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| ✠ |  | *How to* |
| *Write a* |
| *Research Paper* |
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## Writing a Theology Paper

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Whether you’re taking theology as a core requirement, as a major, or as an elective, you will undoubtedly write theology papers at UST. Here are some guidelines to help you.

theology papers are like all other writing

Theology papers are like most papers written for your other classes: they are almost always either exposition (explaining something) or argumentation (proving something). In either case, the structure of your paper will consist of a *thesis* and *points*.

thesis: A thesis is a sentence (an actual, written-out sentence, not just an idea) that contains (a) the subject of your essay and (b) what you want to say about it. Normally it appears in your introduction and is restated in your conclusion.

points: For expository theses, what you want to say about the subject is its various divisions; so the points in the body of your paper will be *divisions of the subject*. Example expository theses are: “The three pilgrimage feasts in ancient Judaism were Passover, Booths, and Pentecost”; “Augustine used several analogies for the Trinity.” You don’t prove that such sentences are true (so this isn’t argumentation); you just explain each division of the subject in turn. That’s the way expository papers are, in theology or any other subject.

For argumentative theses, on the other hand, what you want to say about the subject is some assertion about it; so the points in the body of your paper will be *reasons why the thesis is true*. Example argumentative theses are: “Mark was the first of the four gospels to be written”; “Gregory VII was probably of Jewish descent.” For the latter thesis, reasons why the thesis is true might include: Gregory’s uncle was a Jewish convert; his access to wealth suggests he was related to Rome’s Jewish financiers; and so on.

the writing process: Before writing, create at least this much of an outline: a thesis sentence, and points to be covered (remember: the points will be either divisions of the subject, or reasons why the thesis is true). Arrange the points in the most appropriate order: chronologically, spatially, from least to most important reason (this is the usual order in argumentative papers), or whatever. But do choose some basis for putting your points in order.

As you write, see to it that each point (or subpoint) has its own paragraph, and each paragraph covers only one point. Include transitions at the beginnings of paragraphs to guide the reader through the structure of your paper: “A second reason”; “In addition to [point A], [point B]”; “The next verse reads”; etc.

After you are done writing the paper, proofread it *excruciatingly carefully*—letter by letter—to correct mechanical errors (spelling, punctuation, usage), stylistic infelicities, and critical-apparatus mistakes (notes and works-cited page).

theology papers and the particular teacher

Though good theology papers follow the principles of all good writing (hey, that’s a transition, isn’t it?), a particular teacher may also have a particular form for you to follow. One professor may want a repetition of what has been taught in class; another may want a summary of an assigned reading; another may want to see you grappling with a text; another may want a full-blown research paper. A teacher may give you an exact format to follow in your paper (e.g., first a summary, then analysis, then commentators’ views). When the assignment is first introduced in class, be clear about the teacher’s exact expectations.

sub-disciplines of theology

Academic theology (as opposed to pastoral theology—how to preach, etc.) is often divided into the sub-disciplines of scripture, Church history, and systematic theology; the latter is often subdivided into dogmatic theology, moral theology, and spirituality (theology of prayer). How you write a paper will to some extent depend upon the sub-discipline in which you are writing.

scripture: *A paper on Scripture will usually be either thematic or exegetical*.

A thematic paper traces a theme (angels, atonement, baptism, Mary) through some portion of Scripture (all the prophets, only Isaiah, Isaiah 24-27). Begin with a concordance (a list of all occurrences of biblical words by book, chapter, and verse) or a topical concordance (a list of themes and where they occur); examples of both are in the library’s reference section (around R/BS 400s). Photocopy the lists, look up the verses, mull them over, and gradually a thesis will form. Also look up articles on your theme and your passages; to do this, ask the librarian how to use the *Elenchus of Biblica* (formerly called the *Elenchus bibliographicus biblicus*).

An exegetical paper (exegesis means “critical analysis” but is a word usually used only of scripture) analyzes a text (an exegetical research paper usually covers only a few verses). It will use the recognized methods of exegesis: text criticism, source criticism, form criticism, redaction criticism, and newer methods like narrative analysis and canonical criticism. (These will be explained in class, or see Gordon D. Fee’s *New Testament Exegesis*.) Look up your passage in major scholarly commentaries and photocopy the comments: *New Jerome Biblical Commentary* (1 vol.), *Collegeville Bible Commentary* (1 vol.), *New Interpreter’s Bible* (12 vols.), *Old Testament Message* (23 vols.), *New Testament Message* (22 vols.), *Anchor Bible* (61 vols.), and so on. These are scattered throughout the stacks; look in the card catalog under the book title, e.­g., Genesis. For advanced work, use Joseph Fitzmyer’s *Bibliography for the Study of Sacred Scripture*.

church history: For a paper in Church history, start your research with *Oxford Dictionary of the Christian Church* (2d ed.). Further initial resources are Williston Walker’s *History of the Christian Church* (4th ed.), Newman C. Eberhardt’s *A Summary of Church History* (2 vols.), and the *Handbook of Church History*, ed. Hubert Jedin (5 vols.).Photocopy especially these works’ extensive bibliographies for clues to proceeding further.

systematic theology: A paper in systematic theology is best begun by consulting dictionaries of theology and encyclopedias of theology. See the reference section, around the R/BS 400s, and especially the *New Catholic Encyclopedia*.

other resources

For all types of paper, you can search for your topic (and its synonyms) in the CD-ROMs behind the reference desk in the library. These include *Bible Works*, *Catholic Periodical Index*, *Church Documents*, and the *Encyclopedia of Religion*.

You can also consult online bibliographies. An example is *EBSCO Academic Search Premier*, which indexes more than 4000 scholarly journals. For online bibliographies, go to http://library.stthom.edu; click on “Online Resources”; and follow the instructions from there.

*God bless your work!*

## Where Commas Commonly Go

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part i

A comma means a pause, right? So wherever you’d pause when saying a sentence, put a comma there—right? No! The “stick-it-where-you-pause” principle is the main cause of mis­punc­tuation in student writing. It’s totally subjective: it scatters commas where, ac­cord­ing to the rules, they don’t belong.

The rules themselves are fairly simple—although, before you can apply them, you have to be able to analyze your sentences, and that’s not so simple. But most of what you need to know to analyze sentences is covered in this part I; part II will ex­plain the comma rules themselves. But don’t skip to Part II without the information in Part I, or you’ll be lost.

**Finding the Clauses** (**They’re *Not* at the North Pole**)

Crucial to analyzing sentences is knowing the difference between a phrase and a clause. A clause is a group of words that contains both a subject and a verb; a phrase is a group of words that lacks one or the other or both. Here’s a phrase: “to the store.” Here’s a clause: “She went to the store” (*she* is the subject, *went* is the verb).

To analyze a sentence, **first find the verbs**. These either tell what’s being done, or they are linking and helping verbs, usually forms of “to be” (“am,” “are, “is,” “was,” “were,” “be,” “being,” etc.) or of “to have” (“have,” “has,” “had,” etc.). In the sentence, “After he left the house, he found a ball on the way to the store,” the verbs are *left* and *found*. True, he was also going to the store, and that’s an action; but the sentence doesn’t refer to *going*. There’s no verb in “on the way to the store”; it’s merely two prepositional phrases.

Once you’ve found all the verbs, **next find their subjects**. You find these by asking, “Who or what verbed?” where “verbed” is each verb in turn. For the above sentence, ask, “Who or what *left*?” Answer: *he*. “Who or what *found*?” Answer: *he* again (the second *he*).

The number of subject-verb combinations tells you how many clauses are in the sentence. In our example, there are two subject-verb combos, *he left* and *he found*; so there are two clauses.

Next, **find direct objects and indirect objects**, the other major elements in clauses. All clauses have a verb and a subject (at least an understood subject, like “You” in “Shut the door!”). But many clauses lack direct objects, and most lack indirect objects. A direct object is what receives an action (has the action done to it), and an in­dir­ect object is what receives a direct object. Find a direct object by asking, “Subject verbed who or what?” Find an indirect object by asking, “Subject verbed the object to who or what?” In “He threw me the ball,” you first find verbs by asking, “What actions are going on (and what helping verbs are there)?” Answer: *threw*. You then find the sub­ject by asking, “Who or what threw?” Answer: *He*. Then you look for a direct object: “The boy threw who or what?” Answer: *ball*. Lastly, you see if there’s an indirect object: “The boy threw the ball to who or what?” *Me*.

**Classifying the Clauses** (***Not* Mr**. **and Mrs**.)

There’s one more step before punctuating, and that’s deciding what kind of clause each clause is. The two main types are independent and dependent (some say “subor­dinate”). An independent clause has a subject and a verb and can stand by itself. If I came up to you on the sidewalk and said, “He threw me the ball,” you’d think I was weird, but at least I’d have given you a complete thought. But if I came up to you and said, “When he threw me the ball,” and then stood there wait­ing for your response, you wouldn’t just think I was weird, you’d walk away hurriedly. I wouldn’t even have given you a complete thought. That’s because adding *When* to the independent clause makes it dependent. It has to have an independent clause in the sentence that it can “depend” on—for example, “When he threw me the ball, his glove flew off.”

In our first example above, “After he left the house, he found a ball on the way to the store,” there are two clauses (we’ve already anal­yzed the subject-verb combos *he left* and *he found*). The first clause is dependent, and the second is inde­pend­ent. The second can stand by itself; that is, it’s a complete thought. The first would be independent if the first word, *After*, weren’t there; but *After* makes it an incomplete thought. Words added to the beginnings of independent clauses to make them de­pendent are called “subordinating conjunctions.” Here are the most common ones; you don’t have to mem­or­ize them, but do familiarize yourself with them enough to be able to recognize them. Try putting each in turn at the beginning of “he left the house,” to get a feel for dependent clauses:

after as if before since that while

although as long as how so that till, until

as because if though unless

In summary, the steps that you need to analyze sentences are:

1. **Find the basic clause elements**, in this order.

a) Find ***verbs*** by asking, “What actions are going on (and what helping verbs are there)?”

b) Find ***sub­jects*** by asking, for each verb, “Who or what [verbed]?”

c) Find ***direct objects*** by asking, for each subject-verb combo, “The subject [verbed] who or what?”

d) Find ***indirect objects*** by asking, for each combo, “The subject [verbed] the [direct object] *to* who or what?”

2. **Classify the clauses** as independent (stands by itself, expresses a complete thought) or dependent (would be independent but starts with a subordinating conjunction).

Now that you can analyze these basics of grammar in your sentences, you’re ready to start “slappin’ in da commas!”

part ii

To place commas correctly, you need to be able to analyze clauses. For that, you need to be able to recognize (in order) verbs, subjects, direct objects, and indirect objects, and be able to classify independent clauses and dependent clauses (by recognizing subordinating conjunctions). In Part II we will abbreviate these terms as follows, adding one more term to be explained in a moment, “coordinating conjunction.”

verb V direct object DO independent clause IC subordinating conjunction sc

subject S indirect object IO dependent clause DC coordinating conjunction cc

You’ll notice that I’ve added a sixth item, “coordinating conjunction.” Unlike subordinating con­junctions, which you only need to familiarize yourself with, you *must* memorize the “cc’s”: recognizing them is crucial. There are only seven: “and,” “or,” “nor,” “for,” “but,” “yet,” “so.” Repeat these rhythmi­cally, as if one word, over and over—“and-or-nor-for-but-yet-so,” “and-or-nor-for-but-yet-so”—until you can rattle them off, days later, without thinking.

Assuming now that you have under your belt the skills explained in Part I, let’s proceed to our main purpose: putting commas in their place.

There are many rules for comma placement; most are rarely used. We’ll list the infrequent ones at the end. But the crucial rules—those which account for about 90% of all com­mas—are only seven in number.

• **IC, cc IC**. This formula says: if you have two independent clauses and there’s a coordinating conjunction between them, put a comma between the first independent clause and the coordinating conjunction. The placement of the comma in the formula (between the first “IC” and “cc”) shows you where the comma should go in your sentences that have this structure.

For example: “She ate cake and ice cream but Jeff and I had pie” is incorrectly punctuated. The subject-verb combos are *she ate* and *Jeff and I had*. (Incidentally, the DOs [direct objects] are *cake and ice cream* and *pie*, and there are no IOs.) Since the sentence has two subject-verb combos, it has two clauses: “She ate cake and ice cream,” and “Jeff and I had pie.” Both are ICs (neither has a subordinating conjunction in front), and between them is the cc, “but.” So, according to the rule “IC, cc IC,” the sentence needs a comma: “She ate cake and ice cream, but Jeff and I had pie.”

Why are there no commas before the other coordinating conjunctions, so that the sentence would read, “She ate cake, and ice cream, but Jeff, and I had pie”? Because those cc’s don’t connect two ICs: they only connect two Ss or two DOs. The biggest problem students have with this first rule is putting commas before cc’s that coordinate things other than ICs. Doing that creates a *comma splice*, so-called because such a comma splices the sentence where it shouldn’t be split.

• **I,C; cc IC** (or IC; cc I,C) Normally, a semicolon sets off two independent clauses that lack a coordinating conjunction. Compare “The boy went home, but the girl stayed at the theater” to “The boy went home; the girl stayed at the theater.” But suppose you have a case of “IC, cc IC” and one of the two IC’s already has a comma in it. In that case, the comma before the coordinating conjunction gets bumped up to semicolon status: “The boy, though preferring to remain, went home; but the girl stayed at the theater.”

• **DC, IC**. In “He went home; she stayed at the party,” both clauses are ICs. If an sc (subordinating conjunction) were added to the first IC, then that IC would become a DC: “When he went home,” “Although he went home,” “Because he went home,” etc. Then, according to the rule “DC, IC,” you need a comma.

(When a dependent clause follows an independent clause—“IC, DC”—you only need a comma if the dependent clause is not crucial information to understanding the independent clause.)

• **I, DC, C**. A dependent clause in the middle of an independent clause needs commas. “He decided, as you predicted, to act against my advice.”

• **Phrases, IC**. A long phrase or series of phrases before an independent clause needs a comma. “Beyond the buoy near the southern coral reef, he saw the shark’s fin.”

Also, an introductory phrase with a modifier in it needs a comma. “Swimming [this is a participle, a type of adjective] beyond the buoy, he saw the sharks’ fin.”

• **Series**. A series is a list of three or more items (e.g., “bells, whistles, and noisemakers”). Sometimes you can omit the last comma, but sometimes you can’t. My advice is, always include it; then you’ll never be wrong.

• **Adjectives**. With two or more adjectives, apply this rule: if you can put *and* between them, use a comma: “the tall dark man” can be “the tall and dark man,” so punctuate it, “the tall, dark man.” Not so with “dark red ball” or “low brick wall.”

The other uses of commas usually don’t give any trouble. If you’re unsure of any of the following examples (or any of the above rules, for that matter), see a style manual. (I recommend: “Editorial Style.” *Webster’s New World Dictionary*. 3rd college ed. New York: Webster’s New World, 1988. 1561-62.)

|  |  |
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| *example* | *rule* |
| “Consequently, he decided to go.” | trans­­i­­­­­­­tion |
| “He said, “Sure.”” | quotation |
| “That he could do it, she believed.” | sen­tence elements out of natural order |
| “She, not he, will go.” | contrasting sen­­­­­­­­­tence elements |
| “He goes there always; she, never.” | omit­ted word or words |
| “21 Elm St., Houston, Tex­as” | address |
| “Frank Smith, Attorney at Law” | title |
| “Jones, Michael J.” | inverted name |
| “You too, Frank.” | direct address |
| “Yes, he’s going.” | interjection |
| “Dear Paul,” | salutation |
| “$1,000,000” | number |
| “July 12, 1998” | date |

part iii

Now it’s time to try out what you’ve learned. Here is a sample passage to work on. (It’s from a science-fiction novel: Norton, Andre. *Dark Piper*. New York: Harcourt, Brace, Jovanovich, 1968. Rpt. New York: Ballan­tine, 1984.) The passage is printed twice. In the first instance, all commas have been deleted; in the second, commas are where they are in the original. Try punctuating the first with commas (no peeking ahead: cover the second with a book or paper). Begin by analyzing a sentence (find verbs, subjects, clauses, etc.), and then apply the 7 basic comma rules. After you’ve punctuated all the sentences, compare your commas to the commas in the second version. If your punctuation differs, try to figure out which comma rule you should have applied.

We started shortly after dawn. It was a wet world that faced us but the violence of yesterday was passed. The ground car had been intended to carry equipment throughout the Reserve and by stripping it of all but the seats we had room for the whole party within it. I did not yet activate the distort since I must save that for the approach to Feeholme.

The road was gullied and puddled but the treads of the car were meant to take worse than that smoothly. We ground on at a steady pace. Twice we had to detour around fallen trees and once there were a few anxious moments when we forded a stream and the storm-swollen waters lashed around the sturdy body of the vehicle as high as the seats within.

We caught sight of animals but always at a distance. There was no sign anyone had been there though one of the guidelines for the pickup had broken and whacked against the rod in the pull of the wind.

I thought we might make it by dark and began to prepare Annet now for the further precautions I wanted to take when we reached there. When I spoke of halting the car leaving them in it while I scouted she seemed amiable but it was as if she humored me.

Feeholme was larger than Kynvet because it was the only settlement this side of the mountains. But it was no more than a village probably when compared to towns off-world. It was the headquarters for Rangers.

We crawled on and I kept an anxious eye on the gauges. The worry over the reason for the half-repaired engine was always at the back of my mind. If transportation failed us here it might be grave. But so far there were no signs of trouble.

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## Punctuation

(“GUIDE FOR WRITERS”)

Manual page breaks have been added.

“Guide for Writers.” *Random House Webster’s College Dictionary*. New York: Random House, 1999. 1525-30.

There is a considerable amount of variation in punctuation practices. At one extreme are writers who use as little punc­tuation as possible. At the other extreme are writers who use too much punctuation in an effort to make their meaning clear. The principles presented here represent a middle road. As in all writing, consistency of style is essential.

The punctuation system is presented in six charts. Since punctuation marks are frequently used in more than one way, some marks appear on more than one chart. Readers who are interested in the various uses of a particular mark can scan the left column of each chart to locate relevant sections.

1. SENTENCE-LEVEL PUNCTUATION

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| Guidelines | | Examples |
| . | Ordinarily an independent clause is made into a sentence by beginning it with a capital letter and ending it with a period. | Some of us still support the mayor. Others think he should retire.  There’s only one solution. We must reduce next year’s budget. |
| , | Independent clauses may be combined into one sentence by using the words *and*, *but*, *yet*, *or*, *nor*, *for*, and *so*. The first clause is usually followed by a comma. | The forecast promised beautiful weather, but it rained every day.  Take six cooking apples and put them into a flame-proof dish. |
| ; | The writer can indicate that independent clauses are closely connected by joining them with a semicolon. | Some of us still support the mayor; others think he should retire.  There was silence in the room; even the children were still. |
| : | When one independent clause is followed by another that explains or exemplifies it, they can be separated by a colon. The second clause may or may not begin with a capital letter. | There’s only one solution: we must reduce next year’s budget.  The conference addresses a basic question: How can we take the steps needed to protect the environment? |
| ? | Sentences that ask a question should be followed by a question mark. | Are they still planning to move to Houston?  What is the population of Norway? |
| ! | Sentences that express strong feeling may be followed by an exclamation mark. | Watch out!  That’s a stupid thing to say! |
| .  ?  ! | End-of-sentence punctuation is sometimes used after groups of words that are not independent clauses. This is especially common in advertis­ing and other writing that seeks to reflect the rhythms of speech. | Somerset Estates has all the features you’ve been looking for. Like state-of-the-art facilities. A friendly atmosphere. And a very reasonable price. Sound interesting? Phone today! |

2. SEPARATING ELEMENTS IN CLAUSES

When one of the elements in a clause is compounded, that is, when there are two or more subjects, predicates, objects, and so forth, punctuation is necessary.

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| Guidelines | | Examples |
|  | When two elements are compounded, they are usually joined together with a word such as *and* or *or* without any punctuation. Occasionally more than two elements are joined in this way. | Haiti and the Dominican Republic share the island of Hispaniola.  Tuition may be paid by check or charged to a major credit card.  I’m taking history and English and biology this semester. |
| , | Compounds that contain more than two ele­ments are called series. Commas are used to separate items in a series, with a word such as *and* or *or* usually occurring between the last two items. | England, Scotland, and Wales share the island of Great Britain.  Environmentally conscious businesses use recycled paper, photocopy on both sides of a sheet, and use ceramic cups.  We frequently hear references to government of the people, by the people, for the people. [1525] |
| ; | When the items in a series are very long or have internal punctuation, separation by com­mas can be confusing, and semicolons may be used instead. | Next year, they plan to open stores in Pittsburgh, Pennsylvania; Cincinnati, Ohio; and Baltimore, Maryland.  Students were selected on the basis of grades; tests of vocabulary, memory, and reading; and teacher rec­ommendations. |

Note: Some writers omit the final comma when punctuating a series, and newspapers and magazines often follow this practice. Book publishers and educa­tors, however, usually follow the practice recommended above.

3. SETTING OFF MODIFIERS

Another way that sentences become more complex is by the addition of free modifiers. Free modifiers can ordinarily be omitted without affecting the meaning or basic structure of the sentence.

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| Guidelines | | Examples |
| , | Words that precede the subject are potentially confusing, so they are often set off by a comma that shows where the main part of the sentence begins. | Born to wealthy parents, he was able to pursue his career without financial worries.  Since the team was in last place, the attendance for the final game was less than two thousand. |
|  | When the introductory modifier is short, the comma is often omitted. | In this article I will demonstrate that we have chosen the wrong policy.  At the present time the number of cigarette smokers is declining. |
|  | Certain kinds of introductory modifiers are followed by a comma even though they are short. | Thoroughly chilled, he decided to set out for home.  Yes, we are prepared for any mishaps.  However, it is important to understand his point of view. |
| , | Free modifiers that occur in the middle of the sentence require two commas to set them off. | It is important, however, to understand his point of view.  Our distinguished colleague, the president of the guild, will be our speaker tonight. |
| , | When free modifiers occur at the end of a sen­tence, they should be preceded by a comma. | It is important to understand his point of view, however.  She was much influenced by the impressionist painters, especially Monet and Renoir. |
|  | If the sentence can be read without pauses before and after the modifier, the commas may be omitted. | We can therefore conclude that the defendant is inno­cent.  The applicant must understand before sending in the forms that the deposit fee is not refundable. |
|  | It is important to distinguish between free modifiers and other modifiers that may look very much the same but are part of the basic sentence structure. The latter should not be set off by commas. | This admirable woman, who started out on the assembly line thirty years ago, became president of the company last week.  An employee who started out on the assembly line thirty years ago became president of the company last week. |
|  | When dates and addresses are used in sen­tences, each part except the first is treated as a free modifier and set off by commas. When only the month and year are given, the comma is usually omitted. | She was born on Tuesday, December 20, 1901, in a log cabin near Casey Creek, Kentucky.  We took our first trip to Alaska in August 1988. |
| — | When a free modifier has internal punctuation , or produces an emphatic break in the sentence, commas may not seem strong enough, and dashes can be used instead. A dash can also be used to set off a free modifier that comes at the end of a sentence. | The challenges of raising children—disciplin­ary, financial, emotional—are getting more formidable.  These families had a median income of $55,000—$35,000 earned by the husband and $20,000 by the wife. |
| ( ) | Parentheses provide another method for setting off extra elements from the rest of the sen­tence. They are used in a variety of ways. | The Federal Trade Commission (FTC) has issued regu­lations on the advertising of many products (see Appendix B).  The community didn’t feel (and why should they?) that there was adequate police protection. [1526] |

4. QUOTATIONS

Quotations are used for making clear to a reader which words are the writer’s and which have been borrowed from someone else.

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| Guidelines | | Examples |
| “” | When writers use the exact words of someone else, they must use quotation marks to set them off from the rest of the text. | In 1841, Ralph Waldo Emerson wrote, “I hate quota­tions. Tell me what you know.” |
|  | Indirect quotations—in which writers report what someone else said without using the exact words—should not be set off by quota­tion marks. | Emerson said that he hated quotations and that writers should instead tell the reader what they themselves know. |
|  | When quotations are longer than two or three lines, they are often placed on separate lines. Sometimes shorter line length and/or smaller type is also used. When this is done, quotation marks are not used.  \* *New England Journal of Medicine*. Vol. 296, pp. 1103-05 (May 12, 1977). Quoted by permission. | In his essay “Notes on Punctuation,” Lewis Thomas\* gives the following advice to writers using quota­tions:  If something is to be quoted, the exact words must be used.  If part of it must be left out because of space limi­tations, it is good manners to insert three dots to indicate the omission, but it is unethical to do this if it means connecting two thoughts which the ori­ginal author did not intend to have tied together. |
| …  …. | If part of a quotation is omitted, the omission must be marked with points of ellipsis. When the omission comes in the middle of a sen­tence, three points are used. When the omis­sion includes the end of one or more sen­tences, four points are used. | Lewis Thomas offers this advice:  If something is to be quoted, the exact words must be used.  If part of it must be left out . . . insert three dots to indicate the omission, but it is unethical to do this if it means connecting two thoughts which the ori­ginal author did not intend to have tied together. |
| [ ] | When writers insert something within a quoted passage, the insertion should be set off with brackets. Insertions are sometimes used to supply words that make a quotation easier to understand. | Lewis Thomas warns that “it is unethical to [omit words in a quotation] . . . if it means connecting two thoughts which the original author did not intend to have tied together.” |
|  | Writers can make clear that a mistake in the quotation has been carried over from the origi­nal by using the word *sic*, meaning “thus.” | As Senator Claghome wrote to his constituents, “My fundamental political principals [*sic*] make it impossible for me to support the bill in its present form.” |
| , | Text that reports the source of quoted material is usually separated from it by a comma. | Mark said, “I’ve decided not to apply to law school until next year.”  “I think we should encourage people to vote,” said the mayor. |
|  | When quoted words are woven into a text so that they perform a basic grammatical function in the sentence, no introductory punctuation is used. | According to Thoreau, most of us “lead lives of quiet desperation.” |
| ‘’ | Quotations that are included within other quo­tations are set off by single quotation marks. | The witness made the same damaging statement under cross-examination: “As I entered the room, I heard him say, ‘I’m determined to get even.’” |
| “” | Final quotation marks follow other punctuation marks, except for semicolons and colons. | Ed began reading Williams’s “The Glass Menagerie”; then he turned to “A Streetcar Named Desire.” |
|  | Question marks and exclamation marks precede final quotation marks when they refer to the quoted words. They follow when they refer to the sentence as a whole. | Once more she asked, “What do you think we should do about this?”  What did Carol mean when she said, “I’m going to do something about this”?  “Get out of here!” he yelled. [1527] |

5. WORD-LEVEL PUNCTUATION

The punctuation covered so far is used to clarify the structure of sentences. There are also punctuation marks that are used with words.

|  |  |  |
| --- | --- | --- |
| Guidelines | | Examples |
| ’ | The apostrophe is used with nouns to show possession: | The company’s management resisted the union’s demands.  She found it impossible to decipher the students’ handwriting. |
|  | (1) An apostrophe plus s is added to all words—singular or plural—that do not end in -*s*. | the boy’s hat children’s literature  a week’s vacation |
|  | (2) Just an apostrophe is added at the end of plural words that end in -*s*. | the boys’ hats two weeks’ vacation |
|  | (3) An apostrophe plus s is usually added at the end of singular words that end in -*s*. Just an apostrophe is added to names of classical or biblical derivation that end in -*s*. | the countess’s daughter Dickens’s novels  Achilles’ heel Moses’ brother |
|  | An apostrophe is used in contractions to show where letters have been omitted. | he’s didn’t let’s ma’am  four o’clock readin’, writin’, and ’rithmetic  the class of ’55 |
|  | And apostrophe is sometimes used when mak­ing letters or numbers plural. | 45’s ABC’s |
| . | A period is used to mark shortened forms like abbreviations and initials. | Prof. M. L. Smith 14 ft. 4:00 p.m.  U.S.A. or USA etc. |
| - | A hyphen is used to end a line of text when part of a word must be carried over to the next line. | . . . insta-  ­bility |
|  | Hyphens are sometimes used to form com­pound words. | twenty-five self-confidence |
|  | In certain situations, hyphens are used between prefixes or suffixes and root words. | catlike *but* bull-like  preschool *but* pre-Christian  recover *vs*. re-cover |
|  | Hyphens are often used to indicate that a group of words is to be understood as a unit. | a scholar-athlete hand-to-hand combat |
|  | When two modifiers containing hyphens are joined together, common elements are often not repeated. | The study included fourth- and twelfth-grade students. |

Note: It is important not to confuse the hyphen (-) with the dash (—), which is more than twice as long. The hyphen is used to group words and parts of words together, while the dash is used to clarify sentence structure. With a typewriter, a dash is formed by typing two successive hyphens(--). Many word-pro­cessing programs have both a hyphen and a dash on the keyboard.

6. OTHER USES OF PUNCTUATION MARKS

|  |  |  |
| --- | --- | --- |
| Guidelines | | Examples |
| , | Commas are used to indicate that a word or words used elsewhere in the sentence have been omitted. | Our company has found it difficult to find and keep skilled workers: the supply is limited; the demand, heavy; the turnover, high. |
|  | A comma is used after the complimentary close in a letter. In a personal letter, a comma is also used after the salutation. | Very truly yours, Love, Dear Sally, |
|  | In numbers used primarily to express quantity, commas are used to divide the digits into groups of three. Commas are not ordinarily used in numbers that are used for identification. | The attendance at this year’s convention was 12,347.  Norma lived at 18325 Sunset Boulevard. [1528] |
| “” | Quotation marks are used occasionally to indi­cate that a word or phrase is used in a special way. For other special uses of quotation marks, see the Italics section below. | People still speak of “typing,” even when they are seated in front of a computer screen. |
| : | A colon can be used generally to call attention to what follows. | There were originally five Marx brothers: Groucho, Chico, Harpo, Zeppo, and Gummo.  The senior citizens demanded the following: better police protection, more convenient medical facili­ties, and a new recreational center. |
|  | A colon is used after the salutation in a busi­ness letter. | Dear Ms. McFadden:  Dear Valued Customer: Dear Frank: |
| — | The dash can be used to indicate hesitations in speech. | “Well—uh—I’d like to try again—if you’ll let me,” he offered. |
|  | When a list precedes a general statement about the items listed, it is followed by a dash. | Strength, endurance, flexibility—these three goals should guide your quest for overall physical fit­ness. |
| - | The hyphen can be used ash substitute for *to*, with the meaning “up to and including.” It should not, however, be used in conjunction with *from*. | The text of the Constitution can be found on pages 679-87.  The period between 1890-1914 was a particularly tranquil time in Europe.  The Civil War lasted from 1861 to 1865. (not from 1861-1865) |

ITALICS

|  |  |  |
| --- | --- | --- |
| Guidelines | | Examples |
|  | Titles of newspapers, magazines, and books should be put in italics. Articles, essays, sto­ries, chapters, and poems should be enclosed in quotation marks. | *The New York Times*  *Consumer Reports*  Whitman’s “Song of Myself” |
|  | Titles of plays and movies should be put in italics. Television and radio programs should be enclosed in quotation marks. | Shakespeare’s *Hamlet*  the movie *High Noon*  “Sesame Street” |
|  | Titles of works of art and long musical works should be put into italics. Shorter works such as songs should be enclosed in quotation marks. When the form of a musical work is used as its title, neither italics nor quotation marks are used. | Leonardo da Vinci’s *Last Supper*  Handel’s *Messiah*  “Summertime”  Beethoven’s Ninth Symphony |
|  | The names of ships and airplanes should be put in italics. | the aircraft carrier *Intrepid*  Lindbergh’s *The Spirit of St. Louis* |
|  | Words and phrases from a foreign language should be put in italics. Accompanying transla­tions are often enclosed in quotation marks. Words of foreign origin that have become familiar in an English context should not be italicized. | As a group, these artists are in the avant-garde. They are not, however, to be thought of as *enfants terri­bles*, or “terrible children,” people whose work is so outrageous as to shock or embarrass. |
|  | Words used as words, and letters used as let­ters, should be put in italics. | I can never remember how to spell *broccoli*.  Your handwriting is hard to read; the *o*’s and *a*’s look alike. |
|  | Italics are sometimes used to indicate that a word or words should be pronounced with extra emphasis. | The boss is *very* hard to get along with today.  John loaned the tape to Robert, and *he* gave it to Sally. [1529] |

CAPITALIZATION

|  |  |  |
| --- | --- | --- |
| Guidelines | | Examples |
|  | The important words in titles are capitalized. This includes the first and last words and all other words except articles, prepositions, and coordinating conjunctions, such as *and*, *but*, and *or*. | *The Cat in the Hat*  *Gone with the Wind* |
|  | Proper nouns—names of specific people, places, organizations, groups, events, etc.—are capitalized, as are the proper adjectives derived from them. | Martin Luther King, Jr. Civil War  United States Coast Guard  Canada Canadian |
|  | When proper nouns and adjectives have taken on a specialized meaning, they are often no longer capitalized. | My brother ordered a bologna sandwich and french fries. |
|  | Titles of people are capitalized when they precede the name, but not usually when they follow or when they are used alone. | Queen Victoria  Victoria, queen of England  the queen of England |
|  | Kinship terms are capitalized when they are used before a name or alone in place of a name. They are not capitalized when they are preceded by modifiers. | I’m expecting Aunt Alice to drop by this weekend.  I forgot to call Mother on her birthday.  I forgot to call my mother on her birthday. |
|  | Geographical features are capitalized when they are part of the official name. In the plural, they are capitalized when they precede names, but not when they follow. | The Pacific Ocean is the world’s largest ocean.  In recent years, Lakes Erie and Ontario have been cleaned up.  The Hudson and Mohawk rivers are both in New York State. |
|  | Points of the compass are capitalized only when they are used as the name of a section of the country. | We’ve been driving east for over two hours.  We visited the South last summer. [1530] |

## A Summary of MLA Citation Style

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For the details of writing a research paper, a style manual is the place to go. Common style manuals include: the *Chicago Manual of Style*; Kate Turabian’s *A Manual for Writers of Term Papers*, *Theses*, *and Dissertations*; the US Government Printing Office’s *Style Manual*; and the *Publication Manual of the American Psychological Association*. The latter (which gives “APA style”) is the manual most used in the social and natural sciences. But the style manual most used in the humanities, which gives “MLA style,” is:

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6th ed. New York: Modern Language Association of America, 2003.

When you have a question about some detail of your writing—“Should I italicize this title or put it in quotes?” “Should I reverse both authors’ names or just the first?”—ask the reference librarian for the *MLA Handbook* (make sure you’re handed the 6th edition).

The *Handbook* covers most of the situations you’ll come across. Refer to it when you have questions about

* doing research (taking notes, maintaining a working bibliography, etc.), pp. 8-48
* outlining, 48-56
* writing drafts, 57-63
* plagiarism, 65-75
* mechanics (spelling, punctuation, quoting, etc.), 77-130, 261-81
* typography (margins, etc.), 131-38
* list of works cited, 139-235
* parenthetical references, 237-60

If your problem is too many mechanical errors, the *Handbook* is overkill (75 pages!). Instead, photocopy the pages on mechanics in a simplified style manual at the back of a dictionary (most collegiate dictionaries have one). An excellent choice for punctuation is:

“Guide for Writers.” *Random House Webster’s College Dictionary*. New York: Ran­dom House, 1999. 1525-30. (The call number in Doherty Library’s reference section is: R PE 1628.R28 1999.)

This covers commas, quotation marks, capitalization, etc. in a half-dozen pages. But don’t use it for bibliographical entries: there, it differs from the *MLA Handbook*.

Instead, use the following pages; they summarize MLA style concerning bibliographical entries. They’re based entirely on the *MLA Handbook*, 6th edition, with two exceptions: I prefer italicized to underlined book titles (the *Handbook* says to underline but recommends that you ask your teacher); and I have you cite the Bible slightly differently (see below, “Typical Bibliographical Entries,” “Book,” “author”).

**parenthetical citations**

**When must you cite a source**?

*Always*, after a quotation; *always*, when information is not common knowledge among specialists in the field. For example, most scripture scholars agree that Paul didn’t write the Letter to the Hebrews. If you say, “Paul is probably not the author of Hebrews,” you don’t need a citation. But scholars vary in their estimates of Hebrews’ date. You need a citation in that case: “Hebrews was written around ad 80-90 (Kümmel 403).”

Wikipedia uses an alternative criterion to “not common knowledge in the field” (<http://­en.wikipedia.org/wiki/Wikipedia:Verifiability>): “material challenged or likely to be challenged . . .”

**plagiarism**

Plagiarism is “taking the product of another person’s mind, and presenting it as one’s own” (Alexander Lindey, qtd. in *MLA Handbook* 66). At UST, a student caught plagiarizing flunks the assignment or flunks the course; it’s up to the professor. Professors are *required* to report the incident to the administration, because a second offense means expulsion from the university. Plagiarism is serious.

Note that plagiarism is “taking the product of another person’s mind . . .” That product might be a sequence of words; or it might be a sequence of words, disguised by deletions, additions, and alterations; or it might be *ideas* that you fail to acknowledge as the thoughts of another.

If you *always* give a source for a quotation, and if you *always* give a source after information not common knowledge in the field, you should be safe. Never use another person’s exact wording without acknowledgement (though happening to use an unremarkable phrase of two or three words [like “three years later”] isn’t plagiarism, when it’s accidental and rare). In short: when in doubt, cite.

**format of parenthetical citations**

To cite a source in your text, put only the author’s last name and page number or numbers in parentheses:

Buddhism reached Sri Lanka around 250-200 bc (Lester 49).

Emperor Aśoka sent “missions to Ceylon in the third century b.c.e.” (Robinson and Johnson 111).

(Note that the parenthetical citation is *not* inside the quotation mark, it *is* inside the final period, and there is no comma between author and page number.) The reader can then go to your works-cited page for more information about the works:

Lester, Robert C. *Buddhism: The Path to Nirvana*. Religious Traditions of the World, ed. H. Byron Earhardt. San Francisco: Harper and Row, 1987.

Robinson, Richard H., and Willard L. Johnson. *The Buddhist Religion: An Historical Introduction*. 3rd ed. Religious Life of Man. Belmont: Wadsworth, 1982.

(APA style, typical in the sciences, differs. The parenthetical citation would read: “(Lester, 1987, p. 49).” The bibliographical entry would read: “Lester, R.C. (1987). *Buddhism: The path to nirvana*. Religious traditions of the world, ed. H. Earhardt. San Francisco: Harper & Row.”)

**five variations**

* If two authors have the same last name, use an initial: “(R. Lester 49).”
* If an author has more than one work in your bibliography, include a shortened title: “(Lester, *Buddhism* 49).”
* If you mention an author earlier in a paragraph—not just in a parenthetical citation, but in your own flowing sentences—and you haven’t mentioned anyone else in between, give just the page number: “As Lester notes, Buddhism reached Sri Lanka around 250-200 bc (49).” But if the earlier mention is in a preceding paragraph, even if you haven’t mentioned anyone else in between, you still have to give name as well as page. Omitting the name doesn’t work across paragraph boundaries, and it doesn’t work if the name is just in an earlier citation.
* If the work you cite is one volume in a set, indicate the volume, followed by a colon and a space: “(Lester 2: 49).”
* If instead of quoting a work directly, you quote the work as it is quoted in a second work (so that the second work will be in your bibliography and the first work will not be), use “qtd. in”: Stenson believes that “Buddhism reached Sri Lanka around 250-200 bc” (qtd. in Lester 49).

**typical bibliographical entries**

This presentation of MLA style discusses only six types of bibliographical entry, the ones you’re likely to construct:

book

item in a book (essay, poem, short story, etc. in a collection)

item in a reference work (dictionary, encyclopedia)

periodical article (article in a scholarly journal)

newspaper or magazine article

URL

**book**

Present bibliographical data in the following order. Most of the items below (author, title, editor, etc.) are discrete pieces of information—i.e., they each get a period after them. See the samples that follow this detailing of items.

|  |  |
| --- | --- |
| author | |
|  | Reverse the name, with a comma between and a period at the end: “Lester, Robert C.” |
|  | Cite the name as it appears on the title page: “Lester, Robert C.” not “Lester, R.C.” or “Lester, R.” |
|  | Omit titles (“Sir Robert C. Lester”), affiliations (“Robert C. Lester, S.J.”), and degrees (“PhD”). |
|  | Multiple authors:  For 1, 2, or 3 authors, list all, reversing only the first.  For 4 or more, list all, *or* you can reverse the first and add “et al.” (which means “and others”). |
|  | For an anonymous book, skip the author (don’t use “Anon.”) and alphabetize by title (ignoring “A,” “An,” and “The”). |
|  | Treat the Bible as anonymous: start the entry with the title on your edition’s title page. (If the title doesn’t include the translation, put the translation in parentheses at the end of the entry. See the “Bible” example below.) |
| title | |
|  | Cite the title as it appears on the title page. |
|  | Capitalize all words except articles (“a,” “an,” “the”), prepositions (“of,” “to,” etc.), and coordinating conjunctions (“and,” “or,” “nor,” “for,” “but,” “yet,” “so”). But capitalize these too if they are the first or last word of the title or subtitle. |
|  | Put a colon between the title and subtitle (unless the title ends with a question mark, exclamation mark, or dash). |
|  | Put a period after the title and subtitle (unless the subtitle ends with punctuation). |
|  | Italicize everything but the ending period. |
| editor, compiler, translator | |
|  | When you mostly refer to the original author’s work rather than the editor’s, compiler’s, or translator’s (the usual case), use the author’s name to begin the entry. Then insert the editor, compiler, or translator after the title, preceded by “Ed.,” “Comp.,” or “Trans.” (“Ed.” means “Edited *by*” etc.): “Ed. Amy Tan.” |
|  | If the editor or compiler was also the translator, use the order on the title page: “Trans. and ed. Amy Tan.” |
|  | When you mostly refer to the editor’s, compiler’s, or translator’s work (the unusual case), use the editor, compiler, or translator as the author. Reverse the name as usual, then add a comma and “ed.,” “gen. ed.,” or “trans.”: “Tan, Amy, trans. and ed.” |
| edition | |
|  | Call an edition whatever the title page says, but abbreviate: “2nd ed.,” “Rev. ed.,” “2004 ed.,” “Abr. ed.” |
| volumes (for multivolume works) | |
|  | If you’re using two or more volumes of a work, give the number of volumes in the work: “3 vols.” |
|  | If you’re using only one volume, cite the volume number here, instead of total volumes: “Vol. 3.” That way you don’t have to include volume numbers in parenthetical citations. (Optional: in the latter case, you can give the number of all volumes and the dates for all volumes at the end of the entry, after the date: “1986. 8 vols. 1955-64.” I recommend you always do this.) |
|  | If a book has its own title but is also part of a multi-volume work with a different title, you can ignore the multi-volume work and just give the title of the one book you’ve used. (Optional: you can, though, go ahead and include information about the multi-volume work at the end of the entry, after the single book’s date. See the example under “book in a multi-volume work” below. I recommend that you always do this.) |
| series | |
|  | A book that’s part of an ongoing set of volumes belongs to a *series*.  Look for a series name on the half-title page (which precedes the title page) or the title page. |
|  | Don’t italicize or use quotation marks: Studies in the Synoptic Gospels 8. |
|  | Don’t include the series editor or general editor. |
| reprint | |
|  | If a book is a reprint (e.g., a paperback version of a hardback, or a book re-issued by a new publisher), put the date of original publication prior to the reprint’s city, publisher, and date. (You can but don’t have to include the original city and publisher before the original date.) |
| city | |
|  | Get the city from the title page (if necessary, from the copyright page, the back of the title page). |
|  | If more than one city is listed, only give the first. |
|  | Don’t abbreviate the state after the city (that used to be MLA style, but isn’t now). |
|  | For ambiguous or less-known foreign cities, abbreviate the country: “Manchester, Eng.” |
|  | Put a colon and a space after the city. |
| publisher | |
|  | Omit “A,” “An,” and “The.” |
|  | Omit “Company,” “Co.,” “Corp.,” “Inc.,” and “Ltd.” |
|  | Omit “Books,” “House,” “Publisher,” and “Press” (except, with universities, abbreviate “Press” to “P”). |
|  | Omit initials (e.g., “W.W. Norton” becomes just “Norton”). |
|  | Use abbreviations: “Acad.,” “Assn.,” “Soc.,” but skip periods with “U” for university and “P” for press. |
|  | For a subset of a publisher’s books (called an *imprint*, like Doubleday’s “Anchor Books”), put the imprint name first, then a hyphen, then the publisher’s name—“Anchor-Doubleday,” “Crime Club-Doubleday.” |
|  | If multiple publishers are given, list them all, with the city preceding each, and separate them by semicolons: “London: Macmillan; New York: Appleby, 1952.” |
|  | If the title and copyright pages don’t state a place or publisher, use “n.p.”: “N.p.: Chesterfield, 1986,” “New York: n.p., 1986.” |
| date | |
|  | For a range of dates (for example, of a multi-volume work), give the first date in full, but give only the last two digits of the second number: “1955-64.” |
|  | If the date is missing, use “n.d.”: “New York: Chesterfield, n.d.” |

Here are sample bibliographical entries for books.

|  |  |
| --- | --- |
| one author | Knox, Wilfred L. *The Acts of the Apostles*. Cambridge: Cambridge UP, 1948. |
| two authors | Abernethy, George L., and Thomas A. Langford. *Introduction to Western Philosophy*: *Pre-Socratics to Mill*. Belmont: Dickenson, 1970. |
| three authors | Gilson, Etienne, Thomas Langan, and Armand A. Maurer. *Recent Philosophy: Hegel to the Present*. 4 vols. A History of Philosophy. New York: Random, 1966. |
| more authors | Either *list all*: Schottroff, Luise, Christoph Burchard, Reginald H. Fuller, and M. Jack Suggs. *Essays on the Love Commandment*. Trans. Reginald H. and Ilse Fuller. Philadelphia: Fortress, 1978.  Or use *et al*. (Latin for “and others”): Schottroff, Luise, et al. *Essays on the Love Commandment*. Trans. Regin­ald H. and Ilse Fuller. Philadelphia: Fortress, 1978. |
| anonymous | *The Roman Martyrology*. Trans. J. Gibbons. Baltimore: John Murphy, 1916. |
| Bible | *The Jewish Study Bible*. Ed. Adele Berlin and Marc Zvi Brettler. Oxford: OUP, 2004. (Translation: Jewish Publication Society Tanakh Translation.) |
| editor | If the author’s work is your focus: Vatican Council II. *The Documents of Vatican Council II*. Gen. ed. Walter M. Abbott. New York: America, 1966.  If the editor’s work is your focus: Kritzeck, James, ed. *Anthology of Islamic Literature*: *From the Rise of Islam to Modern Times*. 1964. New York: Meridian-Penguin, 1975. |
| translator | If the author’s work is your focus: Muhammad. *The Meaning of the Glorious Koran*. Trans. Mohammed Marmaduke Pickthall. New York: New American Library-Penguin, n.d.  John of the Cross. *The Collected Works of St. John of the Cross*. Trans. Kieran Kavanaugh and Otilio Rodriguez. Washington: Institute of Carmelite Studies, 1973.  If the translator’s work is your focus: Pickthall, Mohammed Marmaduke, trans. *The Meaning of the Glorious Koran*. By Muhammad. New York: New American Library-Penguin, n.d. |
| editor and translator | Asoka. *The Edicts of Asoka*. Ed. and trans. N. A. Nikam and Richard McKeon. Philosophy and World Community. Chicago: U of Chicago P, 1959. |
| edition | Jaffe, Bernard. *Crucibles: The Story of Chemistry, from Ancient Alchemy to Nuclear Fission*. New rev. and updated 4th ed. New York: Dover, 1976. |
| volumes | Bonnefoy, Yves, comp. *Mythologies*. Trans. Gerald Honigsblum, et al. 2 vols. Chicago: U of Chicago P, 1991. |
| book in a multi-volume work | Speiser, E. A. *Genesis*. Garden City: Doubleday, 1964. Vol. 1 of *The Anchor Bible*. William Foxwell Albright and David Noel Freedman, gen. eds. 44 vols. 1964- . |
| series | Stöger, Alois. *The Gospel According to St. Luke*. Trans. Benen Fahey. 2 vols. New Testament for Spiritual Reading. New York: Herder & Herder, 1969.  [If this series enumerated its volumes, the number would follow the series: “New Testament for Spiritual Reading 6.”] |
| reprint | Buddha. *Buddhism: The Dhammapada*. Sacred Writings 6. Trans. John Ross Carter and Mahinda Palihawadana. Oxford: OUP, 1987. New York: Quality Paperback Book Club, 1992. [“Oxford: OUP, ” is optional.] |
| imprint name | Albright, William Foxwell. *From the Stone Age to Christianity: Monotheism and the Historical Process*. 2nd ed. Garden City: Anchor-Doubleday, 1957. |

If you have more than one work by an author, give the author’s name in the first entry, as usual; but in later entries, instead of the author’s name, just put three hyphens and a period. But don’t use three hyphens and a period when a later entry by the same author has multiple authors (see the third item in the example below). Notice that all works by the author alone come first, then works by the author in combination with others.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6th ed. New York: Modern Language Association of America, 2003.

---. *MLA Style Manual and Guide to Scholarly Publishing*. 2nd ed. New York: Modern Language Association of America, 1998.

Gibaldi, Joseph, and Walter S. Achtert. *Guide to Professional Organizations for Teachers of Language and Literature*. New York: Modern Language Association, 1978.

**item in a book** (essay, poem, short story, etc. in a collection)

Include bibliographical data in the following order. All entry parts follow the same details as given above for books. Most are discrete pieces of information—i.e., they each get a period after them.

|  |  |
| --- | --- |
| item author | |
|  | Start with the author of the part, not the editor of the whole. |
| item title | |
|  | Use quotation marks (but if the part was originally a publication all by itself, use italics). |
| original date (optional) | |
|  | (If you wish, give the original date of publication of the item, after the title [I recommend that you always do this].) |
| translator of the item | |
|  | If there is one. |
| the usual | |
|  | Now come the usual items in a book entry, just as they’re described above, under “Book”: *Book Title*. Editor. Edition. Volumes. Series. City: Publisher, date. Page numbers (*all* page numbers for the item, not just the pages you used). |
| page numbers | |
|  | For 1-99, give all numbers in full. For 100 and above, give only the last two digits of the second number, unless more are needed: “103-05,” “298-301.” |
|  | If a work lacks pagination, use “N. pag.” after the date: “1986. N. pag.” |

For an article first published in a periodical but now reprinted in a collection, construct the usual periodical entry (see below, “periodical article”) for the original article. Then add “Rpt. in” and construct the remainder of the entry as you would for a part of a book. (For an example, see “article reprinted in anthology” at the end of the following examples.)

Here are sample bibliographical entries for parts of books.

|  |  |
| --- | --- |
| typical entry for an item in a book | Cadbury, Henry J. “Four Features of Lucan Style.” *Studies in Luke-Acts*. Ed. Leander E. Keck and J. Louis Martyn. Philadelphia: Fortress, 1980. 87-102. |
| original date | Radhākrishnan, Sarvepalli. “Religion.” 1961. *A Source-Book of Modern Hinduism*. Ed. Glyn Richards. London: Curzon, 1985. 188-89. |
| translator of the item | “The Bhagavad Gītā.” Trans. Sarvepalli Radhākrishnan. *A Source Book in Indian Philosophy*. Ed. Sarvepalli Radhākrishnan and Charles A. Moore. Princeton: Princeton UP, 1957. 101-63. |
| edition | “African Methodist Episcopal Church.” *Handbook of Denominations in the United States*. New 8th ed. Ed. Frank S. Mead, rev. Samuel S. Hill. Nashville: Abingdon. 164. |
| article reprinted in anthology | Schweizer, Eduard. “Concerning the Speeches in Acts.” *Theologische Zeitschrift* 13 (1957): 1-11. Rpt. in *Studies in Luke-Acts*. Ed. Leander E. Keck and J. Louis Martyn. Philadelphia: Fortress, 1980. 208-16. |

**Item in a Reference Work** (**Dictionary**, **Encyclopedia**)

A dictionary entry or encyclopedia article is a part of a book, so it has the same four basic parts:

Item author. “Item Title.” *Book Title*. Publication information.

Generally follow the same details as for any “Item in a Book,” but there are some differences for dictionary and encyclopedia entries. Here they are.

|  |  |
| --- | --- |
| author | |
|  | Look for the author’s name at the end of the entry If the article is signed, start with the author. (If at the end you find initials, look for a list somewhere in the reference work that expands the initials into names). |
| title | |
|  | Article titles get quotation marks, not italics. If the article is unsigned, start with the article’s title. |
| volume | |
|  | If the work arranges the articles in it alphabetically, skip the volume number. |
| page numbers | |
|  | If the work arranges the articles in it alphabetically, skip the page numbers. |
| other publication information | |
|  | For author, title, volume, and page numbers, what’s said above holds for all reference works. But for other publication data (editor, number of volumes, city, publisher), MLA style makes a distinction: |
|  | For familiar reference works (*Oxford English Dictionary*, *Encyclopedia Britannica*, etc.): skip other publication data. Just give edition (when present) and year. |
|  | For less familiar reference works (*Dictionary of Anthropology*, *Encyclopedia of Philosophy*, etc.): create a full bibliographical entry, as detailed under “Item in a Book” above. |

Here are sample bibliographical entries for reference works.

|  |  |
| --- | --- |
| author | Bender, Ludovico. “Providence.” *Dictionary of Moral Theology*. Comp. Francesco Roberti, ed. Pietro Palazzini, trans. Henry J. Yannone. Westminster: Newman, 1962. 980-81. |
| title | “Chinese Popular Religion.” *The HarperCollins Dictionary of Religion*. Gen. ed. Jonathan Z. Smith. San Francisco: HarperCollins, 1995. 207-10. |
| volume | Leahey, T. H. “Faculty Psychology.” *Encyclopedia of Psychology*. Ed. Raymond J. Corsini. New York: John Wiley, 1984. [This encyclopedia has 4 volumes, but parenthetical citations will shows which volume Leahey’s article is in: “(Leahey 2: 5).”] |
| page numbers (non-alphabetized article) | Davis, H. Francis. “Christianity: St Thomas and Medieval Theology.” *The Concise Encyclopædia of Living Faiths*. Ed. R. C. Zaehner. Boston: Beacon, 1959. 108-16. |
| page numbers  (alphabetized article) | Leahey, T. H. “Faculty Psychology.” *Encyclopedia of Psychology*. Ed. Raymond J. Corsini. New York: Wiley, 1984. [No page numbers.] |
| common reference  work | “Religion.” *Random House Webster’s Unabridged Dictionary*. 2nd ed. 2001. |
| less-common  reference work | Kent, John. “Christianity: Protestantism.” *The Concise Encyclopædia of Living Faiths*. Ed. R. C. Zaehner. Boston: Beacon, 1959. 117-49. |

**periodical article**

Include bibliographical data in the following order. Most of these items are discrete pieces of information—i.e., they each get a period after them.

|  |  |
| --- | --- |
| author | |
|  | Follow the details for authors of books. |
| article title | |
|  | Since it’s part of a larger publication, put the article title in quotation marks rather than italics. |
| periodical title | |
|  | Cite the title as it appears on the title page. |
|  | Italicize the title. |
|  | Omit beginning “A,” “An,” or “The” (*Bible Today*, not *The Bible Today*). |
| series number or name | |
|  | If a journal has been published in more than one series, put the number plus “ser.” (“2nd ser.”).  If a journal has been published in an “original series” and a “new series,” put “os” or “ns” (without period). |
| volume number | |
|  | Don’t use “Vol.” before the number. |
|  | Don’t use a period after the number (but see “issue number,” next). |
| issue number (normally skipped) | |
|  | Most journals continuously paginate the monthly or quarterly issues in a year (i.e., in a volume). Since volume number and pages will suffice for a reader to find an article you cite, skip the issue number (e.g., “Number 6”). |
|  | For journals that restart pagination each issue, include the issue number. Separate the volume number and the issue number by a period but no space: “23.6” (no period after issue number). |
| date | |
|  | Enclose the year in parentheses. |
|  | Don’t include month or season (“2001,” not “Fall 2001”). |
|  | Put a colon and a space before the page numbers: “(2001): 1-13.” |
| page numbers | |
|  | Give *all* page numbers for the article, not just pages you used. |
|  | If an article is on, say, 8-12 and then jumps to 22-25, just give the first number and a plus sign: “8+.” |

Here are sample bibliographical entries for periodical articles.

|  |  |
| --- | --- |
| typical entry | Asiedu, F. B. A. “Following the Example of a Woman: Augustine’s Conversion to Christianity in 386.” *Vigiliae Christianae* 57 (2003): 276-306. |
| series number or name | Ferguson, Moria. “An Interview with Jamaica Kincaid.” *The Kenyon Review* ns 16.1 (Winter 1994): 163-88. |
| issue number | Blanton, C. D. “Impostures: Robert Browning and the Poetics of Forgery.” *Studies in the Literary Imagination* 35.2 (2002): 1-26. |

**newspaper or magazine article**

Newspapers and magazines differ from periodicals because they are less scholarly, and they tend to be published daily or weekly. Here are the details.

|  |  |
| --- | --- |
| author | |
|  | Follow the details for authors of books. |
| article title | |
|  | Since the article is part of a larger publication, put its title in quotation marks rather than italics. |
| publication title | |
|  | Cite the title as it appears at the top of the publication’s first page. |
|  | Italicize the title. |
|  | Omit beginning “A,” “An,” or “The” (*Bible Today*, not *The Bible Today*). |
| city (if needed) | |
|  | Newspaper: |
|  | Skip the city if it’s part of the newspaper’s name. |
|  | Skip the city if the paper is published nationally (*Wall Street Journal*, *Chronicle of Higher Education*). |
|  | Otherwise, put the city in square brackets after the name: “*Star Register* [Detroit].” |
|  | Magazine: skip the city. |
| volume number | |
|  | Skip the volume and issue numbers. |
| date | |
|  | After the publication title (and the city, if needed), without a comma between, give the full date in the order: day, month, year: “4 Mar. 2001.” |
|  | Unlike periodicals, do not put the date in parentheses. |
|  | Abbreviate most months: Jan., Feb., Mar., Apr., May, June, July, Aug., Sept., Oct., Nov., Dec. |
|  | Put a colon and space after the date and before the page numbers: “13 Mar. 2001: 1-13.” |
| edition (if needed) | |
|  | If a newspaper’s masthead (at the top of the first page) gives an edition, put it after the date, with a comma between: “13 Mar. 2001, natl. ed.,” “13 Mar. 2001, late ed.” |
|  | Put a colon and space after the edition: “13 Mar. 2001, early ed.: 1-13.” |
| page numbers | |
|  | Newspaper: |
|  | Newspapers usually paginate with a section letter and numbers: “A3,” “D2.” |
|  | If a paper uses “Section 1,” etc., then, after the date (and the edition, if needed), put: comma, “sec.” and section number, colon, page numbers: “13 Mar. 2001, early ed.: sec. 3: 1-13.” |
|  | If an article starts on, say, A3, then jumps to A6, just give the first number and a plus sign: “A3+.” |
|  | Magazine: give all page numbers. |

Here are sample bibliographical entries for newspaper and magazine articles.

|  |  |
| --- | --- |
| newspaper article | Emling, Shelley. “Anglicans Bracing for More Furor.” *Houston Chronicle* 11 Oct. 2003: 3E+. |
| magazine article | Kantrowitz, Barbara, and Anne Underwood. “The Bible’s Lost Stories.” *Newsweek* 8 Dec. 2003: 49-59. |

**URL** (“universal resource locator”—i.e., an Internet address)

The Internet contains some excellent sources of information. But whereas publishing in print costs money, publishing on the Internet is virtually (yes, a pun) free: anyone can throw anything on a webpage. So try to use peer-reviewed sites (those with reputable professionals who assess content for you). (Wikipedia, for example, is not peer-reviewed and not a scholarly site.) Here is my rule of thumb: for a five-page paper, restrict yourself to no more than one Internet source, unless they are for certain scholarly. Two for a ten-pager, etc.

For the humanities, a good place to start is Voice of the Shuttle (http://vos.ucsb.edu). For the social sciences, try Social Science Information Gateway (http://sosig.esrc.bris.ac.uk/). If you use Google or Yahoo!, look for signs of scholarly expertise.

In a bibliographical entry for an Internet source, include information in the following order. (Most of these items are discrete pieces of information—i.e., they each get a period after them.)

|  |  |
| --- | --- |
| author | |
|  | Follow the details for authors of books. Look for a name at the end of a text if it’s not at the beginning. |
|  | If no author is given, start with the document title and alphabetize by title (ignoring “A,” “An,” and “The”). |
| title | |
|  | Follow the details for titles of books, articles, etc., as the case may be. |
| print-publication data | |
|  | If the webpage indicates that a text was previously published in print, include that information. In general, decide what kind of text you’re dealing with (book, part of a book, reference work, etc.), then use the details listed above for “book,” “item in a book,” “item in a reference work,” “periodical article,” or “newspaper or magazine article.” |
| electronic-publication data  site title | |
|  | Italicize the name of the site. |
| editor | |
|  | Give the editor of the website, if mentioned. |
| version number | |
|  | If a site gives a version number, abbreviate “version”: “Vers. 2.0.” |
| date of webpage | |
|  | Give the date of electronic publication or the date of the latest update. |
|  | For periodical articles online, the copyright date is presumably the date of the latest update. |
|  | Abbreviate most months: Jan., Feb., Mar., Apr., May, June, July, Aug., Sept., Oct., Nov., Dec. |
|  | Put day, then month, then year: “4 Sept. 2006.” |
| associated organization | |
|  | Include the institution or organization that sponsors or is associated with the website: “American Medical Association.” (An associated organization is often named at the bottom of a site’s home page.) |
| medium | |
|  | This will be “Web,” “Email,” “CD-ROM,” etc. |
| date accessed | |
|  | Give the date you visited the site, in the order day, month, year: “4 July 2003.” |
|  | Abbreviate most months: Jan., Feb., Mar., Apr., May, June, July, Aug., Sept., Oct., Nov., Dec. |
| URL | |
|  | Skip the URL unless readers will not be able to locate the document by searching for author, title, etc. |
|  | Put the URL in angle brackets (i.e., “<” and “>”). |
|  | If the URL splits between two lines, break after a slash (“/”), and don’t allow a hyphen to be added. |
|  | For ridiculously complex URLs, give the site’s search-page URL or, if no search page, its home page. |

Here are sample entries for electronic sources.

|  |
| --- |
| Dodd, C. H. *The Bible Today*. Cambridge: Cambridge UP, 1956. *Religion Online*. 27 Jan. 2004. <http://  www.religion-online.org/cgi-bin/relsearchd.dll/showbook?item\_id=689>. |
| “Equatorial Torah: The Self-Taught Jews of East Africa Want Recognition.” *Economist* (22 Jan. 2004). *Economist*. 27 Jan. 2004. <http://www.economist.com/world/africa/displayStory.cfm?story\_id=2375422>. |
| Patterson, Ben. “The Inadequacy of ‘Yes’ Theology.” *Christianity Today* (22 Jan. 2004). *Christianity Today*. 28 Jan. 2004. <http://www.christianitytoday.com/leaders/newsletter/2004/cln40120.html>. |

—————

This summary of bibliographical format only presents forms you’re likely to create. To create bibliographical entries for unusual sources of information, refer to these pages of the *MLA Handbook*, 6th edition:

|  |  |  |
| --- | --- | --- |
| books by organizations 157 | reviews 188-89 | performances 199-200 |
| reprints with title change 160-61 | abstracts 189-90 | musical compositions 200 |
| introductions, prefaces, forewords, | editorials 190-91 | paintings, photographs 201-2 |
| afterwords 161-62 | letters to the editor 191 | interviews 202-3 |
| cross-references 162-63 | serialized articles 191-92 | maps, charts 203 |
| republished books 171-72 | special issues of a journal 192 | cartoons 203-4 |
| government publications 174-76 | microfilm 193 | advertisements 204 |
| conference proceedings 176 | loose-leaf collections 193 | lectures, speeches 204 |
| foreign-language books 177 | television or radio programs 194-95 | manuscripts 205 |
| books before 1900 177 | audio recordings 196-98 | letters, memos 205-6 |
| dissertations 179 | films 198-99 | legal material 206-7 |

For special types of electronic material, see the following:

|  |  |  |
| --- | --- | --- |
| entire Internet sites 216-17 | articles in online periodicals 221-24 | MUDs and MOOs 235 |
| home pages for a course 217 | works on CD-ROM or disk 224-28 | works from subscription services |
| personal home pages 218 | e-mails 233 | 229-30 |
| online books 218-21 | online postings 233-35 |  |

## Research-Paper Typography

In academic writing there are two principal formats: the Modern Language Association style (MLA format), predominant in the humanities; and the American Psychological Association style (APA format), predominant in the sciences. Since this course is in the humanities, and since everyone needs to use one format so I can help you master the principles of academic writing, everyone must use the MLA format.

An accompanying handout gives the details of MLA style. But briefly, the MLA manual requires that references to books and articles be given, not in footnotes or endnotes, but in parenthetical citations. Here’s an example:

Booth disapproves of Josipovici’s logic (Booth 55).

(Note: there is no comma between author and page number, and the parentheses are inside the period.) Give the author’s last name and page number (MLA format), not the author’s last name and date (APA format).

Turn on pagination! Position page numbers in the upper right (bottom-center or skip “1” if you want).

Use a 1.5” margin on the left and a 1” margin else­where. Double-space your paper.

Use no binder, title page, or blank end-pages. Just single-space your name, the course title, the course number with section, and the date in the upper right or left, e.g.:

George W. Bush

Eastern World Religions

THEO 3375A

October 23, 2003

Then skip a line and center your title (all capitals, no quotation marks, and no underlining, italics, or bold). Skip at least two more lines and start your first paragraph.

Staple the upper left-hand corner.

*Incidentally—*

If your paper’s too short, try these techniques (they can stretch a 7-pager to 10 pages).

Use a larger font (but larger than 13-point is too obvious).

Use a monospaced font (like Courier New) instead of a proportional font (like Times New Roman).

Double-space block quotations.

Increase the margins a bit (e.g., from 1" to 1.2").

Increase the line spacing (e.g., from 2 to 2.2).

Put four lines between course number and title and three between title and first para­graph.

If your paper’s too long, just reverse these techniques (they can scrunch a 13-pager to 10 pages).

CITING THE BIBLE

**Abbreviations**

The *MLA Handbook* provides abbreviations for biblical books, but scripture scholars have developed their own, and you should use theirs.[[1]](#footnote-1) (Note the absence of periods after abbreviations for biblical books. Do not abbreviate if no chapter or chapter-and-verses follow.)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Genesis | Gen | 1 Maccabees | 1 Macc | Obadiah | Obad | Ephesians | Eph |
| Exodus | Exod | 2 Maccabees | 2 Macc | Jonah | Jonah | Philippians | Phil |
| Leviticus | Lev | Job | Job | Micah | Mic | Colossians | Col |
| Numbers | Num | Psalms | Ps (pl., Pss) | Nahum | Nah | 1 Thessalonians | 1 Thess |
| Deuteronomy | Deut | Proverbs | Prov | Habakkuk | Hab | 2 Thessalonians | 2 Thess |
| Joshua | Josh | Ecclesiastes/ | Eccl/ | Zephaniah | Zeph | 1 Timothy | 1 Tim |
| Judges | Judg | Qoheleth | Qoh | Haggai | Hag | 2 Timothy | 2 Tim |
| Ruth | Ruth | Song of Songs | Song/Cant | Zechariah | Zech | Titus | Titus |
| 1 Samuel | 1 Sam | Wisdom | Wis | Malachi | Mal | Philemon | Phlm |
| 2 Samuel | 2 Sam | Sirach | Sir |  |  | Hebrews | Heb |
| 1 Kings | 1 Kgs | Isaiah | Isa | Matthew | Matt | James | Jas |
| 2 Kings | 2 Kgs | Jeremiah | Jer | Mark | Mark | 1 Peter | 1 Pet |
| 1 Chronicles | 1 Chr | Lamentations | Lam | Luke | Luke | 2 Peter | 2 Pet |
| 2 Chronicles | 2 Chr | Baruch | Bar | John | John | 1 John | 1 John |
| Ezra | Ezra | Ezekiel | Ezek | Acts | Acts | 2 John | 2 John |
| Nehemiah | Neh | Daniel | Dan | Romans | Rom | 3 John | 3 John |
| Tobit | Tob | Hosea | Hos | 1 Corinthians | 1 Cor | Jude | Jude |
| Judith | Jdt | Joel | Joel | 2 Corinthians | 2 Cor | Revelation | Rev |
| Esther | Esth | Amos | Amos | Galatians | Gal |  |  |

**Parenthetical Citations**

Parenthetical citations of the Bible (as of other ancient foreign-language works, like the *Iliad*) need to indicate two things: (1) location within the work and (2) translation.

(1) To give the location, first cite the book, then the chapter or chapters, then the verse or verses; separate chapter and verse by a colon. Here is a sample in-text citation: “(Gen 3:15).”

(2) To give the translation, do the following the first time you quote a biblical text: after chapter and verse, put a dash[[2]](#footnote-2) and then the translation, but abbreviated and in small capitals: “(Gen 3:15—nab).” (*MLA* has you write out the translation and put it before the location, with a comma between: “(*New American Bible*, Gen 3:15).”) In addition:

* Add “throughout” to your first citation if all your citations will be from the same translation: “(Gen 3:15—nab throughout).”
* If you’re using one translation for the most part but at least once use another translation, say: “(Gen 3:15—nab throughout except where otherwise noted).”

1. The style manual used by biblical scholars is not the *MLA Handbook* but the following: Alexander, Patrick H., et al., eds. *The SBL Handbook of Style for Ancient Near Eastern, Biblical, and Early Christian Studies*. Peabody: Hendrickson, 1999. (“SBL” stands for “Society of Biblical Literature.”)

   The *MLA*’s abbreviations for biblical books differ somewhat from the *SBL*’s. For one thing, the *MLA* puts periods after the abbreviations; you should not. In addition, a number of *MLA*’s abbreviations differ: 1-2 Kings, 1-2 Chron., Jth., Eccles., Song Sol. or Cant., Wisd. or Wisd. Sol., Sir. or Ecclus., Jon., Tit., Philem., Rev. or Apoc. [↑](#footnote-ref-1)
2. A dash is not a hyphen (-), nor a hyphen and a space (- ), nor a hyphen with spaces before and after ( - ); a dash is two hyphens (--). Note that, as you type, Microsoft Word by default automatically makes two hyphens into an “em dash” (—). [↑](#footnote-ref-2)