

**ANTH 1001 -- April 12, 2016 Haggerty Museum of Art Social Identity and Status: Women
Revised Schedule**

Time	Bijinga:	Schneider: Reading Women	Page Turners
12:30 - 12:40 pm	Group A	Group B	Group C
12:40 - 12:50 pm	Group B	Group C	Group A
12:50 - 1 pm	Group C	Group A	Group B
1 - 1:45 pm	Students free to view galleries - complete questions		

The focus is two-fold: on social identity: portrayals of women, what do these say, and on social status.

Students will be divided into three groups of 27 students each

Each of us will have 10 minutes with each group to introduce them to the exhibit, and talk about how women are portrayed. You may also want to provide clues to social status - what are the indicators (Hilary - the differences in the clothes?).

The final time block of time allows to students to complete the questions.

The Master Index/(Re)Housing the American Dream: Questions about Culture and Identity

Your Observations

Name _____

What is culture? Culture is a society's shared and socially transmitted ideas, values, and perceptions that are used to make sense of experience and generate behavior and are reflected in that behavior.

The Master Index. Choose 15 random entries and write these below. Separate these into categories.

The Master index entries	The Master Index – your categories

***Culture is both learned and shared.* First, what does your analysis of the entries say about our culture? Next, work with a partner to expand your analysis by combining your categories.**

--

“(Re)Housing the American Dream” explores cultures in many ways. *Culture is also based on symbols, is integrated, dynamic (changes), and has social structure.* Watch the 13 minute video and note how the above characteristics of culture are depicted. Compose a final reflection that ties these characteristics together.

Symbols	Integrated
Dynamic	Social Structure

Final Reflection

What is Hispanic? Questions about Identity and Culture

Your Observations

Name _____

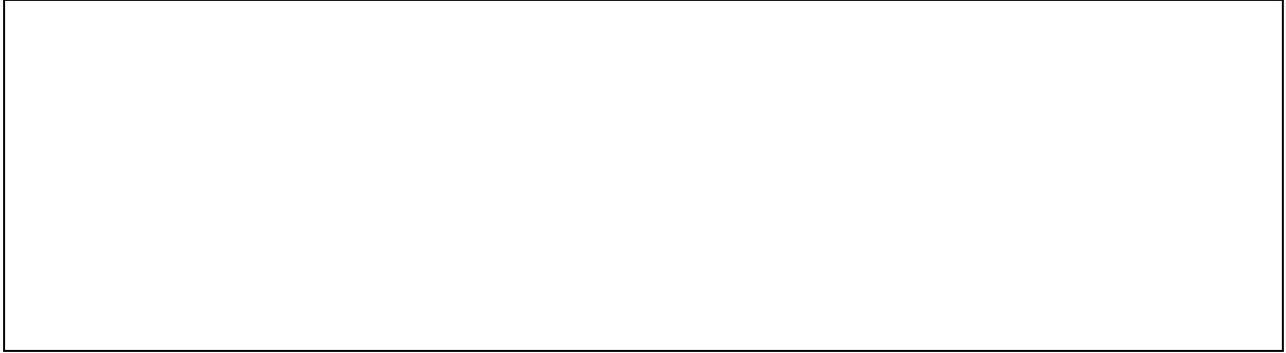
What is culture? Culture is a society's shared and socially transmitted ideas, values, and perceptions that are used to make sense of experience and generate behavior and are reflected in that behavior.

Culture is learned. Which artwork represents this for you? Why? What exhibit theme does it depict? Note the title of the piece, its theme, and your reflections below.

Culture is shared. How? Which artwork represents this for you? Why? What exhibit theme does it depict? Note the title of the piece, its theme, and your reflections below.

Culture is based on symbols. Which artwork represents this for you? Why? What symbols are visible? What exhibit theme does it depict? Note the title of the piece, its theme, and your reflections below.

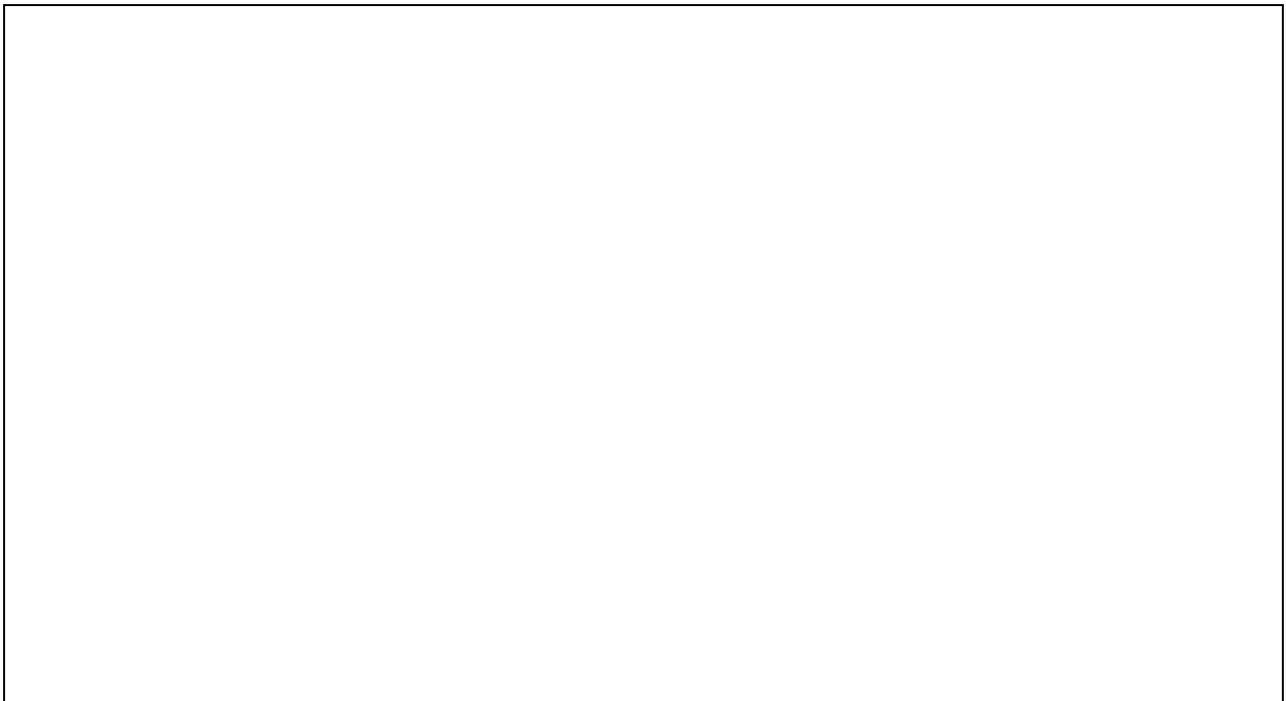
Culture is integrated. Which artwork represents this for you? Why? What exhibit theme does it depict? Note the title of the piece, its theme, and your reflections below.



Culture is dynamic. Which artwork represents this for you? Why? What exhibit theme does it depict? Note the title of the piece, its theme, and your reflections below.



Culture has social structure. Which artworks show this? What type of social structure? Do these indicate anything about gender? Note the titles of the pieces, their thematic area, and your reflections below.



SOCIAL IDENTITY, SOCIAL STATUS, AND DIVERSITY

Name _____

Social identity is your sense of self as a member of a social group (or groups). It is how we understand who we are, and why we do what we do, in relation to others and the world. This involves **self-awareness** – the ability to identify oneself as an individual, and the abilities to reflect and evaluate. **Personality** is another component – the distinctive way a person thinks, acts, and feels. Finally, **enculturation** helps create our personalities and social identities. This is the process by which individuals become members of a society. **Social status** is a person's position within a group, and often reflects cultural norms based upon gender and/or age.

You will be viewing three distinct and related exhibits. Take Field Notes for each speaker, and then answer the questions posed below. Please follow the outline on this sheet, and **note the times** you are scheduled for each speaker.

12:30 - 12:40 pm: Begin on the second floor: ***Bijinga: Picturing Women in Japanese Prints*** – Dr. Hilary Snow

Field Notes

12:40 - 12:50 pm: First floor: ***Page Turners*** - Dr. Jocelyn Boor

Field Notes

12:50 - 1 pm: First floor: ***Reading Women*** - Lynne Shumow, Curator of Education

Field Notes

In ***Bijinga: Picturing Women in Japanese Prints***: What indicators of social identity and status are present? Provide examples from three different pieces.

In ***Page Turners***: Has the social identity/status of feminine readers changed? Provide one example from each section, and how each depicts changes.

In ***Reading Women***: Choose three portraits. What diversity do you see in the readers, their environments, and the books they are reading? What unifying themes can you infer from the data you've collected?

Extra Credit Points (2): What do these four exhibits - include Joan of Arc - say to you about the social identity and status of women over time?

“READING” AN OBJECT

Name _____

Begin to “read” your object by focusing on your observations. *What do you see?* As you observe, narrow your focus to physical qualities including form, composition, construction and design. What might these elements tell you about the object’s function, history, and value?

Properties of the Object	Observations and Inferences
<p><i>Function/Purpose:</i> What do you think it is? How do you think it was used? Could it have more than one function? Is there evidence of use? If so, where – and what does this say about its possible use?</p>	
<p><i>Physical Features:</i> How big is it? What colors? Are the colors and size significant? Intact, or are parts missing?</p>	
<p><i>Materials:</i> What is it made of? Are the materials raw or processed? Rare or valuable? Do the materials suggest a possible function/purpose?</p>	
<p><i>Construction/Technique of Manufacture:</i> When do you think the object was made? How? Hand or machine made? What does its appearance tell you about the maker’s technical skills?</p>	
<p><i>Design and Decoration:</i> Does the design suit its purpose? How is it decorated? What do you think influenced its design and appearance?</p>	
<p><i>Context and History:</i> What does the object tell us about the society in which it was made? Is the object gendered? Does it reflect status or privilege? If so, how? Does it reflect spiritual/religious beliefs? If so, how?</p>	
<p><i>Value:</i> Why do you think the object is in a museum collection? What kind of value does the object have (spiritual, monetary, aesthetic, etc.)? Do you think the object’s value has changed over time?</p>	

Observing Spirituality and Religion:

Gendron Jensen: Series on Resurrection in Nature and Rouault's Miserere

Chose one artwork from each exhibit (add the title), and answer the questions below. Observe these through the anthropological lens.

Questions	Jensen:	Rouault:
Spirituality? Religion? Both? Why?		
What other aspects do you see? Describe. Options: ritual performances, prayer, pilgrimage, priests, priestesses, deities, supernatural beings, sacred sites/persons.		
What do your observations indicate about the culture and/or society in which the artist lives/lived?		

Content Analysis at the Haggerty Museum of Art, Marquette University

Research Question

How does the collection at the Haggerty Museum depict how people engage with water?

Coding Units (Pieces of art)

1. Tim Hetherington – Untitled, Liberia 2005
2. Zoe Crosher – Where Natalie Wood Disappeared off Catalina
3. Kevin Myazaki – Perimeter
4. Gregory Crewdson – Untitled 2002
5. Jill Greenberg – Glass Ceiling
6. Mary Allen Mark – Amanda and Her Cousin
7. Joel Meyerowitz – Lake in Catskill Mountains
8. Guy Tillim – Tantra, Tahiti 2010
9. Tina Barney – Pool Construction
10. Chagaya – Escape from Fantasylandia

Codes & Procedures

Number of people

Actual Number

Race

- 0 – no people
- 1 – black
- 2 – white
- 3 – other ethnicity
- 4 – ethnicity indeterminate

Gender

- 0 – no people
- 1 – female
- 2 – male
- 3 – both female and male

Age

- 0 – no people
- 1 – children (0-18)
- 2 – adults (19+)
- 3 – both children and adults

Mood

On a scale of 1 to 7 where 1 is unpleasant and 7 is pleasant, rate the mood of the piece of art.



Write your own codes

Role of Water

Write a list of categories that describe what role water might play in a scene. Assign a number to each category.

Name of Code: _____

Design one more measure that would help you answer this research question. Write the procedures.



*Now use those
codes you wrote.*

(Fill in coding units)	# of people	race	gender	age	mood	role of water	

COMM1200 Media In Society Pamela Hill Nettleton, Assistant Professor

Visit the Haggerty Museum of Art right here on the Marquette campus. It is next to the Straz building and across from Helfaer Theater, tucked behind the Law School. Admission is free.

While you are there, look around. There are four exhibitions right now, downstairs and upstairs, and the staff will be delighted to direct you and answer any questions. The exhibitions have a theme around consumerism and use of materials, where things come from and where they end up. Many of the artists are young and many of the ideas you'll encounter are provocative.

The extra credit assignment: Just inside the main door, there is a curtained doorway into a tiny movie theater. A short film by Josephine Meckseper is continuously shown there. It is only images, no narration, but there are words in some of the images. You may want to sit through more than one viewing. Notice the colors, the images, the music in the soundtrack, and think about what the message of the film might be (aha! Encoding!). Now, decode that media text (the film) by thinking about what it has to say about cultural imperialism. Look back through class PowerPoints to find a few slides on cultural imperialism. Your textbook has something to say about it, as well.

Answer this question in 500 words or less:

What questions do you think this film raises about cultural imperialism?

Daphne Gutierrez Espinosa

Mall of America

The video began with a general walkthrough of the Mall of America. There were red and blue color screen filters (American colors) throughout almost the entire video. The camera followed unaware, almost mindless shoppers around and zoomed in on major U.S. products such as a giant Pepsi container and on the *All American Food* restaurant sign. Ominous music played in the background as if something bad was going to happen. Soon afterward, the camera pointed to a military theme shop with screens playing a raid scene. The military video had no screen filter (as if you were no longer in the mall). The scene was of a man waiting in the desert and an air raid is about to begin. Jets filled the sky and army trucks and other military transport rushed in to the scene as well. The lone man appeared to be hiding, possibly trying to hide from the U.S. military (unsure since the person also seems to be dressed in military gear). Tracking noises played in the background. Soon after the raid in the video, they zoomed out of the video, showing a man in air force gear gazing out towards the mall. The military tracking noises were still playing in the background as if the raid was still happening. The camera zoomed in on a sign with a skull denoting danger. The camera continued to follow shoppers around, pointing to various mainstream shops and flashing lights of the mall, highlighting popular concepts brought upon common American society. Flashes of seemingly perfect men and women, sale signs, and even a vague sight of a donkey's leg filled the screen. The donkey's leg possibly alluded to the democratic structure of the U.S.

The intended message of the video could have been that consumerism often takes control of our lives in unexpected manners and can form the way many people think. Signs that often appear harmless (i.e. the Hollister entrances with perfect looking men and women), are embedded in our minds and our minds are molded by the major companies' products (represented by unaware shoppers). However, this film also raises the idea of cultural imperialism spreading to other nations by the heavy consumerism of this country. The air raid scene appeared to show that American culture is passed on to other countries in a more aggressive manner, like the flashing lights that filled the mall. American culture is imposed to other countries like a military raid, a bombardment of American products. The highlight of signs such as *All American Food* and a sign below a shop stating: "Gateway to America" pushed the idea that anything American is good and others should incorporate into their own lives, mixing their culture with American culture to improve. The man in the raid scene appearing to hide from the U.S. military seemed to show people from the other nations trying to avoid getting caught up in American consumerism (eventually imposing cultural imperialism), but ultimately end up getting caught.

Comm 2100 assignment (Ms. April Newton)

This week, we will visit the Haggerty Museum of Art in the center of campus. Please meet your classmates and TA in the downstairs exhibition titled, "Between Critique and Absorption." Your class will start there with a talk with the museum's Director of Education, Lynne Shumow.

After speaking with Lynne, wander through all of the exhibitions. Take note of the fact that each exhibition offers an artistic message about consumerism/consumer culture.

Write your own reflection on the exhibition, or exhibitions, or possibly even the piece, or pieces, that made the strongest statement about the items they depict. Why did you like or dislike the exhibition or piece? Why do you believe it made the strongest statement? How would you describe the artist's message, as you interpret it, to someone who had not seen the artwork?

Consider the materials the artist used, what they did with the material, how it was presented or displayed, and how color, form, light/shadow, etc., play into your interpretation of the work and your argument about why the artist's statement was meaningful to you.

Your reflection should be a minimum of two pages, typed and double-spaced, using complete sentences and correct paragraph structure.

Comm. 2100

"For this week's discussion sections, we're going on a field trip! Everyone, except the 8 am section, will meet at their regular discussion times at the Haggerty Museum of Art on campus. It's located across from the Helfaer Theatre.

You are going to have a brief tour of the current exhibits from the museum's staff, so this is a terrific opportunity to get to know some of the art work. After your tour, please compare and contrast two pieces of art in a 2 page paper and turn it in on D2L by Monday night at 9pm. Your TAs will create dropboxes for each of your sections and that's where you should turn in the paper.

Your paper should explain the two pieces of art you are comparing, what makes them similar, what makes them different, how the artists use elements like line, color, shape, depth (and it's different forms), light, semiotics and/or coding, etc., to communicate a message. Explain also what you believe their message to be.

COMM 2500 is a research methods course led by Dr. James Pokrywczynski. Various quantitative and qualitative research methods are taught throughout the semester. Each year, the TA's (this year, Jonathan Myers and David Torres) make use of the Haggerty Museum of Art by completing a content analysis exercise. Students "code" a variety of art pieces displayed on the 1st Floor as a way to practice and reinforce concepts from lecture.

Content Analysis at the Haggerty Museum of Art - Marquette University

Research Question

How is retail consumer behavior depicted in print artwork?

Coding Units (Pieces of art)

1. Group A: Untitled, 2006 (Sewing machine)
2. Group A: Untitled, 2006 (Sneakers)
3. Group A: Untitled, 2006 (Videotapes)

4. Group B: Lyndhurst, OH, 2004 (Guns)
5. Group B: Black River Falls, WI, 2006 (Gas station)
6. Group B: Indianapolis, IN, 2004 (Family photo)
7. Group B: Gurnee, IL, 2003 (Fishing rods)

8. Group C: Cleveland, OH, 2003 (Disney store)
9. Group C: Gurnee, IL, 2005 (Toy store)
10. Group C: Edinburgh, UK, 2003 (Shoe shopping)
11. Group C: Gurnee, IL, 2005 (American flags)
12. Group C: Elkhart, IN, 2003 (Pharmacy aisle)

Codes& Procedures

Number of people:

Actual Number

Income bracket:

- 1 – 0 – 15K
- 2 – 15 – 35K
- 3 – 35 – 70K
- 4 – 70K +
- 5 – NA

Target market:

- 1 – Young adults
- 2 – female
- 3 – male
- 4 – both female and male
- 5 – children
- 6 – families

- 7 – recreational enthusiasts
- 8 – families
- 9 – NA

Product category:

- 1 – Sporting goods
- 2 – Entertainment
- 3 – Toys
- 4 – Home goods
- 5 – Clothes
- 6 – Food

Purchasing decision process:

- 1 – Information gathering
- 2 – Browsing
- 3 – Analyzing/selecting
- 4 – Purchasing
- 5 – NA

Brand names/Store names:

Actual number

(Pieces of Art)	# of people	Income bracket	Target market	Product Category	Purchasing decision	Brand/Store names (#)

CMST 3300 – Visual Rhetoric Reaction Paper

Due: Thursday, March 26 (Please be prepared to share orally in class.)

A reaction paper might be thought of as similar to a conversation that you might have with someone after attending an event. Think about what kind of conversation that might be. In conversation you wouldn't strictly say . . . "I loved it." Period. You'd say why! Think about the WHY when writing this reaction paper.

Select a piece of art to perform a rhetorical analysis using Foss's schema:

1. Describe the nature of the image (presented elements: size, media used or materials applied; suggested elements, ideas, or memes that work might evoke).
2. Discuss the function of the image (the way it works for the audience – not the purpose intended by the creator – anyway, how would you know?).
3. Evaluate the image by addressing the following questions:
 - a. What is it about this specific piece of art that you respond to?
 - b. Is the work telling a story? What is the story?
 - c. What was your immediate response to the work? Did your response change after looking at the work longer?
 - d. What does the work tell you about some larger idea – money, gender, culture, democracy, etc.?
 - e. How do the materials and processes used to create this piece impact how these ideas are conveyed?
 - f. What would you want the rest of the class to see that they might otherwise miss?
4. Please tie your reactions to specific ideas from the artwork, because analysis and interpretation depend upon specificity. Feel free to draw upon Beeson, chapter 9, as well as your experiences for support of your analysis.

English 1001
Professor Couture
Unit 2: Guess My Text
Due: 13 February 2017 (note change from Unit 2 calendar)

Purpose: to pay close attention to and write in detail about non-written texts. Your goal is to be able to write about a non-written text in such a way that your audience, who is unfamiliar with the text, would be able to get a sense of what the text is and how it works.

Process: select **three** works on display at the Haggerty Museum of Art on our campus. Observe and write about each of the three works through the lens of the rhetorical analysis concepts, listed below, that we have discussed this semester.

For your assignment (typed, of course) **you should have short (paragraph-long) descriptions of 3 nonwritten texts, featuring summary and description but not the title of the texts you choose or the names of their creators.** The goal is to provide your readers with kinds of details that will enable them to accurately guess the texts you selected. **Make sure in your state, either in your notebook, the text's title and the artist's name, but do not provide this information in the assignment you submit.**

Rhetorical Analysis Concepts

- Genre (what type of art work is it?). Often, this information can be found on a text posted next to the work.
- Purpose (refer to chart 1.2 on pp. 9-10 in the ABGW). What is your role as viewer in determining the purpose?
- Audience: who might be the audience for this work—and is it more proper to speak of the work's *audiences*?
- Context (in which it was created and seen)
- Problem: what problem, or problems, does it address? (see pp. 3-7 in the ABGW).
- Appeals (logos, ethos, pathos; see pp. 48-50, ABGW)
- Angle of vision (a.k.a lens, filter, perspective, point of view) (42-48)
- Style: what kinds of "*visual language*" (in part, dependent upon the genre of the work) reveal to you how the artist is shaping his/her/their work? What *choices* might the artist have made in creating the work? What do you see as the artist's *voice* or *persona*? What do you see as the artist's *tone* toward his/her/their subject matter?

I will collect this assignment at the beginning of class on Monday, February 13th.

English 1001
Professor Couture
Unit 2: Thick Description of a Single Text
Due: 13 February 2017

Purpose: To move beyond simply reporting details or facts about a text by developing a thick description of that text.

Overview: “Thick description” is a concept developed by the anthropologist Clifford Geertz. For Geertz, “a thick description...is composed not only of facts but also of commentary, interpretation and interpretations of those comments and interpretations” (<http://culturalstudiesnow.blogspot.com/2012/05/clifford-geertzs-thick-description.html>). *To create a thick description means to connect individual facts and details with the contribution they make to the meaning of a text.* You might think of “interpretations of those comments and interpretations” as your awareness of yourself as a viewer and “experiencer” of a work; i.e. how did you arrive at the commentary and interpretations that you did? What factor(s) and evidence led you to your interpretations—to the meaning you created—of that text?

The assignment: Choose a single non-written text from the ones you wrote about during our class visit to the Haggerty Museum of Art on Friday, February 10th; ideally, this single non-written text will be the one that you write about for your Unit 2 essay.

Write a 2 paragraph thick description of that single text; i.e. connect the individual facts, details, and observations you have made with what you see as the overall meaning of that text (and make certain to articulate what this meaning, or interpretation, is). When possible, connect your commentary and interpretation to specific rhetorical analysis features.

This assignment, of course, should be typed and double-spaced, and follow the general submission guidelines of an assignment (1” margins, 12 point Times New Roman Font, etc.).

I strongly suggest you return to the Haggerty Museum to observe again the text you selected, and to develop your observations and commentary/interpretation. The Haggerty’s hours can be found on their website as well as at the bottom of the handout I distributed in class (and available on D2L).

I will collect this assignment at the beginning of class on Monday, February 13th.

Rhetoric and Composition 2 (ENGL) 1002-109/110
Public Sphere Literacies and Rhetorics
Dr. Hall

**Revising Initial Proposals into a (Simple) Research Design
And Writing an Informed Consent Form**

**Unit 2 – Ethnography of the Public Sphere
Paradoxes of Home and the American Dream**

We can describe the research and writing that we are doing Unit 2 as ethnography. We can derive the basic meaning of ethnographic research from the Greek roots of the word: *ethne* nation/people and *graphy* – writing. So ethnography, in its simplest definition is writing about groups of people in order to interpret and describe their culture.

When we do ethnography the “texts” we interpret and interact with are the places in which we live and the people with whom interact and participate. Although ethnography is a big word and implies a rigorous methodology for research, we can think of it as observing, recording (taking notes), documenting (taking photos and film footage), being with people (participating and speaking with people), and interpreting and writing about their lives and our lives.

So our visual and verbal ethnographies in Unit 2 are creative. Ethnography is a creative process in the sense that your interpretations of the world around you *create* or *constitute* that world – in the case of the Unit 2 assignment, you will create and constitute the paradoxes of home and the American Dream made present in the public spheres you investigate. What you choose to document (photos and videos), who you choose to speak with and interview, and how you interpret and write about these places and people is an artistic and rhetorical endeavor in the sense that your choices and interpretations create this culture and public sphere. In short, you provide a perspective or image of the public sphere you investigate for others to learn from. It is like telling a story or painting a portrait of your particular public sphere. In the process of doing ethnographic research, too, we learn about ourselves as our interpretations are based on what we bring to places and people we interact with.

Summary of What an Ethnographer Does:

1. Interacts and participates in places and with people (in a self-conscious and reflective manner)
2. Observes actions, behaviors, and human interaction in general (we can organize our observations using Burke’s pentad of dramatic terms: scene, agent, agency, purpose, and act)
3. Documents places and the lives of people by taking photos, film, and recording images
4. Collaborates with people and dwells with people (hangs out with and listens to people)
5. Interprets and writes about places and peoples’ lives (trying to stay as true to the people and places as possible – tells their story paints the poetry of their lives using images, photos etc.)
6. Makes an ethical commitment to the places and people he or she interacts with – an ethnographic researcher has a great responsibility. He or she is representing peoples’ and their own life to an audience of readers and viewers.
7. Creates a work of interpretive art in images, photos, film, words.

Instructions

You drafted a preliminary research proposal. Now you will revise your proposal into a short, concise, and simple research design that will guide the rest of your research. A research design gives you a “game plan” or “film scenario” for your research. In addition to the larger game plan or scenario it also does the following:

1. Helps you think through and plan your research
2. Focuses your work in the field so you can be efficient
3. Gives your research scope, focus, and direction

Components of a Research Design:

1. Research summary (Two paragraphs / three at the most)
2. Research Problem/Question (one sentence research question driving the entire research)
3. Research Objective (components of the research problem, specifically lists the who, what, and why)
4. Research Questions (conceptual guides focusing the research problem and driving data collection)
5. Methodology (methods used to gather data: photography, film, (in-depth) interviews, participant observation, direct observation, focus groups, collaborative data collection)
6. **Protocols for working with human subjects – you will need informed consent to interview participants, directly film or photograph participants (See form below)**
7. Literature Review and Research (You may want to gather background information about the places you are researching – it will help you gain vocabulary, concepts, and metaphors to help you interpret your research)
8. Description of the final form of analysis (in our case it will be a multi-modal Website combining photos, videos, images, and words to tell a story of the paradoxes of the home and the American Dream in various public spheres)

Now, your goal is to revise your initial proposal into an organized research design. Many research designs are extensive and quite detailed. For Unit 2, I am looking for the basic information regarding your research. For each part listed below, write no more than one paragraph. The only part of the research design I expect to be in paragraph form is the research summary. I provide below an example you can follow to revise your initial proposal into a simple research design..

Research Summary

A research summary provides a concise context for your research. A summary provides the description and background from which the research question emerges. A research question can emerge from literature reviews (already conducted research and theories), real-world problems,

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or a combination of both. In our case, the research question emerges from an assignment as well as your interest in a real-world public sphere.

Your summary will explain why your research is important, why your question is important, what you hope to learn, and what you will produce from your research.

Research Question/Problem

A one sentence question stating the focus of your research. It is a general question (still focused) that will drive the entire research. The question will contain the key terms driving your research.

Who will I study?
Where will I study?
What will I study?

The more focused and specific your research question the easier it will be for you to conduct your fieldwork and writing. However, you may find greater focus the more fieldwork and research and drafting you do. In other words, you may have to refine or recast your research problem once you get started.

Example: What do libraries reveal about the paradoxes of the American Dream and home made present in a public sphere?

Research Objective

Your research objective(s) are one sentence long and are components or elements of the research question (you begin to breakdown your research question into manageable parts). Objectives always begin with a verb. . . to explore, explain, describe, provide (an understanding), assess, define, create etc.

Research objectives begin to focus your research problem on a specific context (agent, scene, act, agency, purpose) in order to answer the research problem. You may have two to four research objectives. I wrote six objectives to provide examples.

You are looking for specific representations of your research question/problem.

Example research objectives:

OBJ 1: Explore the ways in which the Milwaukee Public Library and Raynor Library represent the paradoxes of the American Dream and Home

OBJ2: Describe the space of the library Milwaukee Public Library as a home

OBJ3: Understand how the people visiting the library describe the library

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OBJ4: Understand how the people visiting the library describe the library in relationship to the American Dream

OBJ5: Explore images of home and the American Dream made present in the libraries

OBJ6: Understand how libraries shape public opinion and fit Habermas' definition of public sphere or not

Research Questions

Research questions are linked to your specific research objectives and aims. Research questions will drive your data collection (interviews and observations).

Research Questions based on Six Objectives:

RQ1: How can libraries be perceived as homes?

RQ2: How do Raynor Library and the Milwaukee Public Library represent paradoxes of the American Dream?

RQ3: How do the people using and visiting the library describe the library? What people go to the library?

RQ4: What images tell the story of the paradoxes of the American Dream made present in the libraries?

RQ5: How do libraries shape public opinion?

Methodology: Visual Ethnography and Interviews

In the methodology section, you will describe how you will collect data to answer your research questions.

1. Direct Observation – used to describe behavior, setting, environment and used when researcher needs trusted data (no interaction with participants or collaborators)
2. Ethnographic data collection – text, audio, image/video
 - In-depth interviews (conversations that can last up to 1.0 hours)
 - Focus groups (group interviews)
 - Participant observation (researcher immersed in environment, conducts informal interviews, casual conversation – good if you are not sure what to ask or just beginning to know your research environment and building rapport)

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Most of what we will do for our Unit 2 project is participant observation and semi-structured informal interviews. Explain how you will document and store data (notebook, audio recorder, video recorder)

Keep your methodology section concise and detailed.

Example:

I will take photos and film the Milwaukee Public Library and Raynor Library. I will gain permission if I need close up or personal photos or images of people. I will introduce myself to the librarians so they know who I am, who I am affiliated with, and what my project is for.

I will visit Raynor Library and Miliwaukee Public Library on a week day/night for several hours taking photos, filming, and interviewing visitors.

I will collect my data using a camera, video recorder, sound recorder, and notebook.

Question Sets (for interviews):

I will draft questions for interviews prior to visiting the library so that I am prepared to speak with people. The questions will be used only as guides and will help facilitate a conversation to gather data to be used in writing my story of the library and the paradoxes of the American Dream.

Sample Frame (If Conducting Interviews):

I will attempt to interview 4 or 5 patrons at the library. If I enjoy interviewing people or am getting good information, I will continue.

I will photograph and take videos of people using and visiting the library.

Time Line:

I will begin my research as soon as possible – keeping up with the deadlines on the syllabus.

Equipment and tools I will need:

Camera, Video Recorders, Laptop, Notebook

Sample Informed Consent Form

Informed Consent (written and verbal introduction)

My name is _____ and I am a student in a writing course (ENGL 1002) at Marquette university. I am conducting a writing project to tell the story of the meaning of home and the American Dream. I am trying to learn how patrons of the library define and describe the American Dream and if the library is part of the American Dream.

My project includes personal interviews as well as documenting the life of the library using photos and film. I would like to interview you, with your permission about, the library. Also, if possible, I would like to take your photo or film you using the library.

You have the choice of how you would like to be interviewed and the information is recorded. In addition, you have the choice to remain anonymous. You control the information (words and images) that I use in my project.

I will use the information and images to tell a story about Raynor Library / Milwaukee Public Library. I will use our conversation and images (photo and film) to compose a creative non-fiction essay on a private website that only my class will see. If you would like, I will also share the website and finished essay with you.

If you have questions about this project, you may contact me or my instructor.

Student Contact Information (email):

Instructor email: Melvin.hall@marquette.edu

Rhetoric and Composition 2 (ENGL) 1002-109/110
Public Sphere Literacies and Rhetorics
Dr. Hall

Informed Consent Form
ENGL 1002-109/110
Marquette University

Your Name
Marquette University
Milwaukee, WI
Telephone Number or Email

I give my permission to _____ to use the information that I provide her in a creative non-fiction essay for ENGL 1002-109/110 at Marquette University. I also give permission for her to use any images/photos or film of me.

Name: _____

Signature: _____ Date: _____

I understand that if I prefer to remain anonymous that the information I provide will not be attributed or linked to me. If I choose to remain anonymous, no personal identifiers will be used.

Please sign and date below if you choose to remain anonymous.

Signature: _____ Date: _____

I prefer to use this pseudonym: _____

Please sign and date below if you choose **NOT** to remain anonymous.

Signature: _____ Date: _____

Haggerty Museum Assignment

During our usual class hour on Friday, April 1, you should visit the “Page Turners: Women and Letters” exhibition at the Haggerty Museum of Art. (The museum is located behind David Straz Hall, between the Law School and Coughlin Hall.)

When you arrive at the museum, you will be asked to sign in and to leave your belongings (i.e. your coat, books, and bags) in a secure location behind the front desk (located immediately to the left of the front doors). But you should keep a pencil and a notepad or notebook with you, as you will want to jot down some notes as you proceed through the exhibit. In particular, you will want to write down the title and artist (or author) of one or two items on display, and you will want to note how your chosen items depict women readers, writers, artists, and/or intellectuals. Lynne Shumow, the museum’s curator of education, will be on hand to answer any questions that you may have.

If you finish viewing (and taking notes on) the “Page Turners” exhibition before the end of the class hour, you are welcome to look at one or more of the other exhibits currently on display.

After you leave the museum, you should write a 1-3 paragraph response to the “Page Turners” exhibition. Your response is due on D2L by 8 p.m. on Sunday, April 3. In addition to posting your response on D2L, please bring a hard copy of your response to class on Monday, April 4.

Your response can take one of several forms:

1. You can choose any one item in the exhibition (i.e. either a painting, illustration, photograph, conduct book, newspaper clipping, treatise, etc.) and examine how it depicts women’s relationship to reading, writing, art, and/or education. What strategies does the artist or author use to convey these ideas? (For paintings and other visual works, you might pay attention to the use of light and dark colors, shadows, straight lines and angles, point of view, public vs. private spaces, etc.). In addition to analyzing the item, you may add other reflections (i.e. what did you find most interesting, surprising, and/or confusing about this item?).
2. You can choose any one item in the exhibition and consider its relationship to one or more of our course texts. What similarities and/or differences do you see between the item on display and our text(s)? In what ways does the painting or treatise, etc. help you better understand our text and/or in what ways does our text help you understand the painting or treatise? You might, for example, consider the representation of women readers, writers, artists, or intellectuals in texts such as Persuasion, Wuthering Heights, The Importance of Being Earnest, “Indissoluble Matrimony,” or A Room of One’s Own. Or you might consider the representation of visual art in texts such as Keats’s “Ode on a Grecian Urn” or Browning’s “My Last Duchess.”

(turn over)

3. You can choose two items on display and compare their treatment of women readers, writers, artists, and/or intellectuals. The items should come from different historical periods (i.e. different parts of the exhibit). What differences do you see between these two items? What different strategies or techniques do the artists or authors use? How, in other words, does the representation of women readers, writers, artists, and/or intellectuals change over time?

Art, Story, and Life

The purpose of this assignment is to consider works of art in person and to reflect on how they connect to one or more of the stories we have read and to our own lives.

Time required: 3 hours.

D2L dropbox submission: Document with a picture embedded in it and a 250-word well-crafted response.

Due: 12 noon, Thursday, January 29.

1. Visit the [Haggerty Museum of Art](#). Spend 30 minutes just browsing through the exhibitions. Then return to the piece of art that you found most compelling and spend another 15 minutes with it. Take a selfie to include with your written response.
2. Write a well-crafted 250-word essay which has as its title the name of the work of art you have chosen and in which you explain:
 - a. Why you find this work of art compelling. You should go beyond mere description of the work and make connections to life or your own life.
 - b. How this work of art connects to one of the stories that we have read. Cite a specific, short quote from the story to illustrate this connection. (Use MLA intext citation style, no works cited page necessary).

This is a very short essay—which makes it a very challenging assignment.

Note that the Haggerty Museum of Art closes at 4:30 every day except Thursday. Plan accordingly.

Evaluation rubric

	Proficient (5 pts)	Competent (4 pts)	Developing (3 pts)	Score
Format	<ul style="list-style-type: none"> • Title • Selfie • Within ± 50 words of 250-word length. • Clear, clean format. 	<ul style="list-style-type: none"> • Title • Selfie • Not within ± 50 words of 250-word length. • Clear format. 	<ul style="list-style-type: none"> • No title • No selfie • Not within ± 50 words of 250-word length. • Distracting format. 	
Content	<ul style="list-style-type: none"> • Responds to two-part prompt. • Clear, insightful, specific responses. • Citation from story. 	<ul style="list-style-type: none"> • Responds to two-part prompt. • Clear, thoughtful, specific responses. • Citation from story. 	<ul style="list-style-type: none"> • Responds to only one of prompts. • Writing demonstrates lack of clarity, thought, and specifics. • No citation from story. 	
Style	<ul style="list-style-type: none"> • Vivid word choices. • Appropriate academic tone. • No spelling or mechanical errors. 	<ul style="list-style-type: none"> • Good word choices. • Appropriate academic tone. • 1-2 spelling or mechanical errors. 	<ul style="list-style-type: none"> • Clichéd word choices. • Tone not appropriate for academic writing. • Several spelling or mechanical errors. 	
Overall	14-15	11-13	9-10	

VISUAL LITERACY ESSAY ASSIGNMENT

For a moment, I would like us to think about visual images. When you watch TV, when you listen to the radio, when you flip through magazines, and when you surf the Internet, you engage with a constant stream of visual images. Sometimes these are simply ads, and sometimes these are photos. What do these images do? Do these images make you feel something? Do these images make you want something? If we take ads, we all know that ads do something; but what exactly are the ads doing?

We have all seen a piece of art—from sculptures to paintings. Now, you may think that the Mona Lisa is just a portrait of a woman by Leonardo da Vinci but many people see this painting as a statement about the nouveau riche. Visual imagery creates many different effects, and so we want to take the skills of rhetorical analysis and interpretation that you learned last semester, investigating how these images create these effects for you as a viewer.

What You Will Need To Do

This unit asks you to write about one piece of art. At some point during this unit, you will visit the Haggerty Art Museum on campus. Using the techniques learned in class from lecture and readings, analyze a specific photograph, sculpture, or painting from the Haggerty Art Museum's collection. You will not simply describe the piece. You will also explain your reaction to the piece and stake an interpretive claim. Our interest in this paper is not what your interpretation is but how you can articulate your interpretation.

Begin by thinking about the following questions:

1. What is it about a specific piece of art that you respond to?
2. Is the work telling a story
3. What was your immediate response to the work? Did your response change after looking at the work longer?
4. What does this work tell you about some larger idea—money, gender, etc.?
5. How do the materials and processes used to create this piece impact how these ideas are conveyed?
6. What would you want the rest of the class to see that they might otherwise miss?

We want to tie reactions to specific ideas from the artwork, because analysis and interpretation depend upon specificity. For specific, concrete analysis of this piece of art, we will make use of chapter 10 of *The Allyn & Bacon Guide to Writing*, as well as links on D2L.

Format and Grade

- Double-spaced, Times New Roman 12pt font, APA Style
- 4-5 pages *plus* References list and figures
- Unit 1 accounts for 25% of your final grade (25 points)
- Review the Grade Sheet on D2L for the specific criteria that will be used to evaluate your essay
- The rubric for this unit, also on D2L, will further help you understand what you need to do to achieve proficiency for these criteria.

As this is an academic paper. I expect you as an academic writer to follow the basic rules of good writing. This means, that there should be no spelling errors, few to no grammatical errors, and appropriate APA citations.

Film & Popular Culture

Journal assignment: We have been discussing stereotypes and countertypes prevalent in popular culture, and watching films (“The Black Camel” and “Bamboozled”) that incorporate racial stereotypes while challenging accepted notions about those stereotypes. At your own convenience pay a visit to the Haggerty Museum on campus, and choose a single work of art from the current exhibition that captures your attention and similarly references a common stereotype. (It does not have to be a racial stereotype.) Describe this work of art as precisely as possible; describe the specific stereotype that you have noted; and analyze how the work of art makes a commentary on the stereotype.

1-3 pages.

Writing For & About Film

Spend time at the Haggerty Museum of Art and choose one work of art from the current exhibitions and describe it visually as precisely as possible, as though it were a shot or scene from a film, commenting on pertinent theme, composition or content in the work.

My Friend Nellie: Dog as Window into Cultural Psychology

Mondays, 1:00 - 2:15
Lalumiere, room 166

Ed de St. Aubin
ed.destaubin@mu.edu
Cramer Hall, Room 353
288-2143

Nellie
Weimaraner
Born May 1, 2006
56 Dog 8 Human years

ARSC 1953. First-Year Seminar: Introduction to Inquiry. 1 cr. hr.

An academic seminar in which students work with a faculty mentor to enhance their critical thinking, reading, and communication skills through weekly small group exploration of ideas, evidence, and argumentation. Course topics vary. Students will also explore college transitional issues. Twelve weeks. S/U grade assessment. Limited to first-year students in the Klingler College of Arts and Sciences.

MY FRIEND NELLIE: DOG AS WINDOW INTO CULTURAL PSYCHOLOGY.

Dr. de St. Aubin and his Weimaraner dog Nellie will co-teach this course. Dogs exist on every continent and in nearly every culture of the world. By using the "custom-complex" mode of inquiry, we will examine the function and meaning of dogs within various cultures in order to learn about the larger societal dynamics that define these groups. We will also examine the differences and commonalities of cultures as these relate to dog dynamics.

OPENING STATEMENT

I like teaching and I am looking forward to this course since it is my first time teaching it. There are two components of the course. The first has to do with making a smooth *adjustment* to Marquette. We'll talk about the transition to living and succeeding at a university. This is why we have scheduled so many folks from important areas of campus to come to class. The second facet is to introduce to students *the way Psychologists think* about culture. Here we use dogs as our path to understanding cultural dynamics. Part of the excitement (and risk) for me is that so much of the course is undetermined on day one. Student energy drives this course. It is essential that we all get invested in the course so that we all find some joy and meaning in the experience.

LEARNING OBJECTIVES

- 1) Get to know Marquette and its resources
- 2) Think big 3) Think focused 4) Think Critically 5) Think multiperspectively
- 6) Learn to put yourself in the best position for success
- 7) Demonstrate collaboration
- 8) Balance fun with intellectual pursuits
- 9) Learn about Psychology, dogs, and cultures
- 10) Facilitate the enlightenment of self and others

COURSE REQUIREMENTS

Tests = None

Grades = None

- Student passes if actively involved in at least 11 of the 12 sessions

Textbook = None

- Minimal readings posted on D2L.
- Readings required for presentation as well.

- de St. Aubin, E. (2003). The propagation of genes and memes: Generativity through culture in Japan and the USA. In E. de St. Aubin, D.P. McAdams, & T.C. Kim (Eds.) The generative society: Caring for future generations (pages 63-82). Washington, D.C.: American Psychological Association Press.

Participation

- HUGE A MUST THE WHOLE POINT NECESSARY JUMP IN

Presentation

- Groups of three students will provide 15-20 minute presentations that examine culture via the “custom-complex” method that includes both thick behavioral description and grounded speculation. More on this in class.

COURSE SCHEDULE

Monday, August 25

Orientation to Class/Introductions

Monday, September 1

NO CLASS < > LABOR DAY

Monday, September 8

Visitor: Mary Minson, Advising Center (for the college of Arts and Sciences)
Determine 6 groups of 3. Begin to think about which culture to choose.
For Next Week: Read Ed’s chapter.

Monday, September 15

Visitor: Librarian Pat Berge

Read Ed's chapter for today. Focus on the custom complex method.

Discuss this method and discuss group projects.

For next week: Hit office hours of one of your Professors and ask 1) What would you likely be doing for a career if you were not a professor?; 2) What do you like most about your work?; 3) What do you like least about your work?; 4) What piece of advice would you give an incoming first year student about how to success at Marquette? *Ask whatever else you want as well but make sure to cover these 4.

Monday, September 22

Visitor: Dr. Susannah Bartlow, Gender and Sexuality Resource Center

Discuss what you learned from the Professor conversation.

For next week: Each group should try to have 6 sources that will be used in the project. Bring the full reference AND the actual article/chapter/web page to class with you.

Monday, September 29

Visitor: Librarian Pat Berge

Discuss sources secured for project. Discern quality and value of each source.

Monday, October 6

Visitor: Jeremy Eudaly of Career Services

Discuss temporal voids at 365.

Monday, October 13

Visitor: Karen Desotelle, Office of Student Educational Services

Check in on Projects and discuss quality of classroom experience: The good, the bad, and the ugly.

Monday, October 20

Visitor: Dr. Chris Daood, Counseling Center

Discuss exposure to mental illness. Self Care // Other Care.

Monday, October 27

Visitor: Patrick Kennelly, Center for Peacemaking

Groups 1 and 2 present.

Monday, November 3

Visitor: Steve Blaha, Campus Ministry
Groups 3 and 4 present.

Monday, November 10

Visitor: Jessica Lothman, Office of International Education
Groups 5 and 6 present.

Monday, November 17

We visit Lynne Shumow at the Haggerty Museum

Beholding Journal and Presentation

You will be asked to behold one piece of art at the Haggerty Museum over the course of the semester. You will be required to do this a total of five times. We will go together as a class for the first visit where you will choose your piece and turn in the title of the work to me by next class. (You may not change your painting after this date!). The other four times will be up to you. As much as it is possible, go to the museum at the same time, on the same day of the week, using the same mode of transportation, to sit in front of that one painting (for 5-10 minutes) and respond to the question: What do you see?

Please refrain from researching, consulting secondary sources, Googling, reading the wall text, or even speaking to docents, so that you can hear your own voice! Feel free to report on subjective features of yourself as observer (e.g. how do you feel physically and emotionally? What is going on in your life that might be influencing your perception?) as well as what is objectively before you in the art (e.g. what shapes or colors are significant?) After your visit, take a few minutes to journal about your experience in a 1-2 page entry. Be sure to include the date and time of your visits in each entry. It might be helpful to think about our readings from Chödrön and/or Pojman when you get "stuck." Your visits must be spread out. In other words, you cannot go to the museum 5 times in one week. Make sure that each visit is separated by a few weeks. At the end of the semester you will turn in your TYPED beholding journal on the day of your 5-7 minute presentation. The presentation will be an informal way for us to share the major themes that came out from our beholding experiences.

Arte contemporáneo:
Pablo Picasso (1881-1973) y Georges Rouault (1871-1958)
PARA ENTREGAR EN CLASE EL LUNES, 5 DE DICIEMBRE

1. ¿Cuál es el tema central en las imágenes de Picasso?

2. ¿Qué sentimientos emite el estilo artístico de Picasso?

3. ¿Qué puede sugerir las varias imágenes medievales de Rouault?

4. ¿Las imágenes sacramentales son simbólicas de algún tema o mensaje?

5. Comenta sobre la característica espontánea o infantil de Rouault. ¿Cómo pinta?

6. ¿Qué tienen en común estas imágenes de Picasso y Rouault?

7. ¿Qué sentimientos o emociones sugieren Picasso y Rouault en su arte? Explica tu respuesta con ejemplos específicos de las obras en el Museo.

Spanish 3500 – last assignment of the semester

Our class won't meet on Wednesday, May 1st or Friday, May 3rd. Instead, students are asked to visit Marquette's Haggerty Museum temporary exhibit *Read Between the Lines: Enrique Chagoya's Codex Prints*. Chagoya is a Chicano artist born in 1953.

Your assignment will consist of a written reaction in Spanish (a minimum of half a page and a maximum of 1 page double spaced, Times New Roman 12 point font, one-inch margins) to a question regarding one of Chagoya's pieces of my choice. The piece you must analyze is entitled "El regreso del caníbal macrobiótico". The question you must answer to regarding this piece is the following one:

What is the purpose of the manner in which he recycles the images and prints of others in this codex?

¡OJO! Keep in mind that:

- The codex must be read from right to left.
- You must also take a careful look at the "Preparatory Drawings" for "El regreso del caníbal macrobiótico", since they allow you to clearly see the artist's conception of the codex as a collage of images of others intermixed with his own.
- Chagoya's piece for this assignment, "El regreso del caníbal macrobiótico", can be easily found by turning right immediately after entering the museum and going down one flight of stairs. It will be right in front of you. The "Preparatory Drawings" are in the same room as the codex you will be analyzing. You will find them just by taking a slight turn to your right. Once again, remember to look at them from right to left as you must do with the codex.
- You are encouraged to visit Chagoya's complete exhibit which occupies only two small contiguous rooms in the museum.
- This assignment will be worth 2 full points out of the 5 points designated for the category of Quizzes and Homework. Therefore, this is not an optional assignment.
- This assignment has to be turned in by e-mail.
- The due date and time are Saturday, May 4th by midnight.
- Late or incomplete homework will not be accepted.
- Your reflection must not be a paraphrasing of the exhibit's explanatory sheet of the codex. I carefully read it several times, so I will be able to tell if anyone is relaying too much on this information. People who fail to offer a personal and original reflection will receive a grade of zero for the assignment.

Extra Credit Assignment

The following extra credit assignment is worth an additional point or 1% on your final grade. It requires three steps:

1. Attend one of the following three lectures at the Haggerty Museum of Art related to the exhibitions fall exhibits “Marc Chagall: Biblical Narratives in Print” and “Adi Nes: Biblical Stories.” A member of the Theo 1001 faculty will be in attendance at each of the three lectures to register your attendance.
 - a. Jonathan Wilson, “Marc Chagall: The Sacred and the Secular”
Thursday, September 17, 6:00 PM
 - b. Bruch Chilton, “Poisoned Virtue: Child Sacrifice in Abraham Scriptures and Artistic Interpretation”
Wednesday, October 7, 6:00 PM
 - c. Adi Nes, “Stories: Biblical and Otherwise”
Thursday, November 5, 6:00 PM
2. Peruse the Chagall and Nes exhibitions. If there is sufficient interest, the Theo 1001 faculty will arrange group visits guided by one of the curators at the Haggerty.
3. Choose a work of art from either the Chagall or Nes exhibitions. Write an essay of around 500 words describing your reaction to the work in view of what you learned at the lecture that you attended. Submit your essay to your Monday/Friday Theo 1001 instructor.

THEO 1001 | Michael Harris
Haggerty Museum of Art

Assignment:

In the course of the semester, we have talked about the interpretation of texts, how texts interpret one another, and ultimately what particular details and features of texts say about the theological assumptions of the author. Works of art are also subjects for interpretation in the same or similar ways.

For your assignment today, you will write up two paragraphs (5+ sentences) attempting theological interpretations of two pieces of art (One paragraph per piece). One piece can be explicitly religious or biblical in content, the other should not be.

- Be sure to tell me the title, artist, and year of the works you choose.
- You do not need to treat the pieces as biblical interpretations. Treat them as art first.
- Choose pieces that are interesting to you, and explain why they are interesting. Offer some interpretive observations about the piece.
 - Remember to go beyond the symbolism of the “picture.” Consider (as much as you can) things like method, material, scale, biography, context...
- THEN consider ways that your observations about the piece might suggest something about the piece of art from a theological point of view.

For your “explicitly religious” piece, also consider the following

- Do you notice any differences between the art work and the biblical (or other religious) account that it portrays? If there is one, what might that difference suggest? Even if there is not, what is emphasized in the choices made by the artist?

Use this sheet to take notes and make observations. Type up your response, and upload it to the drop box (Art Interp) before class on Tuesday.

Haggerty Museum, THEO 2310: Wednesday, October 29, 2014:

As I mentioned in class, **Marc Chagall** is an important 20th century artist who worked in a number of media – painting, print, tapestry, stained windows He was born in the 1880's in what is now Belarus, but was then part of the Russian empire ruled by the czar. Chagall left home – a town called Vitebsk – when he was in his late teens; he had grown up in a pretty orthodox Jewish household, but didn't keep practicing his religion very much after he left Vitebsk. His Jewish background remained very important to him, and was one of the reasons he said yes to the “Bible Series” commission in the 1930's. The last print (it was a series of 105 prints) was done in the 1950's.

1. One of the etchings I'd like you to look at is entitled “The Creation of Man.” From your reading of the creation stories in Genesis 1 and Genesis 2 (part of what you read in Intro to Theology), you **know** that this particular scene isn't actually in the creation accounts. Chagall is remembering some stories he would have heard as a child, stories that are sort of “continuations” of the biblical narratives. (Sort of like Milton – some of what is in Paradise Lost isn't in the Bible, but is in ancient stories that developed to fill in the gaps in the biblical narrative – the story of the battle between the angels, for example.) Chagall would have heard a story when he was growing up about how God, when he decided to create the human, sent angels to gather the necessary dirt from the four corners of the world. It is also possible that Chagall, who had grown up in an observant orthodox Jewish household, would have hesitated to depict God – something that Jewish artists don't do. The colors that are applied here are unique to every print – I mean, Chagall had to go back and hand color every print that come off the press. Can you say anything about his choice of colors? You can wait and make that assessment after you've seen more etchings!

2. In Chagall's **The Dove of the Ark**, Noah looks a lot like Sean Connery! But that isn't why I asked the Haggerty folks to bring this out of the vault. Read Genesis 8:6-12. The dove, of course, is part and parcel of the story here – but how do you explain Chagall's choice of the other animals?

3. Read Genesis 18:1-15; then take a look at Chagall's etching, **Abraham and the Three Angels**. Chagall is making an assumption in his etching, one that is not text-based (and I've checked the Yiddish- the language Chagall would have grown up with- translation of the Hebrew Scriptures, just to make sure that the Yiddish doesn't interpret the Hebrew text). Can you see what this is?

4. Chagall has an etching entitled **Jacob's Ladder**, on display here. This etching has its background in Genesis 28 – read that chapter, verses 1-19. Jacob is one of the two sons of Rebekah and Isaac, so he is the grandson of Abraham. In the course of the stories in Genesis about him, he fathers, through four women, 12 sons who become, according to the biblical texts, the ancestors of the 12 tribes of Israel. What might be the **theological** significance of Jacob's dream? And – who do you think the upside down figure is, hovering over Jacob's head?

5. Look now at the etching of “The Burning Bush.” Above the burning bush you see four Hebrew characters. Re-read Exodus, chapter 3, vv. 13-16. What are these four Hebrew characters – I mean, what do they represent?

6. Also in the Burning Bush etching – read Exodus 34, vv. 29-33. (This story comes after the Golden Calf incident, when Moses comes down and sees the Israelites worshipping the Golden Calf, so he breaks the first set of tablets he received – in Exodus 34, he’s picking up the second set.) Chagall has imported something from the Exodus 34 story into this Burning Bush etching (a little bit “before the fact”!). What is this?

7. Read Joshua 3:1-17, about the crossing of the Jordan. IF we are going to give this a time frame, it would be around 1200 B.C. Notice that there’s a “parting of the waters” that occurs here – Joshua is being designated the successor of _____, who is also known for parting of waters! Just an observation: this “Ark of the Covenant” that is mentioned in the narrative – it’s basically a box carried on poles (think the last scene of “Raiders of the Lost Ark,” if you ever saw that). In Chagall’s etching, it ISN’T depicted like that – Chagall is remembering countless hours spent in synagogue when he was a kid, looking at the Torah curtain that covered the niche that contained the synagogue’s Torah scroll. So, when Chagall thinks “Ark,” he remembers this Torah curtain

8. One of the etchings is called “Elijah ascends to Heaven.” Elijah is a prophet, but not one who has a book named after him, like Isaiah or Amos or Micah. His time period would be around 800 B.C. – so, a couple of hundred years after David, when the twelve tribes have split into two different kingdoms, Judah (the south, where the Davidic king reigns) and Israel, in the north. Read 2 Kings, chapter 2, vv. 7-13. What is the long stretch of blue we see in the etching? What is the smaller splotch of blue? What does the latter represent, in both the etching and in the story? (A hint about this smaller splotch: have you ever heard the expression, “to take up someone’s mantle,” in the sense of to take up someone’s responsibilities or position? It comes from here.) Elijah is hitting the water, and it divides, then Elisha hits the water, and it divides. This is not a coincidence: Elijah is being connected with whom? And Elisha follows in his footsteps!

9. Along with the Chagall etchings, the Haggerty folks have very kindly brought up a “Mary Magdalene doing Penance” painting, one that is down in the vaults, usually. It is Flemish – which means it comes from the area of Antwerp, in what is modern Belgium. This part of northern Europe remained Roman Catholic in the 16th and 17th centuries, under Spanish control. This painting comes from around 1630, and **might** be from Jan Brueghel, a famous Flemish painter, or at least from his workshop.

Read the Gospel of John, chapter 20. This is the chapter from which we get a series of paintings depicting the newly risen Jesus and Mary Magdalene – these paintings (we’ve seen one or two in class) are all called “Noli me tangere,” Latin for “Do not touch me!”

Mary Magdalene is also featured in a large number of “doing penance” or “penitential” paintings. Mary Magdalene isn’t really mentioned that frequently in the New Testament, but her name gets attached, in later Christian tradition, to a number of New Testament stories. Read the Gospel of Luke, chapter 7, vv. 36-50. This unknown “sinful woman” who anoints Jesus’ feet isn’t named, but the tradition identifies her as Mary Magdalene; hence the identification as Mary Magdalene as a prostitute.

According to a medieval legend, Mary Magdalene made a pilgrimage to Provence, in France, and lived there for years as a hermit – so she is often depicted outside a cave. How can this be identified as a painting of Mary Magdalene? What are some of the details, intended to convey that she is doing penance?

Haggerty Museum of Art: October 3, 2014:

1. In the front room, the room with the chairs, you'll find two prints by one of the most famous northern Renaissance artists, Albrecht Dürer. He was born in Nuremberg, in what is now Germany, in 1471, travelled for a year or two in Italy, when he was in his early 20's, and then settled back in Nuremberg. These two in this room include an engraving (so, originally etched in metal, then printed from this), and a woodcut. Look at the engraving of St. Jerome in his study. Remember: we saw a stained glass window of St. Jerome, in Gesu, also with a lion. (Notice that the lion is not particularly lion-like –Dürer probably never saw a real lion, he was going off of descriptions.) Notice that Dürer seems to be making some sort of comment on death, or on the Resurrection, or on both, with his placement of the skull and the crucifix – there's a line from Jerome to the crucifix to the skull! Why is St. Jerome a frequent subject both medieval and Renaissance art? In other words, what did he accomplish? Why would that resonate with both medieval and renaissance scholars?
2. Read Revelation 6:1-8. The second print, a woodcut, in the front room is "The Four Horsemen of the Apocalypse," one of 15 of a series Dürer based on the Book of Revelation. These woodcuts accompanied the text of the Book of Revelation, in both German and Latin; the text was on the verso of each woodcut, so the art definitely took center stage! Consider these prints by Albrecht Dürer: what makes them examples of **Renaissance** art? In other words – why, looking at these prints, would someone say, "Oh, clearly from the Renaissance!"?
3. On the west wall of the gallery with the chairs, you'll find Gillis Mostaert's "The Passion of Christ." This is not a subject often treated in Renaissance painting, so that's unusual. Jesus's final days are depicted sequentially – you start in the lower right hand corner, with the entry into Jerusalem, you find the Last Supper depicted, Judas's betrayal. You see Judas hanging from a tree, then – look a bit more closely at the figure – what is unusual about the depiction of Judas?

The story progresses – prayer in the garden, the crucifixion, the resurrection, then finally the ascension (the same scene you saw in the stained glass window in Gesu). Again – what would make this painting typical of **Renaissance** art?

4. In the smaller gallery, just south of the room with the chairs in it, you'll find **two more prints** Albrecht Dürer. Take a look at the woodcut (which is pretty amazing – most people would assume, because of the detail, that this is an engraving, made on metal) called “The Nativity.” The impetus for this story comes from the Gospel of Luke, chapter 2, vv. 1-20. Go ahead and read that story. Albrecht Dürer takes a few liberties with the Gospel story – or I should say, he adds some details. Notice the manger – it shows signs of having been around for awhile. Lots of art historians and historical theologians will argue that Dürer is making a contrast between “Old Covenant” and “New Covenant” (remember: “Old Testament” and “New Testament” are just different ways of saying “Old Covenant” and “New Covenant.”) What **theological** message could the artist have been trying to get across? Hint: Dürer was a Christian whose faith was defined by the Nicene-Constantinopolitan Creed.

5. To the left of the woodcut “The Nativity,” you'll find another woodcut, “The Flight into Egypt.” Read Matthew 2:13-23. These verses lean heavily on Old Testament prophets – Micah, Jeremiah, Hosea. This, too, is from Dürer. How does this woodcut convey the idea that the Holy Family was journeying into warm climates? And how does it attempt to convey the idea that somehow God had a hand in this trip?

6. In the back gallery, you'll find another example of a piece of Renaissance art, the painting of the Nativity. This work of art is from Italy. Aside from the obvious – Mary, Joseph, the Christ Child, the shepherds and the angels in the background – what is another similarity between this painting and the woodcut of Dürer?

Before you leave the museum, take a look at the exhibit in the southern gallery, on the first floor, “The Killing Cycle.” The artist is Alfred Leslie, who is still alive and well, making art in NYC. The painting on the north wall, on the east end, is a self portrait. Leslie's very good friend, the poet and artist Frank O'Hara, died suddenly, in 1966, in a car accident that happened on the beach at Fire Island. These paintings are Leslie's attempt to deal with the suddenness and seeming randomness of that one particular death; as Leslie says in a blurb on the western wall, they are also intended to explore the theme of death and loss in general. The words attached to some of the artworks are actually from O'Hara's writings. Like a number of modern artists, Leslie is influenced by Renaissance artwork. Can you pick out any Renaissance themes, in these paintings? Don't spend more than 5-10 minutes on this!

Haggerty Museum, Honors Theology, February 27, 2015:

Marc Chagall is an important 20th century artist who worked in a number of media – painting, print, tapestry, stained windows He was born in the 1880's in what is now Belarus, but was then part of the Russian empire ruled by the czar. Chagall left home – a town called Vitebsk – when he was in his late teens; he had grown up in a pretty orthodox Jewish household, but didn't keep practicing his religion very much after he left Vitebsk. His Jewish background remained very important to him, and was one of the reasons he said yes to the “Bible Series” commission in the 1930's. The last print (it was a series of 105 prints) was done in the 1950's.

1. One of the etchings I'd like you to look at is entitled “The Creation of Man.” From your reading of the creation stories in Genesis 1 and Genesis 2, you **know** that this particular scene isn't actually in the creation accounts. Chagall is remembering some stories he would have heard as a child, stories that are sort of “continuations” of the biblical narratives. (Sort of like Milton – some of what is in Paradise Lost isn't in the Bible, but is in stories that grew up to fill in the gaps in the biblical narrative – the story of the battle between the angels, for example.) Chagall would have heard a story when he was growing up about how God, when he decided to create the human, sent angels to gather the necessary dirt from the four corners of the world. It is also possible that Chagall, who had grown up in an observant orthodox Jewish household, would have hesitated to depict God – something that Jewish artists don't do. The colors that are applied here are unique to every print – I mean, Chagall had to go back and hand color every print that come off the press. Can you say anything about his choice of colors? You can wait and make that assessment after you've seen more etchings!

2. In Chagall's **The Dove of the Ark**, Noah looks a lot like Sean Connery! But that isn't why I asked the Haggerty folks to bring this out of the vault! On Tuesday, in Dr. Krueger's class, you read some lines of Tennyson's poem, *in Memoriam*, in which a dove is mentioned; Tennyson is certainly leaning on the story here. Read Genesis 8:6-12. Why is the dove something significant in Chagall's etching?

3. Read Genesis 18:1-15; then take a look at Chagall's etching, **Abraham and the Three Angels**. Chagall is making an assumption in his etching, one that is not text-based. Can you see what this is?

4. Genesis 22 is one of the most discussed stories in the Old Testament – go ahead and read the chapter. Dr. Krueger mentioned the Danish philosopher, Soren Kierkegaard, in class, on Tuesday – his book *Fear and Trembling* is all about Genesis 22; it is four different re-tellings of the story, each with a different viewpoint. In the first version, Abraham decides to kill Isaac in accordance with God's will. Abraham convinces Isaac

that he is doing this by his own will, not God's. In the second version, Abraham sacrifices a ram instead of Isaac, but even though God spares Isaac, Abraham's faith is irredeemably shaken by the fact that God would ask him to do such a thing. In the third version, Abraham decides not to sacrifice Isaac, then prays to God for forgiveness for having even considered sacrificing his son in the first place. And finally, in the fourth version – Abraham can't go through with killing Isaac, so this starts Isaac questioning his faith. These would seem to cover all the bases – can you see any other viewpoint on the situation that **isn't** covered by Kierkegaard?

5. Chagall has an etching entitled **Jacob's Ladder**, on display here. This etching has its background in Genesis 28 – read that chapter, verses 1-19. Jacob is one of the two sons of Rebekah and Isaac, so he is the grandson of Abraham. In the course of the stories in Genesis about him, he fathers, through four women, 12 sons who become, according to the biblical texts, the ancestors of the 12 tribes of Israel. What might be the **theological** significance of Jacob's dream? And – who do you think the upside down figure is, hovering over Jacob's head?

6. Look now at the etching of "The Burning Bush." Above the burning bush you see four Hebrew characters. Re-read Exodus, chapter 3, vv. 13-16. What are these four Hebrew characters – I mean, what do they represent?

7. Also in the Burning Bush etching – read Exodus 34, vv. 29-33. (This story comes after the Golden Calf incident, when Moses comes down and sees the Israelites worshipping the Golden Calf, so he breaks the first set of tablets he received – in Exodus 34, he's picking up the second set.) How has Chagall represented this biblical story, and specifically this part, in his Burning Bush (a little bit "before the fact"!)?

8. Take a look at the etching entitled "Moses Receives the Tablets of the Law." The writing on the tablets is in Hebrew, of course. According to tradition, manifest in both Christian and Jewish art, what part of the Sinai Covenant is written on the "Tablets of the Law"? Notice here that Chagall, once again, avoids depicting God in his entirety. What does he do, instead? And – remember how Dr. Krueger mentioned Tennyson's idea of "power in darkness"? This is one of the biblical passages that talks about God cloaking himself, on Mt. Sinai, in **cloud**.

9. Speaking of the Tablets of the Law – it’s sort of interesting that in the story of the **first** giving of the Tablets, in Exodus 31, v. 18, **GOD** does the writing on the tablets and the giving of them. In the second story, in Exodus 34, after the people worship the Golden Calf and Moses breaks the tablets (see the etching, “Moses Breaking the Tablets”), the second set (Exodus 34, vv. 27-28) are written by Moses. What might this mean, theologically?

10. We skipped over a number of pretty important stories, in the Old Testament – but we had to! Read Joshua 3:1-17, about the crossing of the Jordan. IF we are going to give this a time frame, it would be around 1200 B.C. Notice that there’s a “parting of the waters” that occurs here – Joshua is being designated the successor of _____, who is also known for parting of waters! Just an observation: this “Ark of the Covenant” that is mentioned in the narrative – it’s basically a box carried on poles (think the last scene of “Raiders of the Lost Ark,” if you ever saw that). In Chagall’s etching, it ISN’T depicted like that – Chagall is remembering countless hours spent in synagogue when he was a kid, looking at the Torah curtain that covered the niche that contained the synagogue’s Torah scroll. So, when he thinks “Ark,” he remembers this Torah curtain

11. I through a random etching of David and Goliath in here – we’ll come back to this, later in the semester, I just want you to have a visual!

12. One of the etchings is called “Elijah ascends to Heaven.” More stories we had to skip! Elijah is a prophet, but not one who has a book named after him, like Isaiah or Amos or Micah. His time period would be around 800 B.C. – so, a couple of hundred years after David, when the twelve tribes have split into two different kingdoms, Judah (the south, where the Davidic king reigns) and Israel, in the north. Read 2 Kings, chapter 2, vv. 7-13. What is the long stretch of blue we see in the etching? What is the smaller splotch of blue? What does the latter represent, in both the etching and in the story? (A hint about this smaller splotch: have you ever heard the expression, “to take up someone’s mantle,” in the sense of to take up someone’s responsibilities or position? It comes from here.) Elijah is hitting the water, and it divides, then Elisha hits the water, and it divides. This is not a coincidence: Elijah is being connected with whom? And Elisha follows in his footsteps!

13. The prophet Isaiah, who lived in the southern kingdom of Judah, in Jerusalem, wrote about 700 B.C. One of Chagall’s etchings comes from his book (“Messianic Times”). Read Isaiah, chapter 11, vv. 1-9. How is Chagall interpreting the “little boy” (in some translations, “little child”) of verse 6? What is your clue?

14. The prophet Jeremiah (lived around the end of the 600’s, beginning of the 500’s, B.C.) **does** have a book named for him – it’s pretty long. Read Jeremiah, chapter 1, vv. 1-10.

Look at the etching, “Jeremiah receives the gift of prophecy,” which is based on this story. How has Chagall changed the story, slightly, in his etching? Why might he have done this?

15. “Ezekiel’s Vision” is pretty odd – Ezekiel was a prophet who lived most of his life in Babylon, where he had been taken in 597 B.C., at the start of the **Babylonian Exile**. Read Ezekiel, chapter 1, vv. 1-14. Some people have tried to maintain that Ezekiel saw a UFO – but probably he was just influenced by the statues and paintings and carvings he was seeing in Babylon. No question, here – but we’ll be coming back to this vision, so I wanted you to get a look at it!

Introduction to Theology
Haggerty Museum of Art Visit
November 7, 2013

Name _____

During the first half of our course we worked on the skill of theological interpretation by interpreting biblical texts and their contexts. We looked to history, cultural backgrounds and grammatical meaning to interpret Scripture.

Of course, art is also a matter for interpretation, including theological interpretations. We may even say that art, in particular, provokes us to broaden and deepen our interpretive (hermeneutical) abilities. This worksheet will ask you to use your interpretive skills as part of your visit to the Haggerty.

Type this assignment, and **turn it in at the beginning of class on Tuesday, November 12th**. Use this sheet to take notes and start drafting your responses to these questions.

The Haggerty's website is: <http://www.marquette.edu/haggerty/index.shtml>

1. (4 points) The *Madonna of Port Lligat* (Salvador Dali, 1949) presents us with traditional as well as modern and surrealist imagery of Mary and the child Jesus. Likewise, Jean Roberts Guequierre's portraits of the diseased Madonna and Child, in the exhibition "Current Tendencies III," also takes traditional imagery and reinterprets them with a seeming focus on suffering and natural evils. Offer (in about 5-7 sentences) your interpretation of what Dali and Guequierre seem to be doing, respectively, in their portraits.

Introduction to Theology
Haggerty Museum of Art Visit
March 20, 2013

Name _____

During the first half of our course we worked on the skill of theological interpretation by interpreting biblical contexts. We sought history, contexts, looked at grammatical meaning, and utilized our own interpretive reflections on the texts.

Art, religious or otherwise, is of course also a matter for interpretation, including theological interpretations. In fact, art in particular provokes us to broaden and deepen our interpretive (hermeneutical) abilities.

This worksheet will ask you to develop your interpretive skills as part of your visit to the Haggerty. You may handwrite or type this assignment, and turn it in on Monday, March 25.

1. (4 Points) Kevin Miyazaki's exhibition *Perimeter* offers images of people who live their lives in relation to the Great Lakes (esp. Lake Michigan). The subjects of these photographs pose for them and look into the camera lens.
 - A. First, and without looking at the book *Perimeter* available from the Haggerty at the exhibit, interpret the person(s) and his and/or her facial expression(s). Who do you assume them to be? What would give you such an indication? So you're clear on which photograph you're discussing, identify the photograph you picked by labeling it by position on a grid, with A through E vertically and 1 through 10 horizontally (e.g., upper left = A1, upper right = A10).

- B. Second, look at the book *Perimeter* and note the identity of the person(s) involved and what his or her role or relation to the Great Lakes is. Explain what this secondary information provides you for interpreting this persons(s) and their expressions. What can be assumed? What is it proper to assume? Not to assume? What did or didn't change from Part A.

2. (4 Points) Compare and contrast the images of the Virgin Mary with Child in Pieter Claissens' *The Holy Family* (ca. 1500, Flemish) and Salvadore Dali's *The Madonna of Port Lligat*. What do the images of Mary and Jesus, in each, seem to represent? How does each painting reflect the times and perspective of the artist? What do they have in common? What theological or social messages might be seen in each?

3. (2 points) Pick one of Enrique Chagoya's codex prints to interpret. Write a short narrative, in the space below, telling the story that you think Chagoya seems to be telling in that codex. (Be sure to cite the name of the print.) If you would like, comment on the narrative as well as the print itself.

Introduction to Theology
Haggerty Museum of Art Visit
November 5, 2014

Name _____

During the first half of our course we worked on the skill of theological interpretation by interpreting biblical texts and their contexts. We looked to history, cultural backgrounds and grammatical meaning to interpret Scripture.

Of course, art is also a matter for interpretation, including theological interpretations. We may even say that art, in particular, provokes us to broaden and deepen our interpretive (hermeneutical) abilities. This worksheet will ask you to use your interpretive skills as part of your visit to the Haggerty.

Type this assignment, and **turn it in at the beginning of class on Wednesday, November 12th.** Use this sheet to take notes and start drafting your responses to these questions.

You are welcome to return to the Haggerty as you complete this worksheet. The Haggerty's website is: <http://www.marquette.edu/haggerty/index.shtml>

1. (4 points) In theology, tradition is important. As we addressed tradition in class, it contains the idea of the content of faith as well as the passing down of faith, among other ideas. In the passing down of tradition, there are always continuities and discontinuities. The Haggerty exhibition *Yangtze – The Long River* draws upon continuities and discontinuities in Chinese culture. Pick one photograph from Nadav Kander displayed in the exhibition. Interpret the photograph and compare it to an instance of continuity and discontinuity in the history of Christianity – whether the latter is something we have addressed in class or is an additional instance from Christian history.

Haggerty Museum of Art: October 3, 2014:

Go downstairs and take a look at the exhibit in the southern gallery, on the first floor, “The Killing Cycle.” The artist is Alfred Leslie, who is still alive and well, making art in NYC. The painting on the north wall, on the east end, is a self portrait. Leslie’s very good friend, the poet and artist Frank O’Hara, died suddenly, in 1966, in a car accident that happened on the beach at Fire Island. These paintings are Leslie’s attempt to deal with the suddenness and seeming randomness of that one particular death; as Leslie says in a blurb on the western wall, they are also intended to explore the theme of death and loss in general. The words attached to some of the artworks are actually from O’Hara’s writings. Like a number of modern artists, Leslie is influenced by Renaissance artwork. Can you pick out any Renaissance themes, in these paintings? Don’t spend more than 5-10 minutes on this! Then come back upstairs!

1. On the west wall of the gallery with the chairs, you’ll find Gillis Mostaert’s “The Passion of Christ.” This is not a subject often treated in Renaissance painting, so that’s unusual. Jesus’s final days are depicted sequentially – you start in the lower right hand corner, with the entry into Jerusalem, you find the Last Supper depicted, Judas’s betrayal. You see Judas hanging from a tree, then – look a bit more closely at the figure – what is unusual about the depiction of Judas?

The story progresses – prayer in the garden, the crucifixion, the resurrection, then finally the ascension (the same scene you saw in the stained glass window in Gesu). Again – what would make this painting typical of **Renaissance** art?

2. In the front room, the room with the chairs, you’ll find two prints by one of the most famous northern Renaissance artists, Albrecht Dürer. He was born in Nuremberg, in what is now Germany, in 1471, travelled for a year or two in Italy, when he was in his early 20’s, and then settled back in Nuremberg. These two in this room include an engraving (so, originally etched in metal, then printed from this), and a woodcut. Look at the engraving of St. Jerome in his study. Remember: we saw a stained glass window of St. Jerome, in Gesu, also with a lion. (Notice that the lion is not particularly lion-like –Dürer probably never saw a real lion, he was going off of descriptions.) Notice that Dürer seems to be making some sort of comment on death, or on the Resurrection, or on both, with his placement of the skull and the crucifix – there’s a line from Jerome to the crucifix to the skull! Why is St. Jerome a frequent subject both medieval and Renaissance art? In other words, what did he accomplish? Why would that resonate with both medieval and renaissance scholars?

3. Read Revelation 6:1-8. The second print, a woodcut, in the front room is “The Four Horsemen of the Apocalypse,” one of 15 of a series Dürer based on the Book of Revelation. These woodcuts accompanied the text of the Book of Revelation, in both German and Latin; the text was on the verso of each woodcut, so the art definitely took center stage! Consider these prints by Albrecht Dürer: what makes them examples of **Renaissance** art? In other words – why, looking at these prints, would someone say, “Oh, clearly from the Renaissance!”?

4. In the smaller gallery, just south of the room with the chairs in it, you’ll find **two more prints** Albrecht Dürer. Take a look at the woodcut (which is pretty amazing – most people would assume, because of the detail, that this is an engraving, made on metal) called “The Nativity.” The impetus for this story comes from the Gospel of Luke, chapter 2, vv. 1-20. Go ahead and read that story. Albrecht Dürer takes a few liberties with the Gospel story – or I should say, he adds some details. Notice the manger – it shows signs of having been around for awhile. Lots of art historians and historical theologians will argue that Dürer is making a contrast between “Old Covenant” and “New Covenant” (remember: “Old Testament” and “New Testament” are just different ways of saying “Old Covenant” and “New Covenant.”) What **theological** message could the artist have been trying to get across? Hint: Dürer was a Christian whose faith was defined by the Nicene-Constantinopolitan Creed.

5. To the left of the woodcut “The Nativity,” you’ll find another woodcut, “The Flight into Egypt.” Read Matthew 2:13-23. These verses lean heavily on Old Testament prophets – Micah, Jeremiah, Hosea. This, too, is from Dürer. How does this woodcut convey the idea that the Holy Family was journeying into warm climates? And how does it attempt to convey the idea that somehow God had a hand in this trip?

6. In the back gallery, you’ll find another example of a piece of Renaissance art, the painting of the Nativity. This work of art is from Italy. Aside from the obvious – Mary, Joseph, the Christ Child, the shepherds and the angels in the background – what is another similarity between this painting and the woodcut of Dürer?

Worksheet, Haggerty Museum of Art: April 24, 2013:

1. Although I've mentioned in class the disdain Renaissance intellectuals had for all things medieval, some medieval themes **did** continue into the Renaissance, and even much further. Albrecht Dürer (1471-1528) is one of the most important Renaissance artists – he's usually called an artist of the **Northern** Renaissance since he worked in what would be nowadays Germany. He was primarily known for his engravings and prints, and the Haggerty Museum has a number of these. (Just to give you a sense of their worth: about a year ago I looked up the price of a Dürer print: anywhere from 16,000 to 25,000 dollars.) On the north wall of the exhibit, you'll find an example of a print (a woodcut) by Dürer, *The Assumption and Coronation of the Virgin*. This was a very popular medieval theme, and continued to be popular in the Renaissance and beyond in **Catholic** art. The belief that Mary was taken up bodily into Heaven is actually one of the **infallible** teachings of the Roman Catholic Church; August 15 is the Feast of the Assumption, and is a Holy Day of Obligation (that is, Roman Catholics are supposed to go to Mass that day). The Assumption of Mary is **not** a teaching in the churches that came out of the Protestant Reformation. Why not?

2. Leonaert Bramer, a Roman Catholic Dutch painter who was an influence on Vermeer, painted the **Coronation of the Virgin**. (This is the painting that the Haggerty folks have brought up from the vault, for this class.) Bramer's work, which comes from the early 1600's, includes a bunch of people present at the coronation. Where does this painting seem to take place? I mean – what is this scene depicting, location-wise? Look carefully at the crowd in the picture. You should be able to identify a couple of them – who are they, and how do you identify them?

3. You find, in Roman Catholic painters of the 1500's and 1600's (and later, too) an increased emphasis on scenes that feature Mary, even when those scenes are non-biblical. (I guess you could make the argument that Mary is the "woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars" in chapter 12 of the New Testament Book of Revelation, but certainly you wouldn't find any stories of Mary getting crowned Queen of Heaven in the Gospel stories, for example.) So – why does this coronation scene become a staple of Catholic Reformation art?

4. One of the most dramatic paintings in this exhibit is on the west wall, entitled *The Lamentation of Mary over the Body of Christ*. Notice the name of the painter, where he

was from, and his time frame. Spain was one of the European countries (along with Italy and most of France) that remained firmly Roman Catholic during the Reformation. Lots of these sorts of paintings would have been in Roman Catholic churches, then and now. What is the **message** that this painting is intended to convey?

5. On the north wall, you find a painting that comes from one of the countries colonized by Spain. The four men at the bottom of the painting are members of the Society of Jesus (Jesuits), who travelled from Spain to South America. The founding of the Society of Jesus, by Ignatius of Loyola, was actually part of the Catholic Reformation. This painting continues the coronation theme of some of the other works we have looked at. How?

7. Another painting bears some similarities to this St. Francis piece – take a look at the smaller work of Mary Magdalene doing penance. Obviously this painting and the St. Francis painting are in the same genre. What are similarities between the two paintings? By the way – an old legend about Mary Magdalene has her ending her life in France, living in a cave. This painting obviously picks up on that medieval story.

8. In the St. Francis painting, we have a bunch of vegetables at the bottom of the painting. These are missing from the Mary Magdalene painting we have on display here, but in the vault we'd find another Mary Magdalene painting, complete with crucifix and vegetables. (And, oddly enough, a parrot.) Why vegetables?

Introduction to Theology
Haggerty Museum of Art Visit
July 15, 2015

Name _____

During the first half of our course we worked on the skill of theological interpretation by interpreting biblical texts and their contexts. We looked to history, cultural backgrounds and grammatical meaning to interpret Scripture.

Of course, art is also a matter for interpretation, including theological interpretations. We may even say that art, in particular, provokes us to broaden and deepen our interpretive (hermeneutical) abilities. This worksheet will ask you to use your interpretive skills as part of your visit to the Haggerty.

Type this assignment, and **turn it in at the beginning of class on Monday, July 20**. Use this sheet to take notes and start drafting your responses to these questions.

The Haggerty's website is: <http://www.marquette.edu/haggerty/index.shtml>

1. (5 points) The *Madonna of Port Lligat* (Salvador Dali, 1949) presents us with traditional as well as modern and surrealist imagery of Mary and the child Jesus. Jesus is depicted in the *Madonna of Port Lligat* in a manner that transcends the surface order of things. Compare (in about 5-7 sentences) this to how the Gospel of John 1:1-18, from our readings, speaks of Jesus as the Incarnate Word.

2. (5 points) The current exhibition *Topography Transformed* works with “site specific” art, that is, it displays art that was created for a particular location. Think back to our work in the Bible and pick a time where a specific location was meaningful. Compare (in about 5-7 sentences) a particular work of art from this exhibition to that example from Scripture. Then (in 2-3 sentences) relate both to the importance of a specific location from your own life experience.

Introduction to Theology
Haggerty Museum of Art Visit
July 18, 2013

Name _____

During the first half of our course we have worked on the skill of theological interpretation by interpreting biblical texts and contexts. We sought history, contexts, looked at grammatical meaning, and utilized our own interpretive reflections on the texts.

Art, religious or otherwise, is of course also a matter for interpretation, including theological interpretations. In fact, art in particular provokes us to broaden and deepen our interpretive (hermeneutical) abilities.

This worksheet will ask you to develop your interpretive skills as part of your visit to the Haggerty. You may handwrite or type this assignment, and turn it in on Monday, July 22nd.

1. (5 points) The exhibit “New Objectivity in German Art” depicts human life in the midst of a period of despair and trouble. These are all works of art from the era of the Weimar Republic (1919-1933), a time that spanned between the German loss at the end of World War I to the rise of Hitler and the Nazis in 1933, and included the economic devastation of the Great Depression (begun in 1929).

Pick a work of art from this exhibit and interpret the character(s) in them. What do they seem to be expressing in the way they are characterized? Explain why you are coming to such a conclusion about the character(s).

2. (5 Points) Compare and contrast the images of the Virgin Mary with Child in Pieter Claissens' *The Holy Family* (ca. 1500, Flemish) and Salvadore Dali's *The Madonna of Port Lligat*. What do the images of Mary and Jesus, in each, seem to represent? How does each painting reflect the times and perspective of the artist? What do they have in common? What theological or social messages might be seen in each?

Georges Rouault, *Miserere et Guerre*
Haggerty Museum, Thursday, September 24, 2015

1. Please meet at the main desk of the Museum at 9:30 AM (102)/11 AM (103), regular starting times for class. Mr. Hulse will be there to meet you.
2. Ms. Lynne Shumow of the Haggerty Museum staff will show you the prints and provide a short introduction.
3. Please feel free to ask questions about the individual prints, the *Miserere* series as a whole, and/or about Rouault's work in general.
4. The Haggerty also has two current exhibitions on Biblical themes: *Marc Chagall: Biblical Narratives in Print* and *Adi Nes: Biblical Stories*. Please use the final 20 minutes of class time to walk through and view these exhibits. A link to information about these exhibits is below:
http://www.marquette.edu/haggerty/exhibit_2015_09_Chagall.shtml
http://www.marquette.edu/haggerty/exhibit_2015_09_Nes.shtml

As background for your viewing the prints from Rouault's *Miserere*, I suggest that

1. You look once again at the audio slide lecture on Rouault's work by Dr. Roberto Goizueta <http://at.bc.edu/sacramentalvision>;
2. Browse through the set of prints using the link "Rouault Haggerty Museum on Flickr" that has been uploaded to D2L; you may find it helpful to use the "Gallery Guide" that has been uploaded to D2L for descriptions of the individual prints.
3. Read the following two general comments on this work of Rouault's work; and
4. Give some thought to the questions that follow the two comments and be ready to discuss them with one another.

F. Agustoni (*Print Collector* [Fall-Winter 1972], p. 28):

"Conceived in the years in which Europe was hardest hit by the war, the set was inspired by the suffering of human beings, which often can be without any reason for those who have to endure it, which makes it even more distressing. But this reflection Rouault turns into a prayer, a prayer that, if not always founded in great serenity, is always concluded in a deep-seated resignation for all things in Christ. . . . If in the beginning the seed of rebellion often forms it is transformed every time through a laborious moral and artistic process into a consciousness of overall participation as much in guilt as in redemption. And out of this certainty hate cannot form towards anyone, but rather solidarity for all beings, to the extreme conviction that for the righteous death is not death, but a rebirth after a long period amidst earthly sorrow. "Celui qui croit en moi, fût-il mort, vivra" (Anyone who believes in me, though he were dead, shall live [John 11:25], plate 28)."

Curtis Carter, Gallery Guide, Haggerty Museum Exhibit, 1988:

primary procedure that accounts for the richness, strength, and subtlety of the finished prints.

The subject matter of the series is obvious yet surprisingly complex and elusive of definition. The motivation was clearly Rouault's horror at the outbreak of the war and its effects on his country. More profoundly, these events triggered a sustained contemplation of mankind's frailty and malevolence as these aspects of humanity's lot could be related to an explicitly Christian ethos of sacrifice, trial, and faith. Some of the images chosen by Rouault for the representation of such a variable theme are taken directly from Christian iconography. Other plates are intensely personal commentaries on unexpected and certainly uncanonical aspects of deep piety. Rouault's Christianity is, in regard to mankind, essentially pessimistic, but a very strong element of intuitive mysticism in his belief gives to both his thoughts and the images he used for them a remarkable transcendental quality that ultimately conveys the essential strength of Christian devotion.

The twentieth century is not noted for the variety or quality of its religious art, and yet here, we are confronted by a vigorous statement of intense faith, an experience for which little in our culture prepares us, either in terms of feeling or direct understanding. It is and surely will always be one of the great accomplishments of Rouault that he enables us to overcome possible deficiencies in our own personal perceptions in order to experience through these works the strength and validity of his belief.

Questions:

1. Which of the prints of the series—and what aspects of those prints—strike you as ones that especially manifest what Goizeuta calls “sacramental vision”? Do any of them strike you as ones that especially manifest the principle that “what is most divine is revealed in what is most debased”?
2. Are there any aspects of these prints that you think justify Agostoni's remark that Rouault turns his reflection on suffering “into a prayer”? What *kind* of prayer does this work represent? Does this kind of prayer have a connection with what Agostoni calls a sense of “solidarity with all beings”? Can you find any connections to the ways in which Endo presents prayer as an element in the journeys of the characters in *Deep River*?
3. Dr. Carter refers to ways in which Rouault's faith/piety is “unconventional.” Do you see any aspects in these prints that convey such “unconventionality”? On the basis of these prints, do you agree with his judgment that “Rouault's Christianity is, in regard to mankind, essentially pessimistic”? Do you think that Endo would agree with that assessment of Rouault?