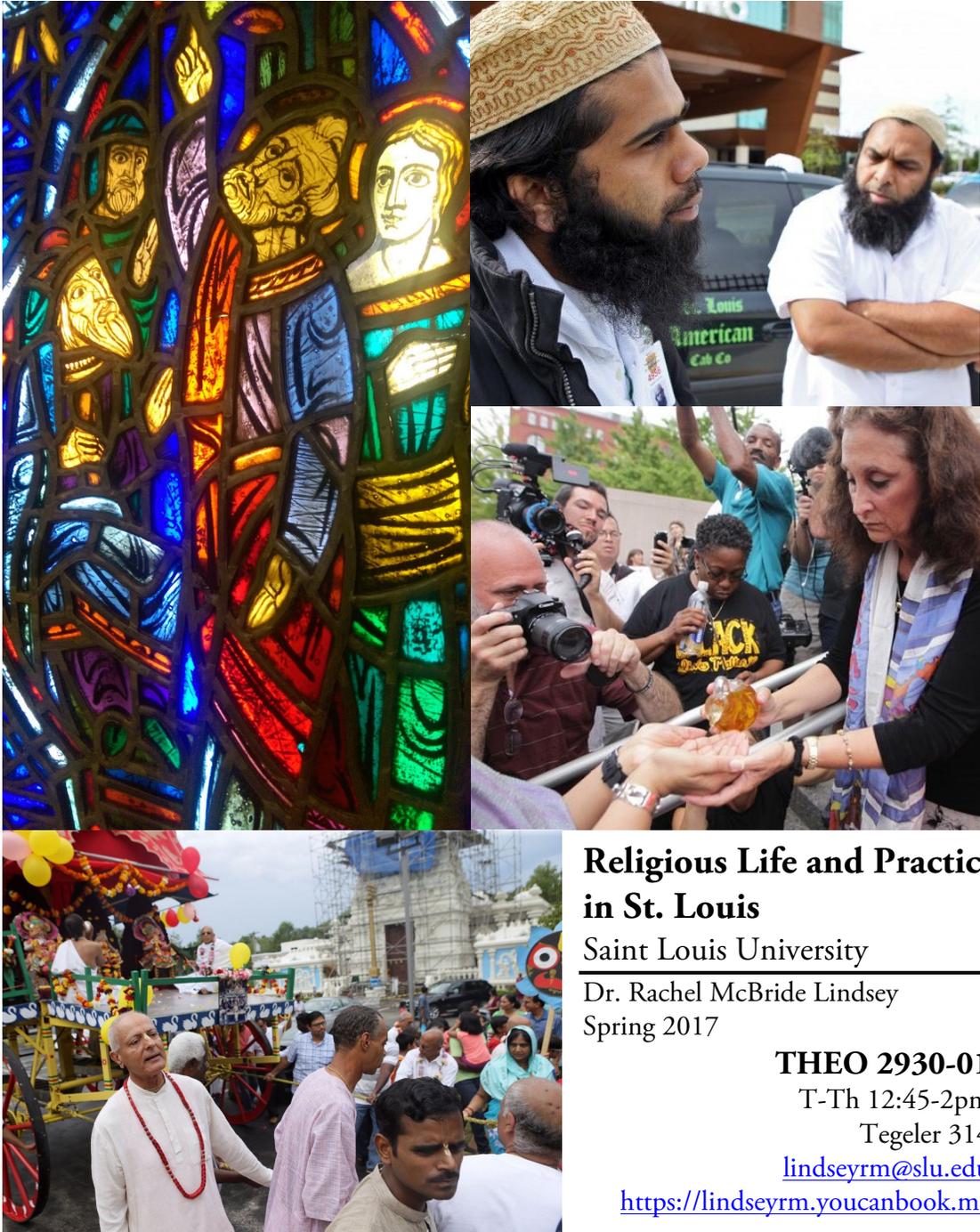


ARCH CITY RELIGION



Religious Life and Practice in St. Louis

Saint Louis University

Dr. Rachel McBride Lindsey

Spring 2017

THEO 2930-01

T-Th 12:45-2pm

Tegeler 314

lindseyrm@slu.edu

<https://lindseyrm.youcanbook.me/>

Course Description

Saint Louis is among the most religiously diverse cities in the American Midwest. It boasts mighty cathedrals, towering temples, modern synagogues, humble storefronts, and endless domestic shrines, altars, and prayer corners. The sounds of the city and county are pierced with voices in song, protest, and prayer. The story of this city—contact, settlement, immigration, civil rights, manufacturing, the arts, and, of course, baseball—is intimately wound up with communities of faith. This course places the religious life of St. Louis at the center of the city’s history, civic landscape, and public life. While anchored in the local context, students will be exposed to the wide range of global religious traditions and diasporic communities in the city as well as to the intersections of local, regional, and global issues, identities, and politics. As such, many of our readings and conversations come directly from the local context, while others explore themes and issues that speak directly to religious life and practice in the metro. The course will include a walking tour of midtown, conversations with SLU alumni and staff, and site visits to local religious bodies (temples, synagogues, cathedrals, etc.) in which students will explore issues of human diversity, ritual practice, and religious belief in closer proximity to communities of faith.

In addition to the instructional content of this course, students will contribute to the Arch City Religion website, an ongoing teaching project that maps religion in the metro. We will learn to accumulate, process, and convey information (textual, material, ethnographic, historical, aural, and visual) about religion in St. Louis, the State of Missouri, the American Midwest, and the United States. Arch City Religion is team-based, collaborative project with cascading deadlines over the course of the semester (see assignment details below).

Learning Objectives

By the end of the semester, students will:

- Be familiar with the history of religious communities and traditions in St. Louis and its environs
- Demonstrate facility with concepts and ideas in the cultural analysis of urban religion
- Think critically about the role of religion in local, regional, and national life and culture
- Demonstrate the ability to accumulate, analyze, and convey information about complex issues and ideas relating to religion

Required Texts

James Baldwin, *The Fire Next Time* (1963)

Diana Eck, *A New Religious America* (2001)

Robert P. Jones, *The End of White Christian America* (2016)

*All other assigned readings are available in the reading folder on Blackboard. All readings are **required** and should be read actively in advance of class on the day they appear on the syllabus.

Course Requirements and Grading

This course is graded out of a semester total of 100 points. Unless otherwise noted, all written assignments are due to the designated Blackboard assignment folder by 9:30am on the date they are due. Late work is not accepted and will receive zero credit.

1) Attendance and Participation (15 points)

Active, prepared, and respectful attendance is critical to your successful completion of this course. 2-3 unexcused absences will result in a loss of 2 points; 4-5 unexcused absences will result in a loss of 4 points; more than 5 unexcused absences will result in the loss of 10 attendance and participation points.

That said, I know life happens outside of the classroom. Please make every effort to contact me if you will be absent at least two hours advance of class and I will review each instance on a case-by-case basis. Make up work is not allowed for unexcused absences. I reserve the right to revise my policy as needed.

Completion of assigned material, including readings, prior to the start of class is expected. Read actively and come to class ready to discuss and analyze texts and the issues they raise.

Participation in this class is very important. Students who are disruptive to learning—by failing to comply with course policies, refusal to participate in class, or by obvious unpreparedness—will be expelled from the classroom.

Laptops and cell phones are not allowed in class unless otherwise noted. You should bring books, paper, and writing instruments to each class. In this class, theology is as much about questions as it is about answers. Give yourself an hour to unplug and stretch your mind in new, or newly familiar, ways. (Exception: on days we discuss assigned readings posted to Blackboard, you may use your laptops or tablets in lieu of printed copies).

Discussion leader (5pts). Once this semester you will be in charge of leading discussion of the day's assigned readings. Prepare a list of at least 5 generative, substantive questions about the week's (or unit's) topic and readings. Bring at least one copy of your questions to class to submit for credit and be mindful of your presentation (including dress, clarity, and time).

2) Sounds of St. Louis (10 points)

Due Thursday, March 2, by 9:30 am.

Using the Religious Soundmap of the Global Midwest as a model, select a site in St. Louis to record the sounds of religion.

Your Sounds of St. Louis report must include:

- Full citation of the site, including location, time of day, religion/denomination, space classification, and sound type.
- Four or more photographs of the location and/or specific space and context of your sound (be aware and respectful of your site and people in attendance).
- At least 30 seconds of audio. (Remember, we are less interested in recording the entirety of homilies or sermons than we are in tuning in to how religion sounds).
- A brief, 2-3 page contextual analysis of your site and sound.

3) Three “Quote, Note, and Question” Response Papers (30 points)

Each of these short response papers should include these three components:

Quote: select a quotation from one of the readings up to this point (and since the last paper, if this applies). The length is not important—it could be a whole paragraph or even just a single word. But you should select a quotation that helps illuminate or clarify for you something about the reading. You might fully understand the quotation or you might not! Be sure to include page numbers.

Note: the note is a comment about the quotation you selected—it can be an observation or an extended reflection about the text. It should draw upon what we sometimes call “close reading”—this method of analysis pays attention to the details of a text, perhaps by looking for patterns or asking what is included or excluded from the text and why. You might take special note of the language the author uses, the style in which a text was written, the intended audience, or the kind of world created within the text (and how it compares the world in which the text was produced or the world we live in today). Your note may try to explain something complicated, reveal a hidden or underemphasized argument in the text, or draw attention to some of the text’s limitations. With this kind of analysis, your goal is not to be “right” but rather to demonstrate a thoughtful and perhaps even creative reading of a text. You should aim for quality, not quantity. That being said, each note should run in the ballpark of 400-500 words (roughly 1-2 pages).

Question: offer a question about the quotation or text you have just addressed. Your question should be a textual one. That is, it should not be a question that requires outside research in order to begin to form a response. Instead, it should be a question about what something in the text means or how it works or what it does. This should not be a simple “yes or no” question but instead one that calls for further interpretation or reflection.

Responses will be marked on a 10-point scale (with 10 being the highest score) and evaluated based upon the thoughtfulness and creativity of your work. Responses should also be proofread and written in formal prose (see the note on writing below). Remember to keep your audience in mind—do not assume your reader comes from the same cultural or religious background as you do and write in a way that respects this difference. Submit your response in Blackboard as an attachment (.doc or .pdf). They are due by 9:30am on the dates marked on the syllabus.¹

4) Arch City Religion Project (40 points)

For your major assignment, you will work with a team and **choose one of three options:**

Object Narrative: Select an object from a local museum, cultural site, or archive and research its history, use, and meaning in relation to religious history, faith, and practice.

Microethnography: Select a community of faith or social justice organization to visit, interview, and analyze in relation to religious history, faith, and/or practice.

Biography: Select an individual (well known or not) to research in relation to the history of religious history, faith, and practice in St. Louis. This can be an individual from any period of history.

¹ This assignment, including much of the wording, comes from Joshua Dubler, “Quotes, Notes, Questions,” Religious Studies News, May 31, 2016: <http://rsn.aarweb.org/node/367>

This assignment builds over the course of the semester. Please mark the following dates in your calendar:

Proposal due Friday, February 9, by 5pm. Your one-page proposal must include a title, research question, description of your approach, and plan for research. Each proposal should also designate a team leader and identify how each team member will contribute to the project. Each team member will sign the proposal and work toward completing the assignment. (5%)

Bibliography due Friday, March 9, by 5pm. This list of sources should include primary and secondary sources you are consulting in the course of research and analysis. At least three of your secondary sources should be books. Let me know you are still reading this syllabus by writing the name of your favorite author on the board before class (5%)

Website draft due Wednesday, April 12, by 5pm. This portfolio should include the proofread, nearly finalized text of your research as well as separate files for images, audio, video, or other digital content you plan to include on your page. I recommend creating a Google Drive folder early in the process where you can organize and share your content as it develops. (5%)

Group Meeting with Dr. Lindsey. Schedule a time with all (or most) of your group members on or before Friday, April 28, to discuss progress on your project and any questions or concerns about the final product. Plan to bring all materials with you.

- Final projects and presentations Tuesday, May 2. The final project includes both your entry on the website and an oral presentation to the class (20%)
- Peer Evaluation due Friday, May 5, by 5pm. Each group member will complete a short evaluation of their team and its members. Failure to participate and contribute to the group will adversely affect **your** project grade and could hurt the rest of your team as well. (5%)

5) Final Reflection (5 points)

Due Thursday, May 4, by 9:30am. In this 2-3 page essay, reflect on this course and what you have learned over the course of the semester. Some questions to get you going include: What was the most surprising thing I learned in this course? Did the course meet my expectations? Is there anything that I disagreed with? What was the most difficult part of the course? What would I change?

Course Policies

Technology:

As a general rule, no laptops, cell phones, or other electronic devices are permitted in class. Make sure your ringer and notifications are silenced or on vibrate and stored out of sight. If you must answer a call during class, please respect your classmates and the learning environment by stepping out of the classroom. All students should be prepared to take hand-written notes while in class and to engage in the collective learning process.

Technology makes many aspects of academic work more efficient, but it can also break down, become interrupted, or otherwise fail. Short of wide scale technological Armageddon, technological

disruptions are not acceptable excuses for late work. Back up your work often and leave yourself enough time to respond to any hiccups.

Email

I do my best to respond to emails within 24 hours of receipt. Emails received after 8pm will likely not be read until the following day. If an emergency arises and you need to reach me immediately, you may call the Theology Department office at 977-2881.

When corresponding with professors, supervisors, officials, or other professionals on campus and in your career, please make it your habit to address the recipient formally according to their title (Dr., Professor, Ms., Mr., Esq., etc.) and to follow standard rules of grammar, syntax, and structure. A good rule of thumb is to use the title on the syllabus.

Assignment Submissions:

I do not accept late work. Unless otherwise noted, all written assignments must be loaded through the designated assignment folder on Blackboard.

Every assignment should include your name, the date, the assignment name or your title, and page numbers. As a rule of thumb, use 12-point font and 1-inch margins on all academic work. *I will not grade papers or assignments that do not have these basic elements.* Double-check your work for spelling and grammatical errors before submitting.

You may email assignments if you encounter errors on Blackboard. Emailed assignments must include your name, the assignment, and your section number in the subject line. For example:

Rachel Lindsey // Reflection Paper 1 // THEO 1000-59.

I will make an effort to verify receipt, but it is ultimately your responsibility to make sure that your work has been received on time.

Academic Honesty:

Only submit your own original work. This is a fun class and you will have ample opportunity to be creative—don't channel your creativity into nefarious actions. I am your advocate as well as a resource. If you are struggling with the class, starting to feel overwhelmed, something comes up or happens, or you are just burnt out, come see me first.

For the official SLU policy on academic integrity follow this link: <http://www.slu.edu/college-of-arts-and-sciences-home/undergraduate-education/academic-honesty>.

The Student Success Center is also a great campus resource for all stages of learning: <http://www.slu.edu/student-success-center>.

Show me you've read this and schedule a meeting with me in the first three weeks of class for an extra point.

Civility:

We are going to be discussing some hefty topics in this course. Please remember to respect your classmates and their point of view. Vigorous debate may occur, and at times will be encouraged—we learn, after all, through exposure to new ideas and experiences. You don't have to agree with everyone—authors, each other, me—all the time but please work to critique ideas and statements rather than malign or impugn the people raising them.

Unit 1: Gods of the City

Week 1: Orientations

- T 1/17: Introductions
- Th 1/19: Walking Tour (weather permitting)
Michel DeCerteau, "Walking in the City," *The Practice of Everyday Life*, 91-110
Louisiana Code Noir (1724)

Week 2: Religions in the City

- T 1/24: Orsi, *Gods of the City*, 1-78
- Th: 1/26: McGreevy, *Parish Boundaries*, 2-28
Wallace Best, "The South in the City," *Passionately Human, No Less Divine*, 35-70

Week 3: Urban Religions

- T 1/31: Arthur Huff Fauset, *Black Gods of the Metropolis*, 1-12, 68-75
Douglass, *The St. Louis Church Survey* (1924), excerpts
Christopher Cantwell, "Religion in the American City, 1900-2000," *Oxford Research Encyclopedia of American History*, September 2016.
- Th 2/2: Lila Corwin Berman, "Jews and the American City," *Metropolitan Jews*, 1-17
Julie Byrne, "Philadelphia Hoop and Catholic Fun," *O God of Players*, 1-30 (find a form of "religious fun" in St. Louis and bring to class for an extra point)
Diane Winston, *Red-Hot and Righteous: The Urban Religion of the Salvation Army*, 1-10
- ***QUOTE, NOTE, and QUESTION #1 DUE by 9:30 am*****

Unit 2: Red State Religion

Week 4: Faith and Politics in the Heartland

- T 2/7: "States of the Union," *Religion & Politics*, www.religionandpolitics.org
Read through these brief reflections on religion in several of the fifty US states. What makes a "red state religion"? Anything? Do the authors betray any assumptions about what religion looks like in so-called red states and blue states? What are some major themes or concepts across these pieces?
Robert Wuthnow, *Red State Religion*, 1-16
- Th 2/9: Wuthnow, *Red State Religion*, 267-311
- ***ARCH CITY RELIGION PROPOSALS DUE by 5pm*****

Week 5: Who is White Christian America?

- T 2/14: Robert P. Jones, *End of White Christian America*, 1-44
John Danforth, *Faith and Politics*, xi-21
In class: MO RFRA
- Th 2/16: Jones, *End of White Christian America*, 79-110

Week 6: Mapping Religion in the American Midwest

- T 2/21: Jones, *End of White Christian America*, 111-146 —OR— Jones, *End of White Christian America*, 147-198
—AND—
Explore the PRRI “Values Atlas,” especially regarding your chapter. What information is contained and what information is conveyed in these maps?
- Th 2/23: Isaac Weiner, “From Sacred Sounds to Public Nuisance,” *Religion Out Loud*, 19-39
Explore the Religious Soundmap of the Global Midwest
<http://sites.cal.msu.edu/soundmap3/>

UNIT 3: TOURS

Tour #1: SLU

Week 7: Jesuits, Education, and the Interfaith Campus

- T 2/28: “Ignatian Pedagogy” (1993)
“Faith-Based Organizations at Saint Louis University,” <http://www.slu.edu/faith-and-justice-collaborative/faith/organizations>
“Interfaith Spaces,” *Saint Louis University*, <https://www.slu.edu/life-at-slu/cross-cultural-center/interfaith-spaces.php>
“Mission in Motion: Sara Rahim,” <http://www.slu.edu/an-mission-in-motion-sara-rahim>
“... Sara Rahim to Represent Parliament [of World Religions] at UN-DPI Youth Body,” <https://parliamentofreligions.org/content/tahil-sharma-and-sara-rahim-represent-parliament-united-nations-dpi-youth-body>
Skype Conversation with Sara Rahim, SLU Alumna and World Parliament of Religions Youth Representative to the United Nations
- Th 3/2: Site Visits: Religion at SLU
SOUNDS of ST. LOUIS ASSIGNMENT DUE by 9:30am

Tour #2: Global Religions, Local Faiths

Week 8: Introduction to a New America

T 3/7: Diana Eck, *A New Religious America*, 1-25

Th 3/9: Eck, *A New Religious America*, 26-79

Midterm Review (in class)

*****ARCH CITY RELIGION BIBLIOGRAPHIES DUE by 5pm****

Week 9: SPRING BREAK

****T 3/14- Th 3/16 SPRING BREAK****

*****Read Eck, *A New Religious America*, 294-386*****

What does Eck mean by “afraid of ourselves” and “building bridges”? Find one recent example of each of these from the St. Louis metro and bring to class on 3/21 prepared to share and discuss.

Week 10: Hindus in the Heartland

T 3/21: Eck, *A New Religious America*, 80-141

*****QUOTE, NOTE, and QUESTION #2 DUE by 9:30am*****

Th 3/23: Site Visit to the Hindu Temple of St. Louis

Week 11: Muslims in Missouri

T 3/28: Eck, *A New Religious America*, 222-293

Th 3/30: LISTEN: “Twenty Years of Bosnian Identity in St. Louis and in the Homeland,” *St. Louis on the Air*, April 11, 2013: <http://news.stlpublicradio.org/post/twenty-years-bosnian-identity-st-louis-and-homeland>

“America’s Hidden Muslims,” *BBC Magazine*, October 2016

“Fully Half of the Area’s Muslims are Bosnians,” *St. Louis Public Radio*, March 27, 2014

“Saint Louis Muslim Women: One Religion, Many Cultures,” *St. Louis Public Radio*, March 27, 2014

Tour #3: Religion in the Streets (and Stadiums)

Week 12: Veiled Prophet

T 4/4: Chad Seales, *The Secular Spectacle: Performing Religion in a Southern Town* (Oxford, 2013), 1-20, 66-86

“History,” *Veiled Prophet Organization*, website, www.veiledprophet.org

Find the Veiled Prophet on campus and send me a picture for 1 point extra credit.

- Th 4/6: Thomas M. Spencer, *The St. Louis Veiled Prophet Celebration: Power on Parade, 1877-1995* (Columbia: University of Missouri Press, 2000), excerpts
Scott Beachamp, "The Mystery of St. Louis's Veiled Prophet," *The Atlantic*, September 2, 2014.

Week 13: Cardinals Nation

- T 4/11: Gary Laderman, *Sacred Matters* (New York: The New Press, 2009), 43-62.
Laderman, "Is Baseball Sacred?" *Huffington Post* (2013).
David Walstein, "An Incubator of Baseball Talent," *New York Times* (October 20, 2011).
"Cardinals: Why are there Christian Symbols on the Field at Busch Stadium?" *Riverfront Times* (June 25, 2013).
"Cardinals Manager Mike Matheny on Baseball, Manhood, and Faith," *The Gospel Coalition*, interview (February 2014).
Christina Settmi, "The Best Fans in Baseball," *Forbes* (March 25, 2015).
Maury Brown, "The Insane Holy War Over Flat Brims in Baseball," *Forbes* (August 17, 2015).

***** ARCH CITY RELIGION WEBSITE DRAFT DUE by 5PM 4/12*****

- Th 4/13: NO CLASS (EASTER BREAK)

Week 14: "I felt my legs were praying"

- T 4/18: James Baldwin, *The Fire Next Time*
Susannah Heschel, "Introduction," and Abraham Heschel, "No Time for Neutrality," in *Moral Grandeur and Spiritual Audacity*, xxiii-xxv, 75-80
"Sisters of Selma," KSDK *Newschannel 5* segment, orig. broadcast August 2013, https://www.youtube.com/watch?v=kDfMqo1kC_8
"Sr. Mary Antona Ebo," Alumni Spotlight, *Saint Louis University*, <https://www.slu.edu/mary-antona-ebo-profile-52010>
Lily Fowler, "St. Louis Nun Who Marched in Selma Looks Back," *St. Louis Post-Dispatch*, March 7, 2015
- Th 4/20: Baldwin, *The Fire Next Time*

Week 15: Theology of Ferguson

- T 4/25: Leah Gunning Francis, *Ferguson and Faith* (St. Louis: Chalice Press, 2015), excerpts
#TheologyofFerguson, <https://medium.com/theology-of-ferguson>
- Th 4/27: Laurie Maffly-Kipp, "The Hope of Ferguson," *Religion & Politics* (2014)
Yolanda Pierce, "When Our Truths are Ignored: Proslavery Theology's Legacy" *Religion & Politics* (2015)

*****QUOTE, NOTE, and QUESTION #3 DUE by 9:30am*****

Week 16: It's a Wrap!

T 5/2: Arch City Religion Projects

Th 5/4: Debriefing: What does it mean to study religion in St. Louis?
*****FINAL REFLECTION DUE by 9:30 am*****

*****FINALS WEEK: Final Revisions to Arch City Religion Project, as needed*****