist Mohamed Zakariya on YouTube at <https://www.youtube.com/watch?v=CxSIOPG6YhY>. This video can transition between what they have been practicing and the Islamic calligraphy art. Show samples of traditional Islamic calligraphy using slide 20. Ask students if they would have recognized the decorations as words before to guide them towards the decorative focus of the calligraphy.
24. Next, give students copies of the Arabic alphabet (attached). Students should practice calligraphy by tracing over the Arabic alphabet, paying attention to which way the arrows direct the student. There is a semi-transparent copy to practice tracing over with a calligraphy pen, a full strength copy that could go behind tracing paper, and an empty copy of the chart that is found in the book. Each of these charts is the same size as the one in the book. Students should try to fill in the missing letters for the Islamic calligraphy section of page 9 after practicing on a template. If students are struggling, they have two options: they could trace the lines with pencil first by laying the copy paper book page over a printout, or they could opt to trace the letters into a blank chart before gluing it into the book (over the empty chart instead of writing

the letters into the chart). For an additional resource, check out <http://web.stanford.edu/dept/lc/arabic/alphabet/chart.html>, where you can find video demonstrations for each letter of the alphabet by clicking on chart.

Class Session 6: Wrap-up and Cover Page

25. This is the optional last day for the project. This additional class session would provide students with the opportunities to fill in any missing information or images as well as to create a cover for the book. If creating a cover, students would need to decide on a title, illustration, and format for the cover to go with their book pages.

KHALIQ, COME QUICKLY! THE STRANGEST THING HAS HAPPENED TO OUR POST CARD COLLECTION! SOME OF THE PICTURES ARE... MISSING?!

LOOK AKIRA, THE WRITING IS STILL HERE, BUT YOU ARE RIGHT. NO PICTURES! AND, AREN'T YOU BRINGING THE COLLECTION TO SCHOOL TOMORROW FOR YOUR PROJECT? WHAT ARE YOU GOING TO DO?

THE DOME OF THE ROCK

IT'S WHAT WE ARE GOING TO DO. WE NEED TO REPLACE THE MISSING PARTS FAST, AND WE NEED HELP. WILL YOU HELP US? WE CAN'T ILLUSTRATE THIS ALL BY OURSELVES IN TIME.

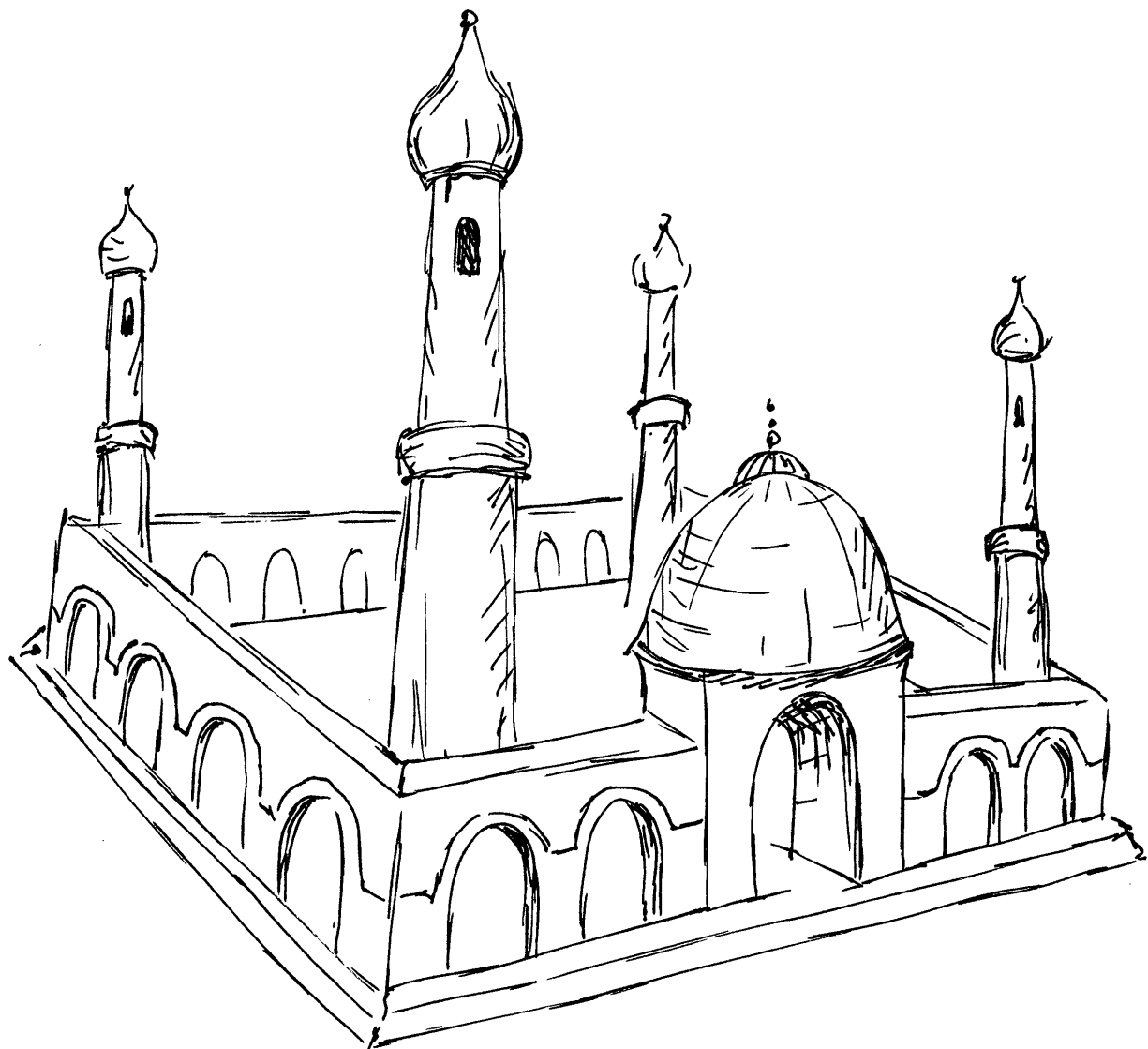
I'M AKIRA AND THIS IS MY LITTLE BROTHER, KHALIQ. WE LIVE IN RALEIGH, NORTH CAROLINA, BUT WE ONLY MOVED HERE LAST YEAR. TOMORROW, EACH PERSON IN MY CLASS IS SHARING SOMETHING SPECIAL ABOUT THEIR FAMILY HERITAGE FOR A CULTURAL FESTIVAL, LIKE DANCING, MUSIC, AND EVEN FOOD. WE ARE MUSLIM AND HAVE A RICH CULTURE, SO CHOOSING ONE THING WAS HARD. I DECIDED TO BRING OUR COLLECTION. WE HAVE FAMILY ALL OVER THE WORLD, AND FOR YEARS WE HAVE BEEN SAVING BEAUTIFUL POST CARDS ABOUT ISLAMIC ART AND ARCHITECTURE.

WE LOVE TO LEARN ABOUT HOW ART AND OUR CULTURE ARE CELEBRATED AROUND THE WORLD. WHEN WE GET NEW ONES, WE LIKE TO FIND OUT MORE. AKIRA WRITES THE MOST INTERESTING FACTS NEXT TO THEM SO WE DON'T FORGET. SO, NOW SHE HAS INFORMATION BUT NO PICTURES. THANKS FOR YOUR HELP!

ALRIGHT, KHALIQ, LET'S START WITH MY FAVORITE SECTION - MOSQUES!

IT LOOKS LIKE WE ARE MISSING THREE PARTS FROM THIS SECTION.
THE FIRST MISSING PAGE TEACHES ABOUT WHAT A MOSQUE IS, AND WE
DEFINITELY NEED TO REPLACE THAT FOR THE PRESENTATION.

MOSQUE ARCHITECTURE



THESE POSTCARDS NEED TO BE COMPLETED TOO.

- ★ Also known as the Blue Mosque
- ★ Istanbul, Turkey
- ★ Finished in 1616
- ★ 5 main domes
- ★ 8 secondary domes
- ★ 6 minarets
- ★ Decorated with 20,000 handmade tiles.

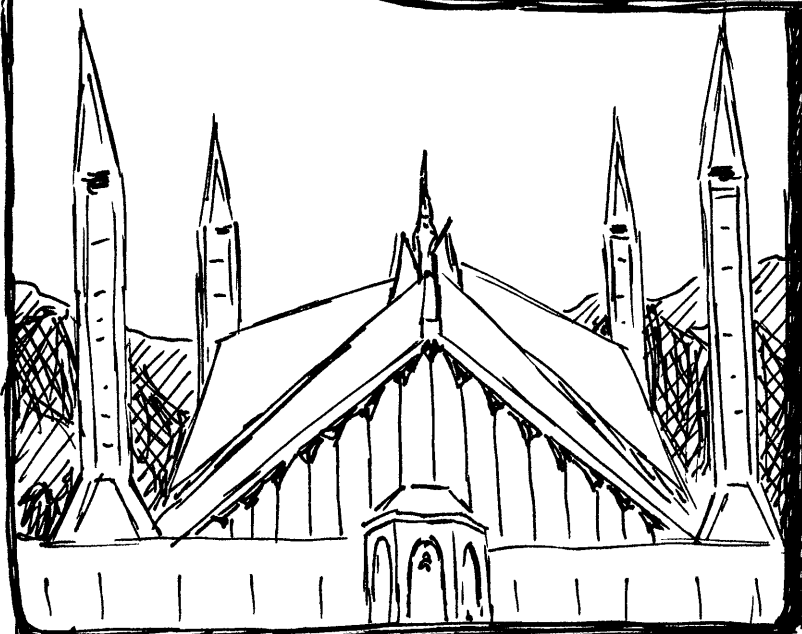
————— SULTAN AHMED MOSQUE —————

- ★ Indonesia
- ★ Completed in 1881
- ★ 7 black domes
- ★ 8 minarets
- ★ Was used as a shelter after the 2004 tsunami

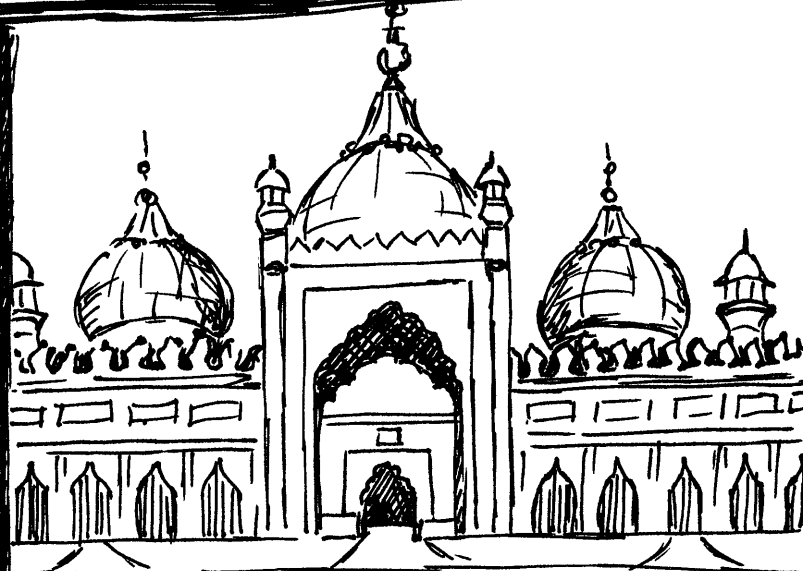
Baiturrahman Grand Mosque —————

THANKS FOR HELPING TO REPLACE OUR PICTURES. IT'S AMAZING HOW SOME MOSQUES LOOK VERY ALIKE AROUND THE WORLD AND SOME ARE TOTALLY DIFFERENT.

FOR EXAMPLE, LOOK AT THESE TWO EXAMPLES FROM PAKISTAN...

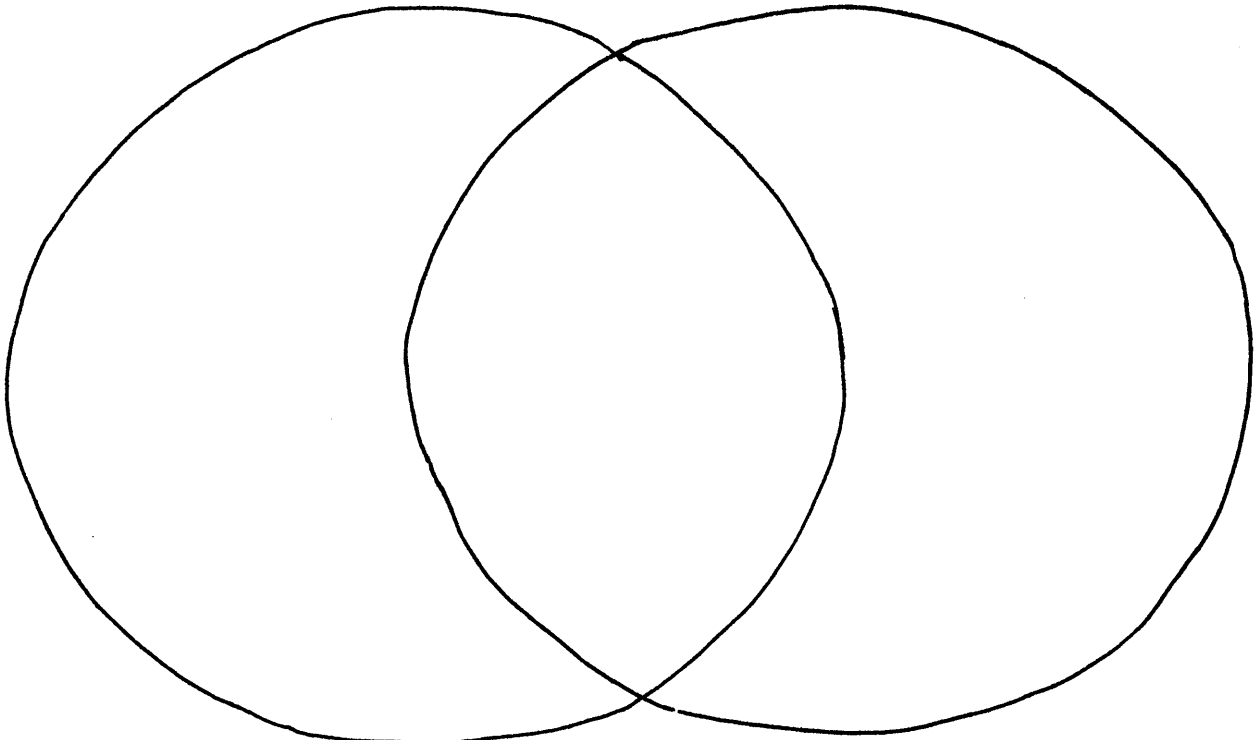


FAISAL MOSQUE



BADSHAHI MOSQUE

WHAT SIMILARITIES AND DIFFERENCES CAN YOU FIND?

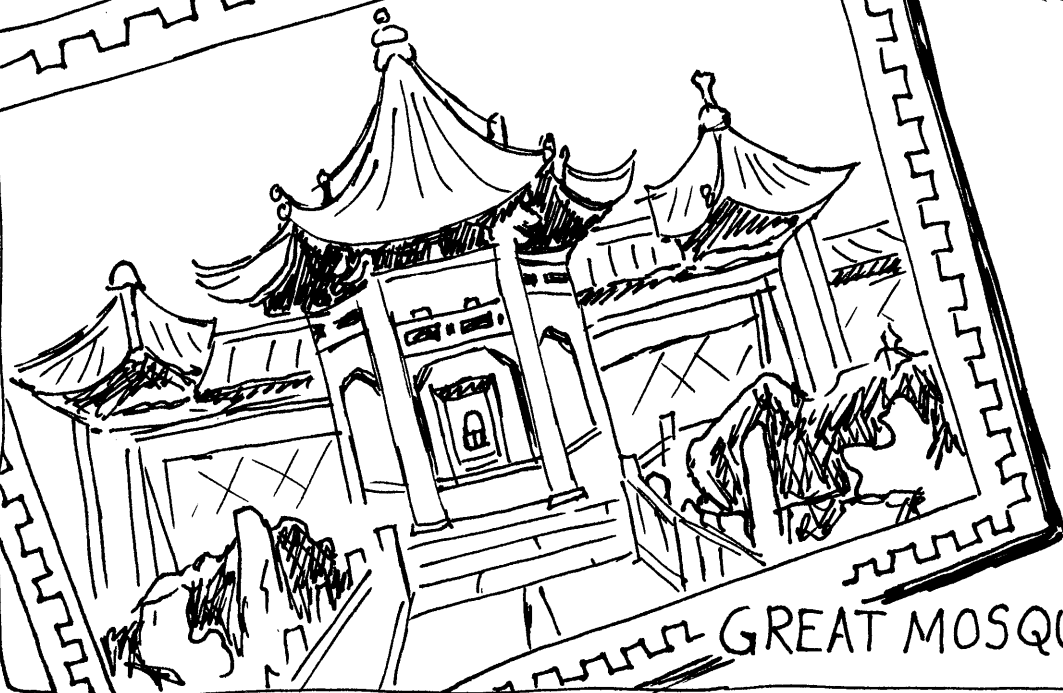
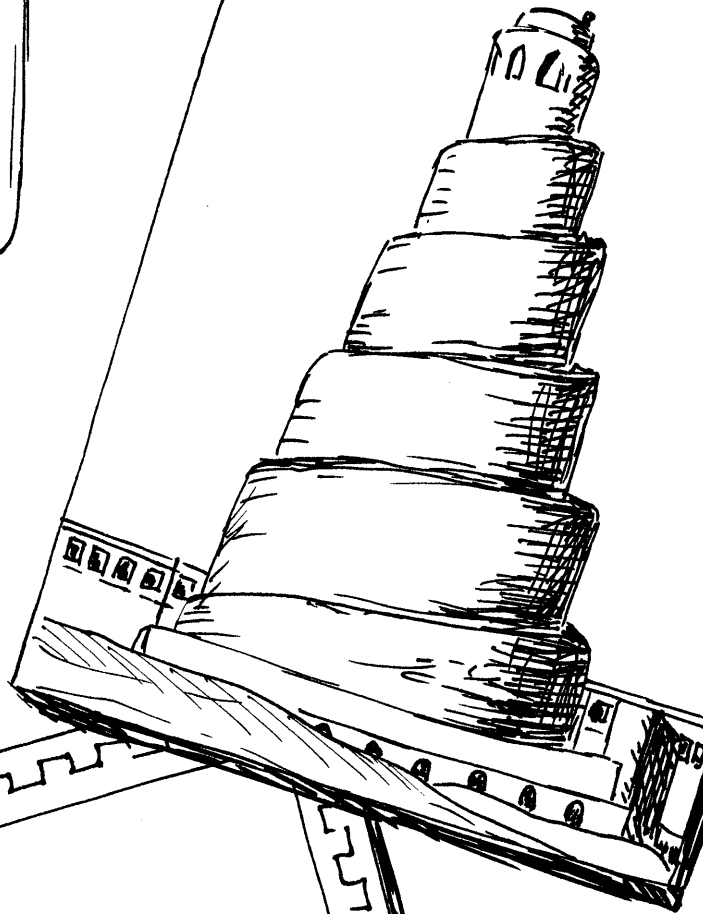


AKIRA, DON'T FORGET TO SHOW
MY TWO FAVORITES. THEY LOOK
NOTHING LIKE OUR DRAWINGS,
BUT THEY ARE STILL BEAUTIFUL.

YOUR'E RIGHT, KHALIQ. MOSQUE
ARCHITECTURE IS DIFFERENT
AROUND THE WORLD, BUT THE
MEANING OF THE BUILDINGS
REMAINS THE SAME. THEY ARE
PLACES OF PEACEFUL GATHERING
AND WORSHIP.

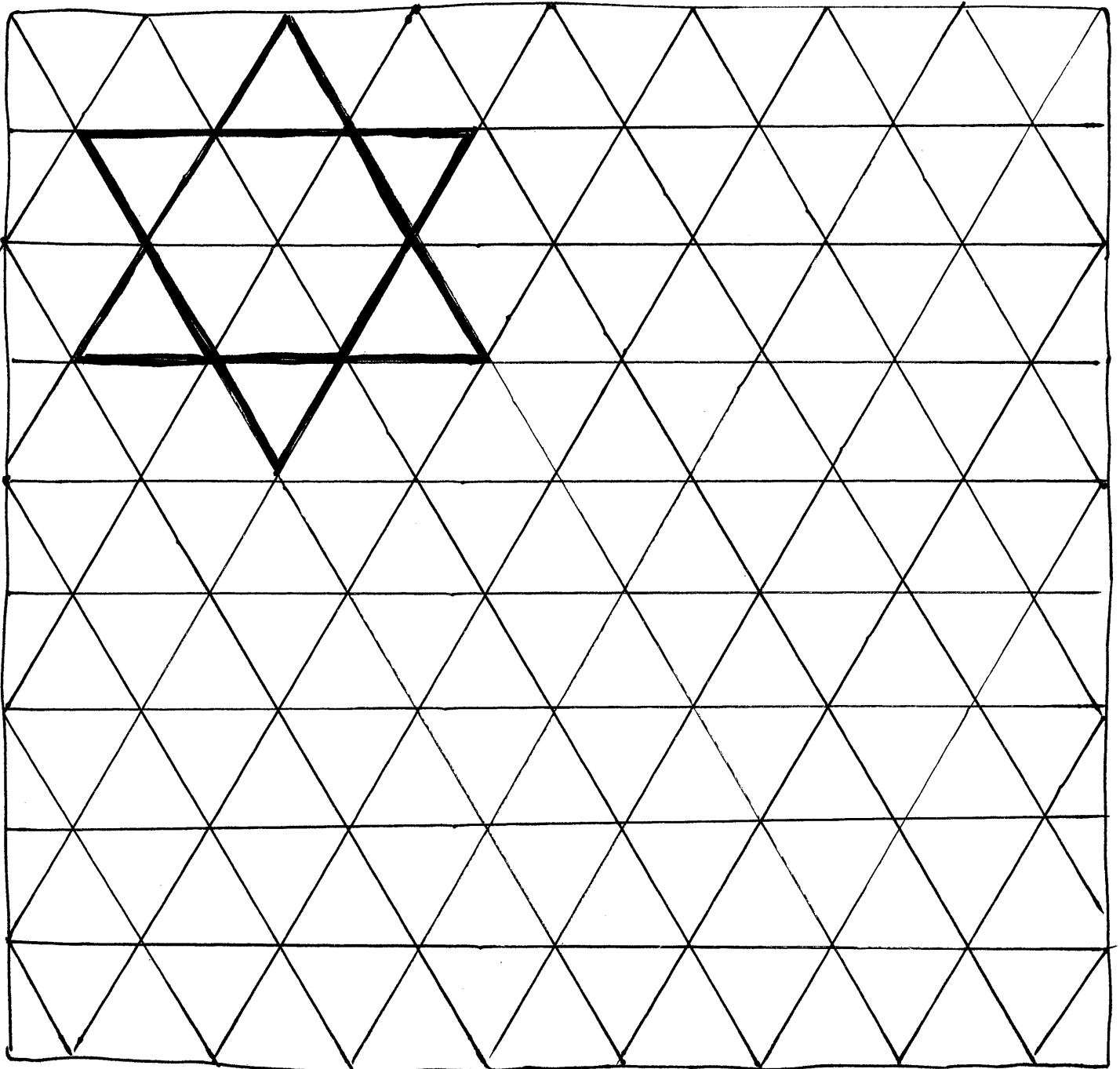


GREAT MOSQUE
OF SAMARRA



GREAT MOSQUE OF XI'AN

THE INSIDE OF THE MOSQUES ARE JUST AS AMAZING. LOOK AT THE COMPLICATED PATTERNS THAT ARE USED TO DECORATE THEM! THIS POST CARD SHOWS A CLOSE-UP GEOMETRIC DESIGN FOUND IN A MOSAIC, BUT ALL OF THE PIECES ARE MISSING. THE REPEATING PATTERNS ARE CALLED TESSELATIONS, FROM A LATIN WORD FOR THE LITTLE PIECES USED IN MOSAICS. THIS CARD SHOWS A PATTERN OF REPEATING TRIANGLES THAT MAKE A SIX POINTED STARS, A POPULAR ISLAMIC DESIGN. LET'S SEE IF WE CAN FIX IT!



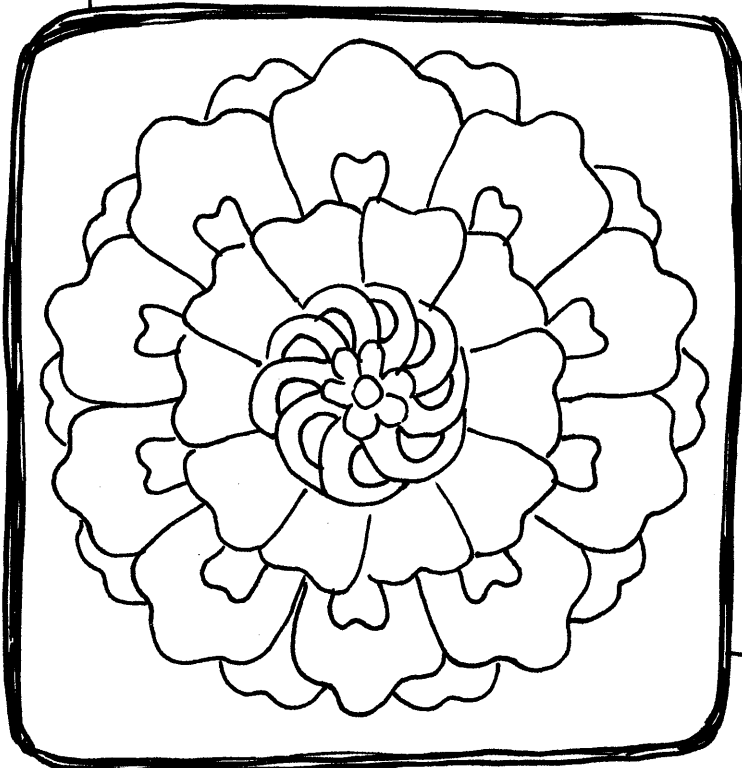
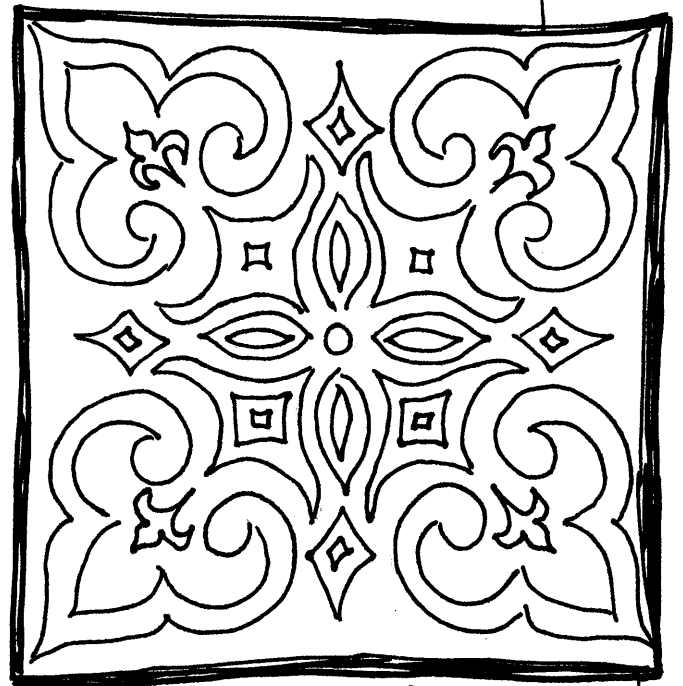
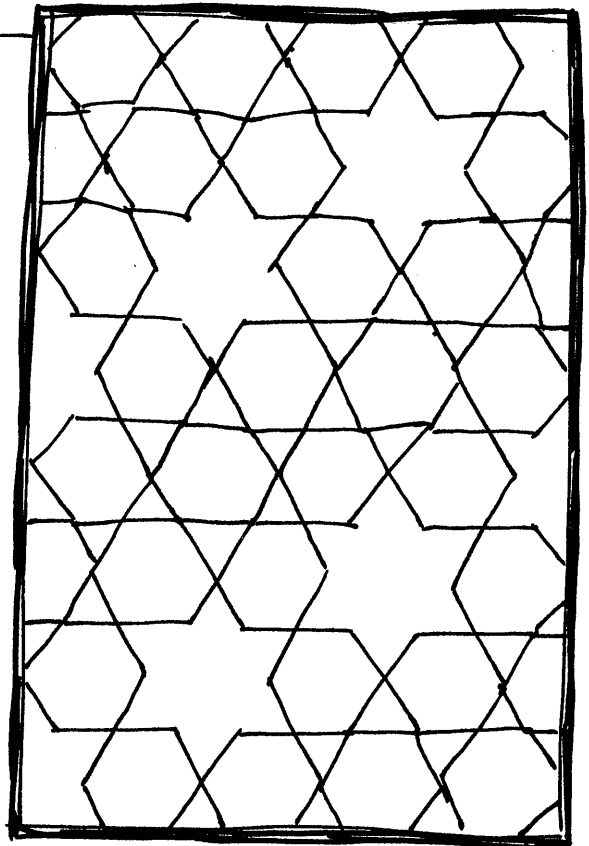
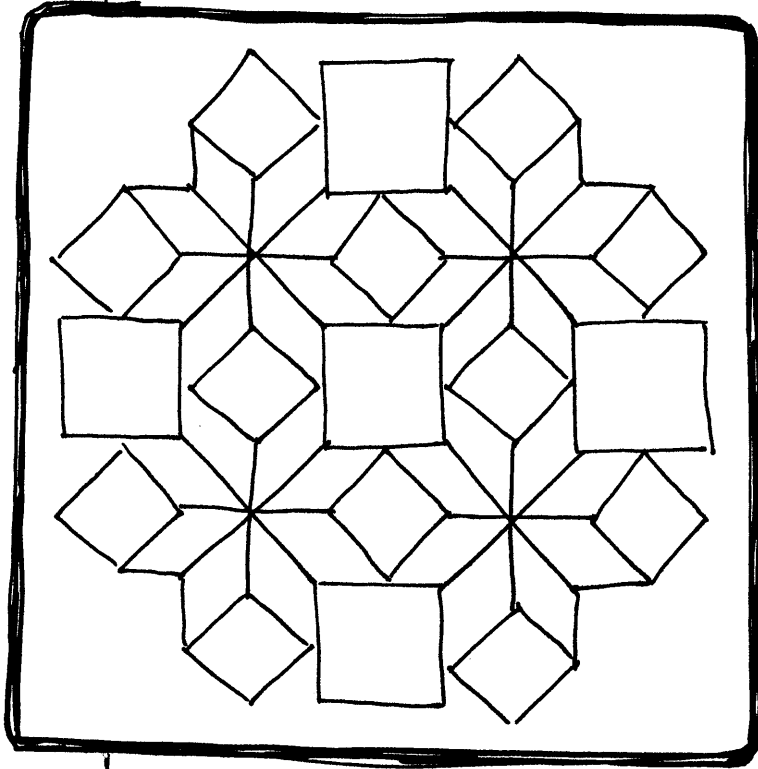
HEXAGONS MAKE THE CENTER OF THE STARS.

BUT AKIRA, GEOMETRIC
DESIGNS AREN'T THE
ONLY STYLE IN OUR
POSTCARD COLLECTION.
LOOK! WE ARE MISSING
A PIECE OF THIS
FLOWERY PICTURE TOO.

THE FLOWERY DESIGNS ARE CALLED
ARABESQUES, BUT THAT IS A GOOD POINT.
WE NEED TO FINISH FILLING IN THIS PATTERN.
ARABESQUES TAKE IDEAS FROM THE WORLD OF
NATURE, LIKE FLOWERS, LEAVES, AND VINES,
AND THEY ARE USUALLY NEARLY SYMMETRICAL.

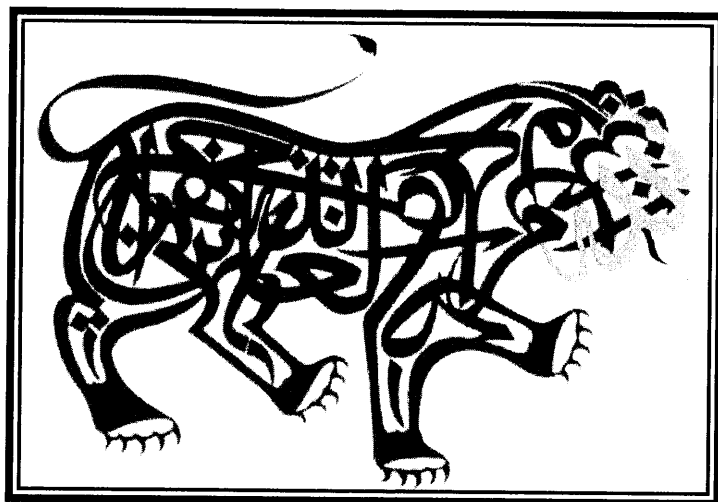


THAT WAS HARD WORK, BUT
IT LOOKS LIKE ALL THE
OTHER POST CARDS HAVE
ALL THEIR PICTURES....



BUT
WAIT!

WE ARE MISSING THE ALPHABET FROM OUR CALLIGRAPHY SECTION! IT'S THE LAST THING I WAS GOING TO SHOW MY CLASS, SINCE MANY MOSQUES ARE DECORATED WITH IT. CALLIGRAPHY IS NOT JUST WRITING, IT IS AN ART FORM--AND IS ONE OF THE MOST SIGNIFICANT ISLAMIC ARTS. SEE HOW THE WORDS CAN BE TURNED INTO PICTURES? WE DON'T HAVE THE TRADITIONAL TOOLS AND TRAINING, BUT WE CAN DO OUR BEST TO SHOW HOW THE LETTERS SHOULD LOOK.

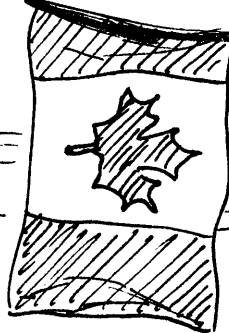
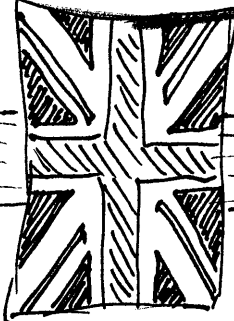


Calligraphic Lion, 1913, by Ahmed Hilmi, Ottoman Turkey

GREAT JOB TEAM!
IT LOOKS LIKE I
WILL BE READY
FOR TOMORROW.
THANK YOU SO MUCH,
MY FRIEND!

ḥa	jīm	theh	teh	beh	alif
sīn	zīn	ra	dhal	dal	kha
'ain	DHa	Ta	Dad	Sad	shīn
mīm	lam	kaf	qaf	feh	ghain
		yeh	waw	heh	nūn

THE NEXT DAY.... SUCCESS!



Art:

1. Akira
2. Jaden
3. Maria
- 4.

Dance:

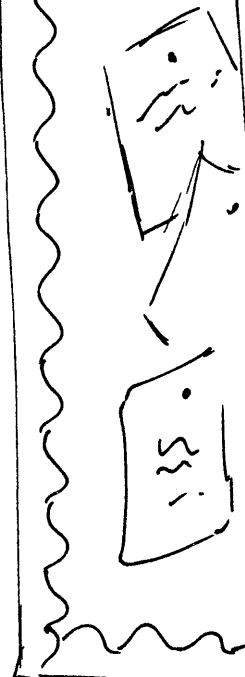
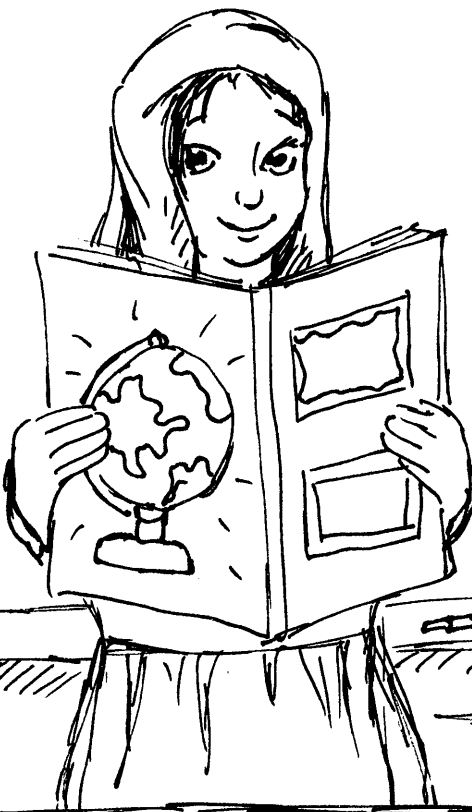
1. Daniel
- 2.

Music:

1. Colleen

Dress:

1. Sally
2. Peter
3. Alex



THANKS FOR HELPING ME TO SHARE PART
OF MY HERITAGE!

What is Islamic art?

The Dome of the Rock, the Taj Mahal, a Mina'i ware bowl, a silk carpet, a Qur'an—all of these are examples of Islamic art. But what *is* Islamic art?

Islamic art is a modern concept created by art historians in the 19th century to facilitate categorization and study of the material first produced under the Islamic peoples that emerged from Arabia in the seventh century.

Today, the term Islamic art describes all of the arts that were produced in the lands where Islam was the dominant religion or the religion of those who ruled. Unlike the terms Christian art, Jewish art, and Buddhist art—which refer only to religious art of these faiths—the term Islamic art is not used merely to describe religious art or architecture but applies to all art forms produced in the Islamic world.

Thus, the term Islamic art refers not only to works created by Muslim artists, artisans, and architects or for Muslim patrons. It encompasses works created by Muslim artists for patrons of any faith, including—Christians, Jews, or Hindus—and the works created by Jews, Christians, and others, living in Islamic lands, for patrons, Muslim and otherwise.

One of the most famous monuments of Islamic art is the Taj Mahal, a royal mausoleum, located in Agra, India. Hinduism is the majority religion in India; however, because Muslim rulers, most famously the Mughals, dominated large areas of modern-day India for centuries, India has a vast range of Islamic art and architecture. The Great Mosque of Xian, China is one of the oldest and best preserved mosques in China. First constructed in 742 CE, the mosque's current form dates to the 15th century CE and follows the plan and architecture of a contemporary Buddhist temple. In fact, much Islamic art and architecture was—and still is—created through a synthesis of local traditions and more global ideas.



View of the Great Mosque of Xi'an (photo: chensiyuan)

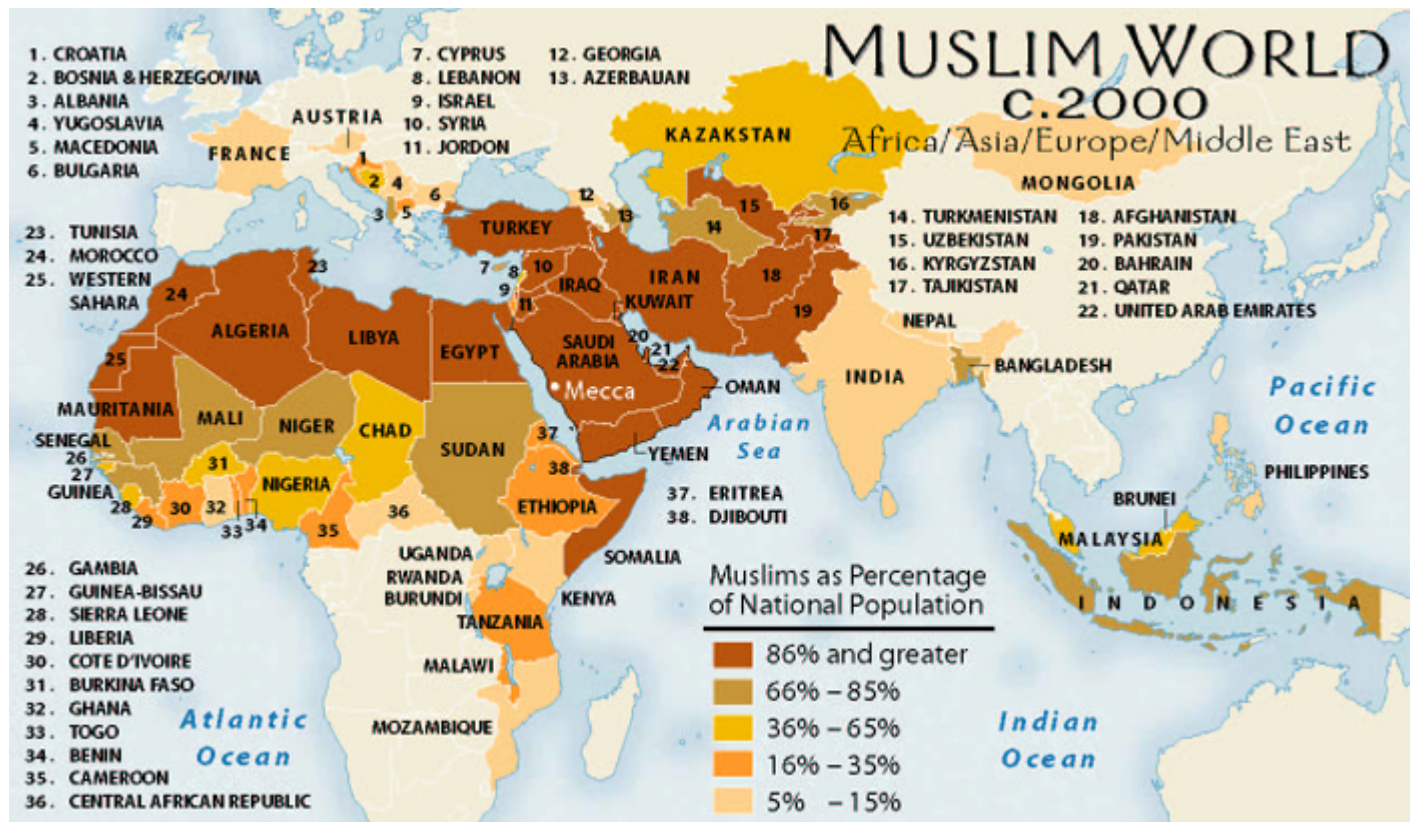
Islamic art is not a monolithic style or movement; it spans 1,300 years of history and has incredible geographic diversity—Islamic empires and dynasties controlled territory from Spain to western China at various points in history. However, few if any of these various countries or Muslim empires would have referred to their art as Islamic. An artisan in Damascus thought of his work as Syrian or Damascene—not as Islamic. As a result of thinking about the problems of calling such art Islamic, certain scholars and major museums, like the Metropolitan Museum of Art, have decided to omit the term Islamic when they renamed their new galleries of Islamic art. Instead, they are called “Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia,” thereby stressing the regional styles and individual cultures. Thus, when using the phrase, Islamic art, one should know that it is a useful, but artificial, concept. In some ways, Islamic art is a bit like referring to the Italian Renaissance. During the Renaissance, there was no unified Italy; it was a land of independent city-states. No one would have thought of themselves as an Italian, or of the art they produced as Italian. Rather, a person would have self-identified as a Roman, a Florentine, or a Venetian. Each city developed a highly local, remarkable style. At the same time, there are certain underlying themes or similarities that unify the art and architecture of these cities and allow scholars to speak of an Italian Renaissance.

Excerpt from Arts of the Islamic World by the Khan Academy

<https://www.khanacademy.org/humanities/art-islam/beginners-guide-islamic-art/a/arts-of-the-islamic-world>

Muslim Countries of Africa/Asia/Middle East/South East Asia: Circa 2000

Today there are nearly 65 states or countries with significant or majority populations who are Muslim. They include some of the largest nations in the world in terms of population, such as Indonesia, Nigeria, and Pakistan. Others are small countries like Qatar and Djibouti. Many are secular republics such as Indonesia, or monarchies such as Saudi Arabia, or so-called “Islamic states” such as Iran. Some are democracies, such as Malaysia. No majority Muslim state exists in Europe or the Americas. In almost all of those states where a majority of the population is Muslim, a belief in Islam serves as a common bonding among diverse inhabitants in politics and life. It is a source of faith and a significant foundation of social identity and community relations.



Excerpt and map from http://www.islamproject.org/education/Africa_Mideast_etc.html

Western Europe: Muslim Population Circa 2000

It is estimated that 35 to 50 million Muslims live currently in Western and Eastern Europe, although no reliable statistics are available. The majority lives in the Balkans and southeastern Europe, areas once part of the Ottoman Empire. In Western Europe, the largest numbers are in France, Germany, and the United Kingdom—ranging from around four to five million people in each country. Many of these Western European Muslims are immigrants from areas formerly colonized by European powers. Many are also native-born citizens of European countries whose forefathers were immigrants.



Excerpt and map from http://www.islamproject.org/education/Western_Europe.html

United States: Muslim Population Circa 2000

Because the U. S. Census does not collect information on religious affiliation of residents in the nation, there are no exact figures on the number of Muslims in the country. According to a national poll conducted in 2001, known as the American Religious Identity Survey, approximately 1,104,000 adult Muslims reside in the United States. National Muslim organizations put the total number of all Muslims in the nation at about seven million, based on a survey that determined that two million Muslims regularly attend weekly Friday prayer services, and stipulated that the majority of Muslims do not attend such services. The 2000 Britannica Book of the Year estimate for 2000 states the number as 4,132,000. Whatever the exact number, the Muslim population in North America is characterized by its diversity. Some 80 nations are represented in the mosque communities of the United States, including a variety of traditions, practices, doctrines, and beliefs. Approximately 24 percent of American Muslims are African Americans according to the American Muslim Council's Zogby poll conducted in 2000.



Excerpt and map from http://www.islamproject.org/education/United_States.html

Introduction to mosque architecture

From Indonesia to the United Kingdom, the mosque in its many forms is the quintessential Islamic building. The mosque, masjid in Arabic, is the Muslim gathering place for prayer. Masjid simply means “place of prostration.” Though most of the five daily prayers prescribed in Islam can take place anywhere, all men are required to gather together at the mosque for the Friday noon prayer.

Mosques are also used throughout the week for prayer, study, or simply as a place for rest and reflection. The main mosque of a city, used for the Friday communal prayer, is called a jami masjid, literally meaning “Friday mosque,” but it is also sometimes called a congregational mosque in English. The style, layout, and decoration of a mosque can tell us a lot about Islam in general, but also about the period and region in which the mosque was constructed.

The home of the Prophet Muhammad is considered the first mosque. His house, in Medina in modern-day Saudi Arabia, was a typical 7th-century Arabian style house, with a large courtyard surrounded by long rooms supported by columns. This style of mosque came to be known as a hypostyle mosque, meaning “many columns.” Most mosques built in Arab lands utilized this style for centuries.

Common features

The architecture of a mosque is shaped most strongly by the regional traditions of the time and place where it was built. As a result, style, layout, and decoration can vary greatly. Nevertheless, because of the common function of the mosque as a place of congregational prayer, certain architectural features appear in mosques all over the world.

Sahn (courtyard)

The most fundamental necessity of congregational mosque architecture is that it be able to hold the entire male population of a city or town (women are welcome to attend Friday prayers, but not required to do so). To that end congregational mosques must have a large prayer hall. In many mosques this is adjoined to an open courtyard, called a sahn. Within the courtyard one often finds a fountain, its waters both a welcome

respite in hot lands, and important for the ablutions (ritual cleansing) done before prayer.

Minaret (tower)

One of the most visible aspects of mosque architecture is the minaret, a tower adjacent or attached to a mosque, from which the call to prayer is announced.

Minarets take many different forms—from the famous spiral minaret of Samarra, to the tall, pencil minarets of Ottoman Turkey. Not solely functional in nature, the minaret serves as a powerful visual reminder of the presence of Islam.

Qubba (dome)

Most mosques also feature one or more domes, called qubba in Arabic. While not a ritual requirement like the mihrab, a dome does possess significance within the mosque—as a symbolic representation of the vault of heaven. The interior decoration of a dome often emphasizes this symbolism, using intricate geometric, stellate, or vegetal motifs to create breathtaking patterns meant to awe and inspire. Some mosque types incorporate multiple domes into their architecture (as in the Ottoman Süleymaniye Mosque pictured at the top of the page), while others only feature one.

Mosque patronage

Most historical mosques are not stand-alone buildings. Many incorporated charitable institutions like soup kitchens, hospitals, and schools. Some mosque patrons also chose to include their own mausoleum as part of their mosque complex. The endowment of charitable institutions is an important aspect of Islamic culture, due in part to the third pillar of Islam, which calls for Muslims to donate a portion of their income to the poor...the mosque of Sultan Suleyman in Istanbul, is a fine example of this phenomenon, comprising a soup kitchen, a hospital, several schools, public baths, and a hostel for travelers.

Excerpt from <https://www.khanacademy.org/humanities/art-islam/beginners-guide-islamic-art/a/introduction-to-mosque-architecture>

Mosque Graphic Organizer:

Traditional functions for a mosque:

Sahn (Courtyard)

Minaret (Tower)

Qubba (Dome)

Mosque Graphic Organizer:

Traditional functions for a mosque:

Sahn (Courtyard)

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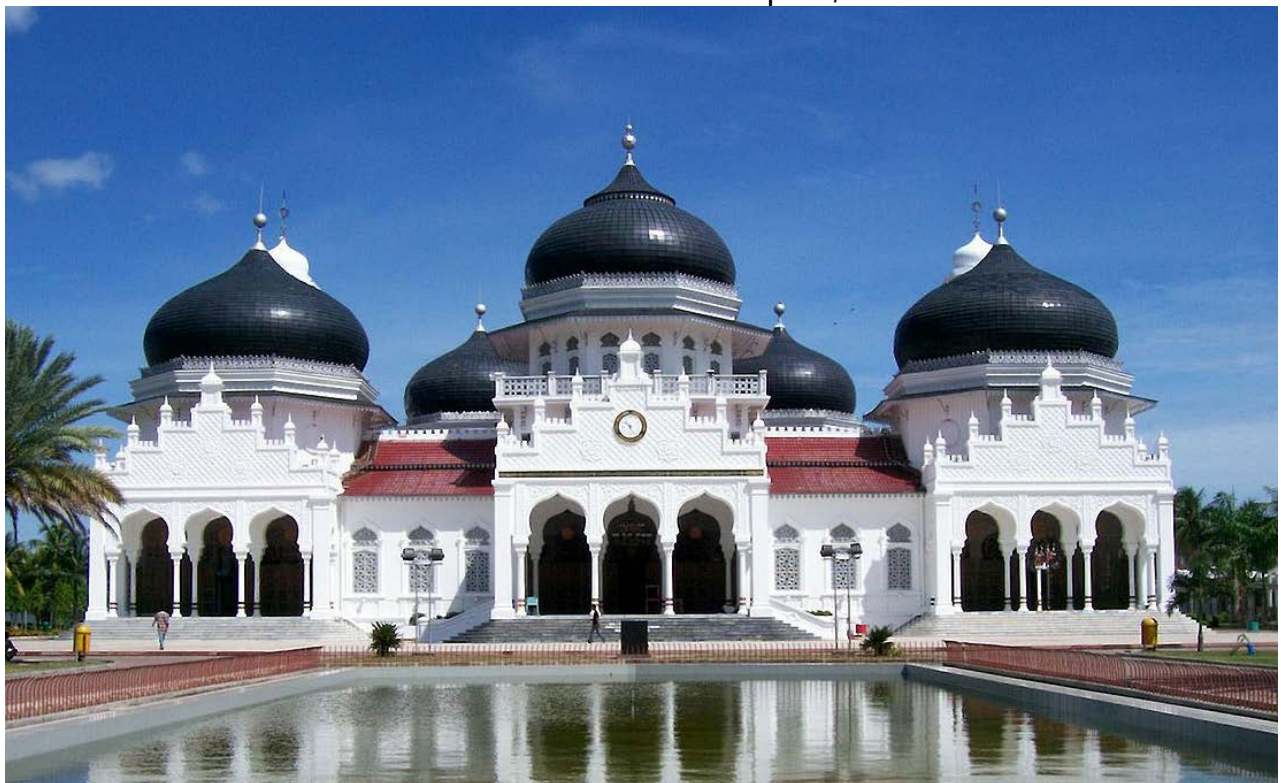
Qubba (Dome)

Sultan Ahmed Mosque, Turkey



By Ceinturion at English Wikipedia, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=7733341>

Baiturrahman Grand Mosque, Indonesia



By Si Gam - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=25404353>

Faisal Mosque, Pakistan



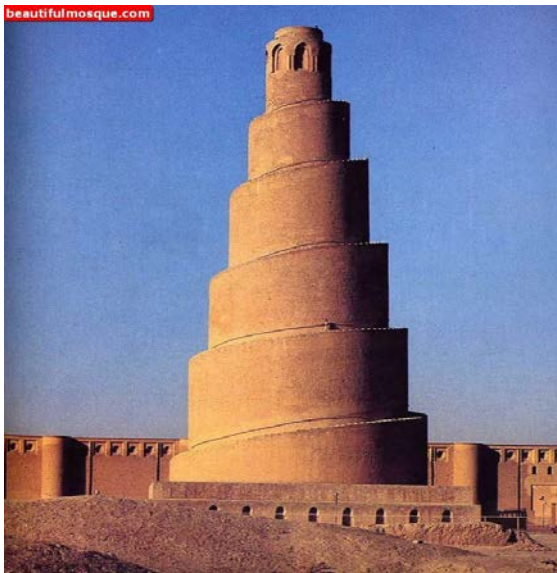
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Badshahi Mosque, Pakistan



By Aizads - Own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=54945361>

*This lesson was created by Kathy Peck as part of the Global Islam and the Arts Teacher Fellows program.
For more information about the program, please visit ncmideast.org.*



Great Mosque of Samarra, Iraq

- Built in 851
- The spiral minaret is 171 feet tall
- The minaret was connected to the mosque by a bridge

By IgorF - vlastni foto, CC BY-SA 3.0,
<https://commons.wikimedia.org/w/index.php?curid=3927819>

Great Mosque of Xi'an (China)

- The largest mosque in China
- Known as the Great Eastern Mosque
- Decorated with Chinese and Arabic calligraphy
 - Features Chinese pagodas

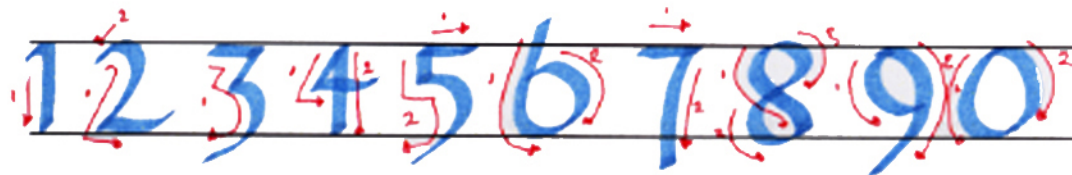


By chensiyuan - chensiyuan, GFDL,
<https://commons.wikimedia.org/w/index.php?curid=15734937>

PEN STROKE EXERCISES



NOW TRY THE NUMBERS



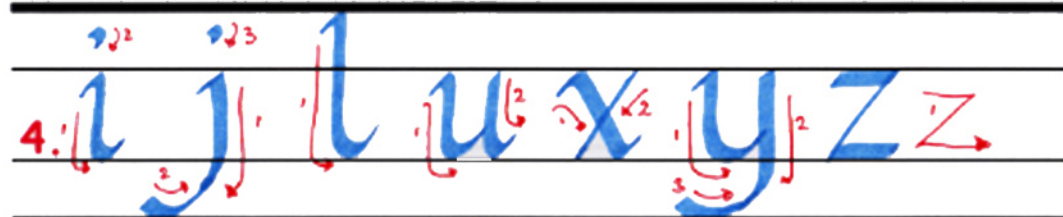
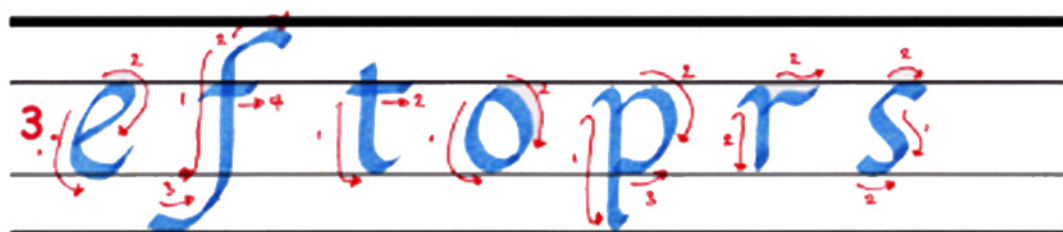
These will be needed for your dates and times

3.5.2001 4pm



ITALIC CALLIGRAPHY

The best way to learn the letters is to break them down into 4 groups.

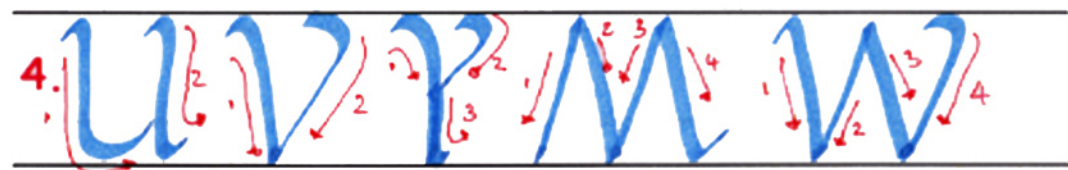
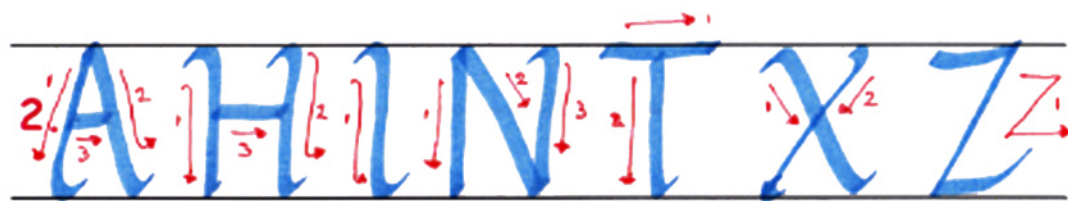


Each letter is created by several different strokes, if you follow the order of strokes as shown above you will soon be creating lovely italic letters.

If you do not feel confident to try this free hand then start by tracing over the letters onto some practice paper.

NOW TRY THE CAPITAL LETTERS

Again it is best to break them down into 4 groups.



As with the little letters each is created by several different strokes. Follow the order as indicated above.

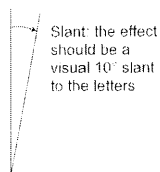
If you do not feel confident enough to try this free hand then start by tracing over the letters onto some practice paper.

Calligraphy Card

Chancery Script

©1993, 2004, Charles McGavren

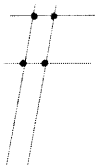
Aa Bb Cc Xx Yy Zz



Slant: the effect should be a visual 10° slant to the letters



Letter height = six, measured in widths of the chisel point pen from top of the lower case 'c' to its lowest point.



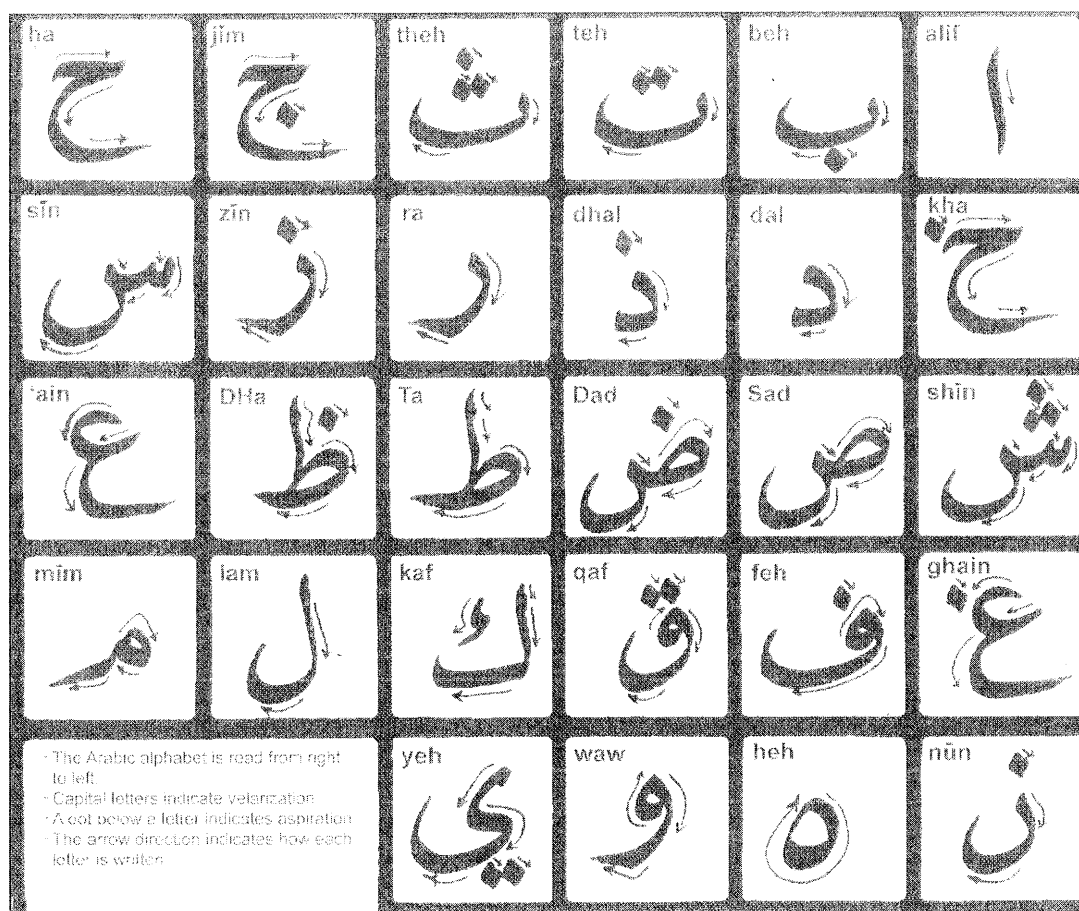
Letter Formation: observe the basic outer shape of a parallelogram




















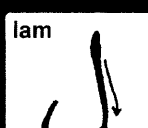




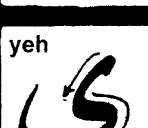
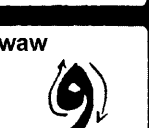
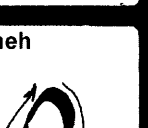

a b c d e f g h i j k l m

n o p q r s t u v w x y z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

Practice tracing over the letters of the Arabic alphabet before you add them to your book. Pay attention to the direction of the arrows to help you make the lines.



ḥa 	jīm 	theh 	teh 	beh 	alif 
sīn 	zīn 	ra 	dhal 	dal 	kha 
'ain 	DHa 	Ta 	Dad 	Sad 	shīn 
mīm 	lam 	kaf 	qaf 	feh 	ghain 
<ul style="list-style-type: none"> - The Arabic alphabet is read from right to left. - Capital letters indicate velarization. - A dot below a letter indicates aspiration. - The arrow direction indicates how each letter is written. 		yeh 	waw 	heh 	nūn 

ḥa	jīm	theh	teh	beh	alif
sīn	zīn	ra	dhal	dal	kha
ʿain	DHa	Ta	Dad	Sad	shīn
mīm	lam	kaf	qaf	feh	ghain
		yeh	waw	heh	nūn