A Theological Writing Handout

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- 0.7 (May 27, 2009)
- 0.4.1 (January 15, 2009)

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Introduction

"The Preacher sought to find words of delight,
and uprightly he wrote words of truth" (Eccl 12:10 ESV).

Good, academic, theological writing makes a sound argument, and it does so winsomely. To make an argument, an author must convey a certain amount of information. Merely conveying information, however, is insufficient. The information must be shaped into an argument. To be sound, this argument must account for all the relevant data and coherently relate them to each other. Yet, even presenting a valid argument ("words of truth"), can look like a tangled mess of words and phrases unless the valid argument is presented winsomely—that is, in "words of delight."

While this handout contains a few comments on crafting a sound argument, its main goal is to provide guidance about presenting an argument winsomely. As such, these observations do provide not a technical treatise but a practical guide toward forming academic prose that will avoid impeding an audience's enjoyment and comprehension of an argument (cf. Crider 73–78). After a brief introduction to academic writing as a rhetorical endeavor, attention is given to basic issues of composition, and some suggestions are made about good, academic English style.

Finally, attention is given to the format and bibliography of the academic, theological paper. The *Society of Biblical Literature Handbook of Style* already provides a great number of examples and instructions for special cases that theological students may encounter. This *Handbook* derives from and adapts much material in the *Chicago Manual of Style* (Alexander et al. 1), which Kate Turabian's *Manual for Writers* condenses without adaptation (Turabian xi). This more modest, condensing impulse of Turabian's *Manual* renders this book a valuable reference about Chicago style that is, perhaps, more accessible than the full *Chicago Manual*. For students who use Turabian's *Manual*, however, clear guidance for its application in specific cases that theological students frequently face can sometimes be difficult to obtain. Therefore, this third section seeks to provide this guidance and clarify the *Manual's* prescriptions for these difficult instances. Consequently, this final section essentially attempts, with specific emphasis on situations often encountered in theological writing, to do for Turabian's *Manual* what Turabian did for the *Chicago Manual*.

As with all academic endeavors, this handout itself is a work in progress. Those who find errors or who have suggestions for improvement are encouraged to visit the webpage listed on the cover sheet and post their comments. A WordPress account is required to comment, and one of these accounts can be obtained for free with or without a WordPress blog. Please note that the webpage cited on the cover sheet cannot function as a help forum. For assistance through this kind of medium, students are encouraged to visit a dedicated, academic writing forum site like the Essay Forum (http://www.essayforum.com/). Additionally, students should note that this handout will only be revised as time allows, but input about what changes would be most beneficial would be a great asset in the revision process.

Rhetoric in Academic Writing

Writing academically is writing rhetorically—writing to convince one's audience (e.g., a course professor, one's academic peers) about truth (Crider 4, 119). Although rhetoric involves certain formulas, it is primarily a *mental faculty* (Crider 5–7). Having truth as its goal, fully formed

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rhetoric "in its finest and fullest manifestation is a form of love" (Crider 12). In addition to discovering means for persuading one's audience toward truth, the writer as rhetor carefully attends to what arguments will function best in a given situation to lead the audience *and himself* to truth (Crider 7–9, 59).

Rhetoric begins with invention, some conception of an argument, and invention commonly has five topics: definition, comparison, relationship, circumstance, and testimony (Crider 29). Once the rhetor has identified a coherent thesis (the main point that the essay will make), the rhetor can use these topics to chart a course toward demonstrating the thesis (Crider 30): What terms or concepts need to be defined? What similarities exist in the material relevant for the argument? What has other research shown about this issue and other, similar issues? The additional, subsidiary arguments that such questions demonstrate and the manner in which these arguments are drawn together toward the thesis are best organized according to an "immanent design," or an arrangement that arises from the arguments themselves (Crider 43–47).

Even if written to people who have similar interests, an argument's introduction should convince its audience that the argument is worth reading (Crider 49). This introduction calls for a certain degree of creativity to find some way of painting the argument's substance in a way that will please and intrigue the audience; if a rhetor succeeds in this task, the audience will be more willing to spend the time and effort to ponder the argument proper (Crider 53). The introduction should also briefly outline the essential contours of the argument that the rhetor intends to prosecute; doing so aids the argument's rhetoric by providing the audience a concrete set of expectations, which the rhetor can attempt to meet (Crider 55–56). Along the way to meeting these expectations, the rhetor should consider and account for possible counter-arguments (Crider 59): What weaknesses in the argument do these potential contraventions suggest? How can these weaknesses best be remedied? After prosecuting the argument, the rhetor should briefly conclude (Crider 61–62). Conclusions frequently summarize, but they may also suggest additional implications that the central argument has, emotionally move the audience, or return to a theme or idea included in the introduction (Crider 62–63).

Throughout the introduction, argument, and conclusion, the rhetor must use an appropriate style of language because an inappropriate style will hamper the audience's reception of the argument (Crider 73–74, 77–78, 84). Particularly apt for academic writing is a kind of "middle style" that steers a course between the colloquialism of conversational language and the elevation of highly stylized discourse (Crider 74–77). This middle style includes conventions about word choice, sentence construction, figures of speech, and formatting (Crider 79–104), and some of these features are described later in this document. Together, a rhetor's use of these elements *suggest certain things about that rhetor* and *give the audience a certain picture of who the rhetor is*—a picture that may aid or inhibit the rhetor's persuasive task (Crider 77–78, 84–87).

Once constructed, an academic essay needs a second look that does more than seek opportunities to make editorial changes (Crider 109). The writing needs to be evaluated in terms of the degree to which it fulfills its required objectives, the sharpness of its focus, the clarity of its thesis, the development of its logic, and the completeness of its explanations, and the piece should be revised accordingly (Crider 110). Such revision allows a rhetor to enhance the craftsmanship that the argument exhibits and increase the argument's ability to move its audience toward truth (Crider 118).

Composition

1. Use correct punctuation.
   Some common oversights in punctuation are:
   1.1. Omitting a comma after an introductory phrase (e.g., In the garage, Jack fixed the car.). For brief introductory words or phrases, a comma is not always necessary (cf. Strunk, Jr. & White 2), but the longer and more complex that an introductory phrase (or clause) becomes, the more that delimiting this phrase with a comma will help the reader follow the sentence's flow. To assess whether a comma is required in a specific case, an author can often read the sentence aloud.[1] If a pause naturally falls in the reading after the introductory phrase, a comma may be used. If no pause naturally falls after the introductory phrase, a comma may be omitted.
   1.2. Omitting commas around non-essential, sentence elements. For example, the sentence "Jack, who works as a mechanic, fixed his own car" would require commas enclosing the non-essential clause "who works as a mechanic" because Jack's name sufficiently identifies him. On the other hand, the sentence "The man who works as a mechanic fixed his own car" requires the clause "who works as a mechanic." In the first sentence, the dependent clause describes Jack further; in the second sentence, the reader does not know which man the writer means without the dependent clause (Chapman 172). Determining whether a given sentence element is essential or non-essential can sometimes be a matter of judgment, but the more ambiguous a sentence is without a given part of it, the more essential that part is to the sentence.
   1.3. Placing punctuation before parenthetical references. For instance, "Scripture teaches that God loves the world, (John 3:16) but it also teaches that God hates sinners. (Ps 11:5)" would be incorrect, but "Scripture teaches that God loves the world (John 3:16), but it also teaches that God hates sinners (Ps 11:5)." would be correct.
   1.4. Inappropriately punctuating multiple parts of a parenthetical reference. Inside parenthetical references (as well as footnotes), use semicolons to separate individual citations. For instance, "Scripture teaches that God loves the world (John 3:16), but it also teaches that God hates sinners (Ps 11:5; cf. Prov 6:16–19)."
   1.5. Misordering punctuation around quotation marks (e.g., Jack said, "I wish this car would start".). Although conventions differ in other English-speaking countries, for standard, American English, *commas and periods* appear *before* a closing quotation mark, and *colons and semicolons* appear *after* a closing quotation mark (Turabian 21.11.2). Exclamation points (which should be rare in academic writing) and question marks appear before the final quotation mark if they are part of the original quotation; otherwise, they appear after the final quotation mark (Turabian 21.11.2).
   1.6. Using hyphens (-) instead of en dashes (–) in number ranges. Sometimes an en dash is called a hyphen (e.g., Turabian 23.2.4), but a noticeable typographic distinction exists between the two punctuation marks (see Turabian 23.2.4). For Windows users, an en dash may be inserted by turning on the Num Lock, holding down the Alt key, typing 0150 on the keypad, and releasing the Alt key.
      1.6.1. Microsoft Word (XP, 2003) users can construct a keystroke shortcut by clicking the Insert menu → Symbol… → Special Characters → En Dash → Shortcut Key.

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[1] This advice does not, however, imply that a comma should be placed *anywhere* a pause naturally falls in a sentence.

Hold down the desired shortcut key combination (e.g., Alt + D), release the key combination, and click Assign.

    1.6.2.   OpenOffice.org (3.1) users can construct a keystroke shortcut by clicking the Tools menu → Macros → Record Macro. Hold down the Alt key, type 0150 on the keypad, and release the Alt key. Click Stop Recording, name the macro appropriately (e.g., EnDash), and click close. Click the Tools menu → Customize → Keyboard. Select the desired key combination (e.g., Ctrl + N). Under Functions in the Category box, click OpenOffice.org macros → user → Standard → Module1, and choose the new macro (e.g., EnDash). Click the Modify button, and click OK.

1.7. Printing ellipses with inconsistent spacing. Some word processors automatically change three successive periods into an ellipsis character (e.g., …), but this character may not accurately space the ellipsis dots so that, in context (e.g., "Jack forgot … his screwdriver."), a spacing difference can be noticeable. In such a case, to achieve a uniform appearance, simply type three periods separated from each other by one space (cf. Turabian 25.3.2).

1.8. Using a mixture of "straight" and "smart" quotes. Choose one style of quotation marks and use it consistently.

2. Use correct capitalization.
   Consult a standard dictionary for information on individual words. One common mistake is capitalizing "city" when used with a city name ("city of Raleigh" not "City of Raleigh").

3. Use correlating conjunctions together.
   When using the correlating conjunctions (either/or, neither/nor, both/and, not only/but also), use both parts of the correlating pair, and place them appropriately so that each one correlates the same kind of grammatical structure(s) as the other does (cf. §15).

4. Use quotation marks to indicate direct quotations.
   Paraphrased material, by contrast, should not be enclosed in quotation marks, but its source(s) must still be cited. Additionally, each opening quotation mark must have a corresponding closing quotation mark, and vice versa.

5. Avoid sentence fragments.
   Each sentence must have a subject and a verb in an independent clause. Sentences with transitive verbs (i.e., verbs require an object to make sense) must also have an object (Chapman 14).

6. Avoid dangling prepositions.
   Sometimes, a dangling preposition can simply be deleted. For example, "Jack does not know where his wrench is at" should be changed to "Jack does not know where his wrench is." Other times, a sentence needs to be restructured to give a dangling preposition an appropriate object. For instance, "Jack wondered who he could borrow a wrench from" should be revised to "Jack wondered from whom he could borrow a wrench." See a standard dictionary if uncertainty exists about whether a word is a preposition or not.

7. Avoid split infinitives.
   A split infinitive occurs whenever the infinitive verb form (e.g., "do") is not immediately preceded by the preposition "to" as in the phrase "to do." To remedy the split infinitive, the interrupting word or phrase can often be relocated easily to one of three locations: (1) before the word "to," (2) after the infinitive verb form, or (3) the end of the clause. When relocating a modifying word or phrase to the end of the clause, however, be especially careful not to create a misplaced modifier.

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8. Use "were" instead of "was" in the "if" clause of an unreal condition.
   For example, "If Jack was a woman, he would not be a man" is incorrect, but "If Jack were a woman, he would not be a man" is correct.
9. Use the correct case of a noun or pronoun with a gerund or present participle.
   Although the gerund and present participle have the same form (e.g., "taking"), a gerund would take the possessive case. For example, "Jack's taking the test before March 1 allowed him to graduate." That is, *the fact that Jack took* the test before March 1 allowed him to graduate. By contrast, a present participle would take the objective case, as in the sentence, "Jill saw Jack taking his test before March 1 in order to graduate." In other words, Jill saw *Jack while he was taking* his test that would allow him to graduate (Strunk, Jr. & White 12–13).

Style

10. Be clear.
    Clarity and simplicity often go together in writing, but simplicity does not entail compositional roughness. Rather, clarity and simplicity entail removing language that attempts to impress the reader by its obscurity and including language that communicates meaning as efficiently as possible.
    10.1.   Often, authors may use pronouns whose antecedents are ambiguous (e.g., "When Jack went to walk the dog, he ran away"). In these cases, use a noun in place of the pronoun, or add the appropriate qualification (e.g., "When Jack went to walk the dog, the dog ran away"). Particularly, long strings of pronouns can hamper clarity, albeit sometimes humorously, as the number of possible antecedents increases (e.g., "Jack and Jill caught some fish, and they ate them"). When using a pronoun, students should always check whether the pronoun's antecedent is ambiguous. If a pronoun is ambiguous in this way, the pronoun can be replaced with a noun, or the sentence can be recast.
    10.2.   Shifts in number between an antecedent and a following pronoun should be avoided. For example, "When anyone tells Jack how to fix a car, they should avoid telling Jack what he already knows" would be incorrect, but "When anyone tells Jack how to fix a car, that person should avoid telling Jack what he already knows" would be correct.
    10.3.   Sometimes, indirect discourse may be reported without being introduced by "that" [e.g., "Jack said (that) he needed to go to the auto-parts store"]. Other times, including "that" to introduce the indirect discourse can greatly increase a sentence's clarity.
    10.4.   A sentence's parts must exhibit unity. To do so, they should: (1) be closely related, (2) be clear, and (3) express a single, overarching thought (Chapman 91). A paragraph's sentences must also exhibit unity by developing only the idea of the paragraph's topic sentence (Chapman 196). Sentences developing other ideas belong in other paragraphs.
    10.5.   Similar to unity is coherence. To be coherent, a paragraph's components must be arranged in a logical order (e.g., chronology, space, importance) and create a sense of continuity by employing appropriate devices (e.g., pronoun reference, repetition, and transitional expressions) (Chapman 198; see also Turabian 9.2).
    10.6.   Avoid using short-hand constructions like "and/or." For example, "Jack wondered whether to fix the car and/or mow the lawn." This sentence's clarity can be increased by reworking the sentence into the following form: "Jack wondered whether to fix the car,

mow the law, or do both" (Strunk 40).

11. Be concise.

When one word is at least as clear as two, use one. Some common ways to increase conciseness are to translate constructions like: (1) "the basis of this argument," into constructions like "this argument's basis," (2) "during the time which" → "when," (3) "in which" → "where," (3) "the reason . . . is because" → "because," (4) "he is a man who does" → "he does" (Strunk, Jr. & White 23–24, 48).

12. Choose the right word.

Words are the basis of communication. Without them, there can be no sentences, and with the wrong words, sentences will not mean to their readers what their authors intend them to mean.

13. Use words and phrases appropriately.

13.1. Although usage conventions differ in other English-speaking communities, standard, American English calls for *"a"* before a voiced "h" (e.g., "a healthy desire") and *"an"* before an unvoiced "h" followed by a vowel sound (e.g., "an honorable mention").

13.2. The words *"and"* and *"but"* should not appear at the beginning of a sentence, but they may appear at the beginning of a clause within a sentence.

13.3. One useful, though frequently neglected, stylistic convention employs the word *"however" at the beginning of a clause* to express indefinite means or extent (e.g., "However Jack decides to repair my car, I will simply be glad to have it fixed."). As a synonym for "but," *"however"* may be advantageously relocated to some logical break in the clause it coordinates with the preceding material (e.g., "Jack wanted to have the car repaired yesterday; as the day progressed, however, he realized he had too much other work to do.") (Strunk, Jr. & White 48–49).

13.4. When using *"one"* as a pronoun, avoid subsequently using the pronouns *"he," "she,"* or some combination of the two. Gendered pronouns are becoming increasingly out-of-fashion in American English for indefinitely gendered instances of the third person singular. The use of *"one"* as a pronoun, in many cases, provides a viable gender-neutral substitute for the gender-specific third person pronouns *"he"* and *"she."* When using "one" as a pronoun, however, an author should avoid following it with gender-specific pronouns. Moreover, *ad hoc* pronoun combinations (e.g., "he or she," "he/she," and "s/he") are cumbersome and should be avoided (Strunk, Jr. & White 54–55, 60–61).

13.5. American usage prefers the preposition *"toward"* (e.g., "toward the sea") while British usage prefers *"towards"* (Chapman 153).

13.6. The word *"as"* may be used as a synonym for *"like,"* but *"as"* can sound odd when used with something other than a full clause. In general, therefore, the safer route is to use *"like"* to compare nouns and pronouns and *"as"* to compare phrases and clauses (cf. Strunk, Jr. & White 51–52).

13.7. Choosing between *"that"* (as a relative pronoun) and *"which"* can often be difficult. *"That"* may refer to persons or things; *"which"* refers to things (Chapman 153). *"That"* seems to flow more smoothly in a wider variety of cases, whereas *"which,"* in some instances, can sound stilted and awkward (cf. Strunk, Jr. & White 59).

13.8. When writing ordinal numbers, use *"first," "second,"* and *"third"* rather than *"firstly," "secondly,"* and *"thirdly"* (Strunk, Jr. & White 57).

13.9. Avoid writing *"as to"* (e.g., "Jack spoke as to the nature of the argument"), which

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is frequently pretentious. Instead, be simpler and more concise with a word like "about" or "concerning" (e.g., "Jack spoke about the nature of the argument").

    13.10.   Avoid using *"etc.,"* which is inexact. In academic writing, if something is important enough to merit an *"etc.,"* that thing is important enough to name explicitly (Strunk, Jr. & White 45).

14. Avoid widows and orphans.

Most word processing programs can perform this task automatically. For specific instructions about this feature, see the help files for the individual programs.

15. Strive for balance and parallelism.

When coordinating two or more phrases or clauses, an author should place conjunctions properly so that each conjunction coordinates the same grammatical structure as the others. For instance, the phrases "in both his theology and in his political views" lack balance because the first conjunction ("both") coordinates only the object of the first preposition ("in"), but the second conjunction ("and") coordinates the whole second, prepositional phrase ("in his political views"). To correct this imbalance, the author has two options. First, the author can relocate an imbalanced element to a more appropriate position ("both in his theology and in his political views"). Second, the author can eliminate an unbalancing element ("in both his theology and his political views"). The author may decide which solution to adopt based on which construction will fit the context best.

16. Avoid awkward wordings.

Unclear phrases, ambiguous phrases, and unintentionally idiomatic phrases particularly increase a sentence's awkwardness. Sometimes ambiguity or lack of clarity can be reduced or eliminated by using additional punctuation to guide the reader about how to divide the sentence. A careful reader, especially one who is not a technical scholar in the field in which a given paper is written, can often identify awkward wordings, which the author might not have noticed and which require revision.

17. Avoid claiming more than the cited evidence proves.

Global claims with words like "all," "every," "each," "always," or "never" and claims about a majority (with a word like "most") are particularly suspicious in this regard. Whatever claims and conclusions an author makes must be supported by: (1) his own argument, (2) the works he cites, or (3) a combination of both.

18. Avoid using the first person.

This rule includes avoiding the use of the first person, plural pronouns "we" and "us."

19. Avoid using the second person.

Directly addressing the reader is generally inappropriate for academic writing.

20. Avoid misplaced modifiers.

A misplaced modifier is any modifying word, phrase, or clause, which does not modify what the author intended it to modify from its current position in the sentence. Additionally, modifiers may sometimes be ambiguously placed so that their connections to the rest of the sentence are unclear. For example, "Jack told his wife how he had fixed the car after dinner" means something very different from "After dinner, Jack told his wife how he had fixed the car."

21. Avoid short paragraphs of fewer than three sentences.

A one- or two-sentence paragraph should be expanded, or it should be reworked and combined with the preceding or following paragraph.

22. Avoid run-on sentences.

Run-on sentences often occur when long sentences have insufficient subordination or coordination of their clauses. Rework a run-on sentence's subordination or coordination, or divide a run-on sentence into one or more, shorter sentences.

23. Avoid choppy sentences.
   While sentences can be too long, they can also be too short, especially when several short sentences occur in sequence. Choppy sentences can be combined as long as run-ons do not result.
24. Avoid contractions.
25. Avoid "prop" phrases like "it is interesting that."
   Instead of saying that something is interesting, interest the reader in it by demonstrating its significance (Strunk, Jr. & White 50).
26. Avoid numerous and lengthy quotations.
   In general, directly quote only texts that are essential to proving an argument; merely cite others in the appropriate format (Crider 36).

Format and Bibliography

27. Place page numbers appropriately.
   Place no page number on the title page, and begin numbering on the first page of the paper body with "1." On the first page of each major section, the page number should appear, center aligned in the bottom margin; on all other pages, the page number should appear, right justified in the top margin. Normally, for term papers, page numbers will only appear in the "major section break position" on the paper's first page and on the bibliography's first page.
28. Use appropriate heading formatting.
   See the Turabian manual for its suggested section heading formats (Turabian A.2.2), and do not print a heading at the bottom of a page.
29. Do not include a space between a punctuation mark and a footnote number.
   A footnote number in a paper's main text should appear immediately after a terminal punctuation mark with no intervening spacing.
30. Use only one blank line between paragraphs.
   The body of a paper should be double-spaced throughout (except for block quotations). No extra line should be added between paragraphs.
31. Use only one space between a terminal punctuation mark and the beginning of the next sentence (Turabian 21.1, 21.5–21.6, A.1.3).
32. Format footnotes correctly.
   32.1.   Use 10 point font.
   32.2.   Indent the first line of a footnote (including the note number) by ½ of an inch.
   32.3.   Do not italicize footnote numbers.
   32.4.   Put a blank line between each footnote and any immediately following footnote on the same page.
   32.5.   Do not put a blank line between the footnote rule and the first footnote on a page.
   32.6.   Use title style capitalization for the titles of works.
   32.7.   When a place of publication is well-known, use only the city name. When a place of publication is not well known, use the format: [City], [Standard Postal Abbreviation].
   32.8.   Omit an initial "The" and abbreviations like "Inc." and "Co." in publishers' names (Turabian 17.1.6).

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32.9.	When citing an edited volume with the editor's name before the title, place a comma after the abbreviation "ed."

32.10.	When citing an author whose name includes two or more initials, use a space after each initial (e.g., N. T. Wright, F. F. Bruce, J. B. Lightfoot).

32.11.	For the first use of a given source, employ the individual footnote format most applicable to that source, such as:

32.11.1.	Standard books with one author and no editors, editions, or translators (Turabian 17.1.1)

> 1. Craig L. Blomberg, *Interpreting the Parables* (Downers Grove, IL: InterVarsity Press, 1990), 17.
>
> 1. Blomberg, *Interpreting the Parables*, 17.
>
> Blomberg, Craig L. *Interpreting the Parables*. Downers Grove, IL: InterVarsity Press, 1990.

32.11.2.	Books with multiple authors or editors (Turabian 17.1.1)

> 1. Walter C. Kaiser and Moisés Silva, *An Introduction to Biblical Hermeneutics: The Search for Meaning* (Grand Rapids: Zondervan Publishing House, 1994), 75.
>
> 1. Kaiser and Silva, *Introduction to Biblical Hermeneutics*, 75.
>
> Kaiser, Walter C., and Moisés Silva. *An Introduction to Biblical Hermeneutics: The Search for Meaning*. Grand Rapids: Zondervan Publishing House, 1994.

32.11.3.	Books with an editor(s) instead of an author(s) (Turabian 17.1.1)

> 1. Moisés Silva, ed., *Foundations of Contemporary Interpretation* (Grand Rapids: Zondervan Publishing House, 1996), 377.
>
> 1. Silva, *Foundations of Contemporary Interpretation*, 377.
>
> Silva, Moisés, ed. *Foundations of Contemporary Interpretation*. Grand Rapids: Zondervan Publishing House, 1996.

32.11.4.	Books with an author(s) and an editor(s) (Turabian 17.1.1)

> 1. Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, ed. Wayne C. Booth, Gregory G. Colomg, and Joseph M. Williams, 7th ed. (Chicago: University of Chicago Press, 2007), 59.

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1. Turabian, *Manual for Writers*, 59.

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. Edited by Wayne C. Booth, Gregory G. Colomg, and Joseph M. Williams. 7th ed. Chicago: University of Chicago Press, 2007.

32.11.5.   Specific editions of works (Turabian 17.1.3)

1. Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, ed. Wayne C. Booth, Gregory G. Colomg, and Joseph M. Williams, 7th ed. (Chicago: University of Chicago Press, 2007), 59.

1. Turabian, *Manual for Writers*, 59.

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. Edited by Wayne C. Booth, Gregory G. Colomg, and Joseph M. Williams. 7th ed. Chicago: University of Chicago Press, 2007.

32.11.6.   Titled sections of books (Turabian 17.1.8)

1. J. Maxwell Miller, "Reading the Bible Historically: The Historian's Approach," in *To Each Its Own Meaning: An Introduction to Biblical Criticisms and Their Application*, ed. Steven L. McKenzie and Stephen R. Haynes, rev. ed. (Louisville, KY: Westminster/John Knox Press, 1999), 17–34.

1. Miller, "Reading the Bible Historically," 17–34.

Miller, J. Maxwell. "Reading the Bible Historically: The Historian's Approach." In *To Each Its Own Meaning: An Introduction to Biblical Criticisms and Their Application*, edited by Steven L. McKenzie and Stephen R. Haynes, 17–34. Rev. ed. Louisville, KY: Westminster/John Knox Press, 1999.

32.11.7.   Signed dictionary articles (Turabian 17.1.8)

1. James H. Charlesworth, "Apocrypha: Old Testament Apocrypha," in vol. 1 of *The Anchor Bible Dictionary*, ed. David Noel Freedman et al. (New York: Doubleday Publishing, 1992), 292–94.

1. Charlesworth, "Old Testament Apocrypha," 292–94.

Charlesworth, James H. "Apocrypha: Old Testament Apocrypha." In vol.

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1 of *The Anchor Bible Dictionary*, edited by David Noel Freedman, Astrid B. Becj, Gary A, Herion, David F. Graf, John David Pliens, Phillip C. Schmitz, and Leslie Barkley, 292–94. New York: Doubleday Publishing, 1992.

32.11.8. Unsigned dictionary articles (Turabian 17.5.3)

1. *Greek-English Lexicon of the New Testament and Other Early Christian Literature*, 3rd ed., s.v. "καί."

1. *Greek-English Lexicon of the New Testament*, 3rd ed., s.v. "καί."

Bauer, Walter, Frederick W. Danker, William Arndt, and F. Wilbur Gingrich, eds. *A Greek-English Lexicon of the New Testament and Other Early Christian Literature*. Translated by Frederick W. Danker. 3rd ed. Chicago: University of Chicago Press, 2000.

32.11.9. Journal articles (Turabian 17.2.4)

1. Gabriel Barzalai, "Incidental Biblical Exegesis in the Qumran Scrolls and Its Importance for the Study of the Second Temple Period," *Dead Sea Discoveries* 14, no. 1 (2007): 1–24.

1. Barzali, "Incidental Biblical Exegesis in the Qumran Scrolls," 1–24.

Barzalai, Gabriel. "Incidental Biblical Exegesis in the Qumran Scrolls and Its Importance for the Study of the Second Temple Period." *Dead Sea Discoveries* 14, no. 1 (2007): 1–24.

32.11.10. Journal articles obtained from an electronic database (Turabian 17.2.7)

1. George J. Brooke, "Qumran Pesher: Towards the Redefinition of a Genre," *Revue de Qumran* 10, no. 4 (1981): 488, http://search.ebscohost.com/login.aspx?direct=true&db=rfh&AN=ATLA0000794502&site=ehost-live (accessed September 22, 2009).

1. Brooke, "Qumran Pesher," 503.

Brooke, George J. "Qumran Pesher: Towards the Redefinition of a Genre." *Revue de Qumran* 10, no. 4 (1981): 483–503, http://search.ebscohost.com/login.aspx?direct=true&db=rfh&AN=ATLA0000794502&site=ehost-live (accessed September 22, 2009).

32.11.11. Multi-volume works (Turabian 17.1.1)

1. John Lightfoot, *A Commentary on the New Testament from the Talmud and Hebraica, Matthew–1 Corinthians* (Oxford: Oxford University Press, 1859; repr., Peabody, MA: Hendrickson, 1989), 2:100.

1. Lightfoot, *Commentary on the New Testament from the Talmud and Hebraica*, 3:65.

Lightfoot, John. *A Commentary on the New Testament from the Talmud and Hebraica, Matthew–1 Corinthians*. 4 vols. Oxford: Oxford University Press, 1859; repr., Peabody, Mass.: Hendrickson, 1989.

32.11.12.   Series of works (Turabian 17.1.5)[2]

1. James D. G. Dunn, *Romans*, ed. Bruce M. Metzger et al., Word Biblical Commentary 38 (Dallas: Word, 1988), 463.

1. Dunn, *Romans*, 325.

Dunn, James D. G. *Romans*. Edited by Bruce M. Metzger, David A. Hubbard, Glenn W. Barker, Ralf P. Martin, and Lynn Allan Losie. Word Biblical Commentary 38. Dallas: Word, 1988.

32.11.13.   Reprints (Turabian 17.1.3, 19.1.4)

1. John Lightfoot, *A Commentary on the New Testament from the Talmud and Hebraica, Matthew–1 Corinthians* (Oxford: Oxford University Press, 1859; repr., Peabody, MA: Hendrickson Publishers, 1989), 2:100.

1. Lightfoot, *Commentary on the New Testament from the Talmud and Hebraica*, 3:65.

Lightfoot, John. *A Commentary on the New Testament from the Talmud and Hebraica, Matthew–1 Corinthians*. 4 vols. Oxford: Oxford University Press, 1859; repr., Peabody, MA: Hendrickson Publishers, 1989.

32.11.14.   Resources on CD- or DVD-ROM (Turabian 17.5.8)

1. Martin G. Abegg, Jr., ed., *Qumran Sectarian Manuscripts*, Libronix Digital Library System, version 3.0f (Bellingham, WA: Logos Research Systems, 2003).

1. Abegg, Jr., *Qumran Sectarian Manuscripts*.

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[2] If a series of works has a subtitle, omit this subtitle when citing a volume from the series.

Abegg, Jr., Martin G., ed. *Qumran Sectarian Manuscripts*. Libronix Digital Library System, version 3.0f. Bellingham, WA: Logos Research Systems, 2003.

32.12. For a subsequent reference to a given source, use the short note format (Turabian 16.4.1) unless the *immediately* preceding citation comes from the same source. In this case, use the citation format "Ibid., [page number]." If the source *and* page number(s) in one citation are both identical to the source and page number(s) in the immediately preceding citation, simply use the abbreviation "Ibid." in the second footnote (Turabian 16.4.2).

33. Format the title page properly (Turabian figure A.1).

34. Format the bibliography properly (Turabian A.2.3).

35. Print the appropriate number of digits in page ranges.
For instance, under the Turabian manual, write 78–87 and 78–115, but write 109–15 (Turabian table 23.2).

36. Use correct era abbreviations in the correct places.
An author should choose either the BC/AD or the BCE/CE abbreviation set and follow that choice consistently. No periods should be used with either abbreviation set (i.e., "BCE" not "B.C.E."). For the BCE/CE pair, the abbreviation always follows the year (e.g., 70 CE). For the BC/AD set, BC follows the year (e.g., 150 BC), but AD precedes the year (e.g., AD 70) (Turabian 23.3.2).

37. Type biblical languages properly.

37.1. For Greek, change a grave accent to an acute when the word with the grave is not followed immediately by another Greek word. Thus, write δέ rather than δὲ, but write ὁ δὲ κύριος. Additionally, be sure to type a final sigma (ς) when a sigma ends a word. For Hebrew and Aramaic, omit vowel points and Massoretic cantilation marks unless they are relevant to the argument being made.

37.2. The line spacing for biblical language fonts may be larger than the line spacing for the Times New Roman font. Thus, a line with 12-point, Times New Roman font English text and 12-point, SBL Greek font text (οὕτως) may appear to have more space between itself and the lines around it than it would if the line contained only Times New Roman text. To compensate for this typographical quirk, decrease the font size of the biblical language text enough so that the line spacing returns approximately to what it would be with only Times New Roman text, but do not decrease the biblical language font size so much that the Greek text becomes difficult to read on a printed page.

38. Abbreviate biblical citations consistently.

38.1. Never write out a verse reference (e.g., John, chapter one, verse one). Instead, always use the abbreviated citation form with Arabic numerals (e.g., John 1:1).

38.2. Choose one set of book name abbreviations that the Turabian manual provides, and employ that set consistently when citing a book with a chapter and verse number (see Turabian 24.6.3). Note, however, that book names that begin sentences should always be spelled fully (e.g., "In Phlm 1:1, Paul and Timothy address the letter to its recipient. First Thessalonians 1:1 also includes Silvanus in the letter's list of senders.") Additionally, when citing a book and chapter *without* a verse number or range, spell out the name of the book (Turabian 24.6).

13

39. When using an English Bible translation, cite the translation abbreviation (see Turabian 24.6.4) with the text quoted.
Alternatively, if only or mainly one translation is used, a footnote may be placed at the translation's first use explaining that, unless otherwise noted, all English Bible citations are taken from this primary translation. Do not, however, include Bible translations in the bibliography (Turabian 17.5.2).
40. Italicize non-English words in Roman alphabets or transliterations.
Format quotations of five lines or more into block quotations (Turabian 25.2.2).

Common Editorial Marks (Chapman inside back cover)

ab	abbreviations, **37**	**num**	use of numbers, **38**
agr	agreement, **9**	**p**	error in punctuation, **42**
appr	appropriateness, **28**	**par**	error in parallelism, **22**
awk	awkward construction	**pass**	ineffective use of passive voice, **10.38**
ca	wrong case, **11**		
cap	use a capital letter, **41**	**pv**	unnecessary shift in point of view, **23**
coh	coherence, **44.5**		
comp	faulty comparison, **12**	**R**	rewrite page or portion indicated
coord	faulty coordination, **16**		
dict	see your dictionary	**ref**	faulty pronoun reference, **20**
div	division of words, **39**		
dm	dangling modifier, **19**	**rep**	unnecessary repetition
emph	emphasis, **25, 44.6**	**ro**	run-on sentence, **14**
ex	exactness and vividness, **29**	**sp**	error in spelling
		sub	faulty subordination, **17**
fig	figurative language, **30**	**t**	error in tense, **10.18–10.30**
frag	sentence fragment, **13**	**trite**	triteness, **33**
gl	glossary of diction, **35**	**u**	lack of unity, **15, 44.4**
gr	error in grammar	**var**	lack of variety, **26**
id	idioms, **31**	**vf**	wrong verb form, **10.7–10.17**
il	illegible writing		
jarg	jargon and gobbledygook, **32**	**wdy**	wordiness, **24, 34**
		ww	wrong word
lc	use lower case, no capital, **41**	**X**	obvious fault
		¶	begin a new paragraph
logic	illogical construction, **21**	**No ¶**	no new paragraph
m	wrong mood, **10.39–10.44**	**∧**	omission of necessary words
mm	misplaced modifier, **18**		
mod	modifier misused, **12**	**⌒**	join the words
ms	manuscript form, **36**	**#**	space between the words
nc	not clear, **21** (also used to indicate general lack of clarity)		

Some other, editorial marks that may appear are:
- ∫ = reverse the order of the marked elements
- cit = add a citation
- col = colloquial
- i = italicize
- inform = informal
- mw = missing word
- ni = do not italicize

- si = split infinitive
- SW = see Strunk and White
- T = see the Turabian manual

Peer Review Questions (adapted from Crider 139–40)

1) What did the essay's author do particularly well?
2) How well does the essay address the assignment?
3) Given the assignment's expectations, is the essay focused enough? If not, how could it be more focused?
4) What is the essay's thesis? Is the essay's thesis determinate and encompassing enough? If not, how could it be stated better?
5) Are the essay's ideas developed enough? If not, how could they be developed better?
6) How strong are the essay's logic and topics? How could they be strengthened?
7) How strong is the introduction? How well does it outline the essay's thesis and arguments?
8) Do the essay's arguments cohere? If they are loose anywhere, how can they be connected better?
9) Do the essay's paragraphs cohere? If they are loose anywhere, how can they be connected better?
10) How strong are the transitions between the essay's parts, paragraphs, and sentences? How could they be improved?
11) How strong is the conclusion? How could it be improved?
12) What strong metaphors, if any, does the essay contain?
13) How appropriate, precise, concise, and vivid are the author's word choices?
14) Is the whole essay's grammar correct? If not, where could it be improved?
15) Is the whole essay's punctuation correct? If not, where could it be improved?
16) Is the whole essay's formatting correct? If not, where could it be improved?
17) How well do the essay's sentences vary in length and form?

Zotero (http://www.zotero.org)

No computer aid can completely substitute for a thorough knowledge of a citation style manual like Turabian's. Resources like Zotero, however, can help save time in the bibliography-development process. Currently, Zotero does not offer a Turabian citation style, but it does offer a "Chicago Manual of Style (Full Note with Bibliography)" style, which produces footnotes and bibliographies that require very few changes to conform to Turabian's style. Plugins are available for use with Microsoft Word and OpenOffice.org.

When Zotero users import resources into their libraries, they should copiously check the formatting, capitalization, and accuracy of the imported information and the fields in which Zotero places this information. A Zotero database will only be as useful as the data it contains, and errors or incomplete information in this database (e.g., capitalization, field placement, hyphens and en dashes, straight and smart quotes) may make fixing Zotero's output require more time and effort than the output is worth.

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