



ARIZONA STATE UNIVERSITY

ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE Feb. 11 2009

1. ACADEMIC UNIT: Religious Studies

2. COURSE PROPOSED: RE 376 The Virgin Mary in History, Film + Culture 3

3. CONTACT PERSON: Name: Patricia Power Phone: 5-0642

Mail Code: 3104 E-Mail: patricia.power@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L []
Mathematical Studies-MA [] CS []
Humanities, Fine Arts and Design-HU [x]
Social and Behavioral Sciences-SB []
Natural Sciences-SQ [] SG []

- Global Awareness-G []
Historical Awareness-H []
Cultural Diversity in the United States-C []

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
n/a (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: [] No [x] Yes; Please identify courses: FMS 376

Is this a multisection course?: [x] No [] Yes; Is it governed by a common syllabus?

Joel Gereboff
Chair/Director (Print or Type)

Joel Gereboff
Chair/Director (Signature)

Date: 2/12/09

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Heiberger College of the Arts and in the College of Design. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed. 	
		<ul style="list-style-type: none"> • Courses which emphasize the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	Designation
REL	376	The Virgin Mary in History, Film & Culture	HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Emphasize the study of values, the development of philosophies, religions, ethics or belief systems	This course emphasizes themes concerning Mariological traditions, which include ancient and continuous theological and devotional systems.	syllabus: course goal and objectives syllabus: exams
concerns the comprehension and interpretation and analysis of written, oral or visual texts, and development of textual traditions	Course assesses the formation and evolution of Marian devotions and beliefs as they are represented in social and cultural contexts, which are contained in shrine evidence, art, narratives, and film	syllabus: course goal and objectives; required readings, and schedule that lists lesson 2 through lesson 14
comprehension and interpretation of material objects, images, and their historical development	course requires the analysis of Marian material culture; and this includes stories, art, shrines, apparition details and films	syllabus: schedule; lesson 7, 9, 10, 12, 13; paper

REL 376 – The Virgin Mary in History, Film & Culture

✓ **Description of how the course meets the specific criteria in the area for which the course is being proposed**

Humanities (HU)

This course is about the formation and development of Mariology, Marian devotions, Marian aesthetics, and intellectual traditions. The course covers four major transformations of Mariological thought and practice, beginning in Late Antiquity when Christianity evolved from its Jewish origins to incorporate the pagan world, and its evolutionary trajectory into Hellenistic, Latin Roman, and Global dimensions. The course presents a comprehensive outlay of aesthetic traditions and mediums including film and popular shrines.

✓ **Literacy and critical inquiry (L)**

This course offers students the challenge to acquire knowledge about the genesis, changes, and continuities of Marian devotion and thought. Students are assessed on the basis of criteria that qualifies their achievement of data comprehension, review, synthesis, and analysis. The course provides a wide range of information, including scripture, theology, canonical statements and assertions, popular stories and myths, scholarly works, Byzantine images, Medieval and Renaissance art, films, documents related to shrines, and accounts about apparitions.

✓ **Course Catalog Description**

Introduces formation and development of cult of the Virgin Mary; analyzes transformations of Mariology within historical, cinematic, and cultural contexts.

CLAS
Department of Religious Studies
 Religion 376 [FMS 376]
 The Virgin Mary in History, Film & Culture



Aurelio Espinosa
Office: ECA 322
Phone: 480-727-8744
aurelio.espinosa@asu.edu

Main Office - ECA 377, 965-7145
UG Advisor: Pat Power
ECA 326 / 965-0642

Course Goal and Objectives

HU-1 The goal of this course is to introduce students to the formation and development of the cult of the Virgin Mary. Students will acquire knowledge about the genesis, changes, and continuities of Marian devotions and traditions. Students will learn to analyze and synthesize visual materials, written texts, and material culture. The course will present a range of primary and secondary sources (art, film, liturgy, literature, theology, and popular culture) that students will interpret and evaluate. **HU-4A**

HU-2 The course objectives are to help students practice and acquire analytical and argumentative skills (to make and defend a point) and to write accurately, clearly, and persuasively using data pertaining to the cult of the Virgin Mary. The skill procedures include weekly writing assignments based on the formulation of answers to specific questions about texts, cultural sources, theories, and models. The bi-weekly delivery of participation papers containing a thesis, topic sentences, and data analysis is the basis of student evaluation of skill acquisitions.

HU-2 Students will be assessed on how they demonstrate their understanding of how people venerated Mary through the ages. Students must therefore apply strategies of interpretation, comprehension, analysis, and assessment. Students will synthesize and evaluate the transformations of Mariology within the historical context of four paradigms: Jewish Apocalyptic, Hellenistic, Latin Roman Catholic, and global. Students will engage how believers are active in their faith in Mary over time and the theological traditions shaping Marian practices and devotions. Students will investigate the place and role of women in the Christian world, from Late Antiquity to the present day in order to understand the patterns and traditions of women's participation in Mariology and their religious vocations within formal structures such as patriarchy and misogynist mechanisms. **HU-1**

Required Reading

Many of the readings and images will be available on the course website. We will use visual and aural texts, images and interactive web materials. There are four required books for the class:

1) Any New Revised Standard Version of the Bible, Revised Standard, or New International Version

2) Luigi Gambero, *Mary and the Fathers of the Church: The Blessed Virgin in Patristic Thought*, trans. Thomas Buffer (San Francisco: Ignatius Press, 1999);

3) Luigi Gambero, *Mary in the Middle Ages: The Blessed Virgin Mary in the Thought of Medieval Latin Theologians*, trans. Thomas Buffer (San Francisco: Ignatius Press, 2000)

4) Richard Wunderli, *Peasant Fires: The Drummer of Niklashausen*

You will need to buy them at the ASU bookstore, an online distributor such as Amazon.com, or a local bookstore such as Borders. If you purchase it online remember that it will take at least two weeks for the book to arrive, so be sure to order it well before class begins.

You will also be reading a number of articles as well as an additional list of optional readings, which are available online and ASU library.

It is imperative that you obtain and maintain an active EMMA and Library account. You will need to access online articles from the ASU electronic journals. It is your responsibility to comply with this privilege. I will submit all official emails to your ASU address.

Requirements & Grading

We expect every student to leave this course with a better – more insightful – understanding of the development of Mariology, its belief systems, intellectual traditions, rituals and practices, and religious platforms. Along the way, you must write participation essays on the eBoard, screen required films, write a critical paper, and take exams.

My policies in this course are those written in the ASU code of integrity (<http://www.asu.edu/studentlife/judicial/integrity.html>).

Participation You will have the opportunity to earn 120 points in this class via the eBoard, and twenty of these points are extra credit. Each week I will send an email asking you a question about the lecture and the sources. You should therefore write argumentative essays regarding the twelve eBoard questions. You must then answer the question or set of questions. Each answer requires a thesis. The thesis is worth two (2) points and the thesis paragraph two (2) points. The Topic paragraph is worth a total of five (5) points. The topic sentence is worth one (1) point, a clear, relevant, and well-documented example worth one (1) point, and analysis worth three (3) points. The conclusion is worth one (1) point. The conclusion must not merely summarize, much less repeat the thesis, but must advance the thesis with boarder implications in mind.

I strongly encourage you to write all of your eBoard presentation papers in a word document, then cut-and-paste your contribution to the eBoard. You must post the eBoard answers by the deadline; otherwise you will not receive any credit.

C-4

The eBoard (<http://tcls-boards.asu.edu/eboard06/index.php>) is linked in every lesson and in the course website under INTERACTIVITY. I grade twelve of the required eBoard essays and make comments in each essay. I grade student essays before the deadline of the subsequent lesson so that students will be able to incorporate my critical remarks, notes on improvements, and questions that seek to provoke further clarification and explanation. I grade the essays in order to facilitate composition and analysis, and my goal is to help students learn to improve how to write argumentative essays, as well as to cultivate the habit of practicing writing skills involved in the interpretation and assessment of evidence and information regarding the Virgin Mary.

Exams

HU-1
C-2

There will be a midterm worth 100 points and a final worth 100 points. The exam will consist in short essays questions and multiple-choice questions. The multiple-choice questions will test the student knowledge acquisition and comprehension, and the essays will examine student application, analysis, and assessment of the course material, which consists in lectures, assigned readings and websites listed in the weekly schedule. The essay criteria are identical to the grade criteria of all writing assignments.

Paper

C-3

Students will interpret evidence related to the Virgin Mary. Before you begin to write, please discuss with me a topic and a set of documents, films, physical data, or groups and individuals that interests you. You may wish to study Marian shrines and home altars, and you may even interview individuals who are Marian believers. It is very important that you first establish a reasonable thesis for your paper as well as norms for appropriate evidence. If you do not have a thesis in mind, you must have a specific topic that interests you. A topic selection can provide you with the data from which you can begin to extrapolate a working thesis.

Your grade will be based on the clarity and relevance of your thesis, the achievement of persuasion based on details, clear and concise writing, and adherence to the assignment guidelines. Grades will be earned on student achievement of writing a clear and defensible thesis, the use of transitional sentences, the application of well-formulated and coherent topic sentences, the formulation of cogent analysis of information, and the conclusion of a reasonable hypothesis. Your final draft must be double-spaced, one-inch margins, three to five pages long, twelve normal font such as Times New Roman. If you do not cite your source you will lose major points (at least ten). The thesis is worth ten (10) points and the thesis paragraph twenty (20) points. The Topic paragraphs are worth a total of fifty (50) points (if you write two topic paragraphs, each one is worth twenty-five [25] points). Each topic paragraph must contain a topic sentence, worth ten (10) points, a clear, relevant, and well-documented example worth ten (10) points, and analysis worth thirty (30) points. The conclusion is worth twenty (20) points. The conclusion must not merely summarize, much less repeat the thesis, but must advance the thesis with boarder implications in mind.

C-2
C-3

40-46

If you select a film for your paper, you must examine and categorize the cultural values articulated in the film as religious phenomena. You must rely on visual and aural elements in order to base your thesis, and then establish an argument which you must defend with filmic evidence. You must support your thesis with shot descriptions and narrative material. Each paragraph must begin with a topic sentence that is clearly related to your initial claim and based on visuals, off-screen mechanisms, color, patterns, character agencies, and other filmic devices.

Nota Bene: Consult the Chicago Manual of Style for appropriate citation:
(<http://www.chicagomanualofstyle.org/tools.html>).

A very useful book to buy is Kate L. Turabian A Manual for Writers of Term Papers, Theses, and Dissertations 6th ed. (<http://www.lib.usm.edu/research/guides/turabian.html>; <http://library.osu.edu/sites/guides/turabiangd.html#turabianintro>).

You may also consider purchasing A Short Guide to Writing About History, by Richard Marius.

For additional writing assistance, consult the ASU writing center at asu.edu/duas/wcenter; its main hub is located in the Homer C. Durham Language and Literature Building B302 (M-F 8 AM – 5 PM).

Grades By the end of the semester you will have four grades—participation, the midterm exam, critical paper, and final exam.

c-1	Participation	120
	Paper	100
	Midterm Exam	100
	Final Exam	100

Grading Scale – 0 to 100%

– 100	..... A+
94 – 99	..... A
90 – 93	..... A-
88 – 89	..... B+
84 – 87	..... B
80 – 83	..... B-
78 – 79	..... C+
70 – 77	..... C
60 – 69	..... D
00 – 59	..... E

Withdrawals and Incompletes

See the link <http://www.asu.edu/aad/manuals/ses/ses201-08.html>

Academic Honesty

The Department of Religious Studies abides by ASU's Office of Student Life: "Student Academic Integrity Policy." See <http://www.asu.edu/studentaffairs/studentlife/judicial/academicintegrity.htm>

HU-2 | Schedule

Lesson 1: Introduction to Course

Reading: "The Virgin Mary" in Catholic Encyclopedia:
<http://www.newadvent.org/cathen/15464b.htm>
<http://www.newadvent.org/cathen/15459a.htm>

HU-1

Reading hints:

- What is the relation between the veneration of Mary and the worship of Jesus?
- What does Mary mean to the Roman hierarchy? What does she provide to believers in the Roman faith?

Website: For Christian sources, go to Christian Classics Library (<http://www.ccel.org/>)
For Bible resources and translations, go the Bible website (<http://www.bible.org/>)

Lecture: Course Goals and Objectives: The method of critical thinking and argumentative writing

C-4 | **EBoard:** What is the relation between the veneration of Mary and worship of Jesus?

Lesson 2: Methodology and Critical Thinking

Reading: *Deuteronomy* in Bible (Remember use Revised Standard or NIV)

Reading hints:

- Formulate a claim based on your interpretation of *Deuteronomy* 22
- How are women depicted in this text?
- Why is virginity important in this culture and at this time?

Website: Religious Studies Web Guide (<http://www.acs.ucalgary.ca/~lipton/>)

Lecture: Approaching believers and their beliefs regarding the Virgin Mary: Overview of the data to be used in the acquisition of skill goals; a general knowledge of Mariology, its theories, methods, and frameworks, and approaches.

C-4 | **EBoard:** Formulate a claim based on your interpretation of *Deuteronomy* 22

Lesson 3: Mariology

Reading: *Genesis* in Bible
Mary and the Fathers, pp. 27-32 (Gambero, 1999)
The Protevangelium of James
(http://www.ccel.org/fathers2/ANF-08/anf08-67.htm#P5880_1717488)
<http://www.earlychristianwritings.com/infancyjames.html>

HU-2

Methods and Approaches **Reading hints:**

- Describe and assess the issue of gender in *Genesis* 1-5
- What are the positive elements of female gender in *Genesis*?
- What is the role of Mary in the writings of Ignatius of Antioch?
- What elements require the existence of a matriarchy?
- Why is virginity important in the *Protoevangelium*?

Website: Internet Resources for the Study of Judaism and Christianity
(<http://ccat.sas.upenn.edu/~jtreat/rs/resources.html>)

Lecture: Gender, Resistance, and Patriarchy

C-4 | **EBoard**

Describe and assess the issue of gender in *Genesis* 1-5. How are women characterized and what are the assumptions that determine the function of women? Note the articulation of patriarchy and the way it provided moral prescriptives.

Lesson 4: Mary as a Jewish Mother

Reading: *Mark and Luke* in Bible
Mary and the Fathers, pp. 33-42 (Gambero, 1999)
Reading hint:

Who is Mary and why is she important?
 Compare and contrast how the canonical gospels depict Mary
 How do the gospels differ regarding the depiction of Mary and the nativity of Christ?

Website: Biblical sources on the web:
<http://www.earlychristianwritings.com>
<http://www.biblegateway.com/passage/?search=MARK%201>

Lecture: Family Values
Screening: *The Passion of Christ* (Mel Gibson, 2002)

Screening hint:
 Compare the emotional difference between males and females in the film.
EBoard Compare and contrast how the canonical gospels depict Mary

Lesson 5: Mary of the Gospels

Reading: *Matthew and John* in Bible
 Theoretical Reading hints:
 What is the role of Jesus' family in Mark

Website: Dating the New Testament
<http://scriptorium.lib.duke.edu/papyrus/texts/manuscripts.html>

Lecture: The Hellenistic Ecumenical Paradigm: The Victory of Patriarchy

EBoard: How was the Virgin Mary transformed by the church fathers? What was their agenda?

C-2 | **Paper Due** Email attachment regarding your paper idea on Friday 12 AM
 C-3

Lesson 6: The Patristic Mary

Reading: *Mary and the Fathers*, pp. 43-68, 99-107, 171-180, 216-230
Reading Hints:

What is the nature of family according to Melito of Sardis?

Lecture: The Hellenistic Ecumenical Paradigm: The Victory of Patriarchy

Eboard: Discuss with classmates

Lesson 7: The Gnostic Virgin

Reading: *The Gospel of Mary* (<http://www.gnosis.org/library/marygosp.htm>)
The Protoevangelium of James

(<http://www.gospels.net/translations/infancyjamestranslation.html>)

The Infancy Gospel of Thomas

(<http://www.earlychristianwritings.com/text/infancythomas-a-mrjames.html>)

Reading hints:

What are the gospel differences regarding who Jesus is?

Characterize the conflict between Mary and the apostles in the gospel of Mary.

Website: Internet Medieval Sourcebook <http://www.fordham.edu/halsall/sbook.html>

Searching hints:

Browse "Sex and Gender" link

Screening: *I, the Worst of All* (María Luisa Bemberg, 1990)

Screening hints:

What do women do that is threatening to men?

Assess the difference between religious and political authorities?

Consider the dangers of female sexuality to patriarchal society.

Lecture: The Marginalization of Women

EBoard: In *I, the Worst of All*, analyze the conflict between Sor Juana and the male figures of authority.

Compare and contrast the ways in which powerful women in the film and in the Gnostic gospels assert their authority. What is the nature of authority used by female protagonists and do such women formulate their own agency?

Lesson 8: The Byzantine Virgin

Reading: The Council of Ephesus (431)

For Orthodox positions see

<http://www.newadvent.org/cathen/05491a.htm> and

<http://www.ccel.org/fathers2/NPNF2-14/TOC.htm>

For heterodox articulations, see

<http://www.piar.hu/councils/ecum03.htm#The%20judgment%20against%20Nestorius>

<http://www.fordham.edu/halsall/basis/ephesus.html>

Mary and the Fathers, pp. 233-248, 302-309, 325-337, 373-378 (Gambero, 1999)

Transformative Reading hints:

Recognize the diverse patristic perspectives on the Virgin Mary

Why was it important for church authorities to formulate the thesis of the "Mother of God"?

Analyze Marian formulations by the church fathers and then compare how the Theotokos icons represent theological arguments

Website: Images of the Mother of God

<http://www.udayton.edu/mary/resources/icon.html>

http://www.iconsexplained.com/iec/iec_icons_eleousa.htm

<http://www.fordham.edu/halsall/byzantium/images.html>

Assess the Byzantine icons of the Virgin Mary in terms of the use of the mother figure as allusion and allegory. What is the political use of the image of the Theotokos? Pay attention to the mother as the supreme archetype, noting the use of color, light, emotional content, and leitmotifs

HU-2 | Screening:

Lecture: The Marginalization of Women

EBoard: Analyze Marian formulations by church fathers and compare how the Theotokos icons represent theological arguments

Lesson 9: **The Frankish Virgin**

Reading: *Mary and the Fathers*, pp. 216-230, 352-358, 379-380, 400-409 (Gambero, 1999)
Mary in the Middle Ages, pp. 51-87 (Gambero, 2000)

Reading hint:

Note the differences between the Frankish Virgin and the Greek Mary.

What are qualities of the European Virgin?

How did the Latin West represent and characterize the Virgin Mary?

Website: Sources on the Carolingians (<http://www.fordham.edu/halsall/sbook1h.html>)

Lecture: The Carolingian Renaissance: Mary From East to West

EBoard: How did the Latin West represent and characterize the Virgin Mary? Establish the Byzantine position and mark the transition

C-1 | **Midterm Exam**

Lesson 10: **Marian Shrines**

Reading: *Apparitions in Late Medieval and Renaissance Spain*, Introduction and Chapter One / William A. Christian, Jr. (<http://libro.uca.edu/christian/apparitions.htm>)

Material Christianity Method Reading hint:

Why would villagers seek help from the Virgin Mary and the saints?

Describe the process by which Spanish authorities legitimize Marian shrines.

Consider why authorities would sanction and approve religious events.

How are pagan traditions operative in local religions?

Website: Visual and descriptive sources on Marian shrines:

<http://www.udayton.edu/mary/infomenu.html#shrines>

A list of Marian apparitions:

<http://www.udayton.edu/mary/resources/aprindex.html>

Screening: *Song of Bernadette* (Henry King, 1943)

Screening hints:

How are miracles understood by believers?

What is the connection between misfortune and hope-faith?

You do bad things happen to good people?

How do good people deal with tragedy?

How do good people deal with tragedy?

- Lecture:** The Heavenly and Earthly Body of Mary: The Return of the Native
- EBoard:** Describe the process by which Spanish authorities legitimize Marian shrines. Consider why authorities would sanction and approve such religious events. How are Marian apparitions not part of the legitimization process? Relying on unofficial Marian apparitions, clarify the procedures that "validate," according to the believer, the Virgin's appearance on earth.

Lesson 11 The Gothic Virgin

Reading: Popular medieval tales on the internet: <http://www.fordham.edu/halsall/source/tales-virgin.html>

Mary in the Middle Ages, pp. 109-116, 124-141, 185-191 (Gambero, 2000)

Reading hints:

What are some elements of courtly love regarding Marian devotions?

How do theologians "feel" about Mary?

Compare Marian theology and medieval representations of the Virgin.

Look for emotional differences

Website: Search in Web Gallery of Art (<http://www.wga.hu/index1.html>), entering the artist, ANDREA DEL CASTAGNO, and select these panels, frescoes and drawings:

"The Virgin Cardiotissa" "The Crucifixion" and "Death of the Virgin"

Then enter the artist GIOTTO and select these frescoes:

Life of Virgin and Scenes from the New Testament "Lamentations"

Lecture: The Art of the Puissant Queen in Heaven

EBoard: Describe the process by which Spanish authorities legitimize Marian shrines. Consider why authorities would sanction and approve such religious events. How are Marian apparitions not part of the legitimization process? Relying on unofficial Marian apparitions, clarify the procedures that "validate," according to the believer, the Virgin's appearance on earth.

Lesson 12: The Renaissance Virgin

Reading: Richard Wunderli, *Peasant Fires: The Drummer of Niklashausen*

Methods and Approaches Reading hints:

How and why do political authorities prosecute "incorrect" Marian devotions?

Why was the drummer a dangerous player of foolish music?

What method and approach does Wunderli apply to the data?

What are some critical assumptions of Wunderli that allows him to provide a social model?

Website: Search Gallery of Art (<http://www.wga.hu/index1.html>)
Enter artist Masaccio, and select his "Crucifixion" panel;
Enter Michelangelo, and select "Pietà" sculpture;
Enter Raffaello, and select "The Crowning of the Virgin" "The Annunciation" "Madonna and Child Enthroned" and "Entombment";

Enter Tiziano, and select "The Assumption of the Virgin" "The Annunciation" "Mater Dolorosa" and "Pietà"

Explain the emotional nature of Renaissance art, distinguishing the range of feelings that the artists seek to provoke in the viewer.

Lecture: The problem of heresy and state prosecution of heretics

EBoard: Explain the emotional nature of Renaissance art, distinguishing the range of feelings that the artists seek to provoke in the viewer

Lesson 13: The Virgin of the Catholic Reformation

Reading: Elizabeth Lehfeldt "Ruling Sexuality: The Political Legitimacy of Isabel of Castile," *Renaissance Quarterly* 53/1 (2000), 31-56
Abigail Dyer, "Law, Sex, and Culture in 17th-Century Spain" *Sixteenth Century Journal* 35/2 (Summer 2003), 439-455

Historical Methods Reading hints:

How did people of the past use the virgin for political purposes and personal reasons?

According to the authors, what are the functions of religion?

What were the institutions that people used and how did they use formal procedures to advance their agendas?

Website: Search Gallery of Art (<http://www.wga.hu/index1.html>)

Enter artist Velázquez, "The Immaculate Conception," "The Adoration of the Magi," and "The Coronation of the Virgin"

Art hint:

Consider the relationships between the object of worship/veneration and the subjectivity of represented figures.

Lecture: The Development of the Virgin as a model for wives and mothers

Screening: *Quinceañera* (Richard Glatzer and Wash Westmoreland, 2005)

Screening Hints:

Note how the Virgin is represented?

How are religious themes packaged?

EBoard: Do religious beliefs require scientific data and historical evidence? What is the material basis of their existence?

Critical Paper: The critical paper due as an email attachment due

Lesson 14 The Virgin of Guadalupe

Readings: Carla Rahn Phillips, "Visualizing Imperium: The Virgin of the Seafarer's and Spain's Self-Image in the Early Sixteenth Century" *Renaissance Quarterly* 58/3 (Fall 2005): 815-856

JSTOR Article, "The Virgin of Guadalupe in New Spain: An Inquiry into the Social History of Marian Devotion" (William B. Taylor, 1987):

<http://www.jstor.org/view/00940496/ap020053/02a00020/0>

Scholarly reviews of important book of the Virgin of Guadalupe, *Mexican Phoenix. Our Lady of Guadalupe: Image and Tradition, 1531-2000* (D. A. Brading, 2001):
http://muse.jhu.edu/journals/hispanic_american_historical_review/v082/82.2taylor.html
http://muse.jhu.edu/journals/catholic_historical_review/v087/87.4poole.html

Ethnohistorical Approach Reading hint:

What is the historical evidence for the apparition of the Virgin of Guadalupe, and how did the Spanish transport and transform the Virgin of the Seafarers and other saints that became important in the Spanish American colonies?

How do believers adapt the past and conceive traditions to shape their own cosmology?

What are the categories of identity?

How important are indigenous factors in the story of Guadalupe and in Mexican identity?

Website: The Virgin of Guadalupe webpage (<http://www.sancta.org/>)

Lecture: The Conquest of Mexico, Mestizaje, and Contemporary Latino Identity

EBoard: What is the historical evidence for the apparition of the Virgin of Guadalupe, and how did the Spanish transport and transform the Virgin of the Seafarers and other saints that became important in the Spanish American colonies?

Lesson 15: The Post-Modern Virgin

Lecture: Preparing for the Final Exam

Website: Modern Catholic Position of the Virgin:

<http://www.usccb.org/catechism/text/pt1sect2chpt3art9p6.htm>

Final Exam:

C-4

FLU-3

C-1
C-2