



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
Beth Samantha Kavky	bsk10	Berks College (BK)	Not Available

Academic Home: Berks College (BK)

Type of Proposal: Add Change Drop

Course Designation

(ARTH 292N) Witches and Witchcraft from the Middle Ages to the Present

Course Information

Cross-Listed Courses:

HIST 292N(BK)

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Witches
Discipline: General Education
Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits: 3

Maximum Credits: 3

Repeatable: NO

Department with Curricular Responsibility: Berks College Liberal Arts (BKBK_BKLA)

Effective Semester: Upon Approval

Travel Component: NO

Course Outline

A brief outline or overview of the course content:

ART H/HIST: Witches and Witchcraft from the Middle Ages to the Present explores the social and cultural history of witches and witchcraft in Europe and the U.S. As both historical figures and fictional constructions, it is difficult to separate the history of witches and witchcraft from their cultural representations. The definition of a witch is informed by artistic and literary representations of witches. Conversely, the visual representations and stories associated with witchcraft contributed to the confessions and presumed activities of alleged witches. The very nature of the topic lends itself to an interdisciplinary approach combining historical and cultural analysis. The course will explore visual representations of witches in both popular and fine arts, with particular emphasis placed on images of women as witches and how these images have influenced attitudes towards women both historically and in the present.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

The syllabus is organized chronologically, beginning in the late 15th century and ending in the present. Each section focuses on a particular historical moment, broadly defined, and approaches that moment through images and texts from a variety of disciplines and perspectives. In each of these historical periods students will explore the intersections of images, art historical analysis and primary and secondary historical texts. Themes such as the historical transmission of cultural stereotypes, and the fantasies and realities of power, persecution and gender will structure the course.

Week 1: Introduction and Definitions: What do we think about witches?

The course will begin with discussion of contemporary ideas and myths concerning witches. Students will discuss questions such as: Are witches real? Did they exist in the past? What do we know about their history? What do they look like? Students will compare familiar representations of witches from works of popular culture such as The Wizard of Oz and the Harry Potter series.

Week 2: High/Low: Classical Sources and Medieval Practice

Students will be introduced to some of the ancient sources that still influence modern images and ideas surrounding witches and witchcraft. They will also read historical essays on witchcraft and magic in Medieval life. Emphasis will be placed on the dichotomy between the esoteric images of magicians in art and culture and common beliefs and practices.

Week 3: The Hammer of Witches

Students will read excerpts of the famous Malleus Maleficarum, translated as The Hammer of Witches, a 1486 guide for finding, persecuting and punishing witches. They will also explore the archives of primary source documents collected and made accessible on-line by both Michigan State University and Cornell University and read contemporary historians who interpret those documents. Different historical approaches will be discussed and analyzed: Were the witch hunts motivated by fears of religious heresy? Class warfare? Misogyny and fear of female power? Ergot poisoning? Etc.

Week 4: Images of Witches by Baldung Grien, Durer, and others

Students will study a group of early images of witches by several German Renaissance artists. They will be introduced to art historical writing through Dale Hoak's analysis of Baldung Grien's Bewitched Groom and Charles Zika's essay, "Witches' Cauldrons and Woman's Bodies." Students will also be introduced to issues surrounding the representation of gender, in particular the sexualized images of female witches.

Week 5: Women Witches: Persecution and Power

Several feminist perspectives on women and the European witch trials of the 1500 and 1600s will be compared and discussed, including Louise Jackson's essay on why some women confessed to witchcraft and took active part in the persecutions of other women.

Weeks 6-9: Witches in America: Salem

Several weeks will be spent on this significant, much debated and represented history. Students will read excerpts from two

acclaimed historical accounts (Mary Beth Norton and Stacey Schiff), comparing them to each other as well as to a series of cultural interpretations, including Arthur Miller's 1953 play, *The Crucible* and the 1996 film version. The significance of the term witch hunt in modern politics will be discussed.

Week 10: Enlightenment

Discussion will focus on the end (?) of the period of witch hunting in Europe and the U.S. and the subsequent relocation of witches to the realm of superstition and folklore. The paintings of the Spanish artist Francisco y Goya will be analyzed in this context.

Weeks 11-12: The Femme Fatale

Focus will be on the witch as a figure of sexual fantasy in pre-Raphaelite and Symbolist art and literature, the new psychology of the femme fatale, and the woman's suffrage movement. Readings such as Virginia Allen's article on Dante Gabrielle Rossetti's *Lilith* will be read and discussed.

Weeks 13-15: The Domesticated Witch

In the final weeks we will look at the Modern Witchcraft or Wiccan movement and its religious, political and environmental dimensions. In the realm of popular culture we will focus on the domesticated witch as portrayed in the T.V. series *Bewitched* and various modern reiterations: *Charmed*, *Harry Potter*, etc. The last weeks of class will also include student presentations.

Course Description:

This course will explore the social and cultural history of witches and witchcraft from the late Middle ages in Europe and the U.S. to the present. The very nature and broad scope of the topic lends itself to an interdisciplinary approach that combines history, folklore, religious studies, criminology, women's studies, art history, English literature and popular culture. Historically, real individuals were accused of witchcraft and suffered persecution and punishment accordingly. Others proclaimed themselves to be witches and the practice continues to attract adherents today such as in the modern Wiccan movement. However, modern consensus views witches as fictions: figures of magical power in folklore, literature, visual art and popular culture. From Shakespeare's *Macbeth* to the characters in the popular *Harry Potter* books and films, fictional witches have haunted European and American culture for centuries. This course will explore the complex interplay of fact and fiction in the history of witches and witchcraft. In other words, how do fictions become powerful enough to inform history? The course will also focus on the historical status of witches as a source of power outside of, and in opposition to, established political, religious and social structures. Since those accused of witchcraft were predominately women, how has witchcraft functioned as a means of empowerment for women as well as a tool for their persecution? And how has the representation of witches influenced attitudes towards women both historically and today?

The course will begin with an historical inquiry into the belief in witchcraft during the late Middle Ages in Europe and the social and cultural role witches played in society. We will look at texts such as the *Malleus Maleficarum* (Hammer of Witches) published in 1486 as a guide for hunting and destroying witches, as well as studies on the more constructive role witchcraft may have offered women and communities. The course will be organized chronologically and move back and forth between history, such as the Salem witch trials, and the representations of that history in art, literature and film. Particular emphasis will be placed on the visual arts, from the engravings of German Renaissance artists such as Albrecht Durer and Hans Baldung Grien, the gothic paintings of Francisco Goya during the Romantic period, to contemporary artist Louise Bourgeois' monument to those executed as witches in Norway. The course will end with analysis of images of witches in popular culture, movies and television, and with a discussion of the modern representations of the domesticated witch and the femme fatale.

The name(s) of the faculty member(s) responsible for the development of the course:

Name: Beth Samantha Kavky (bsk10)

Title:

Phone:

Address:

Campus: BK

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

The instructional objectives of the course combine integrative thinking with critical and analytical thinking. Students will combine the methods of inquiry used to analyze texts and images, think critically about the relationship between the arts and humanities within different historical contexts, and to assess the critical significance of the arts and humanities to each other and to specific communities.

1. Students will demonstrate the ability to use methods of visual and iconographic analysis to write about and discuss representations of witches and witchcraft in the visual arts and discuss these images in relation to their historical context (GE Domain Objectives GA1, and GA4).
2. Students will learn how to distinguish between primary and secondary source documents, analyze the values and limitations of primary source documents, and compare different perspectives and approaches in secondary historical accounts. (Domain Objectives GH1 and GH2).
3. Students will compare and contrast historical and cultural interpretations of historical events and discuss their historical, social and ethical relevance. (GA2, GA4 and GH3).
4. Students will analyze contemporary representations of witches and witchcraft in terms of their reinterpretation of history and their current social and ethical relevance (GA4 and GH3).

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.

1. Students will demonstrate the ability to use methods of visual and iconographic analysis to write about and discuss representations of witches and witchcraft in the visual arts and discuss these images in relation to their historical context. (GA1, GA4)

Students will engage in the visual analysis of works of art representing witches or witchcraft in class discussions as well as in essay exams. They will also write a short paper analyzing a work of visual art. Papers will be graded using a rubric that evaluates the strength of the thesis, argument and organization, as well as the student's ability to analyze visual art in terms of iconographic, stylistic and formal elements, and situate it within a historical and cultural context. (K1, K2, K3).

2. Students will learn how to distinguish between primary and secondary source documents, analyze the values and limitations of primary source documents, and compare different perspectives and approaches in secondary historical accounts. (GH1 and GH2).

Students will be asked to find and analyze primary sources documents from various academic archives. They will be evaluated on their ability to discuss the value of the document for modern historians and its potential relationship to fact or fiction (K2, K3).

3 Students will compare and contrast historical and cultural interpretations of events and discuss their historical, social and ethical relevance. (GA2, GA4, GH3).

Student evaluations throughout the course will take the form of comparative essay examinations. Students will be asked to compare and contrast historical and cultural representations and discuss their historical, social and ethical implications. In the essay examinations students will be expected to demonstrate knowledge of the course materials and discussions; to demonstrate the ability to compare materials from different domains; to compare different historical perspectives and to critically analyze and synthesize course material (K3, K4, K7).

4. Students will analyze contemporary representations of witches and witchcraft in terms of their reinterpretation of history and their current social and ethical relevance (GA4 and GH3).

Students will produce a critical paper and presentation on a contemporary representation of witches or witchcraft in art, literature, theater, film or television. Papers and presentations will be graded using a rubric. Evaluation will focus on written and oral skills, the integration of course content with contemporary cultural material, research skills, critical and analytical thinking and the ability to synthesize knowledge across multiple domains (K1, K3, K4, K7).

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

This is a new Interdomain General Education course. It shares some course content with Hist 492 Witchcraft in Early Modern Europe, which is an upper level course designed for majors. To a certain extent it probably shares some similarities to Hist 203Y: Monsters, Aliens and the Supernatural, and courses in the arts that focus on contemporary horror films.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This course is designed to fulfill a General Education, Integrated, Interdomain (N) course requirement for the GA and GH domains. This course is not required for any major, option, or minor in the Penn State system.

A description of any special facilities:

No special facilities are required.

Frequency of Offering and Enrollment:

The course could be offered every fall with an average enrollment of 35.

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

K3: Critical and Analytical Thinking: Emphasis will be placed on the critical evaluation of visual and written documents. Students will be asked to compare historical interpretations with contemporary accounts of historical events and to compare various historical interpretations and perspectives. They will also compare historical and cultural interpretations of events, as well as being introduced to various perspectives in the interpretation of cultural representations.

K4: Integrative Thinking. Students will be asked to synthesize knowledge from historical, art historical and literary domains, as well as across historical periods and perspectives. The final project will ask them to apply existing knowledge to a new cultural product.

K7: Social Responsibility and Ethical Reasoning. Students will be encouraged to examine their own preconceived ideas concerning witches, gender, and cultural stereotypes. The course will attempt to position witches and witchcraft within various social and ethical dimensions, including feminist, religious, legal and medical. Themes such as the historical transmission of cultural stereotypes, and the fantasies and realities of power, persecution, and gender will structure the course.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

K3: Critical and Analytical Thinking: Student evaluations throughout the course will take the form of comparative essay examinations. Students will be asked to compare and contrast historical and cultural representations and discuss their historical, social and ethical implications. In the essay examinations students will be expected to demonstrate knowledge of the course materials and discussions; to demonstrate the ability to compare materials from different domains; to compare different historical perspectives and to critically analyze and synthesize course material.

K4: Integrative Thinking. In both essay examinations and critical papers and presentations, students will be evaluated on their ability to integrate course content with contemporary cultural material, to demonstrate critical and integrative thinking and the ability to synthesize knowledge across multiple domains.

K7: Social Responsibility and Ethical Reasoning. In both essay examinations and critical papers students will be evaluated on their ability to position course material within historical and contemporary ethical debates concerning gender identities, power and persecution.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

Students will be introduced to methods of art historical inquiry including iconographic, stylistic and visual analysis, and use these methods to understand how visual images reflect and impact historical attitudes and interpretations of historical events. For example, students will read art historical interpretations of a series of images of witches in the work of German Renaissance artist Hans Baldung Grien. They will then apply these methods of analysis to other images. We will then discuss the relationship between these images and the contemporary document, *The Hammer of Witches*, comparing descriptions of "real" witches with the artistic fantasies of Baldung Grien.

Throughout the course emphasis will be placed on the role visual representation has played in historical attitudes towards witches and witchcraft. For example, confessions of convicted witches mimic representations in popular imagery. Students will explore how contemporary images impact their own attitudes.

Class discussions, visual analysis papers, essay examinations, and final projects will emphasize critical thinking and interpretive reasoning through the exploration of creative works. Students will be encouraged to analyze creative works within the context of complex historical debates and to analyze the positions carved out by the images themselves.

Students will learn to identify and explain the aesthetic, historical, social and cultural significance of various works of art, and critically assess contemporary works through evaluative processes of analysis and interpretation. The final project will ask students to present and discuss contemporary works in relation to course material, to interpret modern representations of witches in relation to documented and visual history.

GH Criteria

- ✘ Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas**
- ✘ Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses**
- ✘ Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities**
- ✘ Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range**
- ✘ Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities**

What components of the course will help students achieve the domain criteria selected above?

Students will be introduced to primary and secondary historical sources. They will read historical texts such as *The Hammer of Witches* and explore several on-line archives of primary source material. They will be exposed to historical scholarship from multiple perspectives and approaches. Throughout the course students will investigate how these written accounts impacted artistic representations of witches.

Through essay examinations and papers students will be expected to demonstrate competence in critical thinking through clear and well-reasoned responses. An example might be an essay question that asks students to compare Schiff's historical account of the Salem Witch trials with Miller's theatrical interpretation and to assess the truth value of each. Students will be encouraged to consider the ethical issues involved in compromising historical accuracy for political effect.

By focusing on a single theme, this course covers a broad historical period, and so includes a survey of major cultural currents, issues, and developments through time. Since few of the images included can be considered well known, the course will expose students to much that will probably be unfamiliar. Hopefully the course will challenge and question popular knowledge concerning witches and witchcraft.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

Art History as a discipline combines knowledge of the historical context for producing art with knowledge of the methods, materials and formal components used in the production of visual art. The discipline borrows many of its own methods from that of history and, as its name implies, can be considered as a type of history. Conversely, many historians analyze visual as well as written documents. The challenge in this course is not so much integration, but categorization. There exists much internal debate within the field on how to distinguish art history as a discipline, or if that is even desirable. Generally, art historians privilege the relationship of a visual work to the history of representation over the historical context (including biographical, social, political, economic factors). The art historical element of this course consists of looking at images from different historical contexts related through shared iconography. It is that shared iconography, witches and witchcraft, that allows one to draw connections over such a broad historical period. Students will also be introduced to practices unique to art history such as iconographic analysis (changes in the visual representation of a subject) and formal analysis (the meanings attached to visual forms and styles), and asked to demonstrate this in a Visual Analysis of a work of art. Historians rely more on non-visual documents, so students will be exposed to historical archives and primary source documents as well as to a broad selection of historical articles and books. They will read various types of historical interpretations, some based more on statistical knowledge, others on legal or religious documents. The course will focus on discrete historical moments in order to establish some degree of context, but will focus more on elements of continuity and transformation over time and place.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

Art history, by definition, is a type of history, and to that extent any art history course includes historical knowledge and analysis. So while the course will focus on visual images, these will always be discussed in relation their historical context and historical impact. Class readings will include both art historical and historical scholarship. The textbook Malcolm Gaskill's *Witchcraft, A Very Short Introduction*, is a historical study, while class discussion will focus more on images. The number of assigned articles will establish a balance between the disciplines of history and art history. The Visual Analysis assignment is a type of writing specific to art history. The archival sources assignment is specific to history. The final project and exams will require students to synthesize their understanding of both visual analysis and historical knowledge.

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

This course covers a broad period of time and includes literary representations as well as those from film and popular culture. Based on this flexibility, the course can be taught by a wide range of instructors with knowledge of European and U.S. history from 1500 to the present. The instructor should also have experience and knowledge of issues in woman's studies, as well as familiarity with issues of visual and iconographic interpretation.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

Assessment will include compare and contrast essay examinations, in class assignments, participation, class presentations and formal papers. In each case students will be asked to analyze visual images and historical texts in relation to each other as well as

to their historical context and to synthesize course material from different domains. The major assignment for the course asks students to select a contemporary representation of witches or witchcraft and analyze its relation to historical precedents and changing attitudes.

General Education Designation Requirements

Intercultural Requirements:

The course meets the criteria for both (US) and (IL) courses. Witchcraft as a countercultural, criminal and anti-Christian practice was persecuted in Europe during the 1500s and 1600s and in North America in the 1600s. Representations of witches and witchcraft haunt European and U.S. cultures from the period of the witch hunts to the present day. This course could also include non-European conceptions of witchcraft, in particular Afro-Caribbean and Native American traditions. However, even if limited to western witchcraft, it entails a broad historic and international scope.

In terms of United States Cultures (US) significant time will be spent on both the historical Salem witch trails and their representation within U.S. culture as well as on contemporary representations of witches and witchcraft in movies, books and television. A major theme of the course will be the positive and negative identification of witches with women, functioning as a means to both empowerment and persecution. Another will be the significance of the witch trials in the early history of the U.S. and as part of U.S. cultural identity, traditions, beliefs and customs.

Regarding International Cultural (IL), this course compares and contrasts the practice, representations and persecutions of witches in several European cultures as well as in the U.S. The first half of the course will be devoted to the emergence of witchcraft in Europe at the end of the Medieval period and focus significant time on the era of witch hunts in various European countries, including Germany, England, Switzerland, Scandinavia and France, and ending with the emigration of the witch hunts to the U.S. The second half of the class will focus on representations of witches in the work of artists from the Spanish Goya to the English Pre-Raphaelites and French Symbolists and Surrealists. The course ends by looking at the modern Wicca movement in the British and North America, as well as contemporary representations in western popular culture. Witchcraft functions as an effective conveyance for a comparative study of the cultural values, traditions, beliefs, and customs of different western nations.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
----------	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

UPLOADED DOCUMENTS FOLLOW:

ART H/HIST 292N: Witches and Witchcraft, from the Middle Ages to the Present

Dr. Samantha Kavky

Office hours:

Gaige 318 / (610) 396-6398 / bsk10@psu.edu

Course Description:

This course will explore the social and cultural history of witches and witchcraft from the late Middle Ages in Europe and the U.S. to the present. The very nature and broad scope of the topic lends itself to an interdisciplinary approach that combines history, folklore, religious studies, criminology, women's studies, art history, English literature and popular culture. Historically, real individuals were accused of witchcraft and suffered persecution and punishment accordingly. Others proclaimed themselves to be witches and the practice continues to attract adherents today such as in the modern Wiccan movement. However, modern consensus views witches as fictions: figures of magical power in folklore, literature, visual art and popular culture. From Shakespeare's *Macbeth* to the characters in the popular Harry Potter books and films, fictional witches have haunted European and American culture for centuries. This course will explore the complex interplay of fact and fiction in the history of witches and witchcraft. In other words, how do fictions become powerful enough to inform history? The course will also focus on the historical status of witches as a source of power outside of, and in opposition to, established political, religious and social structures. Since those accused of witchcraft were predominately women, how has witchcraft functioned as a means of empowerment for women as well as a tool for their persecution? And how has the representation of witches influenced attitudes towards women both historically and today?

The course will begin with an historical inquiry into the belief in witchcraft during the late Middle Ages in Europe and the social and cultural role witches played in society. We will look at texts such as the *Malleus Maleficarum* (Hammer of Witches) published in 1486 as a guide for hunting and destroying witches, as well as studies on the more constructive role witchcraft may have offered women and communities. The course will be organized chronologically and move back and forth between history, such as the Salem witch trials, and the representations of that history in art, literature and film. Particular emphasis will be placed on the visual arts, from the engravings of German Renaissance artists such as Albrecht Durer and Hans Baldung Grien, the gothic paintings of Francisco Goya during the Romantic period, to contemporary artist Louise Bourgeois' monument to those executed as witches in Sweden. The course will end with analysis of images of witches in popular culture, movies and television, and with a discussion of the modern representations of the domesticated witch and the *femme fatale*.

Course Objectives:

The instructional objectives of the course combine integrative thinking with critical and analytical thinking. Students will combine the methods of inquiry used to analyze texts and images, think critically about the relationship between the arts and humanities within different historical contexts, and to assess the critical significance of the arts and humanities to each other and to specific communities.

General Education Course Objectives:

Critical and Analytical Thinking: Emphasis will be placed on the critical evaluation of visual and written documents. Students will be asked to compare historical interpretations with contemporary accounts of historical events and to compare various historical interpretations and perspectives. They will also compare historical and cultural interpretations of events, as well as being introduced to various perspectives in the interpretation of cultural representations.

Integrative Thinking. Students will be asked to synthesize knowledge from historical, art historical and literary domains, as well as across historical periods and perspectives. The final project will ask them to apply existing knowledge to a new cultural product.

Social Responsibility and Ethical Reasoning. Students will be encouraged to examine their own preconceived ideas concerning witches, gender, and cultural stereotypes. The course will attempt to position witches and witchcraft within various social and ethical dimensions, including feminist, religious, legal and medical. Themes such as the historical transmission of cultural stereotypes, and the fantasies and realities of power, persecution, and gender will structure the course.

Course Materials:

Gaskill, Malcolm. *Witchcraft: A Very Short Introduction*. Oxford UP, 2010

Davies, Owen, Ed. *The Oxford Illustrated History of Witchcraft and Magic*. Oxford UP, 2017

Articles, Images, and other sources material posted on Canvas

Course Requirements:

1. Attendance and Participation

The format of this course will combine lecture and discussion. Class participation is crucial to success in the course. Please be prompt, attentive and respectful of other students. Students will be expected to be prepared for class discussion by reading each assignment *before* class and answering the questions on the study guides posted on Canvas. Participation counts for fifteen percent of the final grade, and includes class attendance, study guides, discussion, and participation in class activities.

2. Archival Source Analysis

Each student will explore the on-line archives of primary source collections held at Michigan State University and the Cornell University Library Witchcraft Collection. After finding, reading, and discussing a primary source documents, students will write an analysis on the value of their findings.

3. Visual Analysis

Each student will write a 2-3 page visual analysis of a work of art that represents witches or witchcraft. The writing process will include peer review.

4. Exams

There will be three exams consisting of essay questions and comparisons in which students will be asked to identify art works and discuss them in relation to each other and to course material. The images will be posted on Canvas.

5. [Group] Presentation and Paper

Each student or group will select representation of witches and witchcraft in a contemporary creative work. They may select a work of visual art, theater, literature, a graphic novel, a film or TV Series. The students will develop a class presentation and hand in a short research paper complete with correct citations and work cited list. Students will be expected to analyze their selected works in relation to the history and issues discussed throughout the course.

6. Final Grade

Participation 15%

Primary Source Analysis 10%

Visual Analysis 10%

Exams 45% (15%, 15%, 15%)

[Group] Presentation 5%

Research Paper 15%

Course Etiquette

Talking, texting, and web-surfing during class are disruptive to others. Turn off the ringer on your communication devices before you enter the classroom. You will be counted absent from class for the day if you are using a phone, tablet or laptop for activities unrelated to the course. Please notify the professor in advance if you will be absent, or if you need to arrive late or leave early.

Academic Integrity Statement

Academic integrity is a fundamental principle underlying all scholarly work, and a necessity for the creation of an honest and positive learning environment. Accordingly, adherence to the basic precepts of academic integrity is expected in all student work. The dishonest representation of someone **else's** work as your own (i.e. cheating, plagiarism) will not be tolerated, nor will acts of deception or falsification. Acknowledgment in your written work of information, points of view, and quotes taken from other sources should always be made through appropriate references (i.e. footnotes, bibliography). Violations of academic integrity will be dealt with in accordance with the policies of the University.

Note to students with disabilities: Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. Please contact Michelle Peasley, Student Disability Resources Coordinator, at mns136@psu.edu or [610-396-6410](tel:610-396-6410). Her office is located in 169 Franco. For further information, please visit the Student Disability Resources Website: <http://equity.psu.edu/student-disability-resources>

In order to receive consideration for reasonable accommodations, you must contact Michelle Peasley, participate in an intake interview, and provide documentation:

<http://equity.psu.edu/student-disability-resources/guidelines> If the documentation supports your request for reasonable accommodations, the Student Disability Resources at Penn State Berks will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

Instructors should be notified as early in the semester as possible regarding the need for reasonable academic adjustments.

The Writing Center (located in Franco 141) is a free resource for you to get help with all your writing needs. At the Writing Center, a trained writing tutor will work with you at any point in the writing process from brainstorming ideas to polishing a final draft. Appointments are strongly recommended, but walk-ins will be accepted on a limited, first-come first-serve basis. **To schedule an appointment go to berks.mywconline.com** . If you have questions, feel free to call the Writing Center at 610-396-6407.

Schedule:

Weeks 1-5 Late Medieval and Renaissance

1 Introduction: What do we think we know about witches?

Readings: Gaskill, Chapter 1, "Fear" p. 1-12

2 High/Low: Classical Sources and Medieval Practice

Readings: Gaskill, chapter 2, "Heresay" p. 13-26

Sophie Page, "Medieval Magic," in Owen Davies, ed. *The Oxford Illustrated History of Witchcraft and Magic*. Oxford UP, 2017, pages 29-64.

3 The Hammer of Witches

Readings: Gaskill, Chapter 3, "Malice" p. 27-44

Excerpts from Christopher S. Mackay, *The Hammer of Witches: A Complete Translation of the Malleus Maleficarum*. [1486] Cambridge University Press, 2009. Electronic resource.

Primary source websites Michigan State University and Cornell University

Archival Source Analysis

4 Images of Witches by Baldung Grien, Durer, and others

Readings: Gaskill, Chapter 4, "Truth," p. 45-60

Dale Hoak, "Art, Culture, and Mentality in Renaissance Society: The Meaning of Hans Baldung Grien's *Bewitched Groom* (1544)," *Renaissance Quarterly* Vol. 38, No. 3 (Autumn, 1985), 488-510.

Charles Zika, "Witches' Cauldrons and Woman's Bodies," in *The Appearance of Witchcraft*, Routledge, 2007, pages 70-88

5 Women Witches: Persecution and Power

Readings: Gaskill, Chapter 5, "Justice," p. 61-77

Excerpts from Rita Voltmer, "The Witch Trials," in Owen Davies, ed. *The Oxford Illustrated History of Witchcraft and Magic*. Oxford UP, 2017, pages 97-133.

Christina Lerner, "Was Witch-Hunting Woman-Hunting?" p. 273-275 in Oldridge, Darren, Ed. *The Witchcraft Reader*. London and New York: Routledge, 2002.

Louise Jackson, "Witches, Wives and Mothers: Witchcraft persecution and women's confessions in seventeenth-century England" pages 353-366 in Oldridge.

Visual Analysis

Exam I

Weeks 6-9 Witches in America: Salem

6-7 Historical Accounts

Readings: Gaskill, Chapter 6, "Rage," p. 78-94

Norton, Mary Beth. *In the Devil's Snare, the Salem Witchcraft Crisis of 1992*. NY: Knopf, 2002. Introduction, p. 3-13.

Schiff, Stacy, *The Witches, Salem, 1692*. NY: Little Brown and Co., 2015. "The Diseases of Astonishment," 3-14.

8-9 Creative Interpretations

Arthur Miller, *The Crucible: Screenplay (1953)*, Penguin Books, 1996.

The Crucible, 2004, 20th Century Fox

Exam II

Week 10: The Enlightenment and Goya's Witches

Readings: Priscilla E. Muller. "Why the "Black" Paintings?", 203-238 in *Goya's 'Black' Paintings, Truth and Reason in Light and Liberty*. New York: The Hispanic Society of America, 1984.

Tal, Guy. "An 'Enlightened' View of Witches: Melancholy and Delusionary Experience in Goya's Spell." *Zeitschrift Für Kunstgeschichte* no. 1 (January 2012): 33-50.

Linda C. Hults, "Between Enlightenment and Horror: Goya's Reinvention of the Witch," p. 214-262, in *The Witch as Muse, Art Gender, and Power in Early Modern Europe*. University of Pennsylvania Press, 2005.

Weeks 11-14: 19th to 21st Centuries

11-12: The Femme Fatale

Readings: Gaskill, Chapter 7, "Fantasy," p. 95-110

Virginia M. Allen, "One Strangling Golden Hair": Dante Gabriel Rossetti's *Lady Lilith*," *Art Bulletin* 66 (June 1984): 285-294.

Pixley, Mary L. "The Rediscovery of the Victorian Artist Marion Reid and the Aesthetics of Her Pre-Raphaelite Inspired "Sorceress"." *Journal of Pre-Raphaelite Studies*, vol. 19, Spring 2010, pp. 68-88.

13 Modern Witchcraft and Surrealism

Gaskill, Chapter 8, "Culture," 111-123

Owen Davies, "The Rise of Modern Magic," in Owen Davies, ed. *The Oxford Illustrated History of Witchcraft and Magic*. Oxford UP, 2017, pages 214-224

Leonora Carrington, "La Dame Oval/ The Oval Lady," Paris, 1939 and illustrated by Max Ernst
Hopkins, David, "Max Ernst's 'La toilette de la mariée.'" *The Burlington Magazine* 133, no. 1057 (1991): 237-44.

[Optional] Samantha Kavky, "Max Ernst and the Second World War: Witches, Chimeras and Totems," in *Monsters and Myths, Surrealism in the 1930s and 40s*. Rizzoli, 2018.

14 The Domesticated Witch

Readings: Willem de Blécourt. "Witches on Screen," in Owen Davies, ed. *The Oxford Illustrated History of Witchcraft and Magic*. Oxford UP, 2017, pages 251-280.

Metz, Walter, "Contextualizing *Bewitched* Witches, Film and Television," p. 18-34, "Love the House, Hate the Work: Bewitched and Feminism," 92-99, in *Bewitched* Detroit: Wayne State U, 2007. Electronic Source.

View Episodes of *Bewitched*, ABC, 1964-72

15 Group Presentations

Research Papers

Exam III