2014

433-01 Saints and Sanctity

Marita von Weissenberg
vonweissenbergm@xavier.edu

Follow this and additional works at: http://www.exhibit.xavier.edu/history_syllabi_fall_2014

Recommended Citation
http://www.exhibit.xavier.edu/history_syllabi_fall_2014/32
Saints are fabulous! But more scholarly speaking, histories, legends, and stories of saints tell the tales of ages past and cultures present. Saints are created by and for those who admire their holy way of life, miracles, or witness for the faith. Saints and sanctity are also the focus of rich and varied sources that historians and theologians can draw from to understand the past. As such, studying holy men and women can tell us much about societies that venerated them, wrote about them, and included them in official lists of holy intercessors and role models. We can also understand popular religion, faith and theology by examining saints and sanctity.

In this course we will

- examine the development of saints and sanctity from the earliest centuries of Christianity until the present day within the Catholic tradition. A central focus of the course is to examine what sanctity can be within its historical context, as well as how sanctity tells us about the society that gave rise to the saint’s reputation of holiness.
- discuss the challenges of studying religious belief in various frameworks of time, space, gender and class. Typologies of sanctity, important sources that address saints, as well as discussions of how these have been used to understand the past by contemporary scholars will increase our understanding of the historian’s craft.
- apply the historical and theological knowledge gained in the class to examining saints based in Cincinnati through a research project anchored in community engagement.

Sanctity mirrors major developments in the relationships between Church and popular religion, social and economic history. We will examine these trends not only through saints who represent these phenomenon in their lives and actions as well as the cults dedicated to them, but in research
that addresses these socio-religious developments. Examples include reading and discussing the breaks to Roman family structures and gender-expectations by reading the first autobiography by a woman, St. Vibia Perpetua; the decline of the royal saints and rise of the lay saint as evidence of what scholars call the democratization of holiness (and piety!) – this lens moves us beyond the original centuries of royal and monastic parameters of holiness to sanctity experienced and proclaimed by different social classes, such as artisans or the urban poor. Saint Francis of Assisi is an important representative of this movement, but so were the Penitents, like a Saint Catherine of Siena. The rise in female sanctity – both as a phenomenon and in the study of piety and holiness will be examined in primary sources and the most important monographs in the field, such as Caroline Walker Bynum’s monumental *Holy Feast, Holy Fast. The Religious Significance of Food to medieval Women.*

We will move from the era that largely laid the parameters for religious creativity in holiness, the Middle Ages, to the post-Tridentine Catholic Church. The typologies of sanctity in the modern world largely fall into the models set by the medieval world, but new technologies created new mediums for the experience, modeling, and popularity of saints: the printing press, the broadsheet, the radio, the television, and the primary media focused on in the second half of the course, the Internet. In the last part of the course we will examine how male and female saints are portrayed by the media and compare and contrast this to gender-assumptions on sanctity we found in the pre-modern era. An example of this is the question: can Mother Teresa be considered a virile saint? Why, or why not? Likewise, we will examine the importance of a saint’s perceived economic and social class, or race, and the devotion of adherents – for example the importance of Kateri Tekakwitha, the first Native American saint, Mohawk, and her popularity among Native American women in pueblo communities in Southwestern USA. These questions and the traditions of holiness will play an important part in the students’ research project, which will focus on examining the presence of saints in Cincinnati, which combines historical research in a community-engaged learning project.

Below you will find information under the following subject headings:

Learning goals
Grade breakdown
Requirements
• Book review
• Course portfolio
• Saints in Cincy project and portfolio
• Presentations
• Participation
• Portfolios
Office Hours and meetings
Readings
Grading scale and class policies
Learning goals

By the end of the semester students will have mastered content:

- identifying types of saints, and explain how and why they differ
  - explaining the social and religious backgrounds to the variety of “sanctities”
- considering how gender, class, and economy impacted religious calling, reputation of holiness, and the cult of a saint
  - explaining how gender, class, and economic circumstances impacted experiences and expressions of faith

skills

- examining and discussing the use of primary and secondary sources in scholarly work
- conducting inquiry-based research to locate primary and secondary sources.
- sustaining a research/writing project over the course of several weeks culminating in a formal presentation as well as a written academic paper.
- Working with members of a community outside Xavier University as well as managing a multi-faceted project
- Public speaking in a manner appropriate to the audience at hand

Grade break-down

Book Review (10%)
Course Portfolio (30%)
Saints in Cincy research project and portfolio (30%)
Presentations (15%)
Participation (15%)

Requirements:

Book Review (10%)

Students will write a book review as well as present the book to the class. The books that do not get presented will be examined through book reviews the students will be expected to locate, print, and bring to class. This will hone our skill at analyzing scholarly writing, locating book reviews to assess a book’s reception in the scholarly community, presenting a book and its content in written and oral forms.

For your book review:

- Write a 2 page review, to be handed out to the class (make sure you bring enough copies!) and uploaded to Canvas before the class you present the book in.
Saints and Sanctity - Syllabus 4

- Make sure you request the book well in advance from the library!
- Prepare a formal presentation and 2 discussion points on how the book relates to the course material.
- Give a 5-7 minute presentation on the book identifying: topic, argument, relevance to course.
- These will be a resource database for all students in the course to use as they prepare their portfolios and research project.

Course Portfolio (30%)
Throughout the semester, students will add “documents” to a file folder that MVW will bring to class. The documents required each week is noted on the schedule included in the portfolio and on Canvas. The topic for each entry is in the class schedule. Students will log their inclusion of documents in the file folder throughout the semester on a submission sheet which travels with the portfolio.

These documents will engage with the daily readings, discussions, and book reviews. Pertinent connections from previous materials covered are encouraged. There are three different kinds of documents that students will submit, and which are indicated in the schedule and the portfolio log sheet:

- a 200-300 word “discussion points” which examine a key idea, argument, connection with past readings, or example of course theme from the day’s reading (no footnotes required)
- a 200-300 word mini-essay in answer to a question I will supply in advance. (Footnotes following the Chicago Manual of Style or Turabian required)
- compare and contrast current material with material covered previously

➔ Remember to also upload your portfolio entry to the Canvas page “Discussions”!
Please read your colleagues’ entries to deepen your own understanding of the material. Respectful and engaged comments are encouraged!

Students must be prepared to share and discuss their contributions with the class. Students will peer review each other’s portfolios once during the semester. I will assess your portfolios twice during the semester. The last portfolio entry will be a reflection over what the student has learned in the course.

How will your portfolio be assessed? I will ask the following questions:

- Do the documents demonstrate an active engagement with the reading and the class? In other words, has the student grappled with significant ideas, questions, arguments, etc?
- Do the documents demonstrate an accurate understanding of course readings and discussions?
- Are the documents clear, i.e. well-written and/or presented? Can I understand them? Are there numerous grammatical errors?
- Is paraphrasing and quoting used appropriately, and are footnotes appropriate?
• Missing three or more logs will lower the portfolio grade by one full letter grade. This is cumulative.

Saints in Cincy Project & portfolio (30%)
The students will select a Catholic saint that is relevant to Cincinnati in some way (name of a church, school, street, business, etc.) and prepare a research project on that saint. The project requires:
• Writing a research paper (20-25 pages) in collaboration with a colleague
  o locate primary and secondary sources on the saint by using research skills and discernment in the library and on the internet.
  o Write a research paper that presents
    ▪ a short biography of the saint
    ▪ a historiography on scholarly research on the saint
    ▪ the connection with a Cincinnati community (will be dependent on the local situation)
    ▪ structure the evidence and presentation of the scholarship around an argument
• Reaching out to the community associated with the saint
  o Investigate the knowledge and significance of the saint for the community
  o Offer to give a presentation or do an informal discussion with the community on the saint (learn to follow community’s lead, and present to a specific audience)
  o Use visual images from the location in some way for the presentation in class
• Meeting with the instructor over tea to discuss the project at least twice during the semester
• Periodic assignments and reports on the progress of the project to be included in a project portfolio. Part of the grade is based on the Community Project Portfolio entries
• Peer review of presentations and paper.
• A poster for a reception to celebrate “sanctity in Cincy” on the XU campus: the abstract from the paper and images procured for the paper. The Community Partners and XU community will be invited to the informal reception, where students can showcase their project.
• All submitted text must be available to the instructor as a Google.doc, Canvas upload, and in hard copy.

Presentations (15%)
Two oral presentations based on the saints in Cincy project
• 15-20 minutes that is adapted to the audience.
  ➢ The scholarly portion of the presentation will be held in class – for example, a puppet show to a kindergarten about “their” saint is not an appropriate venue for insightful historiographical analysis…
Community presentation:
- Adapt to audiences interests – discuss with MvW
- Film the on-site presentation to share with the class on Canvas

Academic presentation:
- Frame the presentation around the Cincinnati connection
- Discussion of the scholarly aspect of the research
- Make an argument and back up with evidence

Participation (15%)
There is up to 140 pages of reading for each week, which you will do each week before coming to class. The course meets twice a week, and the meetings will contain short contextualizing talks by the instructor, student presentation(s) on a book selected from a list to be provided, and, above all, discussion based on the week’s reading and questions or comments it raised. Discussion is of paramount importance. The best way to participate is to be sure to read the assigned material carefully and bring insights, questions and comments to class with you.

MvW determines these grades at the end of the semester, and the following factors inform my grading:
- Did this person make frequent, thoughtful, and informed contributions to class and small group discussions?
- Did this person dominate or derail class and/or small group discussions in a way that was unhelpful to other students?
- Did the student participate thoughtfully on the Canvas discussions? Quality over quantity. I will expect a student to participate in the Canvas discussions on the Portfolio by commenting on a colleagues’ work in at least one colleagues’ work in eight separate portfolio numbers (each include all students’ entries).

Attendance: More than three unexcused absences will reduce your final earned grade by the equivalent of one letter grade. This is cumulative. Hence, seven absences will reduce your grade by two letter grades. Repeatedly arriving late will prevent you from earning full points as well: three unexcused late arrivals will count as one unexcused absence.

Speak to me about missing class or being late at least 24 hours in advance in order not to be logged as having an unexcused absence.

Portfolios
There are two portfolios you will compile for this course:
- Class portfolio
• Peer reviewed
  • Reflections on readings, class-discussions, book reviews, etc.
  • You may find it pertinent to include information you have learned in researching Saint in Cincy – but keep on topic for each portfolio entry

• Project portfolio
  • Not peer reviewed. This includes project updates, materials you have produced for the project, reflections on your partnership, etc.
  • This portfolio will remain confidential between MvW and you.
  • Be honest and respectful – if you miss a deadline, be honest about it; if a partnership is not working, be honest about it.
  • Be professional. Communicate with your partner and with MvW.

Office Hours and Meetings

I am very happy to meet with you. You can see my availability and book meeting slots at https://docs.google.com/spreadsheet/ccc?key=0Ahwpqmxxsa0jdDlxs2xKZklQY1dpZ3dEMWdhN0NCRIE&usp=drive_web&gid=0 An X marks that I am unavailable. Please mark your name in a number of slots appropriate to the issue you would like to discuss with me, typically 1-2 spots. If I am not on campus, I will top the sequence of slots with “skype” and we can have a Skype meeting. If you would prefer to have a Skype meeting, type in “skype” after you name. My skype contact is the wildly creative “medhistmvw.”

We will meet over tea during the course of the semester to discuss your projects, and I am happy to meet to discuss other aspects of the course as well.

If you book an appointment and neglect to show up without a good reason, it will count as an unexcused absence. However, you can delete your name at any time, up to 30 minutes before your scheduled meeting time. If you must cancel within the hour, please also e-mail me. You can always e-mail me to cancel if you are in a situation where you cannot access the spreadsheet.

Readings:


Other the required readings for this class are available electronically, on XU reserves, through the XU library databases, or online. You will be expected to print online readings and bring them to class. Each class’ readings are listed under the heading for that class – you will have read them thoughtfully before coming to class. Each text is marked as to where you can find it: Canvas, JSTOR, ATLA, online, reserves, etc.
**Book reviews**: Each student is responsible for obtaining the book they are writing a book review on in plenty of time to do the assignment. Use XU search or OhioLink.

**The foundations of this course lie in Medieval Europe.** Please make sure you familiarize yourself with the era we are discussing. Two suggested readings are:

- Look up names, places and phenomenon in encyclopedias as unfamiliar terms may hamper your understanding of the material

**Movie recommendations.** Each week has movie recommendations. Some of these are made available to you through XU reserves, others are available via OhioLink, on Amazon instant video or Netflix, while a few are not reasonably available in the USA, to my knowledge – brownie points if you find them! Some may even be available online. **You must watch one** of these movies during the semester, and incorporate it into your portfolio entry for that week: think about how it connects to sanctity and the topic(s) at hand. You may freely choose which movie you watch. Please let the class know if you watch a movie and what you thought. Note: none of the movies have been selected based on their quality, so hating them is ok, and long as you think critically about them. If you know of or come across others, please let MvW know.

**Grading Scale and Class Policies**

**Late Policy:**
**Assignments will not be accepted late.** I will also not consider official assignment handed in unless I have both a paper copy in hand and an identical electronic copy has been uploaded by the student on to Canvas (where it will go through Turn-it-In). A late paper will decrease your earned grade a full letter grade per day it is late. **Arriving late** to class is unacceptable. Three unexcused late arrivals amounts to one unexcused absence. **Late entries into the reading and class portfolio** will not be accepted. **Late entries in the project portfolio** will reduce your grade, but you must still do them as the entries are cumulative.

**Electronic Devices Policy:**
No electronic devices will be allowed in class without express permission and agreement. **Smartphones** will be confiscated for the duration of the class if they are used without the instructors express permission (for example to look up terms in The Oxford English Dictionary)
You will be expected to **print out** the readings and bring them to class in hard copy. Note that some readings are shorter than the texts made available, so you may choose to print only the required pages.

**Computer failure, internet failure, or other problems relating to technology is not a valid reason for handing in assignments late.** Keep backups of all your work. There are multiple computers available for use around campus. Xavier has a very responsive IT help desk. Canvas has numerous guides and FAQs online and built in to the Learning Management Platform itself. Organization on your part, doing assignments in a timely fashion, and common sense will enable you to turn your assignments in on time, and in the correct format.

**Plagiarism:**
Plagiarism is the use of someone else's words or ideas without giving them proper credit. Plagiarism is a serious offense. Assignments containing plagiarism will automatically earn a failing grade and may result in a failing grade for the entire course. Students should consult the student handbook for detailed school policy, and note that the instructor has the authority to refer cases of plagiarism to the proper disciplinary committee. For more information, see for example the XU library tutorials at [http://www.xavier.edu/library/xututor/index.cfm](http://www.xavier.edu/library/xututor/index.cfm). If you have ANY questions about appropriate citations of material, please do not hesitate to ask.

**XU Writing Center:**
The writing Center ([http://www.xavier.edu/writingcenter/index.cfm](http://www.xavier.edu/writingcenter/index.cfm)) is an excellent resource and a place you can find help with writing, advice for avoiding plagiarism, and space for serious writing. Please get to know the center and its tutors!

**Students With Disabilities:**
Students with disabilities will receive accommodations in this class as determined by school policy. Please visit the Learning Assistance Center or see me if you have any questions: [http://www.xavier.edu/lac/student-disability-services.cfm](http://www.xavier.edu/lac/student-disability-services.cfm)

**Grading Scale**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94 – 100</td>
</tr>
<tr>
<td>A-</td>
<td>90 – 93.99</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 89.99</td>
</tr>
<tr>
<td>B</td>
<td>84 – 86.99</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 83.99</td>
</tr>
<tr>
<td>C+</td>
<td>77 – 79.99</td>
</tr>
<tr>
<td>C</td>
<td>74 – 76.99</td>
</tr>
<tr>
<td>C-</td>
<td>70 – 73.99</td>
</tr>
<tr>
<td>D+</td>
<td>67 – 69.99</td>
</tr>
<tr>
<td>D</td>
<td>64 – 66.99</td>
</tr>
<tr>
<td>D-</td>
<td>60 – 63.99</td>
</tr>
<tr>
<td>F</td>
<td>60 and below</td>
</tr>
</tbody>
</table>
SCHEDULE

WEEK 1 – INTRODUCTION

Wednesday: Introduction

- What might “sanctity” mean to different people and eras? How do saints mirror the religious beliefs and practices – the theologies - of various eras? How can the study of saints contribute to our understanding of past societies as well as the present? What kinds of sources are connected to the study of saints?

Friday: Studying saints

  - Stephen Wilson, "Introduction,” 1-8 (note: whole introduction has been made available!)
  - Pierre Delooz, “Toward a Sociological study of canonized sainthood in the Catholic Church,” 189-202

Portfolio #1: Describe three points from the Delooz reading that stood out as particularly interesting or curious to you.

WEEK 2 – ORIGINS OF SANCTITY AND MARTYRS


Friday: Martyrdom


Portfolio #2:

- A. What roles does Perpetua’s gender play in the narrative a) from a social, b) from a religious point of view?
- B. Rate the reviews of Salisbury’s book from 1-5 based on how clear it is from the review what Salisbury’s book says about martyrs.

**Week 3 – Origins in Classical Culture**

**Wednesday:** Platonic ideals and Christian holiness


**Portfolio #3:** What connections do you see between Platonism/Neoplatonism and mysticism? What examples of these do you see in Athanasius description of Antony?

**Friday:** The Holy Man between God and humans

- **Portfolio #4:** What is Brown’s thesis? Do you find the evidence convincing? How does Brown’s article inform your understanding of Antony?


Movie recommendation:
- *Simon of the Desert*, directed by Luis Buñuel (1969) [ex. OhioLink]

**Week 4 - Authority**

**Wednesday:** Official Authority – The Bishop

- Context reading: Thomas Head, “The Roman Empire” in *The Development of Hagiography and the Cult of Saints in Western Christendom to the Year 1000* (http://www.the-orb.net/encyclop/religion/hagiography/survey1.htm#Kingdoms)
Portfolio #5: Compare and contrast today’s readings with each other and previous readings.


Friday: Submission, Authority, Gender

- Optional for more context: Clifford R. Backman, The Two Worlds of Medieval Europe, (Oxford: OUP, 2009), ch 4 [Canvas]

Portfolio #6: How does gender and gendered relationships to authority manifest in these letters?


Week 5 – Where the living meet the “very special dead”

Wednesday: Relics

  - “Introduction” by Thomas Head, 273-277
  - Theoderic of Saint Eucharius, “The Discovery of the Relics of Saint Celsus,” (excerpt) 279-284
- Fun extras:

Portfolio #7: How do relics connect the living with the dead, and both with God? How does material continuity support as well as complicate this?


Movie recommendation: I cavalieri che fecero l’impresa, directed by Pupi Avati (2001) [XU reserves]
**Friday:** Pilgrimage


**Portfolio #8:** Compare and contrast.

**Book Review:** Esther Cohen, *In the Name of God and Profit: The Pilgrimage Industry in Southern France in the Late Middle Ages*, (PhD Thesis, Brown University, 1976) (contact professor for access to text)

Movie recommendation: *The Way*, directed by Emilio Estevez (2011) [ex. XU reserves]

---

**Week 6 – Lay Sanctity**

**Wednesday:** The “Democratization” of Sanctity

  1. Chapter 5: “A twelfth-century Novelty: They Lay Saints of Urban Italy,” 51-72, (skim)
  3. Chapter 18: “Female Prophets, Visionaries, and Mystics in Medieval Europe,” 219-229
Portfolio #9: How Does Catherine of Siena represent a democratization of sanctity? How does she represent phenomenon described by Vauchez. (Frame in the on the primary source, not on what Vauchez says about Catherine.)


Movie Recommendation: The Song of Bernadette, directed by Henry King (1943), Jennifer Jones won an Oscar for her portrayal of Bernadette. [ex. OhioLink]

Friday: Imitation of Christ

- Portfolio #10: Compare and Contrast.

Book Review:

Movie recommendation: Wise Blood, directed by John Huston (1979), based on the novel by the same name by Flannery O’Connor (1952) [ex. OhioLink, Amazon instant video]

Week 7 - Official Sanctity

Wednesday: The Canonization Process

- David Farmer, Oxford Dictionary of Saints, “Vincent Ferrer” [XU library access]
Portfolio #11: How does the juridical procedure of a canonization process allow for/obscure the witnesses’ experiences and reports of the saint?


Friday: Fall Holiday – No Class – Homework: make a point of enjoying your favorite treat, like ice cream.

Week 8 – Plurality of Sanctity

Wednesday: Political Sanctity

o The Little Flowers of St. Francis, transl. Raphael Brown. New York; Doubleday, 1958. [Canvas – there is much more in the file than you need to read!]
  1. Table of Contents (read it thoughtfully)
  2. Introduction, 13-29 (I have provided the whole introduction for those interested)

 o Portfolio #12: Discussion points on the politics surrounding St. Francis and the Franciscan Order


Movie recommendations:
• The Flowers of St. Francis, directed by Roberto Rossellini (written by Federico Fellini) (1950)
• Brother Sun, Sister Moon, directed by Franco Zeffirelli (1972) [ex. OhioLink]
• Francesco, directed by Liliana Cavani (starring Mickey Rourke), (1989) – Shows politics most clearly.
Friday: Misguided sanctity?

- Stephen of Bourbon (d. 1262), *De Supersticione*, “on the worship of the dog Guinefort” (paragraph 370, but there is a more readable translation towards the end of the page):
  


Movie recommendation: *Stigmata*, directed by Rupert Wainwright (1999) [XU-reserves & ex. Amazon instant video]

---

**Week 9 – Sanctity in the Wake of the Protestant Reformation**

### Wednesday:

- Criticism and defense of the relationship between the living and the dead

  
  

### Portfolio #13:

- Discussion points – What strikes you as most interesting and relevant in light of what we have learned in the course? Raise at least one point per text, minimum of 3 points.


---

**Friday**: Writing about saints in the modern era

  - Secondary Source: David Knowles, “The Bollandists,” in *Great Historical Entreprises*. New York; Thomas Nelson and Sons, Ltd., s.a., 3-32. [Canvas]
Portfolios #14: The Bollandists are the “fathers” of the discipline of history as we know it today. In what ways did they represent their own time, primarily the 17th century? In what ways did they counter criticism against saints leveled by Protestants?


Week 10 – Sanctity in an Expanding World

Wednesday: Meanings of conversions and native sanctity


Portfolio #15: Compare and contrast.


Friday: Mirroring, inventing, importing Europe?

- Secondary source: One of the articles (divided in class) from *Colonial Saints: Discovering the Holy in the Americas, 1500-1800*, Allan Greer and Jodi Bilinkoff (eds.). New York; Routledge, 2003):

Portfolio #16: Compare and contrast what you see in the article you read with previous weeks’ material.
Movie recommendation:
- *Cabeza de Vaca*, directed by Nicolás Echevarría (1991) [ex. OhioLink]
- *The Mission*, directed by Roland Joffé (1986) [ex. XU reserves, Amazon instant video]

**Week 11 – More expansion...**

**Wednesday:** Science and Religion
- **Portfolio #17**: There is a popular notion that science and religion, or at least science and miracles are incompatible. How does this day’s reading challenge such notions? Consider time, place and function of science and miracles as portrayed in the text.


**Friday:** Problematic Sanctity?
- Secondary source: Olivia M Espín. “‘The destiny of this people is my own…’: Edith Stein’s Paradoxical sainthood.” *Crossroads*, Spring 2008, 117-148. (XU online access)
- **Portfolio #18**: Discussion points: what do you find particularly poignant?

Optional:

Movie recommendations:
- *Edith Stein: The Seventh Chamber*, directed by Márta Mészáros (2010) [ex. OhioLink]
- *Das Mädchen Johanna*, directed by Gustav Ucicky (1935) – the country and date of origin is important here! [XU reserves]

**Week 12 – Holiness, nationalism, politics, and the secular world**

**Wednesday:** The example of St. Mary MacKillop
- Secondary Source: Josephine Laffin, “‘A Saint for All Australians’?” *Saints and Sanctity (Studies in Church History 47)*, eds. Peter Clarke and Tony Claydon. Woodbridge; Boydell Press, 2011, 403-414. [Canvas]
  1. Table of Contents, v-vii (skim)
  2. List of Cartoons, ix (skim)
- **Portfolio#19:** Compare and contrast

**Friday:** Managing reputation in a world of increasing technology
- **Portfolio #20:** How does the perception of Mother Teresa’s potential holiness frame her relationship to the media?

Movie recommendation:
- *Mother Teresa*, directed by Fabrizio Costa (2006) [ex. OhioLink]

**Week 13 – Modern Sanctity?**
Wednesday: Vatican II
   o Portfolio#21: Compare and contrast


Friday: Final Draft of Papers Due: bring hard two hard copies to class!
   o Make sure you include:
      1. Abstract
      2. Full text
      3. Footnotes
      4. Images
      5. Bibliography

   ➔ The paper should be at a level where you could hand it in!
   o Peer review of papers – not graded, to strengthen your paper

Week 14 – Thanksgiving Break

Tuesday: PAPER DUE! In hard copy to MvW’s office and electronically on Canvas.

Every Other Day of the Week after Tuesday – Relax. Have a cookie. Or Ice Cream.

Week 15 – Portfolio peer reviews

Wednesday: Class portfolio peer reviews – N.B. the project portfolios will not be peer reviewed. They remain private between MvW and each student separately.
   o Portfolio#22: In 500 words, reflect on what you feel have been the most valuable aspects you have learned about saints and sanctity from its origins to the age of the Internet?
   o We will swap portfolios and assess each other’s work. MvW will provide a rubric.

Friday: Concluding discussion
Week 16 – Student presentations

Wednesday: Student presentations

Friday: Student presentations

Exam week – Student presentations

Date and time TBA

Useful reference works and lists of sources:

Reference works:
The Oxford Dictionary of the Christian Church, ed. Cross and Livingstone
The Oxford Dictionary of Saints
The Catholic Encyclopedia: http://www.newadvent.org/ (Often wordy and can be confusing)
Bibliotheca Sanctorum, in Italian, but with a little bit of imagination one can find the appropriate saint, and benefit from the list of sources published here. There is a copy in MvW’s office.
www.http://saints.sqpnn.com/ (not academic or infallible, but useful as a starting point, way better than Wikipedia!)
The Encyclopedia Britannica: http://search.eb.com/ (Acces via Yale)
Encyclopedia of the Medieval World: SML Starr Reference Room
Encyclopedia of the Middle Ages: online via Orbis + printed in multiple copies
The Encyclopedia of Religion;
Lexikon des Mittelalters: Yale Library Databases & Articles Search + printed in multiple copies.

Article and Image searches available through the Xavier Library:
ATLA – (journal articles, book reviews, and collections of essays in all fields of religion, with coverage from 1949)
HISTORICAL ABSTRACTS – (journal articles, book reviews, and collections of essays in history from mid 15th century on)
IMB – (International Medieval Bibliography, article and monograph search)
Jstor – (journal articles & book reviews)