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**3. New course**

**4. Global Jerusalem ARTH 2XXX/2XXXW, Department of Art and Art History**

**5. Project description:** This course will highlight Jerusalem as a historic and contemporary site of convergence between diverse artistic, religious, and political cultures and will deepen students' understanding of the history of present-day questions surrounding Jerusalem as a contested city. The course will begin with the question of the relationship of archaeology, mapping, historical documents, and the writing of Jerusalem's history. This introduction will span the entire historical period and will use the evolution of the architecture, urban formations, and related artistic cultures of Jerusalem as a lens for understanding the emergence and historical relationships of Judaism, Christianity, and Islam. Students will investigate the related question of how archaeological heritage and artistic traditions are perceived in relation to claims of territorial belonging and / or dispossession. The course will then shift focus to the history of imagining Jerusalem. In this context, students will learn about the emergence of Jerusalem as a center for the cultures of Judaism, Christianity, and Islam. Students will also explore the various historical perspectives on what constituted colonialism and the related role of the idea of Jerusalem as a physical and conceptual center for religious communities with world-wide scopes, especially in relation to the Crusader states, global Catholicism, the British Mandate, and the State of Israel. Students will investigate contemporary perceptions of Jerusalem, looking to representations of the city in cyberspace, in contexts like virtual reconstructions, digital archaeology, and digitized books (including historical manuscripts and early printed books). During the grant period, I will identify the weekly readings for the course and develop research projects for students. I will also gather digital heritage and digital humanities resources that will be used throughout the course. I am proposing to use the preparation period to develop the foundations of a website that would make the gathered digital resources available to students and the larger public. I plan to undertake this preparatory work in the summer and would be prepared to teach the course in the 2021-22 academic year. The course could either be taught as a lecture class or as a smaller W seminar.

**6. Evaluation of project objectives:** Project objectives will be assessed by a combination of facilitated in-class discussions of course content, evaluation of written response papers, and evaluation of presentations of case studies. Each student will develop their ability to acquire knowledge through comprehension of readings from diverse humanities fields such as history, art history, philosophy, religious studies, and media studies. Students will also develop their ability to articulate research-based arguments about key historical questions in short essays. More specifically, students will be evaluated by means of a weekly reading response, in which students will synthesize and respond to assigned readings. Each weekly reading response will also culminate in a discussion question, that will be the basis of in-class discussions. In this way, students will acquire understanding of the role of written analysis in generating critical discussion and debate, and will develop their abilities to evaluate and respond to a diversity of

interpretations of historical and scholarly materials. Students will also develop a collaborative group project over the course of the semester, around a single case study that will be presented in the final exam period. This project will encourage students to synthesize a broad range of scholarly materials across historical periods while working in collaboration. Materials for this final project will ask students to formulate innovative research questions building upon their knowledge from weekly readings and class discussions, to apply their skills of visual analysis to media sources, and to use visual media together with oral communication to present their findings. Students will also be given the opportunity to develop their case studies for dissemination on the website, “Global Jerusalem,” as part of the larger “Global Middle Ages” initiative (see 9 for more details).

**7. How the course will fit into UConn’s General Education curriculum:** *1. Become articulate.* The course emphasizes the relationship between reading comprehension, written work, oral discussion, and collaborative creativity around analysis of visual media. The course will help students develop an understanding of the importance of historical knowledge and how to articulate new interpretations of history while acknowledging potentially diverse interpretations and view-points. *2. Acquire intellectual breadth and versatility.* By introducing students to a wide range of fields of historical inquiry, from archaeology to analysis of written documents and visual media across the entire historical period, in relation to diverse cultures, students will acquire intellectual breadth and versatility around the question of Jerusalem’s significance within history and contemporary society. *3. Acquire critical judgment.* Throughout the course, students will be asked to think comparatively, building upon knowledge of written documents from different cultures and periods together with analysis of the physical environment in diverse regions of the world (including urban formations, buildings, and works of art) to formulate critical judgments of the dynamic relationship of technologies of representation to perceptions of both history and the contemporary world. *4. Acquire moral sensitivity.* The course addresses a number of complex ethical questions about how history is used to justify acts of territorial possession and dispossession. Questions about how different groups or societies claim real or symbolic possession of Jerusalem will be framed in relationship to a *longue durée* view of the history of the relationships of Judaism, Christianity, and Islam. *5. Acquire awareness of their age and society.* Students will acquire an awareness of the historical precedents for contemporary media and relate their own experiences to those of past societies. *6. Acquires consciousness of the diversity of human culture and experience.* The historical breadth of the course and the diversity of cultures covered, as well as the variety of media discussed, will expand students’ consciousness of the diversity of human culture. *7. Acquire a working understanding of the processes by which they can continue to acquire and use knowledge.* This course will develop skills of reading comprehension, written analysis, visual analysis, oral discussion, and presentation of critical arguments, that can be applied to other fields of inquiry.

**8. Content areas and/or competencies:** This course is proposed for “Content Area 1: Arts and Humanities” and “Content Area 4: Diversity and Multiculturalism.” The course examines visual and religious cultures within diverse societies and historical periods, framed in a specifically humanistic context of understanding the relationship between societies, the formation and experience of the architectural and visual environment, religious beliefs, and political systems. The course also proposes a writing component, that will be achieved through weekly written response papers for which students will receive feedback both in and outside of class (by means

of both oral discussion in class and written comments).

**9. How the course will add to and/or enhance existing course offerings:** This course will enhance course offerings within art history, particularly by covering geographical regions and historical periods not well covered by existing courses (especially in the pre-modern periods). Because of the interdisciplinary scope of the course, it will also allow for new connections to be developed between art history and Judaic Studies, Medieval Studies, Religious Studies, Middle East Studies, and Anthropology. **Which of the areas targeted by this year's competition does it address:** This course will engage with decolonial pedagogies, by introducing students to the critical exploration of the historical interrelation of religious wars, colonialism, and visual culture centered on Jerusalem and related notions of the Holy Land within Judaism, Christianity, and Islam. The course will more particularly provide a historical context for understanding ongoing territorial disputes in Israel and Palestine. The course will also encourage students to critically explore the contemporary role of visual media in the context of representations of Israel and Palestine. The course and related website will more directly engage with the decolonial pedagogies that underly the larger cyber project known as "The Global Middle Ages" ([www.globalmiddleages.org](http://www.globalmiddleages.org)). I have received approval from the project's founder and director, Geraldine Heng, to incorporate a new "Global Jerusalem" project as part of the site. This will create a context for the course and related student work to connect to the larger decolonial initiatives within Medieval Studies at institutions across the world. The intention is for the "Global Jerusalem" site to develop as I teach the course. In addition to a timeline and maps of Jerusalem in different historical periods, the site would draw together historical cartography of the city and its place in the world, from the medieval period forward. The site would also connect to other digital heritage and digital humanities resources dedicated to the study of Jerusalem. By emphasizing the potential of internet resources to form the core of a class's content, and by opening up the possibility of student work contributing to the ongoing development of the "Global Jerusalem" online project, this course will also engage lessons learned from the switch to online learning.

**10. Will your course serve as a model to assist others in their efforts to improve the general education curriculum? If so, how?** This course aims to provide a model for interdisciplinary courses that seek to move beyond the limited lens of a single historical period or geographical region, and for courses that directly address issues of diversity and multi-culturalism in the study of both the past and present. This course also aims to provide a model for courses that seek to engage with decolonial pedagogies that directly address the complex relationships between religion, history, and visual culture.

11. **Is your proposal linked to any others being submitted in this competition?** No.
12. **Has this course even been submitted for this grant in the past?** Yes
13. **Has this course been funded by this grant in the past?** No
14. **Has this course or will this course be funded by any other non-departmental source, e.g. CETL grant, non-university grants, etc?** No
15. N/A
16. **Budget Form:** see attached
17. **Email of support:** sent from John Richardson, Art and Art History
18. **Draft of syllabus:** see attached

<b>19. Fiscal 2021</b>	<b>Amount budgeted</b>	<b>Fringe for Summer Salary **</b>	<b>Total</b>
Summer salary or Spring Salary buyout*	3974.56	1025.44	\$5,000
Supplies		None	
Travel		None	
Research (Faculty Account)		Usually none	
Other	\$2,500	Usually none	\$2,500
<b>Total</b>			<b>\$7,500</b>

### **Justification:**

*Please explain how the expenditure of all funds will support this proposal (100-400 words).*

*Please note that participants should explain how any expenses, especially travel, will benefit the COURSE, not necessarily the professional development of the proposer.*

The work for developing the course (selecting readings, developing assignments, and identifying digital resources) will be undertaken in the summer. The “Other” amount is to pay for a student or students in the Digital Media & Design Web Design / Development concentration to build and develop the website for the course.

### **Global Jerusalem: DRAFT SYLLABUS**

In this course, students will explore the various ways in which Jerusalem was perceived as a site of convergence between heaven and earth within Judaism, Christianity, and Islam, and how this informed perceptions of the city across various cultures of the world. Students will be introduced to the development and interactions of various technologies of representation across the centuries, from writing and hand-made pictures (including cartography) to printing and photography, and related theories of mediation, virtuality, and hyperreality. This course will also allow students to develop an understanding of the contemporary challenges in representing Jerusalem in a way that acknowledges diverse perceptions of its history and religious importance; promote an awareness of the contemporary role of media – broadly defined – in shaping perceptions of history; and challenge students to think critically about their own mediated perceptions of the real Jerusalem.

### **Digital Resources:**

<http://www.globalmiddleages.org>

<https://www.jewishvirtuallibrary.org/jerusalem>

<https://daahl.ucsd.edu/DA AHL/Home.php>

## **Week 1. Introduction to the study of historical Jerusalem: mapping the city**

Rubin, Rehav. *Image and Reality: Jerusalem in Maps and Views*. Jerusalem: The Hebrew University Magnes Press, 1999.

Anderson, Benjamin. *Cosmos and Community in Early Medieval Art*. New Haven, Conn: Yale University Press, 2017.

Kühnel, Bianca, Galit Noga-Banai, and Hanna Vorholt. *Visual Constructs of Jerusalem*. Turnhout: Brepols, 2014.

## **Week 2. Introduction to the study of historical Jerusalem continued: timeline (historical documents)**

Peters, F E, and F E. Peters. *Jerusalem: The Holy City in the Eyes of Chroniclers, Pilgrims and Prophets from the Days of Abraham to the Beginnings of Modern Times*. Princeton, N.J: Princeton University Press, 1985.

Wilkinson, John. *Jerusalem Pilgrims Before the Crusades*. Warminster, England: Aris & Phillips, 2011.

Hillenbrand, Carole. *The Crusades: Islamic Perspectives*. New York: Routledge, 2000.

Hayden, Judy A, and N I. Matar. *Through the Eyes of the Beholder: The Holy Land, 1517-1713*. Leiden: Brill, 2013.

## **Week 3. Archaeology of Jerusalem in real and cyber space**

Galor, Katharina. *Archaeology of Jerusalem*. New Haven: Yale University Press, 2015.

Galor, Katharina. *Finding Jerusalem: Archaeology between Science and Ideology*. Oakland, California: University of California Press, 2017.

## **Week 4. The Jewish diaspora and the memory of Jerusalem**

Trotter, Jonathan R. *The Jerusalem Temple in Diaspora: Jewish Practice and Thought During the Second Temple Period*. Leiden: Brill, 2019.

Narkiss, Bezalel, and Bianca Kühnel. *The Real and Ideal Jerusalem in Jewish, Christian, and Islamic Art: Studies in Honor of Bezalel Narkiss on the Occasion of His Seventieth Birthday*. Jerusalem: Center for Jewish Art, Hebrew University of Jerusalem, 1998.

## **Week 5. Recreations of Jerusalem in Christian societies (before the Crusades)**

Moore, Kathryn Blair. *The Architecture of the Christian Holy Land: Reception from Late Antiquity Through the Renaissance*. Cambridge, UK: Cambridge University Press, 2017.

## **Week 6. Jerusalem and the emergence of Islam**

Grabar, Oleg, Mohammad Al-Asad, Abeer Audeh, and Saïd Nuseibeh. *The Shape of the Holy: Early Islamic Jerusalem*. Princeton: Princeton University, 1996.

Grabar, Oleg, and B Z. Kedar, eds. *Where Heaven and Earth Meet: Jerusalem's Sacred Esplanade*. Austin: University of Texas Press, 2010.

## **Week 7. The crusading era and the beginnings of Christian colonialism?**

Folda, Jaroslav. *The Art of the Crusaders in the Holy Land, 1098-1187*. Cambridge [England: Cambridge University Press, 1995.

Heng, Geraldine. *The Invention of Race in the European Middle Ages*. Cambridge, UK: Cambridge University Press, 2018.

## **Week 8. Recreations of Jerusalem in Christian societies (during and after the Crusades)**

Boehm, Barbara D., et al. *Jerusalem, 1000-1400: Every People Under Heaven*. New Haven: Yale University Press, 2016.

Howard, Deborah. *Venice and the East*. New Haven: Yale University Press, 2000.

## **Week 9. Jerusalem as an Islamic pilgrimage city (through the Ottoman period)**

O'Kane, Bernard, and Robert Hillenbrand. *The Iconography of Islamic Art: Studies in Honour of Robert Hillenbrand*. Edinburgh: Edinburgh University Press, 2007.

Necipoğlu, Gülru. *The Age of Sinan: Architectural Culture in the Ottoman Empire, 1539-1588*. London: Reaktion, 2005.

## **Week 10. Imagined possession of Jerusalem in early modern Europe**

Gelfand, Laura. "Illusionism and Interactivity: Medieval Installation Art, Architecture, and Devotional Response." *Push Me, Pull You: Imaginative, Emotional, Physical, and Spatial Interaction in Late Medieval and Renaissance Art*, ed. Sarah Blick and Laura Gelfand. Leiden: Brill, 2011. 87-116.

Mayer, Tamar, and Sulaymān A. Murād, eds. *Jerusalem: Idea and Reality*. London: Routledge, 2008.

## **Week 11. Recreating Jerusalem in Spain and the New World**

Lara, Jaime. *City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain*. Notre Dame, Ind: University of Notre Dame Press, 2004.

Kaufmann, Thomas D. C. "Islam, Art, and Architecture in the Americas: Some Considerations of Colonial Latin America." *Res: Anthropology and Aesthetics*. (2003): 42-50

Olds, Katrina B. *Forging the Past: Invented Histories in Counter-Reformation Spain*. Philadelphia: University of Pennsylvania Press, 2016.

### **Week 12. American and European recreation of Jerusalem in the period of Colonialism**

Wharton, Annabel Jane. *Selling Jerusalem: Relics, Replicas, Theme Parks*. Chicago: University of Chicago Press, 2006.

Pinson, Stephen C. *Monumental Journey: The Daguerreotypes of Girault De Prangey*. New Haven: Yale University Press, 2019.

Baudrillard, Jean. "Simulacra and Simulations," from *Jean Baudrillard, Selected Writings*, ed. Mark Poster. Stanford: Stanford University Press, 1988. 166-84.

### **Week 13. Contemporary mediated pilgrimages and tourism to Jerusalem**

Rowan, Yorke M. "Repackaging the Pilgrimage: Visiting the Holy Land in Orlando," from *Marketing Heritage: Archaeology and the Consumption of the Past*, ed. Y.M. Rowan and U. Baram. Walnut Creek, CA, 2004.

Cohen-Hattab, Kobi, and Noam Shoal. *Tourism, Religion, and Pilgrimage in Jerusalem*. New York: Routledge, 2015.

Monk, Daniel B. *An Aesthetic Occupation: Architecture, Politics, and the Menace of Monuments in Mandate-Era Palestine, 1917-1929*. Ann Arbor: UMI, 1995

Busbridge R. "Israel-Palestine and the Settler Colonial 'Turn': From Interpretation to Decolonization." *Theory, Culture & Society*. 35.1 (2018): 91-115.

Downes, Daniel M. "Iconic Landscapes of Cyberspace." *Interactive Realism*. Montreal, 2005. 101-21.

### **Week 14. Student presentations: case studies**

### **Week 15. Student presentations: case studies**