



# MIDWESTERN

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## STATE UNIVERSITY

### Capstone in History: Ancient and Medieval Women

**Course Number:** HIST 4993/5003 **Course Dates:** Spring 2022 **Credit Hours:** 3

**Professor:** Dr. Tiffany A. Ziegler

**E-Mail:** [tiffany.ziegler@msutexas.edu](mailto:tiffany.ziegler@msutexas.edu)

#### **Office Hours/Hours of Availability**

Tuesday/Thursday 2:00 pm – 3:00 pm; Wednesday 12:00-3:00 pm; by appointment

#### **Course Description**

The Capstone in History is the culmination of all history majors; it is where the student will do 'real' historical work. All history majors must take at least one Capstone in order to graduate. The topics vary by instructor. The topic for this Capstone is ancient and medieval women. In this class we will explore the lives of ancient and medieval women and the historical scholarship composed about them.

By the completion of this course, students will show the mastery of historical skills at the undergraduate level by producing a convincing, engaging, and well-crafted research paper of a specific topic about ancient and/or medieval women of 4,000-6,000 words, which is part of the writing intensive requirement. The paper must pose a significant historical question, and the student must conduct research in primary and/or secondary sources to answer the question.

#### **Readings & Instructional Materials**

##### **Required**

*A History of Women: I. From Ancient Goddesses to Christian Saints.* Edited by Pauline Schmitt Pantel. Translated by Arthur Goldhammer. Cambridge: The Belknap Press of Harvard University Press, 1992. ISBN: 9780674403697

*A History of Women: II. Silences of the Middle Ages.* Edited by Christiane Klapisch-Zuber. Cambridge: The Belknap Press of Harvard University Press, 1992. ISBN: 9780674403680

Handouts provided by the professor and/or on D2L

##### **Recommended**

Turabian, K. L. *A Manual for Writers of Research Papers, Theses, and Dissertations.* Ninth Edition. Chicago: University of Chicago Press, 2018. (ISBN: 978-0-226-43057-7).

[Quick Guide Website.](#)

### **Study Hours and Tutoring Assistance**

MSU offers tutoring assistance, both on campus and through distance education. Refer to [Tutoring Options](#) for more help.

### **College Policies and Procedures**

Refer to [College Policies and Procedures Manual](#).

### **Academic Misconduct Policy & Procedures**

Academic Dishonesty: Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individual's to whom credit is given). Additional guidelines on procedures in these matters may be found in the [Office of Student Conduct](#).

### **Support Services**

In coordination with the Disability Support Service, reasonable accommodations will be provided for qualified students with disabilities (LD, Orthopedic, Hearing, Visual, Speech, Psychological, ADD/ADHD, Health Related & Other). Please meet with the instructor during the first week of class to make arrangements.

### **Nondiscrimination Statement**

Midwestern State University does not discriminate on the basis of sex, religion, creed, national origin, race, age, disability, or any other basis prohibited by law. If you believe you have been discriminated against unlawfully, please bring this matter to the attention of your professor or to the Human Resource Office.

### **Grading**

Please refer to the following for the percentage each assignment is worth:

<b><u>Course Grade</u></b>	<b><u>Letter Grade Scale</u></b>
Two Response Papers (15% each): 30%	90-100 = A
Attendance, Participation, Discussion: 15%	80-89 = B
Annotated Bibliography and Proposal: 10%	70-79 = C
First Draft: 10%	60-69 = D
Presentation: 10%	0-59 = F
Final Capstone Paper : 25%	

### **Attendance and Participation**

This is a discussion-based course; to succeed you need to be present and you need to participate. Come prepared to talk about the readings, engage in class discussion, and participate in in-class activities. You may also be asked to complete in-class (or out of class) informal writings as part of your participation. I will notify you in class of these and when they are due.

Attendance is mandatory for this course. If you miss two or more times you will receive a zero for attendance and participation. If you must miss and know about the absence ahead of time, please inform me. If you know you will be absent on a day an assignment is due, you must turn it in ahead of time. I do not accept late work.

### **COVID-19 Policies**

As you are aware, we are currently dealing with COVID-19, which complicates life on a college campus. Because this is an online class, the class is less likely to be interrupted due to outbreaks and quarantines. It is possible, however, that the instructor or a student may contract the virus. If the instructor contracts the virus, you will be notified and due dates and office hours will be modified. Any student (vaccinated or unvaccinated) who has a laboratory confirmed case of COVID-19 must complete the [COVID-19 Reporting Form for Students](#). Further guidelines are available here: [COVID-19 Updates](#).

### **Response Papers**

In lieu of exams, students will compose two response papers: one over ancient women and one over medieval women.

### **Annotated Bibliography and Proposal**

For the annotated bibliography, students will locate *at least* ten primary sources and ten secondary sources (books or articles) and then assess their value to the student's research project by composing an annotated bibliography. In the annotated bibliography, students will write about the work's argument, what sources the work uses, what sources the work leaves out, and how the source relates to the student's project. Students will also compose a proposal: a one-page proposal outlining the topic, the question(s) the student wants to answer, and the sources the student will use. A guide for writing the annotated bibliography and a sample proposal are attached below.

### **First Draft**

All students must submit a partial first draft of the final capstone paper. The draft must be at least five pages; it also needs to include an outline of what comes before and/or after the draft. You will share this draft and outline with a peer reviewer who I will designate and who will compose a 300-500 word memo of comments/suggestions. Students will be expected to respond to their peers; the grade for the peer review is part of the discussion/participation grade.

### **Presentation**

All students will present the findings of their final research paper in an oral presentation to the class. Presentations should be no longer than twenty minutes (about eight to ten double-spaced, typed pages). A rubric for the presentations is attached below.

### **Final Capstone Paper**

All students will compose a final paper of 4,000-6,000 words (around eight to twelve pages) on a topic of their choice related to ancient and/or medieval women. The paper must include original, primary source research and must include the necessary primary and secondary sources. It must also be convincing, engaging, and well-crafted.

### **Paper Help**

I am more than happy to help you with your papers, but do not simply send me a copy of your paper and expect me to 'fix' it. Please include specific questions regarding the content and the questions.

In addition, the campus writing center, serviced by Tutoring & Academics Support Programs (TASP), provides free help to any enrolled student. Writing tutors will not edit your papers for you, but they will provide support and feedback at every stage of the writing process, from brainstorming to drafting, revising to proofreading. They will also help you with content. In fact, one of our history graduate students is a tutor for TASP and will be more than happy to help you!

The Guidelines for Visiting TASP's Learning Center (TLC) can be found [here](#). TASP is located on the first floor of Moffett Library across from the Information desk behind Starbucks.

### **Extra Credit**

No extra credit assignments will be provided.

### **Midterm Progress Report**

In order to help students keep track of their progress toward course objectives, the instructor for this class will provide a Midterm Progress Report through each student's WebWorld account. All students will receive this midterm progress report. Midterm grades will not be reported on the students' transcript, nor will they be calculated in the cumulative GPA. They simply give students an idea of where they stand at the midpoint of the semester. Students earning below a C at the midway point should schedule a meeting with the instructor.

### **Computer Requirements**

This class uses D2L as a supplement. It is your responsibility to have (or have access to) a working computer in this class. Computers are available on campus in various areas of the buildings as well as the Academic Success Center. **Your computer not working or the internet being down is not an excuse for missing a deadline!** If you have technical difficulties in the course, there is also a student helpdesk available to you. The college cannot work directly on student computers due to both liability and resource limitations however they are able to help you get connected to our online services. For help, log into [D2L](#).

All students should download the app Pulse (Brightspace Pulse)



The following includes the minimum software and hardware recommendations:

#### PC Desktops and laptops Minimum Specification

- Intel Core (i3, i5, i7) processors; 4th generation or newer
- 4 GB of RAM, 8 GB of RAM is highly recommended
- 256 GB SSD Storage
- Dual Band spectrum (2.4 GHz and 5 GHz) with 802.11ac or 802.11n
- Use Windows' Operating System and PC Info to find your hardware information

#### Mac desktops and laptops Minimum Specifications

- Intel Core (i3, i5, i7) processors; 4th generation or newer
- 4 GB of RAM, 8 GB of RAM is highly recommended
- 256 GB SSD Storage
- Dual Band spectrum (2.4 GHz and 5 GHz) with 802.11ac or 802.11n
- Use Apple's About this Mac feature to find your hardware information

**Chromebooks are not recommended, as they will not work with D2L.**

**Drop Date**

Last Day to drop with a grade of “W” is 21 March 2022. It is the student’s responsibility to visit with their academic advisor prior to withdrawing from a class. Students must come to the Dean of Students office located in the Clark Student Center, room 104, to fill out a withdrawal slip.

**Change of Schedule**

A student dropping a course (but not withdrawing from the University) within the first twelve class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the ***Schedule of Classes*** each semester.

**Refund and Repayment Policy**

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees and room/board charges that were paid to MSU for the semester. If, however, the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs.

**Grade Appeal Process**

Students who wish to [appeal a grade](#) should consult the Midwestern State University [Undergraduate Catalog](#).

**Notice**

Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the professor.

**Course Schedule:**

<b>COURSE SCHEDULE</b>	
<b>Dates</b>	<b>Activities, Assignments, Due Dates</b>
Week 1 10 January	<p><b>Introductions</b></p> <p><b>Goddesses and Philosophy</b></p> <p><b>Readings:</b>  <i>Ancient Goddesses to Christian Saints</i>, vii--82  <i>Silences of the Middle Ages</i>, ix-10</p> <p>Handouts (D2L): "Six Categories for Assessing the Representation of Women in Textbooks," Semonides, "Women," "Homeric Hymn to Demeter," and "Homeric Hymn to Aphrodite"</p>
Week 2 18 January	<p><b>Law and Image</b></p> <p><b>Readings:</b>  <i>Ancient Goddesses to Christian Saints</i>, 83-230</p> <p>Handouts (D2L): Korai, "Theogony," Two Poems of Sappho</p> <p>Book Chapter Handout: Blundell, <i>Women in Ancient Greece</i>, 20-46</p> <p>No Class 17 January: Martin Luther King, Jr. Day</p>
Week 3 24 January	<p><b>Marriage, Politics, and Ritual</b></p> <p><b>Readings:</b>  <i>Ancient Goddesses to Christian Saints</i>, 231-376</p> <p>Handouts (D2L): "How to Train a Wife," "Hecuba" by Euripides, Lysias, "On the Murder of Eratosthenes"</p>
Week 4 24 January	<p><b>Religion</b></p> <p><b>Readings:</b>  <i>Ancient Goddesses to Christian Saints</i>, 377-444</p> <p>Handouts (D2L): Livy: "Rape of the Sabines," "Tarpeia," Lucretia," and "Cloelia," "Laws of the Kings;" "The Twelve Tables;" "Vestal Virgins"</p>

	Book Chapter Handout: Pomeroy, Chapter 8
Week 5 31 January	<p><b>Matriarchies, Myths, and Setting History Straight</b></p> <p><b>Readings:</b> <i>Ancient Goddesses to Christian Saints</i>, 445-480</p> <p>Handouts (D2L): Livia, Prostitutes in Pompeii* (available as a link), Perpetua, Galla Placidia, <i>Life of St. Matrona</i></p>
Week 6 7 February	<p><b>Early Medieval Control of Women</b></p> <p><b>Readings:</b> <i>Silences of the Middle Ages</i>, 11-158</p> <p>Handouts (D2L): Augustine on the Sanctity of the Body, Gregory to Brunhild, Clotilda, "De culta feminarum," Theodora</p> <p><b>Due: Response Paper One</b></p>
Week 7 14 February	<p><b>Early and High Medieval Change</b></p> <p><b>Readings:</b> <i>Silences of the Middle Ages</i>, 159-249</p> <p>Handouts (D2L): "Inheritance of Allodial Land, c. 450," "Law of the Salian Franks," Gratian, "On Marriage," "Council Legislation on Marriage," Innocent III, "Letters on Marriage and Women," Thomas Aquinas on Sex</p>
Week 8 21 February	<p><b>High and Late Medieval Change</b></p> <p><b>Readings:</b> <i>Silences of the Middle Ages</i>, 250-318</p> <p>Handouts (D2L): "Heloise Letter to Abelard," "Peter of Blois to Eleanor of Aquitaine," "Joan, Countess of Flanders' Grant to Weavers," Christine de Pizan, "The Goodman of Paris," "St. Bernardino of Siena: Two Sermons on Wives and Widows"</p> <p><b>Annotated Bibliography and Proposal Due</b></p>
Week 9 28 February	<p><b>Women in Images/The Imagined Woman</b></p> <p><b>Readings:</b> <i>Silences of the Middle Ages</i>, 319-422</p>

	Handouts (D2L): None—pay close attention to the images in the text
Week 10 7 March	<p><b>The Words and Actions of Women</b></p> <p><b>Readings:</b> <i>Silences of the Middle Ages</i>, 423-492</p> <p>Handouts (D2L): Margery of Kempe, Witchcraft, “Trial of Joan of Arc”</p> <p>Book Chapter Handout: Excerpt from <i>Beyond Exceptionalism</i></p>
14 March	No CLASSES 14-18 March: Spring Break Holiday
Week 11 21 March	<p>Writing Week—Meetings As Needed</p> <p><b>Due: Response Paper Two</b></p> <p>Last day to drop with a ‘W’: 21 March</p>
Week 12 28 March	Writing Week—Meetings As Needed
Week 13 4 April	<p>Writing/Revising Week—Meetings As Needed</p> <p><b>Due: First Draft</b></p>
Week 14 11 April	<p>Writing/Revising Week—Meetings As Needed</p> <p>No Class 14 and 15 April: Holiday Break</p> <p><b>Due: Peer Review</b></p>
Week 15 18 April	Presentations
Week 16 25 April	Presentations
Finals Week 2 May	<b>All final materials due to be my 12:30 pm via D2L on 5 May (Thursday)</b>



**SAMPLE CHICAGO/TURABIAN PAPER**

**The Title of Your Paper Goes Here  
It Can Continue onto Second and  
Third Lines, if Necessary**

**Your Name**

**HIST 4253 Renaissance and Reformation**

**Professor**

**Date**

### **Introduction (this is bold)**

The main section (body) of your paper will begin on page 1. There is no page number on the title page. Use double-spacing and a standard font (New York, Times), 12-point font. Begin with an introduction to your topic.

### **Body (this is bold; but don't use 'body'—create your own heading)**

This is where you write your paper. Separate any sections with subheadings. Subheadings should be bolded but not centered. You will use raised Arabic numerals to cite your sources in footnotes<sup>1</sup> at the bottom of the page. Your word processor will AUTOMATICALLY insert these footnotes and format them for you: ribbon tool -> references -> "insert footnote."<sup>2</sup>

Use footnotes whenever you quote or paraphrase. This includes the books,<sup>3</sup> the lectures,<sup>4</sup> and any outside sources, such as Fordham Internet Sourcebook (\*note: this is an approved website).<sup>5</sup> When composing your footnotes, DO NOT use the symbol "ibid"<sup>6</sup> when you are referring to the same source as the previous citation, as ibid is no longer used. For help with citing, see Chicago Manual of Style Online tool.<sup>7</sup>

### **Conclusion (this is bold)**

This is your conclusion in one or more paragraphs. Explain what the results of the research have yielded.

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<sup>1</sup> These footnotes indicate citations – direct quotes, paraphrases, and indirect references. You might also add information of your own that might not be a direct part of your paper but is still of interest. This is called a discursive footnote.

<sup>2</sup> Format for citing books the first time: First name Last Name, *Book Title* (Publisher Location: Publisher, date), page number. The next note has an example.

<sup>3</sup> Leon Battista Alberti, *On Painting* (New York: Penguin Books, 1991), 41.

<sup>4</sup> Tiffany A. Ziegler, "Invasion and Twilight: Italy and the High Renaissance" (lecture, Midwestern State University, Wichita Falls, TX, March 1, 2022).

<sup>5</sup> Pope Gregory XI, "Condemnation of Wycliffe," *Fordham Medieval Internet Sourcebook* <https://sourcebooks.fordham.edu/source/1382wycliffe.asp> (accessed 6 January 2022).

<sup>6</sup> Format for citing books the second time: Last Name, *Shortened Book Title*, page number.

<sup>7</sup> Format for a database: Chicago Manual of Style Online, "Chicago-Style Citation Quick Guide," Accessed September 19 2019 at [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html).

A bibliography includes items you may have read or looked at but did not quote in your paper. You can do a works cited page in your draft but must do a bibliography for the final paper.

## **Bibliography (this is bold) (start on a new page)**

### BOOK WITH ONE AUTHOR

McGhee, Robert. *The Last Imaginary Place: A Human History of the Arctic World*. Oxford: Oxford University Press, 2005.

A second work by the same author: use em dash: insert -> symbol -> more symbols -> the 3<sup>rd</sup> dash is em dash.

———. *Beluga hunters: an archaeological reconstruction of the history and culture of the Mackenzie Delta Kittigaryumiut*. [St. John's]: Institute of Social and Economic Research, Memorial University of Newfoundland, 1974.

### BOOK WITH TWO OR MORE AUTHORS

Williams, Philip F. and Yenna Wu. *The Great Wall of Confinement: The Chinese Prison Camp Through Contemporary Fiction and Reportage*. Berkeley: University of California Press, 2004.

### WORK WITH AUTHOR'S NAME IN THE TITLE

Darwin, Charles. *Charles Darwin's Letters: A Selection, 1825-1859*. Edited by R Frederick Burkhardt. Cambridge: Cambridge University Press, 1996.

"works cited" is a list of the works you actually made reference to in your footnotes in the body or any images.

## **Works Cited (this is bold) (start on a new page)**

### EDITED WORK WITHOUT AN AUTHOR

Salih, M. Mohamed Salih, ed. *African Parliament: Between Governments and Governance*. New York: Palgrave Macmillan, 2005.

### TRANSLATED WORK

Bingying, Xie. *A Woman Soldier's Own Story*. Translated by Barry Brissman and Lily Chia Brissman. New York: Columbia University Press, 2001.

### MULTIVOLUME WORK

Kinder, Hermann and Werner Hilgemann. *The Penguin Atlas of World History*. Vol. 1, *From Prehistory to the Eve of the French Revolution*. Rev. ed. New York: Penguin Books, 2004.

### CHAPTER IN AN EDITED WORK (ANTHOLOGY)

Hamilton, Bernard. "The Impact of the Crusades of Western Geographical Knowledge." In *Eastward Bound: Travel and Travellers, 1050-1550*. Edited by Rosamund Allen. Manchester: Manchester University Press, 2004.

#### EDITION OTHER THAN THE FIRST

Chafe, William H. *The Unfinished Journey: America since World War II*, 5<sup>th</sup> ed. New York: Oxford University Press, 2002.

#### WORK IN A SERIES

Flehinger, Brett. *The 1912 Election and the Power of Progressivism: A Brief History with Documents*. Bedford Series in History and Culture. Boston: Bedford/St. Martin's, 2003.

#### ARTICLE IN A JOURNAL PAGINATED BY VOLUME

Lucero, Lisa. "The Collapse of the Classic Maya: A Case for the Role of Water Control." *American Anthropologist* 104 (2002): 814-6.

#### ARTICLE IN A JOURNAL PAGINATED BY ISSUE

Wynn, Rhoda. "Saints and Sinners: Women and the Practice of Medicine throughout the Ages." *Journal of the American Medical Association* 283, no. 5 (2000): 668.

#### ARTICLE IN A POPULAR MAGAZINE

Thomas, Evan. "The Day That Changed America." *Newsweek Special Double Issue*, December 2001-January 2002, 45-46.

#### NEWSPAPER ARTICLE

Harris, Hamil. R. and Darryl Fears. "Thousands Pay Respects to King." *Washington Post*, February 5, 2006, sec. A, Maryland edition.

#### BOOK REVIEW

Cooper, Ilene. Review of *Nat Turner's Slave Rebellion in American History*, by Judith Edwards. *Booklist* 96 (2000): 1093.

#### SOUND RECORDING

Holst, Gustav. *The Planets*. Royal Philharmonic Orchestra. Andre Previn. Telarc compact disc 80133.

#### FILM, VIDEOCASSETTE, OR DVD

*The Civil War*. Produced and directed by Ken Burns. 11 hours. PBS Video, 1990. 9 videocassettes.

#### *REFERENCE WORKS*

*Well-known reference works, such as encyclopedias, are generally included in footnotes/endnotes but not in the bibliography. Check with your instructor to see if he/she would like you to include them in your bibliography, in which case you would follow one of the examples for a book.*

#### WHOLE WEBSITE WITH A KNOWN AUTHOR

Knox, E. L. Skip. "The Crusades." <http://crusades.boisestate.edu>.

#### WHOLE WEBSITE WITHOUT A KNOWN AUTHOR

The Ohio State Department of History. "The Scopes Trial." <http://history.osu.edu/Projects/Clash/Scopes/scopes-page1.htm>.

SELECTION FROM A WEBSITE

Linder, Douglas. "An Account of Events in Salem." *Famous Trials*.  
[www.law.umkc.edu/faculty/projects/ftrials/salem/sal\\_acct.htm](http://www.law.umkc.edu/faculty/projects/ftrials/salem/sal_acct.htm).

ONLINE BOOK

Mather, Cotton. *Memorable Providences, Relating to Witchcrafts and Possessions*. Boston: 1689. At Douglas Linder. *Famous Trials*.  
[www.law.umkc.edu/faculty/projects/ftrials/salem/asa\\_math.htm](http://www.law.umkc.edu/faculty/projects/ftrials/salem/asa_math.htm).

ARTICLE IN AN ONLINE JOURNAL

Friedman, Shamma. "A Good Story Deserves Retelling--The Unfolding of the Akiva Legend." *Jewish Studies: An Internet Journal* 3 (2004):55-93. [www.biu.ac.il/JS/JSIJ/3-2004/Friedman.pdf](http://www.biu.ac.il/JS/JSIJ/3-2004/Friedman.pdf).

ARTICLE ACCESSED THROUGH AN ELECTRONIC DATABASE

Toplin, Robert Brent. "The Filmmaker as Historian." *American Historical Review* 93 (1988): 1210-27. *JSTOR*.[www.jstor.org](http://www.jstor.org).

ONLINE NEWSPAPER ARTICLE

Linzer, Dafna. "Strong Leads and Dead Ends in Nuclear Case Against Iran." *WashingtonPost.com*. February 8, 2006. [www.washingtonpost.com/wp-dyn/content/article/2006/02/07/AR206020702126.html](http://www.washingtonpost.com/wp-dyn/content/article/2006/02/07/AR206020702126.html) (accessed February 9, 2006).

## **Annotated Bibliography Guidelines**

Locate five secondary sources (book or articles), five primary sources, and a mixture of five more primary and secondary sources. Then assess their value to your research project. Write about the work's argument, what sources they use, what it leaves out, and how it relates to your project.

General guidelines (from [libguides.enc.edu/annotatedbib/Chicago](http://libguides.enc.edu/annotatedbib/Chicago)): Annotations can be merely **descriptive**, summarizing the authors' qualifications, research methods, and argument. Annotations can **evaluate** the quality of scholarship in a book or article. You might want to consider the logic of authors' arguments and the quality of their evidence. Your findings can be positive, negative, or mixed. Annotations also **explain why the source is relevant** to your paper.

## **Sample Page: Chicago-formatted annotated bibliography**

1

Battle, Ken. "Child Poverty: The Evolution and Impact of Child Benefits." In *A Question of Commitment: Children's Rights in Canada*, edited by Katherine Covell and R. Brian Howe. Waterloo: Wilfrid Laurier University Press, 2007.

Ken Battle draws on a close study of government documents, as well as his own research as an extensively-published policy analyst, to explain Canadian child benefit programs. He outlines some fundamental assumptions supporting the belief that all society members should contribute to the upbringing of children. His comparison of child poverty rates in a number of countries is a useful wake-up to anyone assuming Canadian society is doing a good job of protecting children. Battle pays particular attention to the National Child Benefit (NCB), arguing that it did not deserve to be criticized by politicians and journalists. He outlines the NCB's development, costs, and benefits, and laments that the Conservative government scaled it back in favour of the inferior Universal Child Care Benefit (UCCB). However, he

relies too heavily on his own work; he is the sole or primary author of almost half the sources in his bibliography. He could make this work stronger by drawing from others' perspectives and analyses. However, Battle does offer a valuable source for this essay, because the chapter provides a concise overview of government-funded assistance currently available to parents. This offers context for analyzing the scope and financial reality of child poverty in Canada.

Kerr, Don and Roderic Beaujot. "Child Poverty and Family Structure in Canada, 1981-1997." *Journal of Comparative Family Studies* 34, no. 3 (2003): 321-335.

Sociology professors Kerr and Beaujot analyze the demographics of impoverished families. Drawing on data from Canada's annual Survey of Consumer Finances, the authors consider whether each family had one or two parents, the age of single parents, and the number of children in each household. They analyze child poverty rates in light of both these demographic factors and larger economic issues. Kerr and Beaujot use this data to argue that

The *Chicago Manual of Style/Turabian* states the following formatting rules:

- The text should be double-spaced.
- Numbering starts on the first page of writing (*not* the title page), at the top right of the page.
- Reference list entries must have a hanging indent (to do this in Microsoft Word 2003 or later, click Format, then Paragraph, then Special, and choose Hanging—or simply space five times).
- There should be 1 inch (2.54 cm) margins all around (top, bottom, left, and right) on each page.
- Use Times Roman font, or a similar serif font.
- Each paragraph should be indented using the tab key.

## Topic Proposal Guidelines

Write a one-page topic proposal describing the topic you wish to explore and research. The proposal should include a potential thesis statement, the topic/subject of examination, the questions you want to ask, the questions you want to answer, the primary and secondary sources you intend to use, and the perspective you will take in asking the questions.

Here is a sample from a recent conference paper that I submitted:

“Indulgences, Privileges, and Cemeteries: A Reanalysis of Gender Roles and Responsibilities at Saint John Hospital in Medieval Brussels”

Saint John Hospital in Brussels received its first papal protection in 1207 under Pope Innocent III (d. 1216 CE).<sup>8</sup> Although subsequent protections continued well into the fifteenth century,<sup>9</sup> the thirteenth century saw a flourishing of papal correspondence with the hospital regarding protections, confirmations, indulgences, and privileges, including those related to the right to establish multiple cemeteries.<sup>10</sup> Without a doubt, papal confirmations and protections are useful when cataloging institutional properties and rights, and when other means are not available, papal confirmations can help recreate inventories of institutional holdings, lands, and privileges.<sup>11</sup> Are these, however, the only historical uses of papal protections?

It is the premise of this paper that a rereading of papal documents, such as privileges, rights, indulgences, and confirmations, can generate a greater understanding of the institution: in this case, the hospital of Saint John and those involved. When the confirmations and protections are placed in the context of the historical events, and when the key players—namely women—are identified, a new understanding emerges that challenges our previous understanding of this institution; female associates, sisters, and mother superiors were largely responsible for the aggrandizement of properties, cemeteries, and rights at the hospital of Saint John in Brussels in the thirteenth century.<sup>12</sup> Revisiting the documents in a new light thereby permits historians to reanalyze gender roles and responsibilities bringing light to previously ignored historical groups.

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<sup>8</sup> *Cartulaire de l'Hôpital Saint-Jean de Bruxelles (Actes des XII<sup>e</sup> et XIII<sup>e</sup> Siècles)*, Paul Bonenfant, ed. (Brussels: Palais des Académies, 1953).

<sup>9</sup> This includes a 28 October 1428 protection by Pope Martin V. *Centre Public d'Action Sociale de Bruxelles* (CPAS).

<sup>10</sup> This included direct papal protections, as well as those that were issued by papal legates, including Pierre Capocci throughout the 1250s.

<sup>11</sup> Although some might argue that papal protections, albeit useful for cataloging, are otherwise unexceptional, some posit that they are important, so much so that they came under fire in the fourteenth century. For a discussion of protections and the development of protections from immunities and exemptions, see Barbara Rosenwein, *Negotiating Space: Power, Restraint, and Privileges of Immunity in Early Medieval Europe* (Ithaca: Cornell University Press, 1999). For more on how papal protections were criticized in the fourteenth century, see William Chester Jordan, *Unceasing Strife, Unending Fear: Jacques de Thérines and the Freedom of the Church in the Age of the Last Capetians* (Princeton: Princeton University Press, 2005).

<sup>12</sup> This view challenges previous arguments that the male administrators and brothers were pivotal in the augmentation of the hospital's properties and power. See Paul Evrard, “Formation, organization, générale et état du domaine rural de l'hôpital Saint-Jean au Moyen-Âge” (Unpublished Master's Thesis: Université Libre de Bruxelles), 1965.



	<b>0 (Unacceptable)</b>	<b>1 (Marginal)</b>	<b>2 (Good)</b>	<b>3 (Excellent)</b>	<b>Score</b>
<b>Language</b>	Multiple grammar errors and use of inappropriate vocabulary	One or two minor errors but vocabulary is too elementary or not effective	Correct grammar and vocabulary mostly appropriate	Correct use of grammar; use of some advanced language, and effective use of appropriate vocabulary	
<b>Speaking Skills</b>	<ul style="list-style-type: none"> <li>• Inaudible or too loud</li> <li>• Rate too slow/fast</li> <li>• Speaker seemed uninterested and used monotone</li> </ul>	<ul style="list-style-type: none"> <li>• Some mumbling</li> <li>• Uneven rate</li> <li>• Little or no expression</li> </ul>	Clear articulation but not as polished	<ul style="list-style-type: none"> <li>• Poised, clear articulation</li> <li>• Proper volume steady rate</li> <li>• Good posture</li> <li>• Enthusiasm</li> <li>• Confidence</li> </ul>	
<b>Organization</b>	<ul style="list-style-type: none"> <li>• Displays neither clear introductory nor closing remarks</li> <li>• Does not present the segments of the body of the presentation in a coherent manner irrelevant statements are made</li> <li>• Leaves the audience wondering where the presentation is headed</li> </ul>	<ul style="list-style-type: none"> <li>• Displays some level of organization with discernible theme, but the presentation is not organized clearly or in a coherent manner</li> <li>• Introductory and closing remarks are missing</li> </ul>	<ul style="list-style-type: none"> <li>• Displays introductory or closing remarks, but segments of the body of the presentation are not presented in a coherent manner</li> <li>• Presents the segments of the body of the presentation in a coherent manner, but introductory or closing remarks are missing</li> </ul>	<ul style="list-style-type: none"> <li>• Delivers clear opening and closing remarks that capture the attention of the audience and set the mood</li> <li>• Provides a “road map” for the audience</li> <li>• Each segment relates to the others according to a carefully planned framework</li> </ul>	
<b>Knowledge</b>	Does not display a knowledge of the topic	Displays some knowledge of the but may not be able to answer questions	Level of knowledge appropriate and answers to questions appropriate	Advanced knowledge shown, as well as effective responses to questions	