THE
SOUTHWESTERN
SEMINARY
MANUAL
OF
STYLE

Southwestern Baptist Theological Seminary
Fort Worth and Houston,
Texas

August 2007
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TABLE OF FIGURES</td>
<td>xi</td>
</tr>
<tr>
<td>TO THE READER</td>
<td>xiii</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>1. COMPUTER SETTINGS FOR RESEARCH PAPERS, THESES, PROSPECTUSES, DISSERTATIONS, AND DOCTORAL PROJECTS</td>
<td>1</td>
</tr>
<tr>
<td>Recommended Software</td>
<td>1</td>
</tr>
<tr>
<td>Fonts</td>
<td>1</td>
</tr>
<tr>
<td>Line Spacing</td>
<td>2</td>
</tr>
<tr>
<td>Margins</td>
<td>2</td>
</tr>
<tr>
<td>Page Numbers</td>
<td>2</td>
</tr>
<tr>
<td>Indentations and Tab Settings</td>
<td>3</td>
</tr>
<tr>
<td>2. RESEARCH PAPERS</td>
<td>5</td>
</tr>
<tr>
<td>Title Page</td>
<td>5</td>
</tr>
<tr>
<td>Table of Contents (Optional)</td>
<td>7</td>
</tr>
<tr>
<td>Lists of Tables, Examples, or Figures</td>
<td>7</td>
</tr>
<tr>
<td>First Page of Text</td>
<td>7</td>
</tr>
<tr>
<td>Subheadings</td>
<td>9</td>
</tr>
<tr>
<td>Paragraph Indentations and Block Quotes</td>
<td>9</td>
</tr>
<tr>
<td>Subsequent Pages of Text</td>
<td>11</td>
</tr>
<tr>
<td>Footnotes</td>
<td>11</td>
</tr>
<tr>
<td>Enumerated Lists</td>
<td>11</td>
</tr>
<tr>
<td>Tables and Figures</td>
<td>12</td>
</tr>
<tr>
<td>Numbering, Titling, and Referencing Tables and Appendixes</td>
<td>12</td>
</tr>
<tr>
<td>Font and Style Matters in Tables and Figures</td>
<td>12</td>
</tr>
<tr>
<td>Placement of Tables and Figures in the Document</td>
<td>13</td>
</tr>
<tr>
<td>Bibliography</td>
<td>15</td>
</tr>
</tbody>
</table>


### 3. GUIDELINES FOR THE PROSPECTUS: THEOLOGY AND HUMANITIES BASED RESEARCH

Page 19

### 4. GUIDELINES FOR THE PROSPECTUS: SOCIAL SCIENCE BASED RESEARCH

Page 23

<table>
<thead>
<tr>
<th>Order of Pages for a Social Science Based Research Prospectus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
</tr>
<tr>
<td>Statement of Problem</td>
</tr>
<tr>
<td>Purpose of the Study</td>
</tr>
<tr>
<td>Synthesis of Related Literature</td>
</tr>
<tr>
<td>Hypothesis</td>
</tr>
<tr>
<td>Method</td>
</tr>
<tr>
<td>The Population</td>
</tr>
<tr>
<td>The Sample</td>
</tr>
<tr>
<td>Instrument</td>
</tr>
<tr>
<td>Limitations</td>
</tr>
<tr>
<td>Assumptions</td>
</tr>
<tr>
<td>Definitions</td>
</tr>
<tr>
<td>Description</td>
</tr>
<tr>
<td>Research Question</td>
</tr>
<tr>
<td>Procedure for Collecting Data</td>
</tr>
<tr>
<td>Analysis</td>
</tr>
<tr>
<td>Procedure for Analyzing Data</td>
</tr>
<tr>
<td>Testing the Hypothesis</td>
</tr>
<tr>
<td>Reporting the Data</td>
</tr>
<tr>
<td>Appendix</td>
</tr>
<tr>
<td>Bibliography</td>
</tr>
<tr>
<td>Sample Pages</td>
</tr>
</tbody>
</table>
5. SPECIAL PAGES FOR THESES, DISSERTATIONS, AND PROJECTS .................................................. 31

   Order of Pages ................................................................. 31
   Front Blank Page ............................................................ 32
   Title Page ................................................................. 32
   Copyright Page ............................................................ 32
   Approval Sheet ............................................................ 32
   Dedication Page ............................................................ 33
   Abstract ................................................................. 33
   Table of Contents ........................................................ 33
   Lists in Preliminary Pages ........................................ 34
   Preface ................................................................. 35

6. PUNCTUATION, NUMBERS, SPELLING, CAPITALIZATION, ABBREVIATIONS, AND TRANSLITERATION ....................... 51

   Punctuation ............................................................... 51
     Ellipses ................................................................. 51
     Dashes and Hyphens .................................................. 51
     Parentheses and Brackets ........................................ 52
     Punctuation and Quotation Marks ................................. 52
     Commas in a Series ................................................... 52

   Numbers ................................................................. 52
     Nonscientific Numbers ............................................... 52
     Scientific Numbers ................................................... 53
     Numerical Sequences ................................................ 53
     Divisions of a Work ................................................ 54

   Spelling and Capitalization Checklist ............................ 54

   Abbreviations ........................................................... 58
     Critical Editions, Versions, and Translations of the Bible .... 58
     Books of the Old and New Testaments and the Apocrypha .... 59
     Other Abbreviations ................................................... 59
Chapter 7. FOOTNOTE AND BIBLIOGRAPHIC FORMS (I):
BOOKS, ARTICLES, WEB PAGES, AND OTHER
FREQUENTLY USED FORMS ........................................ 61

Scripture .............................................................. 61
Books ................................................................. 62
   Name(s) of Author(s) or Editor(s) ......................... 62
   Title and Subtitle (if any) .................................. 64
Author’s Work Translated or Edited by Another .......... 64
   Name or Number of Edition if Other than the First. .. 65
   Name of Series (if any) with Series Number (if any) .. 66
Facts of Publication ................................................. 67
Page Number in Footnote References to Books .......... 68

Sample Footnote Entries—Books ............................... 69
Sample Bibliographic Entries—Books .......................... 70
Subsequent and Shortened References ....................... 71
   Ibid. and Idem ................................................. 71
   Shortened References ........................................ 71
   Examples of Subsequent References ..................... 72

Multivolume Works ................................................. 72
   Date of Publication ............................................. 73
   Page References in Footnotes Citing Multivolume Works . 73
   Reference to a Multivolume Work with One Author
      and One Title .............................................. 74
   Reference to a Multivolume Work with One Author
      and Different Volume Titles ............................. 75
   Reference to a Multivolume Work with a General Title,
      General Editor, and Individually Authored Volumes
      Each with Its Own Title .................................. 76
   Other Types of Multivolume Works ......................... 76
   Sample Footnote and Bibliography Entries
      for Multivolume Works .................................... 77

Commentaries ....................................................... 79
Commentaries in Series .......................................... 79
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commentaries in Multivolume Sets</td>
<td>80</td>
</tr>
<tr>
<td>Journal Articles</td>
<td>80</td>
</tr>
<tr>
<td>Name of the Author(s)</td>
<td>80</td>
</tr>
<tr>
<td>Title of the Article</td>
<td>80</td>
</tr>
<tr>
<td>Title of the Journal, Including Abbreviated Titles</td>
<td>81</td>
</tr>
<tr>
<td>Volume or Issue Numbers, Publication Date, and Page Numbers</td>
<td>81</td>
</tr>
<tr>
<td>Sample Footnote Entries</td>
<td>82</td>
</tr>
<tr>
<td>Subsequent References</td>
<td>82</td>
</tr>
<tr>
<td>Sample Bibliography Entries</td>
<td>83</td>
</tr>
<tr>
<td>Component Part of a Book or Volume</td>
<td>83</td>
</tr>
<tr>
<td>Article or Essay in a Book with One Author</td>
<td>84</td>
</tr>
<tr>
<td>Article or Essay in a Book with an Editor</td>
<td>84</td>
</tr>
<tr>
<td>Other Examples (Not of Book-Length Parts)</td>
<td>84</td>
</tr>
<tr>
<td>Encyclopedias or Dictionaries</td>
<td>85</td>
</tr>
<tr>
<td>Dissertations, Theses, and Projects</td>
<td>87</td>
</tr>
<tr>
<td>Miscellaneous Footnote and Bibliographic Forms</td>
<td>88</td>
</tr>
<tr>
<td>Magazine Article</td>
<td>88</td>
</tr>
<tr>
<td>Newspaper</td>
<td>88</td>
</tr>
<tr>
<td>Book Review</td>
<td>89</td>
</tr>
<tr>
<td>Paper Presented at a Professional Society</td>
<td>89</td>
</tr>
<tr>
<td>Class Lecture</td>
<td>89</td>
</tr>
<tr>
<td>Audio Recording</td>
<td>90</td>
</tr>
<tr>
<td>Video Recording</td>
<td>90</td>
</tr>
<tr>
<td>Internet Documentation</td>
<td>91</td>
</tr>
<tr>
<td>CD-ROM Documentation</td>
<td>93</td>
</tr>
<tr>
<td>8. FOOTNOTE AND BIBLIOGRAPHIC FORMS (II): CRITICAL EDITIONS, CLASSICAL WORKS, AND MANUSCRIPTS</td>
<td>95</td>
</tr>
<tr>
<td>Collected Works in Critical Editions</td>
<td>95</td>
</tr>
<tr>
<td>First Footnote References—Critical Editions</td>
<td>96</td>
</tr>
<tr>
<td>Chapter</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>First Footnote References—Critical Edition and Translation</td>
<td>96</td>
</tr>
<tr>
<td>First Footnote Reference—Published Translation Only</td>
<td>97</td>
</tr>
<tr>
<td>Using a List of Abbreviations to Shorten First References</td>
<td>97</td>
</tr>
<tr>
<td>Subsequent References—Critical Editions</td>
<td>98</td>
</tr>
<tr>
<td>Subsequent References—Critical Edition and Translation</td>
<td>98</td>
</tr>
<tr>
<td>Subsequent References—Published Translations Only.</td>
<td>99</td>
</tr>
<tr>
<td>Citing Classical Authors and Sources</td>
<td>100</td>
</tr>
<tr>
<td>Name of the Classical Author</td>
<td>100</td>
</tr>
<tr>
<td>Title</td>
<td>100</td>
</tr>
<tr>
<td>Division of the Classical Work</td>
<td>101</td>
</tr>
<tr>
<td>Reference to a Classical Work in a Critical Edition</td>
<td>101</td>
</tr>
<tr>
<td>Reference to a Classical Work in Translation</td>
<td>105</td>
</tr>
<tr>
<td>Sample Bibliographies—Primary Sources</td>
<td>107</td>
</tr>
<tr>
<td>Listing Whole Editions (Example 1)</td>
<td>107</td>
</tr>
<tr>
<td>Whole Critical Editions and Some Translations (Example 2)</td>
<td>108</td>
</tr>
<tr>
<td>Individual Critical Works and Translations (Example 3)</td>
<td>109</td>
</tr>
<tr>
<td>Citation of Materials from Manuscript Collections</td>
<td>111</td>
</tr>
<tr>
<td>Citation of Letters in Footnotes and in Bibliographies</td>
<td>112</td>
</tr>
<tr>
<td>Citation of Diaries in Footnotes</td>
<td>113</td>
</tr>
<tr>
<td>Citation of Sermons in Footnotes and in Bibliographies</td>
<td>113</td>
</tr>
<tr>
<td>Citations of an Organization's Minutes in Footnotes</td>
<td>114</td>
</tr>
<tr>
<td>Other and More Specialized Forms for Manuscripts.</td>
<td>114</td>
</tr>
<tr>
<td>9. FOOTNOTE AND BIBLIOGRAPHIC FORMS (III): MUSICAL COMPOSITIONS</td>
<td>115</td>
</tr>
<tr>
<td>Designation of Pitch and Key</td>
<td>115</td>
</tr>
<tr>
<td>Chord Designation</td>
<td>116</td>
</tr>
<tr>
<td>Designation of Dynamic Levels</td>
<td>116</td>
</tr>
<tr>
<td>Titles of Works</td>
<td>116</td>
</tr>
<tr>
<td>Hymn Text and Tune Designations</td>
<td>119</td>
</tr>
<tr>
<td>Formal Analysis Nominalization</td>
<td>119</td>
</tr>
<tr>
<td>Style Period Names</td>
<td>119</td>
</tr>
</tbody>
</table>
Mode and Daily Hours .......................................................... 119
Page and Measuring Numbering/ Rehearsal Numbers .............. 120
Bibliographic Citations ....................................................... 120
Musical Examples .............................................................. 120
Music Composition ............................................................ 121
Additional Resources .......................................................... 121

Appendix

1. BOOK REVIEW STYLE .................................................. 123
   Title Page ................................................................. 123
   Bibliographic Information on the First Page of Text ............... 123
   References ............................................................... 123
   Divisions of a Book Review ........................................... 125
   Summary of Book Review Style ...................................... 126

2. USING NON-ROMAN ALPHABETS .................................... 127

3. INSTRUCTIONS FOR SPECIAL PAGES OF
   DISSERTATIONS AND PROJECTS .................................... 129
   Vita ........................................................................... 129
   Dissertation Monograph ............................................... 130

4. WORDS OF WISDOM FOR DOING A DISSERTATION,
   THESIS OR PROJECT ON A COMPUTER ............................ 133
# TABLE OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Title Page for a Research Paper</td>
<td>6</td>
</tr>
<tr>
<td>2. First Page of Text with Single Line Title and Three Level Subheading System (preferred)</td>
<td>8</td>
</tr>
<tr>
<td>3. Subsequent Page of Text</td>
<td>10</td>
</tr>
<tr>
<td>4. Bibliography</td>
<td>14</td>
</tr>
<tr>
<td>5. Five Level Subheading System</td>
<td>16</td>
</tr>
<tr>
<td>6. Enumerated Lists</td>
<td>18</td>
</tr>
<tr>
<td>7. Prospectus, First Page of Text (Theology and Humanities)</td>
<td>21</td>
</tr>
<tr>
<td>8. Prospectus Page with Tentative Table of Contents (Theology and Humanities)</td>
<td>22</td>
</tr>
<tr>
<td>9. Table of Contents, First Page (Social Sciences Prospectus)</td>
<td>28</td>
</tr>
<tr>
<td>10. Table of Contents, Continued (Social Sciences Prospectus)</td>
<td>29</td>
</tr>
<tr>
<td>11. Dissertation Title Page</td>
<td>36</td>
</tr>
<tr>
<td>12. Dissertation Copyright Page</td>
<td>37</td>
</tr>
<tr>
<td>13. Dissertation Approval Sheet</td>
<td>38</td>
</tr>
<tr>
<td>15. Dissertation Abstract</td>
<td>40</td>
</tr>
<tr>
<td>16. Table of Contents, First Page</td>
<td>41</td>
</tr>
<tr>
<td>17. Table of Contents, Subsequent Page</td>
<td>42</td>
</tr>
<tr>
<td>18. Table of Contents, Last Page</td>
<td>43</td>
</tr>
<tr>
<td>19. List of Abbreviations</td>
<td>44</td>
</tr>
<tr>
<td>20. List of Figures</td>
<td>45</td>
</tr>
<tr>
<td>21. List of Examples</td>
<td>46</td>
</tr>
<tr>
<td>22. List of Tables</td>
<td>47</td>
</tr>
<tr>
<td>23. Dissertation Preface, First Page</td>
<td>48</td>
</tr>
<tr>
<td>24. Dissertation Preface, Last Page</td>
<td>49</td>
</tr>
<tr>
<td>25. First Page of Book Review</td>
<td>124</td>
</tr>
</tbody>
</table>
TO THE READER

Style manuals guide writers and typists when formatting academic papers. They also provide a single standard that can be applied by all who follow the manual. Most style requirements are logical; others seem arbitrary. Knowing the requirements, you will not need to guess about your formatting as you write and revise your paper. The seminary has provided software to help ease the formatting task. More information on how to use this software is available on-line at: http://www.swbts.edu/swstyle/. However, the software does not do everything specified in the manual. Even if you use the software or have someone else format your paper, you have the final responsibility for the document you submit for grading or evaluation.

To use a style manual the first time requires patience. This manual's structure suggests one approach. First, verify that the basic form of the paper meets the requirements given in chapter 1: font size, line spacing, margins, page numbering and number placement, and tab settings. With the exceptions of the left and right margins, these settings will be the same for every research paper, prospectus, thesis, dissertation, or project submitted at Southwestern Seminary.

Second, examine each page of the paper according to the directions and examples for that page as found in chapter 2: title page, first page of text, subsequent pages of text, last page of text, bibliography, etc. Everything on each page should match the specifications given in the style manual: titles, subheadings, footnote separator, footnotes, enumerated lists, etc.

Third, read through your paper to verify that the punctuation, spelling, capitalization, and abbreviations follow the directions and examples in chapter 6. Are the ellipses spaced correctly? Are the numerical sequences typed correctly? Have you capitalized and spelled correctly the words included in the spelling and capitalization checklist? Have you abbreviated Scripture references correctly?
These are some, but not all, of the questions you must answer to meet the requirements set out in chapter 6.

Fourth, examine each individual footnote and bibliography entry to verify that it follows the forms given in chapters 7 and 8. Notice that this manual includes instructions for citing computer-based sources, as well as printed sources. Remember that information about tab settings, fonts, line spacing, and numbering given in earlier chapters also apply when formatting citations.

Chapters 3, 4, and 5 provide additional instructions for those preparing a prospectus, thesis, dissertation, or project. Appendix 1 provides information for those writing book reviews.

Be your own critic. Assume that everything about the paper's form is wrong and then look it up to see how to do it correctly. Only when you have verified that an element is right should you go on the next footnote, page, or other part of your paper.

The *Southwestern Seminary Manual of Style* is both a supplement and companion to Turabian’s *A Manual for Writers . . .* (7th ed.), *The Chicago Manual of Style* (15th ed.), and *The SBL Handbook of Style* (1999). This manual answers the most common questions, but for some unusual situations, you may need to refer to one of the companion manuals.

This is the August 2007 printing of Style Manual. It adds chapters about preparing a prospectus for programs in the social sciences and about formatting documents that include musical notation. Some of the appendixes have been moved to the style manual portion of the seminary website at http://www.swbts.edu/swstyle/. Although some text has been corrected and revised, the formatting requirements themselves remain the same as in previous printings.

Almost all the text and examples come from the *Southern Seminary Manual of Style*, 3rd edition, edited by Craig Blaising. Robert Bernard contributed the section on citing materials from manuscript collections. Robert Phillips prepared the manual for publication. Greg Smith guided the final phases of publishing and distribution.
CHAPTER 1

COMPUTER SETTINGS FOR RESEARCH PAPERS,
THESES, PROSPECTUSES, DISSERTATIONS,
AND DOCTORAL PROJECTS

This chapter shows correct spacing between lines and in headings. You may use these pages to verify your own line spacing. The remaining chapters are set at 1.5 line spacing and have a 1.5” left margin. The subheadings are also spaced differently than the manual specifies.

Recommended Software

Use any updated version of Microsoft Word (2003 or later) or Nota Bene for research papers, theses, dissertations, or projects. All new students receive a copy of the Southwestern Seminary Manual of Style and a customized version of StyleEase Seminary Style software through the Gold Card office. While this software is helpful, students are still responsible for verifying that the final copy of any formal writing assignment conforms to the seminary style manual, regardless of the software program they use.

Fonts

Use a 12-point Times New Roman proportional font throughout your document. There are only two exceptions: First, in footnotes, the Times New Roman font size may be less than 12 points but no smaller than 10 points. Second, Greek and Hebrew
fonts should be equivalent in size to the Times New Roman font.

Use bold face fonts only for subheadings. Use normal font style for main headings such as the table of contents, chapter headings, bibliography, etc.

Use italic font style for emphasis, foreign words, and titles of bound, published works such as books and journals (but not journal article titles).

Do not use the underline font.

Do not use any color other than black; this includes the text of hyperlinks.

**Line Spacing**

Use double spacing in the body of all papers, theses, dissertations, and projects. Use single spacing for the contents of each footnote (but double-space between notes), each block quotation, and each multi-line heading (except for multi-line headings on a title page, which are double-spaced). Note: *except for this chapter, this manual uses 1.5 rather than double spacing; do not try to match your line spacing to that of this manual*.

Spacing for title pages, for other special pages, and between subheadings and text in the body of your work is discussed in chapters 2, 3, and 4.

**Margins**

Use a 1.25 inch left and right margin and a 1.0-inch top and bottom margin for all pages in a research paper. Use left justification only; do not use full justification.

In theses, dissertations, and doctoral projects, use a 1.5-inch left margin and 1-inch right, top, and bottom margins.

Main section headings (such as BIBLIOGRAPHY, a chapter title, etc.) are placed one inch below the top margin. Simply space down from the top margin to the
proper setting as shown in chapter 2. The bottom margin may vary slightly to accommodate footnotes. In such cases, the bottom margin should be no more than 1.5 inches and no less than 0.75 inch.

For each full page of text, set footnotes to print at the end of text rather than the end of page. For an incomplete page of text, set footnotes to print at the bottom of the page.

**Page Numbers**

All research papers, theses, dissertations, and projects must use pagination. See chapter 2 for which pages are counted and which are not and for when to use roman and when to use arabic numerals. Roman numerals (i, ii, iii, etc.) are used for front matter (such as the table of contents) and are centered at the bottom of the page. Arabic numerals (1, 2, 3, etc.) are used for the main body of the work and for sections subsequent to the main body (such as the bibliography). On a page where a main section begins (such as the first page of the research paper, the first page of a chapter, or the first page of the bibliography), center the page number below the bottom margin, 0.7 inch from the bottom of the sheet. However, for all continuation pages of that main section, place the page number in the top right corner (above the top margin and on the right margin), 0.7 inch from the top of the sheet.

**Indentations and Tab Settings**

Set the tab at 0.7 inch for a normal paragraph indentation. Also use 0.7 inch for footnote indentations. Set the tab at 0.35 inch for indentation of a block quotation, for a
paragraph indentation within a block quotation, and for each indentation in a table of
contents or in an enumerated list of figures, tables, or examples. Also, use 0.35 inch for
the hanging indentation of entries in a bibliography.
CHAPTER 2
RESEARCH PAPERS

The sections of a research paper are as follows: (1) title page, (2) table of contents (optional), (3) lists of tables, examples, or figures (if you have several such tables, examples, or figures), (4) body of the paper, with the first page distinguished in form from all subsequent pages, appendices, and (6) bibliography. Most research papers will be composed of a title page, the body of the paper, and a bibliography. This chapter provides sample guide sheets and instructions on matters of form and style for each of these sections.

Theses, dissertations, and doctoral projects as well as prospectuses for each such work have some component parts that differ from those of research papers. See chapters 3 and 4 for guidelines for prospectuses. See chapter 5 for guidelines on theses, dissertations, and projects.

For information on footnote and bibliographic forms, see chapters 7 and 8.

Title Page

Each line of the title page is centered between the margins (left and right margins are 1.25 inches for the research paper and 1.5 and 1.0 inches for the thesis or dissertation).

The title of the paper appears in UPPERCASE at the top, two inches below the top of the page. If the title requires two or three lines, the last line should appear two inches below the top of the page. If four lines are needed, then place the third line two inches below the top of the page. If more than four lines are needed, you should seriously consider revising your title.

Arrange the lines in inverted pyramid form and double-space between them. If the title contains both a main title and a subtitle, then the main title should appear on a
HERMENEUTICAL ISSUES IN THE REVISIONIST
AND POST-LIBERAL DEBATE

A Paper
Presented to
Dr. Douglas Blount
Southwestern Baptist Theological Seminary

In Partial Fulfillment
of the Requirements for PHRL 7632

by
John A. Smith
May 14, 2004

Figure 1: Title page for a research paper
separate line or lines from the subtitle and be followed by a colon even if this means not using the inverted pyramid form. Note the following example of a title and subtitle:

**COMMON SENSE INTERPRETATION:**

**HERMENEUTICAL PRINCIPLES IN NEED OF REASSESSMENT**

Title lines more than four inches long may be divided. No line should be more than five inches long.

The sections of the title page are divided by 1.5-inch solid separator lines (about eighteen spaces wide): ________________.

Place your full name (middle initial is acceptable) and the date on which the paper is submitted at or near the bottom margin of the page.

**Table of Contents (optional)**

A table of contents is normally not required for a research paper and is typically not used. If you choose to include a table of contents, follow the form given in chapter 5. However, remember that in a research paper, you will not have chapters. Normally, the table will list only your subheadings followed by your bibliography.

**Lists of Tables, Examples, or Figures**

If you have several tables, examples, or figures in your paper, then you may need to place a list prior to the main body of the paper whether or not you have a table of contents. See chapter 5 for style guidelines for such lists.

**First Page of Text**

Place the first line of the paper’s title on the first page two inches from the top of the page. The title’s wording is to be the same as that on the title page. It should be printed in all UPPERCASE in normal mode (not bold, italics, or with underlining). If the title requires more than one line, the lines of the title should be single-spaced. Otherwise, divide and arrange the lines as on the title page. Leave two (single) spaces between the title and the first line of text. (Do not simply hit the enter key twice when you are in double-space format; that would leave three spaces.)

The page number on the first page of text is always "1" (the title page is not counted and any preceding tables or lists are numbered separately with roman numerals).
TITLE OF THE PAPER

This sample sheet has been constructed to show the placement of headings, subheadings, and block quotations in your research paper. The page is set up as a first page, on which the title appears. Note the page number centered at the bottom of this page.

First Level Subheading

Note how the first-level subheading is spaced. With the cursor set at the end of the paragraph above, the spacing was reformatted to leave twelve points after the paragraph while line spacing was still set at double-space. After typing the subheading, the paragraph spacing was again reformatted, deleting the twelve points.

Second-Level Subheading

Proper formatting is not difficult, and it makes the paper much easier to read. Practice with each of your papers.

Third-level subheading. As you can see, the third-level subheading is indented with the text beginning immediately thereafter.

This example shows the form of a block quotation. Under the Format Menu (in Microsoft Word), the left indentation was changed to 0.35 inch and the tab was also set at 0.35 inch. Consequently, the paragraph indentation on this block quotation matches the indentation of the preceding paragraphs (0.7 inch).

With my cursor remaining at the end of the block quotation and still in single-space mode, I set my spacing to leave twelve points after the paragraph. After hitting the enter key once, I then reset the twelve points to zero and the line spacing to double-space.

Figure 2: Three level subheading system (preferred) and single line title
Subheadings

Up to three subhead levels are recommended. Rarely will a paper profit by using more than three levels. For a document using three levels or less, use the three-level system explained here and in figure 2. If more levels are necessary, see page 18 of this manual for a five-level subhead system (the three-level system presented here corresponds to the first, third, and fifth levels shown on page 18). Use a bold font for each of these subheadings. Leave two spaces between the last line of text and a subheading (that is, two single lines; do not simply hit the enter key twice when you are in double-space format). Leave one (single) space between a subhead and subsequent text (including a subsequent lower level subheading). If a subheading starts a page, other than the first page of text, place it on the top margin, with no extra space between the top margin and the subhead. If a subhead is the last line of text move it to the next page.

A first-level subheading is centered and capitalized headline style. If it is more than four inches long, divide it into two or more single-spaced lines arranged in an inverted pyramid. A second-level subheading appears at the left margin without punctuation. It is also capitalized headline style. If it is more than three inches long, it should be divided into two single-spaced lines nearly equal in length, with the second line flush with the margin. The third-level subhead is capitalized sentence style. It should be indented (normal paragraph indentation) and followed by a period. Normal spacing follows the period, and the text begins immediately.

See the examples of the three levels of subheadings on page 8.

Paragraph Indentations and Block Quotes

Indent regular paragraphs 0.7 inch. Use block quotes where a quotation includes four or more lines of text. Indent the left margin (but not the right) of block quotations 0.35 inch. Block quotation paragraph indentation is an additional 0.35 inch so that it will appear even with a normal paragraph indentation of 0.7 inch. Do not indent the first line of a block quotation unless it is indented in the text you are quoting (note the examples on pages 8 and 10).
Baconianism emphasized an empiricist approach to all forms of knowledge in pursuit of the objective “fact.” Just as scientists were not supposed to impose their hypotheses on the data, but were rather to observe the facts of nature to see what rules could be gleaned from careful observation, Protestants adopted the methodology of the “scientific” Baconian approach. Charles Hodge’s words at the beginning of his *Systematic Theology* clearly portray this Baconian approach.

The Bible is to the theologian what nature is to the man of science. It is his storehouse of facts; and his method of ascertaining what the Bible teaches, is the same as that which the natural philosopher adopts to ascertain what nature teaches. In the first place, he comes to the task with all the assumptions [as the man of science]... In the second place, the duty of the Christian theologian is to ascertain, collect, and combine all the facts which God has revealed concerning himself and our relation to Him. These facts are all in the Bible... In the third place, the theologian must be guided by the same rules in the collection of facts, as govern the man of science... In the fourth place, in theology as in natural science, principles are derived from facts, and not impressed upon them.

James W. Alexander’s pronouncement is more forthright: “We avow our belief that the theologian should proceed in his investigation precisely as the chemist or the botanist proceeds... [This] is the method which bears the name of Bacon.”

Almost all Protestants proceeded with these assumptions and this methodology.

All went well until “higher,” or “radical,” biblical criticism and the Darwinian theory of evolution came into prominence. The latter was especially

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12Marsden also notes that Common Sense was adopted at a time in America when much of the populace was afraid of radical European philosophies which started to make inroads in the nation. They looked to Common Sense to protect them from this radicalism (Marsden, “Everyone,” 81-82).


Subsequent Pages of Text

Begin the text of subsequent pages at the top margin (one inch). The page numbers for these pages should appear in the upper right corner, 0.7 inch from the top of the sheet.

Footnotes

Use superscript (raised) numbers without punctuation to indicate footnotes. In the body of your text, place the superscript number at the end of a sentence, immediately following the punctuation mark. The corresponding footnote must begin at the bottom of the same page. Indent 0.7 inch (standard paragraph indentation) and repeat the superscript number (without punctuation) before the first word of the note. Do not space between the note number and the first word of the note. In dissertations, theses, and projects, restart the numbering at 1 with each chapter (Turabian, Manual [7th ed.], 16.3.3).

Set your software program to print footnotes “beneath text” for each full page of text. Leave one space between the last line of text on a page and the line on which the footnote separator appears. If the last page of your paper is not full, move the footnotes on that page to the bottom of the page by inserting multiple blank lines between the text and the footnote separator. Print the separator as a solid 1.5 inch or two-inch line (be consistent). Leave a blank line between the separator and the first note. Single-space the contents of each footnote. Place a blank line (one space) between notes.

Long footnotes may be continued on the next page. The beginning of the continuation will not be indented (see the example on page 10). The length of the continuation separator must be the same as the regular footnote separator. If three or more pages would be needed to complete a note, place its contents in an appendix.

For sample footnotes and instruction on footnote forms, see chapters 7 and 8.

Enumerated Lists

Do not use bulleted lists. Use arabic numbers for an enumerated list in the body of the text. If the list has fewer than ten items, the numbers may be flush with the left margin. If the list has more than ten items, the double-digit numbers should be flush with the left margin and the periods of all numbers should be aligned. Single-space the text of each enumeration 0.35 inch from the left margin. Leave one blank line between
items and one blank line before and after the list. For examples, see pages 18, 52, and 126 below.

Normally, you should not use enumeration for elements longer than three or four lines (see examples in text on page 52). If more lines are needed, it may be best to omit the numbers and use standard paragraphs (double-spaced) with the words "First," "Second," etc.

**Tables and Figures**

Use tables for tabular data such as reporting raw data, statistical findings, and displaying textual lists. Use figures for charts, graphs, photocopied instruments, etc. Choose the type of display that works best for your data. Be consistent—do not choose different display types for variety. Also, the best display is often the most simple one.

**Numbering, Titling, and Referencing Tables and Appendixes**

Tables and figures placed in the text number separately starting with the number 1 for each type, given a title in sentence style with no ending period, and centered at the top (tables) or bottom (figures). Numbering continues straight through the entire document (including all chapters in a dissertation). If the title is longer than the width of the table or figure, type it as two or more lines inverted pyramid style.

Tables or figures in appendixes are numbered restarting with the number 1 for each type and prefixed with the letter "A" as in A1, A2, A3, etc.. Numbering continues straight through all appendixes. When tables or figures appearing in appendixes are referenced in the text, always include with the reference the appropriate appendix number such as "Table A3 in Appendix 1" or "(see Figure A5 in Appendix 2)."

All references to a table or figure must refer to the table or figure number, not its title or a phrase like "in the following table," or "as seen in the next figure." The reference may be in running text such as "In Table 5 . . ." or "In Figure 5," or in parentheses as in (see Table A7 in Appendix 3) or (Figure 2). Note that "Table" and "Figure" are capitalized when referenced in the text, as is “Appendix.” Refer to a table or figure in your text before it appears in the document. Use the full word "Table" or “Figure” in the title of tables and figures rather than the abbreviation "Tbl." or "Fig."
Font and Style Matters in Tables and Figures

Tables are presented in the same font and size as the text of the document (12 pt. Times New Roman). Italic may be used for category titles within the table, but do not use bold, underline style, or colored text. Text in figures such as charts and graphs should also be created in 12 point Times New Roman. You can use a 10 point Times New Roman font for labels and axis in charts but nothing smaller. Font variations are allowed in instrumentation presented in figures, with 10 point as the minimum.

Text and borders in tables, and text and objects in figures are always in black—never use color. Chart fill colors and patterns in figures should be tested to be sure that they are clearly distinct when printed in black and white. Photocopied figures should be lightened or darkened as necessary.

Instrumentation designed for the study is displayed as a figure. Use the same margin settings as your research paper or dissertation to ensure the figure is not distorted or the layout changed when inserted in the document. If the instrumentation is not designed with the same margins as your document, the instrument will need to be photocopied and reduced or enlarged to fit the margins of your page.

Table cell borders are always solid lines, hairline width. Use borders on all sides of a cell except where data spans two cells and the interior border is not appropriate. Figures such as charts and graphs should have hairline borders, but figures such as pictures or diagrams do not have to have borders.

Placement of Tables and Figures in the Document

If space permits, finish the paragraph where the table or figure is first referenced and place the table or figure immediately following. Otherwise finish the sentence, place the table or figure in the text, and resume the paragraph. If the table or figure is less than one full page and there is not room for it on the page, continue the text to the bottom of the page, and put the table or figure at the top of the next page—in many cases this will be the middle of another paragraph. If you reference additional tables or figures in the continued text, the series of tables and/or figures follows at the top of the next page. In some cases, raw data may best be presented in an appendix.
BIBLIOGRAPHY

Books


Articles


Figure 4: Bibliography
Three blank lines—not two as with levels of heading—separate a table or figure from the text, table or figure above it and below it.

A table or figure must be centered horizontally between the margins on the left and right side of the table or figure. A table or figure must be centered vertically between the margins above and below it if it is the only object on the page. If two or more tables and/or figures appear together on a page with no text above, below or between them, the tables and/or figures are treated as one object and centered vertically on the page.

If a table or figure is larger than one full page, continue the display on the next page, repeating the display label with the longer "em" dash, the word "continued" and then the period followed by the title. For example: "Table 1–Continued. Research Findings." Repeat axis scales, headers, footers, legends, etc., used on the previous page of the display.

**Bibliography**

The title, BIBLIOGRAPHY, in all uppercase, should be placed two inches from the top of the page. Two (single) spaces should separate the title from the first subheading or first bibliographic entry. In longer bibliographies, use first-level subheadings to divide the bibliography between primary and secondary works, and use second level subheadings to divide among books, articles (including journal articles, articles in books, and signed entries in dictionaries and encyclopedias), dissertations and theses, and other types of sources (unpublished papers, recordings, internet sites, etc.). If no distinction is made between primary and secondary works, use first-level subheadings for each division. Leave one (single) space between a subheading and the first entry under that subheading.

The contents of each bibliographic entry are single-spaced. Leave one intervening space between entries. Each entry begins at the left margin. Subsequent lines are indented 0.35 inch. See the example of a bibliography page on page 14.

Arrange entries in each bibliographic section alphabetically. However, in primary source listings, alphabetize all translations of an author's works after the alphabetic listing of critical editions for that author. A 0.7 inch “underline” (approximately nine strikes on the underscore key) followed by a period and space,
**First-Level Subheading**

This sample sheet shows the proper placement of a five-level system of subheadings such as is often used in longer papers or dissertations. The three-level system presented on page 7 of this manual corresponds to levels one, three, and five in the five-level system presented here. Follow either the three or five-level system, but don’t mix systems. Follow instructions for spacing between text and subheadings given on page 7.

The first-level subheading should be in bold font, centered, and capitalized headline style. If the heading is more than four inches long, divide it as an inverted pyramid, single-spaced. A subheading at the top of the page should be flush with the top margin with no extra blank lines above it. A subhead at the bottom of the page must have at least one line of text following it.

**Second-Level Subheading**

A second-level subheading appears in bold and italic font centered and capitalized headline style. If the heading is more than *four* inches long, divide it as an inverted pyramid, single-spaced.

**Third-Level Heading**

A third-level subheading appears at the left margin without punctuation in bold font and capitalized heading line style. If it is more than *three* inches long, divide it into single-spaced lines with subsequent lines flush to the left margin.

**Fourth-Level Subheading**

A fourth-level subheading appears at the left margin without punctuation in bold and italic font capitalized in headline style. If more than 3 inches long, divide it like a third-level subhead.

**Fifth-level subheading.** The fifth level subhead should be bold font capitalized sentence style and appear as the first sentence of a paragraph. It should be indented using normal paragraph indentation and followed by a period, normal spacing, and the first line of paragraph text. Notice that the heading is still placed on the third line following the previous paragraph and remember to add an extra line (12 points) above the heading and its paragraph.

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**Figure 5: Five level subheading system (optional)**
authored works, translated works follow the edited works, and co-authored works follow last of all. Edited (or translated) works in a series use a 0.7 inch line followed by a comma, a space, and "ed." (or "trans."). However, a line may not be used for co-authored works that appear at the end of a series of individually authored works. The author’s name (which appeared at the beginning of the series) must be repeated in addition to the names of all co-authors. If subsequent works by these same co-authors are listed, then the 0.7 inch line may be used in place of all those same co-authors. See examples given on pages 78, 107-111 of this manual.
These paragraphs give examples of enumerated lists when used in a research paper. Notice that in both types of lists (fewer than ten items or ten or more items) the decimals line up within the enumerated list. If the text of a listed item goes to a second line, the lines in that item are single-spaced. There is no extra space between the text and the enumerated list. Since the list items are not complete sentences, they do not end with a period.

**Ten or More Items in a List**

In 1790, the thirteen states gave up much of the sovereignty they had enjoyed under the Articles of Confederation. The states that voted to ratify the new Constitution in 1787 and 1788 were:

1. Delaware
2. Pennsylvania
3. New Jersey
4. Georgia
5. Connecticut
6. Massachusetts
7. Maryland
8. South Carolina
9. New Hampshire
10. Virginia
11. New York

**Fewer than Ten Items in a List**

The three types of resources used in academic research are:

1. Primary sources that record original thoughts or observations of events
2. Secondary sources, which are derived from a study of the primary sources
3. Tertiary sources encapsulating summaries of a body of secondary sources, such as the *Anchor Bible Dictionary*

Figure 6: Enumerated lists
CHAPTER 3
GUIDELINES FOR THE PROSPECTUS: THEOLOGY AND HUMANITIES–BASED RESEARCH

The style of the prospectus is the same as that of a research paper. You should consult chapters 1 and 2 for the basic layout of the title page (with modifications noted below), the position of the title on the first page of text, and all instructions on fonts, margins, indentations, subheading placement, footnotes, and bibliography. This chapter only addresses the stylistic features that distinguish the prospectus from a research paper. Students in the School of Educational Ministries should consult chapter 4 for their prospectus guidelines.

The title page of a prospectus is similar in layout to the title page of a research paper (see page 6), but its content is more like that of a dissertation title page (see page 28). The only difference is that the word “Prospectus” replaces the word “Thesis” or “Dissertation.” The date listed is the date when the prospectus is submitted.

Subheadings for the body of the prospectus are prescribed and should follow in this order: (1) introduction, (2) thesis, (3) background, (4) methodology, and (5) proposed outline or tentative table of contents with a brief explanation of each chapter. The prospectus concludes with a bibliography, which like in a research paper, begins with a heading, not a subheading. Take care to follow this order exactly. Consult with your school for further information about the contents of your prospectus.

The first page after the title page should repeat the title of the prospectus just as is the case with a research paper (place the title two inches from the top of the sheet). The first subheading begins on the third line under the title. See the example on page 21.

The tentative table of contents appears as a list in the body of the prospectus under its subheading (not as an initial table of contents). The list itself, however, is similar in form to an actual table of contents. Place the word Chapter at the left margin on the third line (24 points) under the subheading, “Tentative Table of Contents.” Single-
space within each entry in the table and double-space between entries. Indent each level 0.35 inch. Give the approximate page length for each chapter in parentheses after the chapter title (you do not have to use leaders). After the end of the list, skip two lines (24 points) and resume normal text mode giving a brief explanation of each projected chapter. See the example on page 22.

The prospectus bibliography should give an indication of the research base for your thesis or dissertation. The bibliography has the same margins and spacing specified in chapter 2. The subdivisions of the bibliography are those that are appropriate to your thesis or dissertation (see page 15).

The following pages give examples of two types of pages in a prospectus.
UNION WITH CHRIST AS KEY TO JOHN CALVIN’S UNDERSTANDING OF THE EXTENT OF THE ATONEMENT

Introduction

The question of Calvin’s view on the extent of the atonement has been appoint of disagreement for much of this century. The dispute has focused on relevant statements in Calvin’s writings as well as the matter of logical consistency and coherence in his doctrinal though. Many have noted that what appear to be affirmations of the universal extent of the atonement in Calvin’s writings. However, the apparent meaning of these statements has been challenged on the basis of conformity with Calvin’s express teaching on the substitutionary nature of that atonement. The dispute, however, has failed to consider the crucial role of Calvin’s doctrine of union with Christ in reconciling the apparent contradiction.

Thesis

This dissertation will argue that Calvin did affirm universal atonement and that his doctrine of union with Christ allowed him to harmonize the universal and substitutionary aspects of that atonement. Calvin’s concept of union with Christ emphasized the intrapersonal nature of that union. This provides a different dimension that the strictly interpersonal or transactional nature of the atonement emphasized by later Calvinists. Instead of insisting on a one-to-one, mathematical correlation between those for who Christ died and those who will ultimately be saved, Calvin’s soteriology was centered on the communication of the life found in Christ. I shall present and defend the thesis that Calvin’s theology of the atonement was both substitutionary and universal because, according to Calvin, Christ’s death on the cross did not just

Figure 7: Prospectus, first page of text (theology and humanities)
which have been set forth as providing evidence that Calvin held to either universal or particular redemption will need to be addressed.

Finally, since it is my contention that a proper understanding of Calvin’s view on the atonement rests upon understanding the part that union with Christ plays in is doctrine of the atonement and his overall theology, it will be necessary to examine those passages that treat this issue. Also, since it is Calvin’s understanding that it is our union with the Son of God made flesh that is central to our salvation, Calvin’s doctrine of the incarnation will be examined at least insofar as it bears upon the question of his view of the extent of the atonement.

**Tentative Table of Contents**

**Chapter**

1. **INTRODUCTION** (25 pages)
   - Statement of the problem
   - Recent Discussions of the Extent of the Atonement in Calvin
   - Union with Christ as Key to Understanding Calvin Doctrine of the Atonement

2. **HERMENEUTICAL QUESTIONS** (40 pages)
   - Recent Study on the Hermeneutics of Calvin
   - The Issue of the “All” and “Many” Passages in Calvin
   - Particularist Interpretations of Calvin
   - Identification of Calvin’s Hermeneutic
   - Other Theological Presuppositions
   - The Hermeneutical Significance of Union with Christ

   The introduction, chapter 1, sets the context for the remainder of the dissertation and expands the central claim that to understand Calvin’s view of the
CHAPTER 4
GUIDELINES FOR THE PROSPECTUS:
SOCIAL SCIENCE-BASED RESEARCH

The style of the prospectus is basically the same as that of a research paper. You should consult chapters 1 and 2 for such things as the basic layout of the title page (with modifications noted below), the position of the title on the first page of text, and all instructions on fonts, margins, indentations, subheading placement, footnotes, and bibliography. This chapter only addresses the stylistic features that distinguish the prospectus from a research paper.

**Order of Pages for a Social Science-Based Research Prospectus**

<table>
<thead>
<tr>
<th>Title page</th>
<th>required</th>
<th>Counted, not numbered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table of Contents</td>
<td>required</td>
<td>Numbered, roman numerals</td>
</tr>
<tr>
<td>List of Tables</td>
<td>if used</td>
<td>Numbered, roman numerals</td>
</tr>
<tr>
<td>List of Figures</td>
<td>if used</td>
<td>Numbered, roman numerals</td>
</tr>
<tr>
<td>Body of Text</td>
<td>required</td>
<td>Numbered, beginning with arabic numeral 1</td>
</tr>
<tr>
<td>Appendixes</td>
<td>required</td>
<td>Numbered, arabic numerals</td>
</tr>
<tr>
<td>Bibliography</td>
<td>required</td>
<td>Numbered, arabic numerals</td>
</tr>
</tbody>
</table>

The *title page* of a prospectus is similar in layout to the title page of a dissertation title page (see page 32). The difference is that the word “Prospectus” replaces the word “Dissertation.” The date listed is the date when the prospectus is submitted.

The *table of contents* for the prospectus follows the same style as for the dissertation (see page 41) except that there are no chapters in a prospectus. Normally, the table of contents will include the lists, subheadings from the body of text, appendixes and bibliography (see Figures 9 and 10 at the end of this chapter). If you have several *tables or figures* in your prospectus, then you will need to place the appropriate lists after the table of contents. See page 34 for style guidelines for such lists.
Subheadings for the body of the prospectus are prescribed and should follow in this order: (1) introduction, (2) method, (3) analysis, and (4) appendix. The prospectus ends with a bibliography. Care should be taken to follow this order exactly. See the explanation of the elements of each major subhead below.

The first page after the title page should repeat the title of the prospectus just as is the case with a research paper (place the title two inches from the top of the page). The first subheading begins on the third line under the title (see example on page 21).

The bibliography follows the same form as given in chapter 2 (see page 15). The subdivisions of the bibliography, if needed, are those that are appropriate to your dissertation.

Introduction

Begin your proposal with a short introductory statement that leads into the Statement of the Problem. This introductory statement gives the background of your own “felt need” and gives reasons why you want to look more deeply into this subject.

Statement of the Problem

A short (1-2 sentences) statement of the focus of your study. This is usually written as a statement of relationship between two or more variables, or a difference between two or more groups.

Purpose of the Study

List the purpose (or purposes) for this study. You will use such verbs as “to determine,” “to ascertain,” “to evaluate,” “to discover,” etc. This section expands the statement of the problem.

Synthesis of Related Literature

After doing extensive library research (ERIC, Dissertation Abstracts, etc.), synthesize this into a concise, logical narrative. The purpose of this section is to show that you are familiar with the field of study and to give you a solid foundation on which to build. This section includes theological foundations for your study.

Significance of the Study

On the basis of this background, state why your study is important to the field of educational ministry. What documented contribution will your study make to the field?
Hypothesis

On the basis of your problem statement and background study, state the best directional hypothesis for your research project. This statement is the most plausible answer you can give to the problem you have stated. More than one hypothesis may be written to focus on different aspects of the problem.

Method

The Population

Specify your population(s) for this study. The population represents the largest group to which results can be generalized. A church, group of churches within a city or state, Southern Baptist churches in general, etc., are examples of defined populations. It is from this population that you will draw your samples for study.

Sampling

Specify exactly how you will draw your sample(s) from your population(s). How many subjects will there be in each sample? How many subjects will there be in your study?

Instrument

Describe the instrument(s) you will use in your research to gather raw data. If you plan to use standardized instruments, describe their development, use, reliability, and validity. If you plan to develop your own instruments, provide a step by step procedure for development, evaluation, and validation. You need not complete this validation for your proposal, but must demonstrate you understand how to do it.

Limitations

A limitation is any external restriction that reduces the ability to generalize your findings. An external restriction is one that is beyond your control. Delimitations are restrictions YOU set and are listed under Procedure for Collecting Data.

Assumptions

Some elements of your study can neither be controlled nor measured. Therefore, it is necessary to state the assumptions under which you are operating. Some rationale must be given for each assumption. These statements are not “loopholes” for shallow thinking but part of a thorough research design.
Definitions

Unusual terms, operational terms, and terms with restricted meaning for your study all need to be defined carefully for the reader. Do not, however, define the obvious. If you are researching “spiritual growth,” how will you measure this? What will the measurement mean? The term must be operationally defined in terms of how you will measure it.

Design

If you are doing an experimental or quasi-experimental study, you will need to include a section defining what research design you will use and how it will be applied to your particular problem. Examples of research designs are “Solomon Four Group” and “Pre-test Post-test Control Group.” Historical, correlational, and descriptive types of research will probably not require this section.

Research Questions

If your research is qualitative in format, then state in sufficient detail the questions that will be asked of the population and/or sample to establish sufficient content to evaluate the research purpose of the study. Initial questions may be open-ended in format. However, the researcher should have a clear understanding of the nature, direction, and intent of the research to make informed statements concerning the outcomes of the objectives of the study.

Procedure for Collecting Data

State systematically what you will do to prepare instruments, validate questions, establish reliability of data collection tools, train any needed assistants, and gather your data. Write every step you plan to take in doing the study. Anticipate every problem you might encounter and make contingency plans as needed. This is the blueprint for your research study. The more time you put into it now, the less time you will spend later in doing the research.

Analysis

Procedure for Analyzing Data

State systematically how you will analyze the data collected from your study. What statistical tools will you use?
Testing the Hypothesis

After you have analyzed the data, what specifically will you do to test the significance of your findings? How will you test your hypothesis? What evidence will you require before rejecting the null hypothesis? For qualitative studies, the researcher will state explicitly what methods will be used to establish validity of the conclusions reached.

Reporting the Data

What charts, tables, and graphs will you use to report your findings? It is suggested that you actually include blank examples of these visuals in your proposal. Then, when the study is complete, the only writing required is to transfer the data from the computer printout (for example) to the blank chart (table, or graph).

Appendix

Include copies of cover letters, instruments, or other materials directly related to your study. The “Items of Consideration for Approval by the Ph.D. Committee Concerning the Protection of Human Subjects” and the “Human Subjects Research Consent Form” documents located in the Ph.D. Handbook for the School of Educational Ministries will be included as Appendix 1 and 2 respectively. Each item in the appendix should begin with a title in all CAPS, center justified and two inches from the top of the page. The pages in the appendix are also numbered.

Bibliography

List all references footnoted in the body of your proposal.

Sample Pages

The following pages give examples of various pages in a social sciences-based research prospectus. The figure captions and page borders do not appear on the actual pages of a prospectus. Note that actual entries on the Table of Contents will vary according to the type of research, whether quantitative or qualitative.
TABLE OF CONTENTS

LIST OF TABLES .......................................................... iv

LIST OF FIGURES ...................................................... v

Introduction ......................................................... 1

Statement of the Problem ................................. 4

Purpose of the Study ........................................... 5

Synthesis of Related Literature .......................... 6

A Brief History of Theoretical Views ................. 7

Early Empirical Data ........................................... 12

Transmission of Moral and Faith Maturity ............ 16

Family Relationships .......................................... 22

Theological Foundations ....................................... 28

Significance of the Study ...................................... 26

Hypothesis ........................................................ 34

Method .......................................................... 36

The Population .................................................. 36

Sampling ......................................................... 37

Instrument ....................................................... 38

Limitations ....................................................... 44

Assumptions ..................................................... 44

Figure 9: Table of contents, first page
(social sciences)
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Definitions</td>
<td>45</td>
</tr>
<tr>
<td>Design</td>
<td>48</td>
</tr>
<tr>
<td>Research Questions</td>
<td>50</td>
</tr>
<tr>
<td>Procedure for Collecting Data</td>
<td>51</td>
</tr>
<tr>
<td>Analysis</td>
<td>58</td>
</tr>
<tr>
<td>Procedure for Analyzing Data</td>
<td>58</td>
</tr>
<tr>
<td>Testing the Hypothesis</td>
<td>63</td>
</tr>
<tr>
<td>Reporting the Data</td>
<td>65</td>
</tr>
</tbody>
</table>

### Appendix

1. ITEMS OF CONSIDERATION FOR APPROVAL BY THE PH.D. COMMITTEE CONCERNING THE PROTECTION OF HUMAN SUBJECTS | 70   |
2. HUMAN SUBJECTS RESEARCH CONSENT FORM           | 72   |
3. FAITH MATURITY SCALE                           | 73   |
4. PERMISSION TO USE FAITH MATURITY SCALE          | 74   |
5. SAMPLE LETTER TO PASTOR                        | 75   |
6. SAMPLE LETTER TO PARTICIPANTS                  | 76   |

BIBLIOGRAPHY                                      | 77   |

Figure 10: Table of contents, continued
(social sciences)
CHAPTER 5

SPECIAL PAGES FOR THESES, DISSERTATIONS, AND PROJECTS

Follow guidelines in chapters 1 and 2, making the exceptions described in this chapter. Consult your degree program handbook for more information about the thesis, dissertation, or project. *Set the left margin to 1.5 (for binding) inches and the right margin at 1."

**Order of Pages**

<table>
<thead>
<tr>
<th>Page Type</th>
<th>Required/Optional</th>
<th>Page Counting/Numbering</th>
</tr>
</thead>
<tbody>
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<td>Front blank page</td>
<td>required</td>
<td>Not counted, no page number</td>
</tr>
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<td>Title page</td>
<td>required</td>
<td>Counted, not numbered</td>
</tr>
<tr>
<td>Copyright page</td>
<td>required</td>
<td>Counted, not numbered</td>
</tr>
<tr>
<td>Approval sheet</td>
<td>required</td>
<td>Counted, not numbered</td>
</tr>
<tr>
<td>Dedication page</td>
<td>not required</td>
<td>Counted, not numbered</td>
</tr>
<tr>
<td>Abstract</td>
<td>required</td>
<td>Counted, not numbered</td>
</tr>
<tr>
<td>Table of Contents</td>
<td>required</td>
<td>Numbered, roman numerals</td>
</tr>
<tr>
<td>List of Abbreviations</td>
<td>if used</td>
<td>Numbered, roman numerals</td>
</tr>
<tr>
<td>List of Figures</td>
<td>if used</td>
<td>Numbered, roman numerals</td>
</tr>
<tr>
<td>List of Examples</td>
<td>if used</td>
<td>Numbered, roman numerals</td>
</tr>
<tr>
<td>List of Tables</td>
<td>if used</td>
<td>Numbered, roman numerals</td>
</tr>
<tr>
<td>List of Plates</td>
<td>if used</td>
<td>Numbered, roman numerals</td>
</tr>
<tr>
<td>Preface</td>
<td>required</td>
<td>Numbered, roman numerals</td>
</tr>
<tr>
<td>Body of Text</td>
<td>required</td>
<td>Numbered, beginning with arabic numeral 1</td>
</tr>
<tr>
<td>Appendixes</td>
<td>if used</td>
<td>Numbered, arabic numerals</td>
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<tr>
<td>Bibliography</td>
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<tr>
<td>Vita</td>
<td>optional</td>
<td>No page number</td>
</tr>
<tr>
<td>Back blank page</td>
<td>required</td>
<td>No page number</td>
</tr>
</tbody>
</table>
Front Blank Page

The blank page is blank! Do not forget to include it.

Title Page

The layout of the title page of a thesis or dissertation is similar to that of a research paper. See chapter 2 of this manual. The first line of the second section identifies the work as “Thesis,” “Dissertation,” or “Project.” The next two lines are always the same: “Presented to the Faculty of.” The fourth line of that section names the student’s specific school: The School of Theology, The School of Church Music, The Fish School of Evangelism and Missions, or The School of Educational Ministries. The last line in that section reads “Southwestern Baptist Theological Seminary.” The first two lines of the third section will always stay the same: “In partial Fulfillment of the Requirements for the Degree.” The third line of that section names the degree sought: Master of Theology, Doctor of Philosophy, Doctor of Education, Doctor of Musical Arts, Doctor of Ministry, or Doctor of Educational Ministry. The title page of a Master of Arts degree also places the full degree name here (never use a degree’s abbreviation on the title page). The fourth section gives your full legal name and expected month and year of graduation.

Copyright Page

The copyright page has four lines centered on the page. The line that begins “Copyright” should be located 4.5 inches from the top of the page. The first line begins with the word “Copyright” follow by the copyright symbol, ©, the year submitted, and the author’s name as it appears on the title page. After a blank line, the second, third, and fourth lines convey legal information that pertains to the permissible duplication of dissertation pages for instruction or preservation. Center only the first line. The remaining lines begin at the left margin, without indentation.

Approval Sheet

The heading, APPROVAL SHEET, centered, all upper case, with bold font, appears two inches from the top of the page. On the third single line (or 24 points) below that heading, center the TITLE OF THE WORK, in uppercase, normal font, and single-spaced. On the fourth single line (36 points) below the title, print your Full Name (title
case, not uppercase, and do not include the word “by”). On the fourth single line below your name (36 points), insert a 5.3-inch solid line, spaced .7 inches from the left margin. On the next single line below the solid line, type the formal name of the supervisory committee’s chairperson, a comma, his or her professorial title, and role on the supervisory committee, all left justified. Repeat this process two or three more times for each committee member. If necessary, lengthen each line to so that they are as long as the longest line of text. Finally, space down four single lines (36 points), space .7 inch from the left margin, and enter the word “Date” followed by 2.5-inch solid line.

Dedication Page

Center the dedication itself in the middle of the page, double-spaced. Do not include a heading on the dedication page. See the sample on page 39. Remember, a dedication page is optional.

Abstract

The abstract of a thesis, dissertation, or project presents a brief synopsis of the work. The abstract should include (1) the complete title of work as it appears on the title page, but single spaced; (2) the body of the abstract, not to exceed 350 words for dissertations or 150 words for theses or projects; (3) author’s full name as it appears on the title page followed on the same line by (4) the degree abbreviation for which the thesis, dissertation, or project is written, as it appears on the title page; (5) the name of the thesis, dissertation, or project advisor; (5) the school from which the degree is earned; (6) “Southwestern Baptist Theological Seminary” followed on the same line by (7) the year submitted. See the sample Abstract on page 40.

Table of Contents

The heading, TABLE OF CONTENTS (in all uppercase), should be placed two inches from the top of the sheet. On the third line below the heading, the word "Page" should be justified to the right margin. From this point on, double-space the contents of the table. The entries correspond to parts of your work that follow the table of contents. If the heading of any entry is too long for one line, subdivide and single-space the heading. The second line of a chapter title should be indented to align with the first letter of the title. The second line of a subheading should be indented an additional 0.35 inch.
Major headings (such as LIST OF ABBREVIATIONS, PREFACE, chapter titles, and BIBLIOGRAPHY) are printed in uppercase. However, capitalize only the first letter of the word "Chapter," and the first letter of the word "Appendix." All other levels of subheadings are capitalized headline style (Turabian 4.6).

Include all subheadings with their page locations in the table of contents unless doing so would lengthen the table to more than four pages. In such cases, the table of contents may be limited to first- and second-level subheads or to first-level subheads only. Chapter titles are preceded by the chapter number, a period, and two spaces. The chapter number is indented 0.35 inch from the left margin. First level subheads are indented 0.35 inch from the position of the chapter number (0.70 inch from the left margin). Each subsequent level subhead is indented an additional 0.35 inch.

Leaders (spaced periods) from an entry to its page number should be arranged with one space between periods, with at least one space between the last letter of the entry and the first period in the leader. Leaders should align on the right, with at least two blank spaces between the last dot and the first digit of the highest page number referenced.

Page numbers are justified to the right margin (which means that the last number of each page reference should line up vertically).

Subsequent pages of a table of contents begin at the top margin (one inch below the top of the page) with the word "Chapter" justified to the left and the word "Page" justified to the right. The next line continues the sequence of entries from the previous page.

Each page in the table of contents is numbered with lower case roman numerals centered at the bottom of each page (beginning with either “v” or “vi,” depending on whether or not a dedication page has preceded it)

Lists in Preliminary Pages

The style for the LIST OF ABBREVIATIONS, LIST OF TABLES, LIST OF FIGURES, AND LIST OF EXAMPLES follow the same settings as those used in the Table of Contents with the following exception: for enumerated lists, change the first tab setting (0.35 inch) from a left align tab to a decimal align tab so that the periods in the numbering of list entries align at the decimal point.

In a LIST OF ABBREVIATIONS, four blank spaces must appear between the
longest abbreviation and its descriptive text. Once the ruler position of the start of the longest abbreviation's descriptive text is determined, create a left align tab stop for that position and apply it to all entries in the list (logical shorter abbreviations will have more spaces between their entries and their descriptive text). Italicize abbreviations for journal and book titles, but not for series names. See Figure 17 on page 44.

**Preface**

The heading, PREFACE, centered, all uppercase, appears two inches from the top of the page. On the third single line (24 points) below the heading, begin the body of the paragraph. On the second single line (12 points) below the last line of the last paragraph, enter the writer’s name, left justified. Add the city and state of residence while writing the dissertation, project, or thesis, single-spaced and left justified below the name. Place the month and year completed on the next line, single-spaced and left justified. See the sample Preface on pages 48-49.

The following pages give examples of the preliminary pages in the order of their appearance.

**Appendixes**

If your work has one appendix, you may simply give it the heading APPENDIX (in all caps) in which case, the heading is centered two inches below the top of the sheet. The text of the appendix follows on the third (single) space below the heading.

If you wish to give the appendix a title, place the title below the heading, like a chapter title. If you have more than one appendix, you must number each appendix as you do chapters (APPENDIX 1, APPENDIX 2, etc.) and each one must have its own title.

As with chapters, the pagination of your work continues successively through the appendix or appendixes with the page number centered at the bottom of the first page of each appendix and placed in the top right corner for each successive page.

For instructions about numbering, titling, and referencing appendixes or tables in appendixes, see page 12.
THE TESTING OF OUR FAITH:
A PENTATEUCHAL THEOLOGY OF TESTING

A Dissertation
Presented to
the Faculty of
the School of Theology
Southwestern Baptist Theological Seminary

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

by
David Allen Smith
May 2005
APPROVAL SHEET

THE TESTING OF OUR FAITH:
A PENTATEUCHAL THEOLOGY OF TESTING

David Allen Jones

Jonas Johnson, Associate Professor of Old Testament, Supervisor

Greg Roberts, Professor of Old Testament

David Smith, Assistant Professor of Biblical Backgrounds

George Baker, Assistant Professor of Theology

Date __________________________

Figure 13: Dissertation approval page
To Jane,
my partner, my love,
and to
James and Sarah,
my pride, my joy
ABSTRACT

THE TESTING OF OUR FAITH:
A PENTATEUCHAL THEOLOGY OF TESTING

This dissertation argues that the Pentateuch presents a unified theology of testing which includes the Joseph narrative. This unity is based on its presentation of the motifs of “testing” and “fear” that shares great similarities with the rest of the Pentateuch.

Chapter 1 introduces the thesis in the context of the history of the problem in biblical interpretation.

Chapter 2 establishes the meaning of “testing” in both biblical and non-biblical contexts. In addition to establishing a semantic field for “testing,” this chapter investigates the ways that “testing” is discussed in the ancient Near East.

Chapter 3 applies the observations from chapter 2 and probes the Pentateuch for the way that it presents the motif of testing. Analysis of the biblical texts includes those contexts where testing occurs both implicitly and explicitly.

Chapter 4 further investigates the Joseph narrative for the way that it presents the theme of testing. Observations from this analysis are compared to those previously made. Special attention in this chapter is given to the recent work of Walter Moberly and his particular insights into the meaning of “testing” and “fear” and their relationship in the Pentateuch.

Chapter 5 provides a summary of the conclusions drawn from this project, as well as suggestions for further research.

John David Smith, Ph.D.
Advisor: Bruce Smith, Ph.D.
School of Theology
Southwestern Baptist Theological Seminary, 2005

Figure 15: Dissertation abstract
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF FIGURES</td>
<td>vii</td>
</tr>
<tr>
<td>PREFACE</td>
<td>viii</td>
</tr>
<tr>
<td>1. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>The Spiritual Warfare “Movement”</td>
<td>4</td>
</tr>
<tr>
<td>Statement of the Problem</td>
<td>13</td>
</tr>
<tr>
<td>Background</td>
<td>21</td>
</tr>
<tr>
<td>Limitations</td>
<td>24</td>
</tr>
<tr>
<td>Methodology</td>
<td>30</td>
</tr>
<tr>
<td>Outline</td>
<td>32</td>
</tr>
<tr>
<td>Thesis</td>
<td>34</td>
</tr>
<tr>
<td>Conclusion</td>
<td>35</td>
</tr>
<tr>
<td>2. THE SPIRITUAL WARFARE MOVEMENT AND WORLDVIEW ISSUES</td>
<td>37</td>
</tr>
<tr>
<td>The “Paths” to the Spiritual Warfare Movement</td>
<td>37</td>
</tr>
<tr>
<td>Worldviews and the Spiritual Warfare Movement</td>
<td>52</td>
</tr>
<tr>
<td>Implications for the Spiritual Warfare Movement</td>
<td>87</td>
</tr>
<tr>
<td>Conclusion</td>
<td>92</td>
</tr>
</tbody>
</table>

Figure 16: Table of contents, first page
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. THE PERCEIVED SCHEMES OF SATAN TO HINDER EVANGELISM</td>
<td>94</td>
</tr>
<tr>
<td>Organization of the Enemy Forces</td>
<td>96</td>
</tr>
<tr>
<td>The Enemy’s Attempts to Hinder Evangelism</td>
<td>100</td>
</tr>
<tr>
<td>Analysis of Satan’s Schemes to Hinder Evangelism</td>
<td>131</td>
</tr>
<tr>
<td>Conclusion</td>
<td>154</td>
</tr>
<tr>
<td>4. PRESCRIBED WARFARE STRATEGIES AND EVANGELISM</td>
<td>156</td>
</tr>
<tr>
<td>Putting on the Armor: Individual Warfare</td>
<td>158</td>
</tr>
<tr>
<td>Praise and Worship: Corporate Warfare</td>
<td>161</td>
</tr>
<tr>
<td>Strategic-Level Warfare: Warfare in the Community and Nation</td>
<td>170</td>
</tr>
<tr>
<td>Prayer and Evangelism: Warfare Seeking the Lost</td>
<td>186</td>
</tr>
<tr>
<td>General Reflection on Warfare Strategies</td>
<td>196</td>
</tr>
<tr>
<td>An Analysis of Warfare Strategies in North American Churches</td>
<td>208</td>
</tr>
<tr>
<td>Conclusion</td>
<td>221</td>
</tr>
<tr>
<td>5. A PROPOSED STRATEGY FOR WARFARE EVANGELISM IN NORTH AMERICA</td>
<td>223</td>
</tr>
<tr>
<td>Warfare in the Temptation of Christ</td>
<td>224</td>
</tr>
<tr>
<td>Warfare in the Book of Ephesians</td>
<td>242</td>
</tr>
<tr>
<td>A Warfare Evangelism Strategy for North America</td>
<td>258</td>
</tr>
<tr>
<td>Conclusion</td>
<td>281</td>
</tr>
</tbody>
</table>

Figure 17: Table of contents, subsequent page
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. CONCLUSION</td>
<td>283</td>
</tr>
<tr>
<td>Appendix</td>
<td></td>
</tr>
<tr>
<td>1. DEFINITIONS OF “SPIRITUAL WARFARE,” SURVEY OF MAY 1997</td>
<td>292</td>
</tr>
<tr>
<td>2. STRENGTHS, WEAKNESSES, AND GROWTH OF THE SPIRITUAL WARFARE MOVEMENT, SURVEY OF MAY 1996</td>
<td>294</td>
</tr>
<tr>
<td>3. SURVEYED CHURCHES UTILIZING SPIRITUAL WARFARE</td>
<td>301</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>302</td>
</tr>
</tbody>
</table>
LIST OF ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB</td>
<td>Anchor Bible</td>
</tr>
<tr>
<td>BJRL</td>
<td><em>Bulletin of the John Rylands Library</em></td>
</tr>
<tr>
<td>BZ</td>
<td><em>Biblische Zeitschrift</em></td>
</tr>
<tr>
<td>CBQ</td>
<td><em>Catholic Biblical Quarterly</em></td>
</tr>
<tr>
<td>ETR</td>
<td><em>Etudes theologiques et religieuses</em></td>
</tr>
<tr>
<td>ICC</td>
<td>International Critical Commentary</td>
</tr>
<tr>
<td>JBL</td>
<td><em>Journal of Biblical Literature</em></td>
</tr>
<tr>
<td>NCB</td>
<td>New Century Bible</td>
</tr>
<tr>
<td>NICNT</td>
<td>New International Commentary on the New Testament</td>
</tr>
<tr>
<td>NTS</td>
<td><em>New Testament Studies</em></td>
</tr>
<tr>
<td>NovT</td>
<td><em>Novum Testamentum</em></td>
</tr>
<tr>
<td>NovTSup</td>
<td>Supplements to Novum Testamentum</td>
</tr>
<tr>
<td>SBLDS</td>
<td>Society of Biblical Literature Dissertation Series</td>
</tr>
<tr>
<td>SBLSBS</td>
<td>Society of Biblical Literature Sources for Biblical Study</td>
</tr>
<tr>
<td>SNTSMS</td>
<td>Society for New Testament Studies Monograph Series</td>
</tr>
<tr>
<td>TDNT</td>
<td><em>Theological Dictionary of the New Testament</em></td>
</tr>
</tbody>
</table>

Remember that abbreviations for series titles are in normal type, but that abbreviations for book and journal titles are in italics.

Figure 19: List of abbreviations
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sign Relations—The Difference between Signals and Symbols</td>
<td>16</td>
</tr>
<tr>
<td>2.</td>
<td>Three Different Fields of Reality Status in Piaget’s Operative Theory of Knowledge</td>
<td>19</td>
</tr>
<tr>
<td>3.</td>
<td>True Imitative Process</td>
<td>30</td>
</tr>
<tr>
<td>4.</td>
<td>Pseudo-Imitative Process</td>
<td>31</td>
</tr>
<tr>
<td>5.</td>
<td>The Relationship of Play to Cognitive Development</td>
<td>52</td>
</tr>
<tr>
<td>6.</td>
<td>The Educative Thought</td>
<td>72</td>
</tr>
<tr>
<td>7.</td>
<td>Curriculum Model Based on Piaget’s Theory of Play</td>
<td>80</td>
</tr>
<tr>
<td>8.</td>
<td>Relative Importance of Specific Game Type from Ages 3-11, or Preschool through Elementary Years</td>
<td>84</td>
</tr>
</tbody>
</table>

Figure 20: List of figures
### LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A Comparison of:</td>
<td></td>
</tr>
<tr>
<td>A Fourteenth-Century Plainchant Credo Intonation</td>
<td>28</td>
</tr>
<tr>
<td>A Fifteenth-Century Hymn, “Credo in Deum”</td>
<td></td>
</tr>
<tr>
<td>The Chorale, “Wir glauben all’ an einen Gott”</td>
<td></td>
</tr>
<tr>
<td>2. The Chorale Tune, WIR GLAUBEN ALL’ AN EINEN GOTT</td>
<td>30</td>
</tr>
<tr>
<td>3. Chorale Tune, WIR GLAUBEN, phrase 9</td>
<td>32</td>
</tr>
<tr>
<td>4. Chorale Tune, WIR GLAUBEN, phrase 1</td>
<td>32</td>
</tr>
<tr>
<td>5. Chorale Tune, WIR GLAUBEN, phrase 2</td>
<td>34</td>
</tr>
<tr>
<td>6. Chorale Tune, WIR GLAUBEN, phrase 3</td>
<td>35</td>
</tr>
<tr>
<td>7. Chorale Tune, WIR GLAUBEN, phrase 4</td>
<td>35</td>
</tr>
<tr>
<td>8. Chorale Tune, WIR GLAUBEN, phrase 5</td>
<td>35</td>
</tr>
<tr>
<td>9. Ahle, <em>Wir glauben all’ an einen Gott</em>, Choirs 1 and 2, mm. 70-80</td>
<td>36</td>
</tr>
<tr>
<td>10. Chorale Tune, WIR GLAUBEN, phrase 6</td>
<td>37</td>
</tr>
<tr>
<td>11. Chorale Tune, WIR GLAUBEN, phrase 7</td>
<td>37</td>
</tr>
<tr>
<td>13. Chorale Tune, WIR GLAUBEN, phrase 8</td>
<td>38</td>
</tr>
<tr>
<td>15. A Comparison of Chorale Tune, WIR GLAUBEN, phrase 9 Ahle, <em>Wir glauben</em>, Reduction, mm. 126-29</td>
<td>40</td>
</tr>
<tr>
<td>16. Chorale Tune, WIR GLAUBEN, phrases 10 and 11</td>
<td>40</td>
</tr>
</tbody>
</table>

Figure 21: List of examples
LIST OF TABLES

Table                                                                 Page
1. Cognitive Development during the First Two Years                      6
2. Affective Development during the First Two Years                      9
3. The Cognitive Content of the Preschool Child (3-5)                    21
4. The Relationship between Cognitive Development and                  34
   Imitative Activity during the Sensori-Motor Period
5. General Description of Types of Play Behavior                         53
6. A Summary of Piaget’s Play Forms and Their Musical Equivalents       71
PREFACE

Though this work bears my name, I could not have completed this task without the help and support of many others. Dean David Allen, my supervising professor, not only challenged me to think critically and accurately, but he also somehow made the task of writing a dissertation an enjoyable one. Professors George Klein and Paul Wolfe likewise provided valuable insights and continual encouragement.

Living around this country are also our prayer partners, who have persistently prayed for my wife and me during this journey. I wish they could know how many times we took one more step just because we knew they were praying for us. Though geographical miles separate us from them, our prayer partners have faithfully walked alongside us throughout this project.

There are many others who have also provided support along the way. My parents and in-laws have always given encouragement, even when this project required much time away from family. My colleagues in the Ph.D. program have given challenging feedback to my work, and they have graciously endured three years of hearing everything they ever wanted to hear about spiritual warfare. I am especially grateful to Jack Smith, who has prayed with me and for me during this past year. No words of thanksgiving could adequately express my gratitude to my wife, Janet, for her support during this work. Though she sacrificed much to follow me back to seminary, never have I sensed anything less than encouragement and undying love. I
love her more today than ever, and I look forward to the challenges God has for us to face
together in the future.

And finally, I continue to be amazed by the grace of God that provides strength
to do all things (Phil 4:13). Only by His grace, and only in His power am I privileged to
do anything for Him. To Him alone be the glory.

John E. Jones
Fort Worth, Texas
December 2005

Figure 24: Preface, last page
CHAPTER 6

PUNCTUATION, NUMBERS, SPELLING, CAPITALIZATION, ABBREVIATIONS, AND TRANSLITERATION

Punctuation

Terminal punctuation (periods, exclamation points, and question marks), quotation marks, and footnotes following terminal punctuation, and colons may all be followed by one or two spaces as long as the document is consistent. However, in bibliographies and notes, use only one space after punctuation marks (including periods and colons). See page 54 for cases where, in divisions of a work, no space follows a period or colon. For punctuation generally, see Turabian, Manual (7th ed.) 21.1-11

Ellipses

Use an ellipsis (three periods) to indicate omitted text. Each period is separated by a space, and the ellipsis itself is preceded by and followed by one space. If punctuation precedes an ellipsis (e.g., a period, semicolon, etc.), the punctuation mark appears as normal without any space between the word and the punctuation mark. Leave one space after the punctuation mark and begin the first period of the ellipsis. Use normal spacing after punctuation that terminates an omission indicated with an ellipsis. See examples in the section below and on page. See Turabian’s Manual (7th ed.), page 357 for the omission of one or more paragraphs in an ellipsis.

Dashes and Hyphens

Use either an en dash (–) or em dash (—) or two consecutive hyphens (--) (whichever is compatible with your software), but you must be consistent throughout the document. Do not use a single hyphen as a dash. Note that no space precedes or follows a dash.

Use a single hyphen with some compound words such as ante-Nicene Fathers or twenty-third Psalm. See Turabian, Manual (7th ed.), 31.7 for guidelines on the proper use of the dash and hyphen.
Parentheses and Brackets

Note Turabian, Manual (7th), 21.8.1: “Parentheses usually set off explanatory or interrupting elements of a sentence . . . Parenthesis can also be used with citations [which reference Scripture or in book reviews] and to set off the numbers or letters in a list or an outline.”

Note Turabian, Manual (7th), 21.8.2: “Brackets are most often used in quotations, to indicate changes made to a quoted passage . . . [or] to enclose a second layer of parenthetical material within parentheses.” The following is a correct, but rare, example: (see J. R. Evans-Bentz, The Tibetan Book of the Dead [Oxford: Oxford University Press, 1927]).

Punctuation and Quotation Marks

Note Turabian, Manual (7th), 21.11: "A final comma or period nearly always precedes a closing quotation mark . . . Question marks and exclamation points precede a closing quotation mark if they are part of the quoted matter. They follow the quotation mark if they apply to the entire sentence in which the quotation appears. . . . Semicolons and colons always follow quotation marks. If the quotation ends with a semicolon or colon, change it to a period or a comma to fit the structure of the main sentence . . . .” Note exceptions on page 64 when punctuating a title in a footnote or bibliography.

Commas in a Series

Place a comma before "and" at the end of a series (e.g., Genesis, Exodus, and Leviticus).

Numbers

In general, numbers are spelled out as text, but are expressed as numerals when reporting statistical data from precedent literature or statistical results from research findings. However, numbers at the beginning of a sentence are spelled out as text.

Use 2nd, 3rd, 4th etc.—not "d" (such as 2d or 3d) as in Turabian. Use the full-sized 1/2 and 3/4 rather than the smaller ½ and ¾. Do not use # to abbreviate "number."

Non-scientific Numbers

Numbers of one or two words are spelled out, as are whole numbers ending with hundred, thousand, hundred thousand, million, etc. Other numbers that are three words are
expressed as numerals. For example: fifty is one word and expressed as text; fifty-one is two words and is expressed as text; fifty-three thousand is three words, but is a whole number ending with thousand, so it is expressed as text; five hundred one is three words, and so it is expressed with numerals as 501.

To avoid confusion, spell out one set of numbers in an expression that involves two or more series of numbers. For example: "In the first survey, 21 respondents failed to meet inclusion criterion; in the second survey, only 5 respondents failed to meet inclusion criterion."

Express numbers in a series as numerals, such as, "The respondents were distributed as follows: 100 were freshmen, 51 were sophomores, 25 were juniors, and 10 were seniors," or, "The most frequently missed questions were numbers 50, 51, and 52."

Multiple phases, stages, steps, tasks, etc. are numbered and referenced with arabic numbers like chapters (e.g., Phase 1, Phase 2, etc., not Phase One or Phase II).

Write out the word percent after numeric values except for statistics reported from precedent literature or data derived in your research (see Scientific Numbers).

Scientific Numbers

Express numbers as numerals when reporting statistical data from precedent literature or statistical results from your research. Numbers expressed as percentages use the percent symbol following the numeral without intervening space, e.g., 10% or 51%. Use the word percentage (not percent) when no number is given.

Express decimal fractions with one leading zero, and zeros following the decimal point as required for the statistical number being reported. For example: "a mean of 0.75 indicated," or "the ratios of 1.80 and 2.81 were observed." All numbers presented in tables must be decimal aligned.

Numerical Sequences

Use the following system for inclusive numbers. Note: An unspaced hyphen is used to separate inclusive numbers.

<table>
<thead>
<tr>
<th>First Number</th>
<th>Second Number</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 100</td>
<td>Use all digits</td>
<td>5-8, 3-10, 71-72, 96-117</td>
</tr>
<tr>
<td>100 and above</td>
<td>Use two digits or more if needed</td>
<td>100-04, 107-08, 321-25, 415-532, 1536-38, 1496-504</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Example</th>
<th>First Number</th>
<th>Second Number</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-8</td>
<td>7-8</td>
<td>10-11</td>
<td>3-10, 5-11, 7-11, 9-11</td>
</tr>
<tr>
<td>3-10</td>
<td>11-20</td>
<td>21-30</td>
<td>3-19, 11-29, 21-29, 30-39</td>
</tr>
<tr>
<td>71-72</td>
<td>73-79</td>
<td>80-117</td>
<td>71-79, 80-97, 104-117</td>
</tr>
<tr>
<td>96-117</td>
<td>118-147</td>
<td>148-176</td>
<td>96-117, 118-147, 148-176</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Example</th>
<th>First Number</th>
<th>Second Number</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-8</td>
<td>7-8</td>
<td>10-11</td>
<td>3-10, 5-11, 7-11, 9-11</td>
</tr>
<tr>
<td>3-10</td>
<td>11-20</td>
<td>21-30</td>
<td>3-19, 11-29, 21-29, 30-39</td>
</tr>
<tr>
<td>71-72</td>
<td>73-79</td>
<td>80-117</td>
<td>71-79, 80-97, 104-117</td>
</tr>
<tr>
<td>96-117</td>
<td>118-147</td>
<td>148-176</td>
<td>96-117, 118-147, 148-176</td>
</tr>
</tbody>
</table>
Divisions of a Work

Note Turabian, Manual 2.46: "In biblical, classical, and many medieval references in text as well as in notes, bibliographies, and reference lists, the different levels of division of a work (book, section, line, etc.) are given in arabic numerals [emphasis added] and separated by periods [use a colon in biblical references] (no spaces precede or follow these periods [or colons in biblical references]). . . . commas are used between several references to the same level [a space follows the comma], and a hyphen is used between inclusive numbers [no spaces before or after the hyphen]."

A volume number and page number(s) are separated by a colon with no intervening spaces. However, if a date in parentheses intervenes between the volume and page numbers, a space precedes the parentheses and another space follows the colon.

2 Kings 11:12 
1 Thess 4:1, 5 
Gen 25:19-37 
Augustine De civitate Dei 20.2

Cicero De officiis 1.33, 140
LW 31:368
LW 35 (1960): 371

Spelling and Capitalization Checklist

For a longer list, see the SBL Handbook of Style.

Acts of the Apostles
AD (anno Domini–precedes date, avoid using with centuries)
the Almighty
ancient Near East, Greece, Rome
ante-Nicene fathers
appendix, appendixes or appendices
Apocrypha, apocryphal
an apostle, the apostles, the Apostle Paul, James the apostle (cf. Titles, below)
the Apostle to the Gentiles, the Beloved Apostle
Apostles' Creed
archbishop–capitalize when followed by a personal name (e.g., Archbishop Makarios;
Frederick Temple, archbishop of Canterbury; the archbishop of Canterbury)
ark of the covenant
Athanasiian Creed
Augsburg Confession

Baroque music
BC (before Christ)–follows date
BCE (before the common era)–follows date
the Beatitudes
Bible, biblical
Bishop—capitalize when followed by a personal name (as the archbishop above)
the Board, International Mission Board, North American Mission Board
book of Job

catholic (universal), Catholic (as in Roman Catholic Church)
century—spell out numbers in the text (the twentieth century, twentieth-century theology)
chapter 5
CE (common era)—follows date
Christian (both noun and adjective)
Christian era
Christian education—capitalize in titles
Christology, Christological
Church—capitalize in titles (First Baptist Church, Roman Catholic Church, Church of
England), lower case for universal church, local church, or for a denomination when
not a title (the church, a Baptist church, the Methodist church)
church fathers, the Fathers,
City of God; the Eternal City
Classical sonata
Classicism
codex, codices, Codex Barenensis
colloquium, colloquia
confession—capitalize in titles (Augsburg Confession)
the Conquest
the Convention (when referring to the Southern Baptist Convention), Convention-wide
council—capitalize in titles (Council of Chalcedon, Fourth General Council, Second
Vatican Council)
counselor, counseling
creed—capitalize in titles (Athanasian Creed), credo, creational

criterion, criteria
the Crusades, Crusaders
curriculum, curricula

date (singular), data (plural)
day of Pentecost, day of judgment, day of the Lord the Decalogue
deluge
the Department of Christian Theology
Deuteronomy, deuteronomic, the Deuteronomist
diaspora, diaspora Jews
dominican order, a dominican
Dynasty, the Eighteenth Dynasty, the Sung dynasty

Epicurean
epistle—lower case when not a title (this epistle, these epistles)
the epistles—capitalize for the whole group in the New Testament and in titles (the Epistle of
James, the First Epistle of John, the Pastoral Epistles)
Essene, the Essenes
the Eucharist
evangelical, evangelicalism
the Exile
the Exodus

the Fall
the fall of Rome
the Father, our heavenly Father, the fatherhood of God
the Fathers, church fathers
Feast of the Assumption, Feast of Tabernacles
the Flood
fulfill, fulfillment
fundamentalism, fundamentalist

a Gentile, gentile laws
Gnosticism, a Gnostic, the gnostic heresy
Gospel—the good news
Gospel—capitalize when referring to one of the gospels (Gospel of Mark, the Fourth
Gospel, the synoptic Gospels, the Gospel)

Greco-

heaven
hebraist, hebraism
Heidelberg Catechism
Heilsgeschichte
hell
Hellenism, hellenistic
Holy Week
Holy Writ

index, indexes, indices
interpretative, interpretive

a Jesuit, Jesuit teaching, jesuit, jesuitical
Jew, Jewish
judgment day
judgment seat of Christ

kingdom of God
Koran, koranic, Qur'an, Quran, quranic

lacuna, lacunae
law of Moses, the Law (Pentateuch)
the Levant
locus (singular), loci (plural)
logion, logia logos, the Logos
Lord's supper
Luke, Lukan
m.–measure (mm.–measures)
Mark, Markan
Mesorah, masoretic
Matins (and other daily liturgical hours)
medieval, medieval theology (but Middle Ages)
the Messiah (Christ), messianic
Middle Ages, late Middle Ages, the High Middle Ages
millennium, millennial, milleniarian
Mishnah, mishnaic
M.M.–Maelzel's metronome (tempo indication) followed by a number

Near Eastern
neo–Classicism
Nicene Creed

op.–opus (sing.); opp.– opuses (pl.), opera
Palestine, Palestinian
parables (always lower case)
Passover
peacemaking, peacemaker
Pentateuch, pentateuchal
percent (never use % in the text)
Peshitta Pharaoh
Pharisee(s), pharisaic, pharisaical, pharisaism
Pope John Paul II, the pope, papacy
post-Exilic writings, post-Nicene fathers
prophecy (noun), prophesy (verb)
prospectus (sing.), prospectuses (pl.)
Protestant
Psalm 45; a praise psalm, twenty-third Psalm; in parentheses and footnotes: Ps 23; Pss 21-26

Qumran
Qu'ran, Quran, quranic, Koran, koranic

Rabbi (if followed by a personal name), the rabbi, rabbinic Reformation
Renaissance
Romanticism, Romantic music

Scripture (when referring to the Bible), the Scriptures, scriptural, scripture (general reference to religious writings)
the Second Coming
anti-Semitism, anti-semitic
Sermon on the Mount
Sitz im Leben
the Son, Son of God, Son of Man, sonship
st.—stanza (sts.—stanzas)
Stoic
Sunday school, Sunday School Board
the Supper

Talmud, talmudic
targum, targumic
Ten Commandments
Titles—preferably omitted; preceding a personal name titles are capitalized; following a personal name titles are usually not capitalized, e.g. James the apostle
the Twelve, the twelve apostles, twelve disciples (see also Apostles)

Vedas
Vespers (and other daily liturgical hours)
Vulgate

war, cold war, World War II, the First World War, the two world wars
the Word, the Word of God (for Jesus or the Bible)
wholistic (variant of holistic)
worship, worshiped, worshiping, worshiper
Holy Writ

Yahweh

**Abbreviations**

The following abbreviations may be used without first giving the full name in a note or List of Abbreviations, e.g., Matt 5:3 (NASV).

**Critical Editions, Versions, and Translations of the Bible**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AV</td>
<td>Authorized Version (not KJV)</td>
</tr>
<tr>
<td>HB</td>
<td>Hebrew Bible</td>
</tr>
<tr>
<td>HCSB</td>
<td>Holman Christian Standard Bible</td>
</tr>
<tr>
<td>LXX</td>
<td>Septuagint</td>
</tr>
<tr>
<td>MT</td>
<td>Masoretic Text</td>
</tr>
<tr>
<td>NT</td>
<td>New Testament</td>
</tr>
<tr>
<td>NASV</td>
<td>New American Standard Version</td>
</tr>
<tr>
<td>NIV</td>
<td>New International Version</td>
</tr>
<tr>
<td>NKJV</td>
<td>New King James Version</td>
</tr>
<tr>
<td>NRSV</td>
<td>New Revised Standard Version</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>OT</td>
<td>Old Testament</td>
</tr>
<tr>
<td>(O)G</td>
<td>Old Greek</td>
</tr>
<tr>
<td>OL</td>
<td>Old Latin</td>
</tr>
<tr>
<td>QL</td>
<td>Qumran Literature</td>
</tr>
<tr>
<td>TEV</td>
<td>Today's English Version</td>
</tr>
<tr>
<td>Vg</td>
<td>Vulgate</td>
</tr>
<tr>
<td>VL</td>
<td>Vetus Latina</td>
</tr>
</tbody>
</table>
**Books of the Old and New Testaments and the Apocrypha**

Use these abbreviations in parenthetical references, parenthetical comments, or in footnotes when referring to a specific chapter or chapter and verse (such as Gen 1:1; or Ps 23). Do not use these abbreviations when referring to a biblical or apocryphal book as a whole (e.g., write Genesis, not Gen).

<table>
<thead>
<tr>
<th>Gen</th>
<th>Neh</th>
<th>Hosea</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exod</td>
<td>Esth</td>
<td>Joel</td>
</tr>
<tr>
<td>Lev</td>
<td>Job</td>
<td>Amos</td>
</tr>
<tr>
<td>Num</td>
<td>Ps (p1.: Pss)</td>
<td>Obad</td>
</tr>
<tr>
<td>Deut</td>
<td>Prov</td>
<td>Jonah</td>
</tr>
<tr>
<td>Josh</td>
<td>Eccl (or Qoh)</td>
<td>Mic</td>
</tr>
<tr>
<td>Judg</td>
<td>Cant (or Song of Sol)</td>
<td>Nah</td>
</tr>
<tr>
<td>Ruth</td>
<td>Isa</td>
<td>Hab</td>
</tr>
<tr>
<td>1-2 Sam</td>
<td>Jer</td>
<td>Zeph</td>
</tr>
<tr>
<td>1-2 Kgs</td>
<td>Lam</td>
<td>Hag</td>
</tr>
<tr>
<td>1-2 Chr</td>
<td>Ezek</td>
<td>Zech</td>
</tr>
<tr>
<td>Ezra</td>
<td>Dan</td>
<td>Mal</td>
</tr>
<tr>
<td>1-4 Kgdms</td>
<td>4 Ezra</td>
<td>Pr Man</td>
</tr>
<tr>
<td>Add Esth</td>
<td>Jdt</td>
<td>Sir</td>
</tr>
<tr>
<td>Bar</td>
<td>Ep Jer</td>
<td>Sus</td>
</tr>
<tr>
<td>Bel</td>
<td>1-4 Macc</td>
<td>Tob</td>
</tr>
<tr>
<td>1-2 Esdr</td>
<td>Pr Azar</td>
<td>Wis</td>
</tr>
<tr>
<td>Matt</td>
<td>Gal</td>
<td>Phlm</td>
</tr>
<tr>
<td>Mark</td>
<td>Eph</td>
<td>Heb</td>
</tr>
<tr>
<td>Luke</td>
<td>Phil</td>
<td>Jas</td>
</tr>
<tr>
<td>John</td>
<td>Col</td>
<td>1-2 Pet</td>
</tr>
<tr>
<td>Acts</td>
<td>1-2 Thess</td>
<td>1-3 John</td>
</tr>
<tr>
<td>Rom</td>
<td>1-2 Tim</td>
<td>Jude</td>
</tr>
<tr>
<td>1-2 Cor</td>
<td>Titus</td>
<td>Rev</td>
</tr>
</tbody>
</table>

**Other Abbreviations**

For abbreviations of names of classical Greek and Latin works, Dead Sea Scrolls and related texts, targumic material, orders and tractates in mishnaic and related literature, other rabbincic works, Greek and Latin patristic writings, Jewish and Christian pseudepigraphical works, Nag Hammadi tractates, as well as standard abbreviations of commonly used periodicals, reference works, and serials, see the *SBL Handbook.*
Use postal codes to abbreviate U.S. states and Canadian provinces in bibliography and footnote entries. For a list of codes, see http://zip4.usps.com/zip4/zcl_0_landing_state.htm.

When quoting material with grammar or spelling errors, use [sic] after the error to indicate the error (note that the brackets are not italicized).
CHAPTER 7
FOOTNOTE AND BIBLIOGRAPHIC FORMS (1):
BOOKS, ARTICLES, WEB PAGES, AND
OTHER FREQUENTLY USED FORMS

This chapter provides instructions and examples for basic footnote and bibliographic reference forms covering most of the type of works frequently used when writing papers at seminary. The next chapter covers less commonly used forms. The guidelines follow to the rules given in Turabian with some modifications. If you cannot find the information you need in these two chapters, consult Turabian, *Manual* (7th ed.) chapter 17. If Turabian does not have the information you need, consult the *Chicago Manual of Style* (15th ed.), especially chapter 17.

**Scripture**

You do not always need to create a footnote for a citation to a verse or chapter of the Bible. If you are using a quotation, you can include the full Scripture reference in the introduction to the quote or you can place the citation in parentheses at the end of the quotation.

As recorded in Rom 12:2a (HCSB), “Do not be conformed to this age . . .”

*or*

“. . . but be transformed by the renewing of your minds” (Rom 12:2b, NRSV).

If you are using Scripture citations to support a statement or summary you have made, you can place the citations in parentheses (best for citing a few passages), place the citations in a footnote (best for citing or referring to several citations), or include the citation in the text (best for citing a single passage).

Remember that you only abbreviate the book name if you place the reference in parentheses or a footnote. In the text itself, write the name in full. For the list of standard abbreviations, see chapter 6.

The first time you quote a scripture passage, scholarly practice is to use a footnote to identify the Bible version used primarily throughout the paper (in a dissertation, thesis, or project, you can include this information in the preface). In this
way you only need to identify the commonly used version once. If you quote other versions, then each time you would identify the other version used. Refer to commonly known versions using the standard abbreviation; refer to less commonly known versions using the name of the version. If you use your own translation, indicate the version as “author’s translation.”

N: I have used the NASB translation throughout this paper, unless otherwise noted.

Only rarely will you need to include in your bibliography the full bibliographic information for a version of the Bible.

**Books**

The following sequence of subheadings gives the order for the possible component parts of a book reference. If something does not pertain (for example, the book you are citing does not have an editor or translator in addition to an author), skip to the next pertinent fact in the list given below, but keep the sequence of all pertinent facts in order.

**Name(s) of Author(s) or Editor(s)**

Note: Follow these instructions if your book has either author(s) or editor(s). If your book has both author(s) and editor(s), follow these instructions for the name(s) of the author(s), and follow the instructions on page 64 for the name(s) of the editor(s).

**Name(s) of author(s). In footnotes**, give the name(s) in normal order (first name, middle name or initial [if any], and last name). **In the bibliography**, give the author's name (if there is only one) or the first author's name (if there is more than one author) in reverse order (last name first). If the name includes a suffix (Jr., II, III), place it after the given name, preceded by a comma and space. If a bibliographic reference has more than one author, the subsequent authors' names are given in normal order (first, middle, last). For example:

N: ¹William W. Klein, Jr., Craig L. Blomberg, and Robert L. Hubbard,

B: Klein, William W., Jr., Craig L. Blomberg, and Robert L. Hubbard.
The names should be given exactly in the same order and in the same form as they appear on the title page or in the byline of the book. Abbreviate only what is abbreviated on the title page or byline. However, do not include professional or ministerial titles that may be printed on the title page. In the above example (taken from *Introduction to Biblical Interpretation*), the title page lists each of the three names preceded by *Dr.* The example shows that the correct listing of the names in a footnote or bibliographic reference omits the title *Dr.*

If a book has four or more authors, the *footnote* should cite only the first author's name followed by either “et al.” (note that a period follows *al.* but not *et*) or “and others” (be consistent throughout the document). All names, however, should be listed in the *bibliography* reference. For example:

N: ^1Rudolf Bultmann et al.,
B: Bultmann, Rudolf, Ernst Lohmeyer, Julius Schniewind, Helmut Thielicke, and Austin Farrer.

**Name of editor(s).** If a book does not have an author but does have an editor(s), *and you would like to reference the book as a whole,* cite the name of the editor(s) in the manner given above with the addition of a comma, one space, and the abbreviation *ed.* or *eds.* at the end of the listing. The following gives an example of the listing of the name(s) of an editor(s) when the reference is to the book as a whole:

N: ^1Harold H. Rowdon, ed., *Christ the Lord* . . .
N: ^2Ben C. Ollenburger, Elmer A. Martens, and Gerhard F. Hasel, eds.,
B: Rowdon, Harold H., ed. *Christ the Lord* . . .
B: Ollenburger, Ben C., Elmer A. Martens, and Gerhard F. Hasel, eds.

However, most of the time, references to an edited book will not be to the book as a whole, but to an article in the book. This type of reference should follow the form given on page 84.

*In a footnote,* the *ed.* or *eds.* is followed by a comma, one space, and the capital letter of the first word of the title. *In a bibliography,* the period of the abbreviation *ed.* or *eds.* also serves as the punctuation mark. It is followed by one space and the capital letter of the first word of the title.
No author or editor. If a book has no author or editor listed on the title page or copyright page, then the reference begins with the title of the book.

Title and Subtitle (if any)

For both footnotes and bibliography format the title of the book in italics. Capitalize English titles headline style. Capitalize foreign language titles according to the conventions of each title's particular language (see Turabian, Manual (7th, 22.3 (p. 315) and Chicago Manual of Style [15th ed.] 17.64-67). Titles in languages not familiar to the reader should be translated (see Turabian, Manual (7th, 1.2. (p. 170). Observe any punctuation given in the title with this exception: Always separate a subtitle from a title by a colon and a space, regardless of the form given on the title or copyright page. However if title ends with a question mark or exclamation point, omit the colon. For example:

Immortality of the Soul or Resurrection of the Dead? The Witness of the New Testament
Judaism and Hellenism: Studies in Their Encounter in Palestine During the Early Hellenistic Period
Judentum und Hellenismus: Studien zu ihrer Begegnung unter besonderer Berücksichtigung Palästinas bis zur Mitte des 2. Jahrhunderts vor Chr.
Les fastes de la préfecture de Rome au Bas-Empire: Études prosopographiques

Author’s Work Translated or Edited by Another

For footnotes, note Turabian, Manual (7th, 17.1 (pp. 164-64): “If a title page lists an editor or translator . . . Add the editor or translator’s name [in normal order] after the book’s title. . . Insert [a comma and] the abbreviation ed. (never eds., since in this context it means “edited by” rather than “editor”) or trans. before the editor’s or translator’s name.” If the person listed is a compiler, use comp. [compiled by or compiler].

In the bibliography, however, a period follows the title, and the full phrase (Edited by or Compiled by or Translated by) rather than the abbreviation precedes the name. If a work has both an editor and a compiler or translator, or if it has all three, list the names in the order of the sequence: editor, compiler, and translator. For example:

N: 1John Smith, Title of Book, ed. Kermit A. Ecklebarger . . .


B: ... . Edited by Richard S. Haugh and Paul Kachur. Translated by Robert L. Nichols.

**Name or Number of the Edition, if Other than the First**

In both footnotes and bibliography, reference to a new, revised, numbered, or named edition follows the book title, separated by a comma.

If it is a new or named edition, the word new or the name of the edition is spelled out and followed by ed. In footnotes, ed. is followed by a comma and series information. If there is no series, ed. (not italicized) is followed by a space and the opening parenthesis enclosing the facts of publication. In a bibliography, the period of the abbreviation functions as the punctuation mark. For example:

- new ed.
- Modern Library ed.

If reference is made to a revised or numbered edition, use abbreviations. (Also use abbreviations for accompanying information such as enlarged or in one volume.) For example:

- rev. ed.
- 2nd ed.
- rev. ed. in 1 vol.

*Reprint or paperback* editions are not designated at this point in the note or bibliographic entry but rather after the facts of publication. For example:


See also the examples of reprints in the sample footnote entries on pages 107-11.
Name of Series (if any) with Series Number (if any)

A series is not the same as a multivolume work. Note how Turabian, *Manual* (6th ed.), 8.50 distinguishes between a series and a multivolume work:

The publication of a series is an ongoing project of its sponsors, whose purpose is to issue from time to time books or pamphlets by different writers on topics that may range rather widely over a specific field or discipline or area of interest. Many series are numbered; the citation of a particular work in a numbered series should include the volume number (or issue number) after the name of the series. Note that the volume number here applies to the series and the page number to the book; therefore the citation differs from that for a multivolume work . . .

In contrast, Turabian, *Manual* (6th ed.), 8.74 describes a multivolume work this way:

The publication plan of a multivolume work is more or less clearly defined in advance. The work consists, or will consist, of a limited number of volumes related to the same subject. The volumes may all be [1] the work of one author and bear the same title . . . ; or they may be [2] by different authors and bear different titles . . . ; or they may be [3] by different authors and bear different titles, with the entire work carrying an overall title and having a general editor . . ."

*The guidelines given here pertain only to referencing a series. See pages 75-78 in this manual for footnote and bibliographic forms for multivolume works.*

For both footnotes and bibliography, the series title is capitalized headline style (or in accordance with the conventions of its particular language). The series title is not italicized or placed in quotation marks. If a series number is printed on the title page or copyright page without the words *volume* or *number*, or any punctuation intervening between the series title and the number, then the number should likewise follow the series title in a footnote or bibliographic reference without any intervening abbreviations or punctuation. Otherwise, the issue or volume number is separated from the title by a comma and preceded by the appropriate abbreviation (*no.* or *vol.*). Series editors are not generally listed. For example:

- American University Studies 7: Theology and Religion, vol. 15
- Oxford Theological Monographs
- Patristica Sorbonensia 2
- Society for New Testament Studies Monograph Series 20
- Patristic Monograph Series, no. 9
- Word Biblical Commentary, vol. 10

(but not *Expositor's Bible Commentary*, because it is a multivolume work rather than a series—see pages 69-70, note 9 and page 84, note 22).
Facts of Publication

The facts of publication consist of (1) the place of publication, (2) the name of the publishing agency, and (3) the date of publication.

In footnotes, the facts of publication are enclosed in parentheses. No punctuation precedes the opening parenthesis. A comma follows the closing parenthesis.

In a bibliography, the facts of publication are not enclosed in parentheses but rather preceded by and concluded by a period.

For the place of publication, give the city printed on the title or copyright page. If two or more cities are printed on the title page (for a single publisher), give the first; if the first is a foreign city, and if a U.S. city is listed, give the first U.S. city. If a U.S. or Canadian city is not well known, give the postal code abbreviation for the state or province. Include the abbreviation MA after Cambridge to distinguish it from Cambridge, England. When possible, give the English name for foreign cities (for example, Munich, not München). If no city is listed on the title page or copyright information, then give the abbreviation n.p. (no place). For both footnotes and bibliography, a colon, one space, and the name of the publishing agency follow the place of publication.

Consult the guidelines given in Turabian, Manual (7th ed.), 17.1.7 for citing the name of the publishing agency. Among those guidelines are the following: (1) the name of the publishing agency may be shortened to exclude words such as Press, Publishing House, Inc., Ltd., Company, etc. (with this exception—do not omit the word Press from the name of a university press); (2) be careful about the commas and spelling in the name of the publisher; (3) do not translate the name of foreign publishers (even though you are to anglicize the name of the city); and (4) give the name as printed on the title page, even though it is not the name currently used by the publisher. If a copublisher is cited on the title page, include both publishers (and their city of publication). Also, be consistent in both the footnote entry and the corresponding bibliography entry.

If the name of the publisher is not given on the title page or copyright page, give the abbreviation n.p. (no publisher). If both place and publisher are missing, a single n.p. is sufficient followed by a comma, a space, and the date of publication. For both footnotes and bibliography, place a comma after the name of the publishing agency and leave one space prior to the date of publication.
The date of publication is the copyright date as given on the copyright page or title page. If more than one copyright date appears, give the latest. However, do not mistake a new impression date for the copyright date. Give only the latest copyright date (printed on the title page or given as the date on the copyright page which is preceded by the copyright sign). If no date is given in the publication information printed in a book, write n.d. (no date). If you cite a work that has not yet been published, but has been accepted for publication, write “forthcoming” in place of the date.

For example:

N:  (New York: Oxford University Press, 1992)

Other Examples:

Downers Grove, IL: InterVarsity Press, 1997
(Note: This publisher sometimes appears on the title page as InterVarsity Press, sometimes as IVP, and sometimes as Inter-Varsity Press. Be sure you follow the form given on the title page of the book you are referencing.)

Winona Lake, IN: Eisenbrauns, 1992
Cambridge, MA: Harvard University Press, 1957
Cambridge: Cambridge University Press, 1994
[understood to refer to Cambridge, England]
Grand Rapids: Eerdmans, 1985
Grand Rapids: Baker, 1993
Nashville: Broadman, 1992
Nashville: Broadman & Holman, forthcoming
Edinburgh: T. & T. Clark, 1975
Edinburgh: T&T Clark, 1996

Page Number in Footnote References to Books

In footnotes, the specific page reference (to a single page or to a range of pages) follows the facts of publication preceded only by a comma and one space. Do not use p. or pp. Follow the instructions for numerical sequences, if necessary. For example:


When a footnote refers to a work as a whole, page numbers are omitted. The normal bibliographic entry for a book does not list page numbers.
Sample Footnote Entries—Books


Sample Bibliographic Entries—Books


Subsequent and Shortened References

Ibid. and Idem

The Latin term, *ibidem*, means “in the same place.” Use the abbreviated form, *Ibid.* (capitalized, but not italicized, and followed by a period) to cite the location when the bibliographic information is the same as the in the citation that immediately precedes it. If the reference is to a different page, follow the period with a comma, one space, and the page number of the reference. When making reference to a different volume of a one-author, one-title multivolume work, give the page reference following *ibid.* in this form: volume number, colon, and page number(s). Do *not* use *Ibid.* after a footnote containing two or more references.

Remember that *ibid.* refers to the same work. Volumes of a multivolume work that have different authors are not considered the same work. Neither are those which have the same author but are referenced according to volume title. Only references to the same author and the same title use *ibid.*

*Idem* takes the place of the author's name (and only the author's name) in a reference to an additional work by the same author *when both works appear within a single footnote*. It indicates an exact duplication of the author's name in the previous reference within that same note. *Idem* cannot be used if other authors are added to or omitted from the names given in the previous reference. After *idem*, give the title of the work and the other facts of reference. "Note that *idem* is a complete word, not an abbreviation, and is therefore not followed by a period" (Turabian, *Manual* 6th ed., 8.86). Like *Ibid.*, *Idem* is neither italicized nor underlined.

Shortened References

You only need to give a complete citation in a footnote the first time you cite the item. After the first occurrence, and if not using *Ibid.*, use a shortened form composed of the author’s last name, a shortened version of the title, and the page reference. Do not use an author’s name by itself; if there is no author, use just the shortened title. If there is more than one author but fewer than four, give all the authors' last names. If there are more than four authors, give the first author's last name followed by “et al.” Do not use the Latin abbreviations *op. cit.* or *loc. cit.*
Shorten the title by first omitting any subtitle. As long you do not create ambiguity, you may further shorten a title of five words or longer by omitting any initial article (in English titles only) and omitting some modifying words and phrases. Be careful that you do not change the order of the words in the original title. You may use a shortened reference to a multivolume title under the same conditions that apply for the use of “ibid.” (see previous page).

Use the same shortened form consistently for the second and subsequent references.

**Examples of Subsequent References**


4Ibid., 201.


16Kraus, *Geschichte der Erforschung des Alten Testaments*, 181.

17Ibid., 255.

**Multivolume Works**

See page 66 above for the difference between a series and a multivolume set. Many features of the footnote and bibliographic forms for multivolume works are the same as those given for books in the previous section of this chapter. _The key question is where to put the volume number(s) and volume title in the order of information._ In the order of facts given for a book reference, place the volume number and any volume title after the edition statement (if any) and prior to any series title. Always use arabic numerals for volume numbers, even if the title page use roman numerals.
In most cases, the volume number(s) and any volume title will come after the multivolume title and before the facts of publication. If the individual volume has its own author, editor, or translator, then that information is usually given after the title of the individual volume. However, it is also possible to list the volume author or editors first, followed by the volume title, and then give the multivolume title. Base your choice of reference style on whether in the course of your paper (or dissertation, etc.) you will refer to other volumes of the work. Study carefully the examples on pages 75-78.

**Date of Publication**

Often, individual volumes in a multivolume work are published in different years. A reference to the multivolume work as a whole should give the span of publication dates from the first to the last volume (e.g., 1985-92). Obviously, if all volumes were published within a single year, the date of publication would be the date for that year alone. If the work is not yet complete (more volumes are yet to be published), give the number of volumes published to date and in the facts of publication, the date of the initial volume followed by a hyphen (e.g., 1995-). If the reference is to a single volume under its own title, the date of publication will be the date that volume was published.

**Page References in Footnotes**

**Citing Multivolume Works**

When citing in a note a volume in a multivolume work and each volume has the same title, include the volume number before the page number, separated by an unspaced colon. In the bibliography add the volume number after the title information, separated by a period and a space, and capitalizing the abbreviation ‘Vol.’.

When citing in a note a volume in a multivolume work, and each volume has a different title, simply give the page number as though it were a single volume work (comma, space, page number[s]).

If other divisions besides volume and page are necessary, (1) label all other divisions with an appropriate abbreviation (such as pt. or bk.), and (2) when giving a page reference in combination with other divisions (volume and part), use the colon between the last such division and the page number(s) (such as 1, pt. 2:56 for volume 1, part 2, page 56).
Reference to a Multivolume Work with One Author and One Title

Footnote reference to pages within one of the volumes. In this case, the volume number is given with the page reference. For example:


The bibliography entry in this case would be to the work as a whole or to the individual volume as seen in the examples below.

Reference to the multivolume work as a whole. Give the total number of volumes. For example:


Reference to an individual volume as a whole. Give only the specific volume number. For example:


(Note: The bibliographic reference to the work as a whole is preferable—with reference given to all volumes of the work—especially if you will have footnotes to other volumes. However, even if you do not have references to other volumes, the reader would probably benefit more from a bibliographic reference to the whole multivolume work.)
Reference to a Multivolume Work with One Author and Different Volume Titles

Reference to the multivolume work as a whole. Follow the example of the reference to the work as a whole given on the previous page.


Reference to an individual volume. You may give the volume title first followed by its number and then the multivolume title. Or, you may give the multivolume title first, the volume number, and then the volume title. Use the volume-title-first method especially when you will have subsequent references to (and only to) that volume. If reference is made to the volume as a whole, omit any page reference.


The bibliography entry may be given as a reference to the multivolume work as a whole (see the example given on page 75) or to the individual volume. If you choose the individual volume reference, choose a style that matches your footnotes. For example:

| B (1): | Same as above |

**Reference to a Multivolume Work with a General Title, General Editor, and Individually Authored Volumes Each with Its Own Title**

The basic rule is that whichever title you cite first, precede it with the name of the editor or author that goes with that title. Whichever title you cite second, its author or editor follows afterward. However, this type of multivolume work is rare, except in the case of a multivolume edition of an author's collected works. For this latter case, see page 107. Most works which have a general title, general editor, and individually authored (or edited) volumes are series, not multivolume works. See page 66 above for series.

**Other Types of Multivolume Works**

For multivolume dictionaries and encyclopedias, see pages 85-86 below. For multivolume editions of an author's or authors' collected works, see pages 95-111 below.
Sample Footnote Entries for Multivolume Works


*Note: In this example an abbreviation of the title was added in brackets for subsequent references to this work. Also, since the two parts had different translators, the designation pt. 1 is placed before the translator's name.*

Subsequent References for Multivolume Works


*Note: In this case, only the new information pertaining to the newly cited volume need be given. Only the date has changed in the facts of publication, so only the date is required.*


*Note: Since Bromiley translated all parts of volume 4, his name comes after the volume title and the designation pt. 3.1 is placed before the page reference.*


23. Ibid., 209.
Corresponding Bibliographic Entries for Multivolume Works


Bloesch, Donald G. *Christian Foundations*. 4 vols. to date. Downers Grove, IL: InterVarsity, 1992-.

Or,


Or,


*Note*: The above example relies upon the footnotes to reference the translators of the individual volumes. Since there are so many parts to this work, this bibliographic form would be acceptable if your paper footnotes several parts. Individual volumes and parts may also be listed separately, and this would be preferable if your paper footnotes only a few parts of the work.

Or,


Commentaries

Commentaries published as part of a series will usually have different authors who write book length commentaries published as separate single volumes. Longer biblical books may have their commentary published in two or three volumes. Examples of commentary series include Anchor Bible, New American Commentary, International Critical Commentary, New International Commentary on the New Testament, and Word Biblical Commentary. The form follows instructions and examples found on page 66. Volume numbers refer to the series numbering, but not all series are numbered. Also some series include common treatment of smaller single books of the Bible in a single volume.

Multi-volume commentary sets will have one title and one author (or one set of editors or a general editor, or a combination of authors and editors). Each volume will include commentaries on several books of the Bible, including the lengthy books. Older sets which no longer have volumes added or revised are also considered multi-volume commentary sets. Examples include Broadman Bible Commentary, Expositors Bible Commentary, Calvin’s Commentaries, New Interpreter’s Bible, and Keil & Delitzsch’s Biblical Commentary on the Old Testament. The form follows instructions and examples found on pages 75-78 and 84. The volumes are usually, but not always, numbered.

Commentaries in Series


Commentaries in Multivolume Sets

N: 17 D. A. Carson, Matthew, in vol. 8 of The Expositor's Bible Commentary, ed. Frank E. Gaebelein and J. D. Douglas (Grand Rapids: Zondervan, Regency Reference Library, 1984), 289.


The above examples also include commentaries on other books of the Bible by other authors, hence the range of page numbers in the bibliography entry.


Journal Articles

Name of the Author(s)

For both footnote and bibliographic entries, cite the authors of journal articles in the same way you cite authors of books. See page 62 of this chapter.

Title of the Article

For both footnote and bibliographic entries, use quotation marks to designate the titles of journal articles. Do not use italics or underlining (except for words that are normally italicized in text, such as book titles). Capitalize an English article's title headline style and articles in other languages according to the conventions of those languages. For example:

"The Problem of an Intermediate Kingdom in 1 Corinthians 15:20-28"
"La doctrine christologique de saint Athanase"
"Salvation in Luther's The Bondage of the Will"
"Das Präskript zum ersten Serapionbrief des Athanasios von Alexandria als pneumatologisches Program"
Title of the Journal, Including Abbreviated Titles

For both footnotes and bibliography, italicize journal titles. Do not use quotation marks or underlining. Capitalize journal titles *headline style for all languages*. Always write out the journal title in full the first time you use it. When used again in the paper, with a different journal article, the journal title may be abbreviated.

*For titles in footnotes in a research paper,* you may use the abbreviations without giving a list of abbreviations in your paper. In the first footnote reference to a journal, give an abbreviation of the title in brackets after spelling the title in full. In your next reference to that journal, you may use the abbreviation. See page 44 for examples. If an abbreviation for your journal is not listed there or in the *SBL Handbook*, create one, include it in brackets, and use it consistently throughout the paper. In your bibliography, do not use title abbreviations—spell out all journal titles.

*For titles in footnotes in a dissertation, thesis, or project,* list each of the abbreviations you use in a List of Abbreviations placed at the beginning of your dissertation, thesis, or project (see chapter 5 of this manual). You may also abbreviate journals that do not appear in the appendix if you include the abbreviations in the List of Abbreviations at the beginning of your work. Give in full (in both footnotes and in the bibliography) all journal titles that are not included in your abbreviation list. Normally you would not include a title in your abbreviation list if it is only used one time in your dissertation, thesis, or project. In your bibliography, spell out all journal titles. Do not use title abbreviations.

Volume or Issue Numbers, Publication Date, and Page Numbers

Place the volume or issue number in arabic numerals after the journal title; use arabic numerals, even when the journal itself uses roman numerals. If the citation is to a specific page or pages, do not use the words vol. (or volume) or p. (or pp. or page or pages) before the number.

Normally you will omit the issue number unless the page numbering restarts with each issue. When you use the issue number, precede it with the abbreviation, “no.” (without quotation marks, of course).

Enclose the year of publication in parentheses after the volume or issue number. The only time you need to give the month or season is if the pagination is not
sequential through the volume and issue numbers are either not given or would be a less convenient way of referencing the article, such as when a volume spans two calendar years (e.g., 2003-2004; see note 8 in the samples below).

In footnotes, the page reference is to the exact location of your reference. For example:

\[ JETS 18 (1975): 239. \]
\[ RHE 1 (1900): 240. \]
\[ VC 26 (1972): 193. \]

In the bibliography, the page references are to the first and last pages of the whole article. Remember, in the bibliography and list of abbreviations, journal titles in any language are capitalized headline style and are always spelled in full.

\[ Journal of the Evangelical Theological Society 18 (1975): 229-42. \]
\[ Revue d'Histoire Ecclésiastique 1 (1900): 226-48. \]
\[ Vigiliae Christianae 26 (1972): 188-99. \]
\[ Zeitschrift für Historische Theologie 41 (1997): 251-302. \]

Sample Footnote Entries

3 G. Voisin, "La doctrine christologique de saint Athanase," \[ RHE 1 (1900): 240. \]
7 Andrew J. Weaver, Jack W. Berry, and Steven M. Pittel, "Ego Development in Fundamentalist and Nonfundamentalist Protestants," \[ JPsTh 22 (1994): 221. \]

Subsequent References (follow basic instructions given on pages 71-72)

16Weaver, Berry, and Pittel, "Ego Development," 216.

Sample Bibliographic Entries


Component Part of a Book or Volume
If the component part is an article or essay (but not a single chapter in a long monograph), first give the name of the author of the article or essay, then the title of the article or essay in quotation marks. Italicize the titles of book-length component parts and the titles of classical works that may be published as component parts of a collection or works (see pages 95-111 below for referencing editions of collected works). Next, write the word ‘in’ followed by the title of the book in italics. In footnotes, a comma precedes the word ‘in’. In a bibliography, a period precedes and ‘In’ is capitalized. For both footnotes and the bibliography, the italicized title of the book is followed by a comma, the abbreviation ‘ed.’, and the name of the editor (if any) in normal style (first name first). If necessary, the edition statement follows the title, preceded by a comma.

In footnotes, after the editor's name, give the facts of publication in the normal manner for a book (see pages 67-68 in this manual). In the bibliography, the editor's name (or the title if the work has only a single author) is followed by a comma, a space,
and the range of page numbers for the entire article or chapter. A period, one space, and
the facts of publication then follow the page range.

Such articles or essays are also known as "essays in collections" or "articles in
anthologies." For information on how to cite the editor of a book by a single author, see
page 64.

Article or Essay in a Book with One Author

N: 20 Martin Hengel, "Jesus as Messianic Teacher of Wisdom and the
Beginnings of Christology," in Studies in Early Christology (Edinburgh: T&T
Clark, 1995), 85-86.

B: Hengel, Martin. "Jesus as Messianic Teacher of Wisdom and the Beginnings of
Christology." In Studies in Early Christology, 73-117. Edinburgh: T&T
Clark, 1995.

Article or Essay in a Book with an Editor

N: 19 F. F. Bruce, "The Background to the Son of Man Sayings," in Christ the Lord: Studies in Christology Presented to Donald Guthrie, ed.
Harold H. Rowdon (Leicester: Inter-Varsity Press, 1982), 58.

B: Bruce, F. F. "The Background to the Son of Man Sayings." In Christ the Lord:
Studies in Christology Presented to Donald Guthrie, ed. Harold H.

Other Examples (Not of Book-Length Parts)

N: 22 Claudio Basevi and Juan Chapa, "Philippians 2.6-11: The
Rhetorical Function of a Pauline 'Hymn,'" in Rhetoric and the New Testament:
Essays from the 1992 Heidelberg Conference, ed. Stanley E. Porter and
Thomas H. Olbricht, JSNT Supplement Series 90 (Sheffield: Sheffield

B: Basevi, Claudio, and Juan Chapa. "Philippians 2.6-11: The Rhetorical Function
of a Pauline 'Hymn.'" In Rhetoric and the New Testament: Essays from
the 1992 Heidelberg Conference, ed. Stanley E. Porter and Thomas H.
Olbricht, 338-56. JSNT Supplement Series 90. Sheffield: Sheffield

N: 23 Roy W. Battenhouse, "The Doctrine of Man in Calvin and in
Renaissance Platonism," in Influences upon Calvin and Discussion of the 1559
Institutes, vol. 4 of Articles on Calvin and Calvinism: A Fourteen-Volume
Anthology of Scholarly Articles, ed. Richard C. Gamble (New York: Garland,
1992), 161.

B: Battenhouse, Roy W. "The Doctrine of Man in Calvin and in Renaissance
Platonism." In Influences upon Calvin and Discussion of the 1559
Institutes, 155-79. Vol. 4 of Articles on Calvin and Calvinism: A
Fourteen-Volume Anthology of Scholarly Articles. Edited by Richard C.
Subsequent Footnotes

25 Hengel, "Jesus as Messianic Teacher," 97.
26 Bruce, "Background to Son of Man Sayings," 52.
28 Basevi and Chapa, "Philippians 2.6-11," 341.

Encyclopedias or Dictionaries

Turabian’s *Manual* (7th ed.), 17.5.3 gives a footnote form for encyclopedias and dictionaries that are "well-known reference books" and adds that “you generally need not include them in your bibliography, . . .” Turabian's instructions apply to works such as *Encyclopedia Britannica* or *Merriam Webster's Collegiate Dictionary* which are widely recognized in all fields. However, when referring to reference works generally limited in use to certain specific fields (such as biblical and theological studies, musicology, or one of the social sciences), Turabian's form must be modified.

If the reference work is well known in the field in which you are writing, has entries which are typically short, and provides information of a routine or technical but generally uncontested nature (such as *A Greek-English Lexicon of the New Testament*), cite it in footnotes when necessary, *but omit it* from your bibliography. Use the basic author/editor footnote form giving the full facts of publication, but in place of the page number, give the title of the entry preceded by “s.v.” Since the entries are alphabetized, the entry itself, rather than the page number, serves to locate your reference.

The abbreviation from Appendix 4 is given for subsequent references.

7 BAGD, s.v. "πίστις."

Signed entries in field-specific reference works may be cited in the above manner with the addition of the author's name after the title of the entry. But this applies only to reference works whose entries are characteristically short and whose content is cited for routine or technical (but generally uncontested) information. Again, such entries need not be cited in the bibliography.


Reference works with article-length entries should be cited by author and article title in the manner of an article or chapter in a book. Such references would also be included in the bibliography. For example:

N:  


Note that in the above example, the bibliographic reference does not include the page numbers of the entry. The page numbers need not be given for an encyclopedia or dictionary reference since the entry can be located alphabetically.

Some dictionaries and encyclopedias have entries of mixed length. The general rule is that if the way in which you refer to an entry is more like that of an article in a book, follow the article-in-a-book format for your footnote and include the reference in your bibliography. If your use of the work is more routine or more like that of an uncontested technical reference work, then use the first example given above for your footnote form and do not include the reference in your bibliography.

Other examples of this reference form are as follows. Notes 2 and 4 below exemplify the reference to short, uncontested information. They do not have a corresponding bibliography form.

N:  

N:  

N:  

N:  

Or N:  
Dissertations, Theses, and Projects

The basic differences between the reference form for a dissertation, thesis, etc., and a book are the following: (1) the title of the dissertation, thesis, or project, is given in quotation marks; it is not italicized or underlined. (2) Where a book reference has facts of publication, give the following: the degree and type of work (e.g., Ph.D. diss., M.A. thesis), the institution which granted the degree, and the year. (3) Unlike the facts of publication for a book, these identification features are all separated by commas.

Sample Footnotes

1Mary Ann Donovan, "Irenaeus' Teachings on the Unity of God and His Immediacy to the Material World in Relation to Valentinian Gnosticism" (Ph.D. diss., University of St. Michael's College, 1977), 167.

2Joseph Ray Cathey, "A Narratological-Discourse Analysis of Selected Assyrian and Biblical Conquest Accounts" (Ph.D. diss., Southwestern Baptist Theological Seminary, 2003), 54.


Subsequent Footnotes

5Donovan, "Irenaeus on the Unity of God," 53.


7Kim, "Trinitarian Eschatology," 43.

8Stoess, "Urban Youth Ministry," 100.
Sample Bibliographic Entries


Miscellaneous Footnote and Bibliographic Forms

Magazine Article


Newspaper


Note: If the title of the newspaper does not include the name of the city, and that name is not obvious, then include the name in italics as if it were the beginning of the title as in the example above.

A newspaper article cited for factual or conventional information is often omitted from a bibliography.


Book Review


Paper Presented at a Professional Society

N: 7 Rolf Rendtorff, "Reading the Psalter as One Theological Book" (paper presented at the annual meeting of the Society of Biblical Literature, Orlando, FL, 21 November 1998), 5.

N: 8 John Sanders and Clark Pinnock, "The Destiny of the Unevangelized: Dialogue with Our Critics" (audiocassette of session held at the annual meeting of the Evangelical Theological Society, Philadelphia, PA, 16 November 1995), ACTS EV95066.

Note: In this example, the audiocassette is from ACTS, a company that tapes the presentations given at many professional societies. Consequently, the ACTS reference number is given. If the tape had not been commercially recorded, such information could not be given—the reference would end with the closing parenthesis and a period.


Class Lecture (handouts or recordings, not your personal notes)


N: 9 Robert Phillips, "Research: Least Effort vs. Worthwhile Effort" (classroom lecture, RSCH 5552—Graduate Research Seminar, 7 September 2005), audiocassette.


Audio Recording


N: Donald Carson, "What Is the Real Emerging Church?" (Cedarville, OH: Cedarville University Media Ministry, 2004), compact disk.


Video Recording


N: Paige Patterson, "Chapel, October 19, 2004" (Fort Worth: Southwestern Baptist Seminary, 2004), videocassette.


Subsequent References

14Black, "Ministry—or Just Music?" 3.

15Sweek, review of Divination in Ancient Israel, 725.

16Sanders and Pinnock, "Destiny of the Unevangelized," audiocassette.


19Davis, "Beyond Our Subjectiveness."

20Carson, "What Is the Real Emerging Church?"

21Cary, "Faith and Works."

22Patterson, "Chapel, October 19, 2004."
Internet Documentation

Citing Internet documents presents the researcher with a number of problems. First, web site addresses can be transient in nature as sites change to accommodate growth, or close down entirely. Accurate citation of a web site online today does not mean another researcher will be able to access that site tomorrow. Second, there is the difficulty of referencing page numbers for a web document. Computer operating systems, printers, and word processing software can introduce variances in both electronic and hard copy versions of web documents, even when the same size fonts and margins are used. For a helpful general discussion about citing internet sources, see Turabian, Manual (7th ed.).15.4

The form of Internet citation used in Turabian 8.141 (6th ed.) answers many of these problems and is similar to other basic forms of reference given earlier in this chapter. The main differences are the use of document divisions (where available) in place of page numbers, the addition of identifiers such as "on-line" and "Internet," the addition of the accession date, and the URL (uniform [or universal] record locator). Note especially the following additional guidelines for this form of documentation:

1. Capitalize the URL to conform to that used to access the web page.

2. If it is necessary to break a URL address to fit on a line, break the address at a forward slash (/). Use Shift+Enter to break the line without creating a new paragraph.

3. If necessary, change the font color of the URL address to black.

4. In the place of page numbers, use part, chapter, and section numbers if available. Sectional titles may also be used to reference a section of the document.

5. Always download a copy of the electronic document to a disk or make a printed hard copy, since it can be difficult to find a document in the future if the web page changes.

6. Finally, when referencing sources which have been scanned from printed works, give as much information as possible about the original source.

Because of the problem of scanning errors, refer to non-electronic rather than electronic documents whenever the former are accessible. Alternatively, use non-electronic texts (if accessible) to check the accuracy of electronic documentation.

Sample Footnotes


**Subsequent References**


**Bibliography Entries**


CD-ROM Documentation

Follow the same basic patterns (for a book, multivolume work, component work, classical reference, etc.) given previously in this chapter except that the designation CD-ROM is given in brackets after its title. The title of the work may be the same as the title of the CD-ROM or the CD may have a separate title. Often, CDs do not use page numbers to divide their texts. Sectional enumeration at various levels may be used. If so, give the appropriate identifying numbers in place of the page number in your footnote reference. If no such enumeration is used, it may be possible to locate the reference by a sectional title. If no divisions are given to the work, you may use a keyword. Otherwise, end the note with the year of publication. Several examples are given below.

Sample Footnotes


Subsequent References

10Cimino and Lattin, Shopping For Faith, pt. 1, ch. 2.

11Blaising, Malachi, 1.1.

12Tert. Marc. 5.9 (PLD 2.523-24).

Aug. *Civ.* 20.7 (CLCLT 0313, 48.20.7.44).

Spurgeon, *Conversion.*


**Bibliography Entries**


CHAPTER 8

FOOTNOTE AND BIBLIOGRAPHIC FORMS (2):
CRITICAL EDITIONS, CLASSICAL WORKS,
AND MANUSCRIPTS

This chapter gives instructions and examples for primary sources frequently used in historical studies. The forms are to be used, whenever appropriate, regardless of the area of study or level of research.

Collected Works in Critical Editions

Works by authors from the late medieval to early modern eras are often collected in critical editions. Research papers (dissertations, etc.) should use the best editions available when citing such works, and this often (although not always) will mean the latest edition of an author's collected works. This guideline applies both to original language editions and to translations. When reference to a work fits with the main theme of the paper (or dissertation, etc.), reference should be made primarily to an original or classical language edition. Reference to a translation may be added to the original or classical language reference. Many works from antiquity through the Middle Ages may be cited using classical reference form. Sometimes early modern works may use this form as well. See pages 100-05 below for guidelines on using classical reference form.

Editions of collected works are often multivolume publications in which an individual work may be a component part of a single volume, may comprise an entire volume, or may be divided and published in two or more volumes. The multivolume edition may itself be published as part of a series. Although somewhat complicated, the reference form follows the same rules as given earlier for books, multivolume works, and component parts of single and multivolume publications. Given below are examples of first footnote references. Examples of subsequent footnote references begin on page 98. Corresponding bibliographic entries may be found on pages 107-11 in the sample bibliographies of primary works.

When referring to an original or classical language edition, give an anglicized
version of the author's name, but give the title of the work in its original or classical form. Also remember to give an anglicized form (when possible) of the place of publication, but always give the publisher's name as it is printed in the published work.

First Footnote References—Critical Editions


5Martin Luther, *De servo arbitrio*, in *D. Martin Luthers Werke: Kritische Gesamtausgabe [WA]*, vol. 18 (Weimar: Hermann Böhlaus Nachfolger, 1908), 616.


First Footnote References—Critical Edition and Translation


*Note: This form assumes the previous reference to the Library of Christian Classics [note 3 above, for Martin Bucer]. Thus, a first reference to Melanchthon in this translation, following the above reference to Bucer, can use a shortened form. If a previous reference to this LCC volume had not been given, full reference form would be used as was the case with Bucer above.*

5Martin Luther, *De servo arbitrio*, in *D. Martin Luthers Werke: Kritische Gesamtausgabe [WA]*, vol. 18 (Weimar: Hermann Böhlaus Nachfolger, 1908), 616;


**First Footnote Reference—Published Translation Only**


**Using a List of Abbreviations to Shorten First References**

In a dissertation or thesis, a list of abbreviations at the beginning of the work may be used to shorten first references. In the list, give the title of the work which will be abbreviated (usually the series title) followed by the facts of publication in parenthesis. Also give the corresponding abbreviation. If all works contained under the abbreviated title have the same editor, the editor's name may also be given in the listing. For example, you might include in your list of abbreviations the following:

- **MW** *Melanchthons Werke in Auswahl*, ed. Robert Stupperich (Gütersloh: C. Bertelsmann Verlag, 1951-75)

- **WA** *D. Martin Luthers Werke: Kritische Gesamtausgabe* (Weimar: Hermann Böhlau Nachfolger, 1883-)

In this case, your first footnote reference to these works would be in the following form:

2Martin Luther, *De servo arbitrio*, WA 18 (1908): 616.

Note that the publication year is given in the first reference to a series volume.

**Subsequent References—Critical Editions**

Cite the author's last name, a shortened version of the title (such that the work is still recognizable—see guidelines for shortened references on pages 71-72), a shortened version or abbreviation of the multivolume or series title, and the volume and page numbers.

If you reference a previously uncited work by a previously cited author in a previously cited edition, shorten the author's name, give the title of the new work in full, shorten or abbreviate the edition information, but give the editor's name and publication date of the volume if it is different from volumes previously cited in that edition.

The following examples illustrate these guidelines. They presuppose the first references given on pages 95-111.

17Luther, *De servo arbitrio*, WA 18:637.
20Luther, *De libertate Christiana*, WA 7 (1897): 51.
30Luther, *Vorrede auff die Epistol S. Pauli an die Römer*, WA, *Die Deutsche Bible [DB]*, vol. 7 (1931): 11.
35Luther, *Vorrede auff die Römer*, WA, *DB* 7:19.

**Subsequent References—Critical Edition and Translation**

The examples that follow demonstrate (1) a shortened reference to both critical edition and translation, (2) a shortened reference to a previously cited work in its critical edition with a first reference to a translation given in full, and (3) a reference to a
previously uncited work by a previously cited author in a previously cited edition with a reference to a translation either in full or shortened due to a previous citation of the translation series.


Subsequent References—Published Translations Only


17 Luther, *Bondage of the Will*, 105.


Citing Classical Authors and Sources

The Classical reference form may be used to cite source material from antiquity to the early modern era. *The primary requirement is that the text contains conventionally recognized divisions that are independent of pagination in a critical edition or translation.* Very simply, classical reference form gives the name of the author, the title, and a location of the reference by divisions of the work. *There is no punctuation between the author's name and the title or between the title and the first division number. The divisions of the work are separated by periods.* For example:

Irenaeus *Adversus haereses* 3.23.3.

John Calvin *Institutio Christianae religionis* 4.20.9

The student who wishes to use this form, however, faces a number of problems which neither Turabian nor the *Chicago Manual of Style* adequately addresses. These problems have to do with the way in which critical editions or translations are referenced along with the classical notation. Many of these problems are addressed in the guidelines that follow.

Name of the Classical Author

Use the anglicized form of a classical author's name as found in the *Oxford Classical Dictionary* or the *Oxford Dictionary of the Christian Church.* However, do not use the title Saint or its abbreviation, St. For example:

Origen, not Origenes

Clement of Alexandria, not Clemens Alexandrinus, not St. Clement of Alexandria

John Calvin, not Ioannis Calvini

Title

When the use of classical sources fits with the primary focus of the research paper (or dissertation, etc.), make reference to critical editions. In such cases, the critical title of the work should be used in the classical reference. For most works from antiquity to the Reformation, the critical title will be in Latin. Some Reformation works and most works of the early modern era, as well as some patristic works rediscovered in modern times, have critical titles in European vernacular.

For the correct listing of such titles, consult the *The Oxford Classical Dictionary* for classical Greek and Latin works. For patristic works, consult M. Geerard,
Clavis Patrum Graecorum, and E. Dekkers, Clavis Patrum Latinorum. For medieval, Reformation, and late modern works, take the title from the critical edition.

Divisions of the Classical Work

Note Turabian Manual (7th ed.) 17.5.1: “Numerical divisions are separated by periods without spaces. Use arabic numerals (and lowercase letters, if needed) for section numbers. . . .” A space and a comma are used to separate numbers belonging to the same level (a hyphen is used for inclusive numbers). A semicolon and a space are used to separate sets of division references. For example:

Irenaeus Adversus haereses 3.23.3.  
Irenaeus Adversus haereses 3.23.3-4.  
Irenaeus Adversus haereses 3.23.3, 5.  
Irenaeus Adversus haereses 3.23.3; 4.5.5.  

Reference to a Classical Work in a Critical Edition

First reference (no list of abbreviations). The first reference made to a classical work in a critical edition should cite the work in classical reference form followed by a full reference to the critical edition. For example:


Critical editions sometimes contain several works of an author—sometimes the entire corpus of an author's writings. Usually such editions have their own title. Both the title of the work and the title of the critical edition are given in italics. For example:


Sometimes, a critical edition of an author's collected works having an overall title is published in a series. The title of the collection and the series title should be noted. For example:


4John Calvin Institutio Christianae religionis [1559] 4.20.9, in vol. 2 of Ioannis Calvini Opera quae supersunt omnia, ed. Guilielmus Baum, Eduardus
References to classical works in the Loeb Classical Library may omit the collection title (which is usually just the name of the author) and simply give the series title, the series volume, facts of publication, and page number(s). Loeb is a widely recognized and definitive edition. It is not necessary to cite the editor’s name. However, if the Loeb edition is being referenced for the translation, then the translator’s name (which is given with each volume) should be noted (for references to translations, see pp. 87-88).


2Dio Chrysostom *De regno iv* (*Or. 4*) 124, in LCL 257 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1932), 226.

In some cases, the text of a single work may be divided and published as separate volumes, possibly with different editors. An example of this would be Irenaeus’ *Against Heresies* published in the series Sources chrétiennes. Suppose you are researching book 3 of *Against Heresies*. In your paper, you will refer only to the text of book 3 (no reference to any of the other four books of *Against Heresies*). Your first footnote would then be:


If, on the other hand, you intended to refer, in subsequent notes, to the other books of *Against Heresies, but to no other works in the series* Sources chrétiennes, you would broaden the first reference to encompass all of the volumes in the series that comprise the whole of the text of *Against Heresies*. Your first reference will give the title for the whole of the critical work (omitting Livre 1, Livre 2, etc.), as well as all the pertinent volume numbers for the series.


Your next footnote to *Against Heresies* would use a shortened reference form (see below on subsequent references) for both the classical and the critical references.
Using a list of abbreviations to shorten first references. In the case of a thesis or dissertation, a first reference to a critical edition in a series may be further shortened by means of a List of Abbreviations. In the front matter of a thesis or dissertation, it is normal to include a List of Abbreviations (especially for journal titles). You may include the titles of critical series along with their publication facts in the list. This would allow first references to texts in those series to be shortened. For example, you might include in your abbreviations list the following:

- CR  Corpus Reformatorum (Halle: C. A. Schwetschke, 1834-1900; reprint, New York: Johnston Reprint Corp., 1964)
- GCS Die Grieschischen christlichen Schriftsteller der ersten drei Jahrhunderte (Berlin: Akademie, 1897-)
- LCL Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1912-)
- SC Sources chrétiennes (Paris: Éditions du Cerf, 1942-)

With this information in your List of Abbreviations, your footnotes only need to cite the work in classical reference form followed by a parenthesis containing the name of the critical editor, an abbreviation of the series title, the series volume number, the date of that particular volume in brackets, and the page number. For example:

2Origen *De principiis* 2.10.8 (ed. P. Koetschau, GCS 22 [1913]: 182).
4Josephus *Bellum Judaicum* 4.5.1.305-06 (LCL 210 [1928]: 91).
5Dio Chrysostom *De regno iv (Or.* 4) 124 (LCL 257 [1932]: 226).

Subsequent references. Other than cases in which you would use Ibid., subsequent references to a critical text cited earlier in the paper should abbreviate the author's name and the title of the work and should shorten the reference to the critical text. Use standard abbreviations for authors' names and for titles of works.

If the critical text is published independently of any series, or if the series volumes are not numbered, all that is necessary in the subsequent note is to cite the last
name of the editor(s) and the page number of the critical text. For example, a subsequent reference to Tertullian's *Against Marcion* might read:


If the critical text is part of a series, and if the series' volumes are numbered, then a subsequent reference to that same text, which is in that same series, may be given in parentheses after the abbreviated classical reference) in this order: the abbreviation of the series title, one space, the volume number, a colon, the page number(s), and if appropriate, the line numbers. The editor's name need not be repeated since the series reference is sufficient. For example:

19Dio Chrys. 4 *Regn.* 130 (LCL 257:228).
22Ath. *C. Ar.* 1.10 (PG 26:32).
23Calvin *Inst.* 1.13.3 (*OS* 3 [1957]: 111-12).

Note that in the first and last examples above, the subsequent reference referred to a volume in the critical edition which had a different publication date from the previously cited volume. Therefore, it was necessary to give the date of the newly cited volume in brackets.

If you want to reference a previously uncited work by a previously cited author in a previously cited series, abbreviate the author's name and shorten the series reference (be sure to give the publication date of any previously uncited volume in the series), but give the title of the classical work in full. For example, suppose you had already cited Origen's *On First Principles* in the series GCS, and now you want to cite Origen's *Commentary on John* in that same series. Note that the latter volume has a different editor than the former. Consequently, the editor's name should be given along with the series. The reference would be:

24Or. *Commentarii in evangelium Joannis* 2.9 (ed. E. Preuschen, GCS 10 [1903]: 63).

As another example, suppose you would like to cite Calvin's commentaries in a series in which you have already cited a previous work of his. The editors in this example are the same and therefore do not have to be cited.

25Calvin *Commentarius in epistolam Pauli ad Romanos* 3.24 (CR 77 [1892]: 61).
Calvin *Commentarius in epistolam Pauli ad Timotheum II* 3.16 (CR 80 [1895]: 382-83).

*Subsequent references to the three previous works* would shorten the title, omit the editor's name, and omit the publication date.


Calvin *Comm. Rom.* 4.6 (CR 77:71-72).


If neither a classical work nor its author has been cited in earlier references, but the series in which the work is found has been cited, give the classical reference in full (since it is a new reference) but shorten the reference to the critical text. Give the name of the critical editor(s) followed by the abbreviation of the series, volume and page numbers. For example:


19 Theophilus of Antioch *Ad Autolycum* 1.7 (ed. G. Bardy, SC 20 [1948]: 72).

*Subsequent references to these authors or these texts* would use abbreviations.


35 Clem. *Strom.* 4.82.2 (GCS 52:284.22).

**Bibliography.** In the case of a dissertation which refers to all or most of a classical author's corpus, if that corpus has an overall title, it will be sufficient to cite the corpus rather than listing all of the works cited from it. If only some of an author's works are cited (as in the case of most research papers and many dissertations), each individual work should be listed in the bibliography. For an example of bibliographic entries, see the sample bibliographies of primary works on pages 107-11.

**Reference to a Classical Work in Translation**

**Primary form.** In papers, dissertations, etc., for which classical references are primary to the main focus of the paper, and when referring to a translation in a paper dealing with critical texts, give full reference to the translation the first time it is cited. Do this after citing the classical work in classical form (notice the use of the phrase "under the title"). In subsequent references to the translation, follow the classical citation with a
parenthetical reference to the translator's name and an abbreviation of the series in which
the translation appears (if any) followed by the volume number and page(s). For example:

5 Irenaeus *Adversus haereses* 4.11.2, trans. A. Roberts and W. H. Rambaut
under the title *Irenaeus Against Heresies*, in *The Apostolic Fathers with Justin
Martyr and Irenaeus*, Ante-Nicene Fathers [ANF], American ed., vol. 1 (Buffalo:


10 Tertullian *Ad uxorem* 2.1, trans. David G. Hunter, under the title *To His
Wife*, in *Marriage in the Early Church*, Sources of Early Christian Thought
(Minneapolis: Fortress, 1992), 36.


18 John Calvin *Institutio Christianae religionis* 4.20.9, ed. John T.
McNeill, trans. Ford Lewis Battles, under the title *Institutes of the Christian
1960), 1495-96.


22 Philo *De opificio mundi* 23.69, trans. F. H. Colson and G. H. Whitaker,
under the title *On the Account of the World’s Creation Given by Moses*, Loeb
Classical Library [LCL] 226 (Cambridge, MA: Harvard University Press; London:
William Heinemann, 1929), 55.

In a bibliography, list translations of an author's works after all critical editions
for that author. For examples see pages 107-111.

**Alternate, secondary form for other uses.** In papers, dissertations, etc.,
which have few classical references or for which classical references are secondary to the
main focus of the paper (or dissertation, etc.), it is permissible to refer only to a published
translation. In such cases, cite the work in classical form using the English title that
appears in that translation. Follow it with a reference to the translation being used.

In subsequent references, give the author's name and title of the work in
classical reference form. You may shorten the title as long as the work is clearly
recognizable. However, do not abbreviate. You do not need to give any subsequent
reference to the translation. The English title indicates a translation, and the reader is
referred to the previous footnote where full information on that translation is given.
However, if a specific page reference to the translation is desirable or if more than one
translation of that classical work is being used, then you should refer to the translation in
a shortened form. In these cases, follow the classical citation with a parenthetical
reference to either the series (abbreviated) with volume and page number(s) or to the translator's name followed by the page number.

Examples of both first references and subsequent references in this secondary form are as follows:


4. Irenaeus *Against Heresies* 2.35.3.

5. Irenaeus *Against Heresies* 2.35.3 (ANF 1:412).


Note 4 shows an instance when it is not necessary to give series or translator information for all references to the English translation of *Against Heresies* because the author has used only the Roberts and Rambaut translation in the Ante-Nicene Fathers series in the document. Note 5 shows the form when the author also uses a different English translation elsewhere in the paper.

**Sample Bibliographies—Primary Sources**

**Listing Whole Editions (Example 1)**


**Whole Critical Editions and Some Translations (Example 2)**

Notice in this section and the next that the critical editions and translations have separate entries in the bibliography, even though they might have been combined in a footnote entry.


Individual Critical Works and Translations (Example 3)


Citation of Materials from Manuscript Collections

Consult primary sources whenever possible. One set of materials that can provide invaluable primary sources is a collection of manuscripts, such as the Breed collection at Southwestern Baptist Theological Seminary, or the collected papers of Thomas Jefferson at Princeton University. A useful general guide for citing manuscript materials is found in the Guide to the National Archives of the United States:

The most convenient citation for archives is one similar to that used for personal papers and other historical manuscripts. Full identification of most unpublished materials usually requires giving the title and date of the item, series title (if applicable), name of the collection, and the name of the depository. Except for placing the cited item first [in a note], there is no general agreement of the
sequence of the remaining elements in the citation. . . . Whatever sequence is adopted, however, should be used consistently throughout the same work.¹

_The Chicago Manual of Style_ has helpful and detailed guidance for researchers consulting manuscript collections (The Chicago Manual of Style, 15th ed. 17.222-233).

The discussion in this section is a summary of the advice given in _The Chicago Manual_, with additional material on manuscript collections of sermons.

**Citation of Letters in Footnotes and in Bibliographies**

In citing correspondence in a footnote, follow this pattern: (1) the name of the author (2) the name of the recipient; (3) the place where the letter was written, if this is known and is of importance; (4) the date of the letter; (5) the name of the collection (if any); and (6) the name of the institution housing the collection (if any). In the case of the institution housing the collection, a researcher may, at his or her discretion, also include the name of the specific library in which the collection may be found. Furthermore, in the case of the author and recipient, if their names are clearly stated in the text, it is sufficient to cite the last names alone in the footnote.

**First full reference.** Such references should contain as much information as is necessary to identify the letter.

¹George Creel to Colonel House, 25 September 1918, Edward M. House Papers, Yale University Library.

**Subsequent Reference.** Subsequent references are to be as brief as possible; elements can include last names of author and recipient, date, and abbreviated name of the collection.⁴Creel to House, 25 September 1918, House Papers.

**Bibliography.** If a letter is part of a collection, it is sufficient simply to cite the collection.

House, Edward M. Papers. Yale University Library.

**Citation of Diaries in Footnotes and Bibliography**

In citing an entry in a diary, the name of the writer and date of entry is needed.

⁶Edward M. House, Diary, 12 January 1918.

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Bibliography. If the diary is part of a collection, again, it is sufficient simply to cite the collection.

House, Edward M. Papers. Yale University Library.

Citation of Sermons in Footnotes and Bibliographies

When citing a sermon in a footnote, a researcher should cite (1) the name of the individual giving the sermon, (2) the title (if any) (3) the date, (4) the place in which the sermon was given, (5) the name of the collection,(6) name of container (if any), (7) name of library (if needed), and (8) name of institution.

12Jonathan Edwards, “Sin and Wickedness Bring Calamity and Misery on a People,” sermon delivered December 1729 at Northampton, Massachusetts, Jonathan Edwards Collection, Box 2, Beinecke Rare Book and Manuscript Library, Yale University.

In the above entry, the item “Box 2” is optional, but when manuscript materials are held in containers or special shelves, it may be helpful to cite that information.

If, however, the sermon is not part of a collection, as much information concerning it as possible should be given, as follows:

15Jonathan Edwards, “Sin and Wickedness Bring Calamity and Misery on a People,” sermon delivered December 1729 at Northampton, Massachusetts, Beinecke Rare Book and Manuscript Library, Yale University.

Bibliography. As with letters and diaries, it is sufficient simply to cite the collection in which the sermon is found.


If, however, the sermon is not part of a collection, then it should be cited with as much information concerning it as possible.


Citations to Organization’s Minutes in Footnotes and Bibliography

In citing minutes in footnotes, the information should be presented in the following order: (1) name of the organization for which the minutes were taken, beginning with the words “Minutes of . . .”; (2) date of the minutes; (3) name of collection (if any); (4) name of institution housing the collection (if needed; and (5) name
of the city and state in which the minutes may be found. The following examples are for a historical organization and a church, respectively.


14 Minutes of the First Baptist Church, 15 June 1863, First Baptist Church, Columbus, Georgia.

The form in the previous example could be used if the minutes were held by the church in which they were produced. If minutes of a church are found in a repository, the form would appear as follows:

27 Minutes of the First Baptist Church, 15 June 1863, First Baptist Church, Columbus, Georgia. J. T. and Zelma Luther Rare Books and Special Collections, Roberts Library, Southwestern Baptist Theological Seminary, Fort Worth, Texas.

Bibliographies. In the bibliography, enter the citation under the name of the parent organization.


First Baptist Church, Columbus, Georgia. Minutes. J. T. and Zelma Luther Rare Books and Special Collections, Roberts Library, Southwestern Baptist Theological Seminary, Fort Worth, Texas.

Other and More Specialized Forms for Manuscripts

Writers may occasionally have to consult manuscripts that have special features, such as the use of “folio” for page. A folio is a sheet, the front of which is ‘recto’ (abbreviated as ‘r’), and the back ‘verso’ (abbreviated as ‘v’). In citing such materials, a writer will need to note whether it is the front or the back of the folio that is being referenced. The citation “26v-27r” means the back of folio 26 and the front of 27.

With the publication of many manuscript materials (including the works of Jonathan Edwards), researchers may well find that the main types of manuscripts they will encounter are letters, diaries, and sermons. For other types of manuscripts, one should consult the relevant portions of The Chicago Manual of Style.
CHAPTER 9

FOOTNOTE AND BIBLIOGRAPHIC FORMS (III): MUSICAL COMPOSITIONS

Designations of Pitch and Key

Letters standing for musical pitches are usually set as roman capitals, but the modifiers “flat,” “sharp,” and “natural” following musical key symbols are not capitalized.

In works on musical subjects where many keys are mentioned, it is common practice to use capital letters for major keys and lowercase for minor. In this practice, the words “major” and “minor” are usually omitted:

- the key of G
- the e triad: E–G-natural–B

The second movement of Beethoven’s Sonata in c, Op. 13, is in the key of A-flat. (The exception is in titles on concert programs, where both the pitch and mode designations are capitalized, and the latter are written out: Sonata in C Minor, Op. 13.)

Notice that in designations of key the terms “sharp,” “flat,” and “natural” are set in roman type and preceded by a hyphen. Notice also that the terms “major” and “minor” are lowercase unless unhyphenated as part of a title (see preceding paragraph and "Titles of Works" below).

- middle C
- G-natural
- the key of G major
- the key of f-sharp minor
- the D-major triad
- an E string
- an F natural
- the key of F# minor

If the symbol for “sharp,” “flat,” or “natural” is used, it should only be in charts or abbreviated analytical material, and there is no hyphen between the letter and the symbol:

- The key of F# minor
Chord Designation

In the analysis of harmony, chords are designated by capital roman numerals indicating the degree of the scale upon which the chord is based:

V [a chord based on the fifth, or dominant, degree of the scale]
V₇ [dominant seventh chord]

Harmonic progressions are indicated by capital roman numerals separated by en dashes: IV–I–V–I. While capital roman numerals for all chords suffice for basic descriptions of chordal movement, in more specifically technical writing, minor chords are distinguished by lowercase roman numerals, and further distinctions in chord quality and content are indicated by additional symbols and arabic numerals: iv–i–V–i.

The notes of each octave should be designated by numbering the octaves from the lowest note of the piano keyboard to the highest. The lowest C on the piano is C₁, the highest is C₈; middle C is C₄.

Designations of Dynamic Levels

Terms indicating dynamics are given in lowercase roman type: pianissimo, piano, mezzo forte, forte, fortissimo. These may be placed within quotation marks when this provides greater clarity, for example, in distinguishing the composer’s marking from the opinion of the writer. (Example: Given the heavy orchestral scoring, Finzi’s marking of the tenor solo as “piano” may need to be interpreted as mezzo-forte.) Abbreviations for these terms are always rendered in lowercase italics and are used without periods: pp, p, mf, f, ff.

Titles of Works

Use italics for titles of published compositions in a book format such as symphonies, operas, oratorios, tone poems, and other long musical compositions. Titles of songs and short compositions, as well as vocal pieces cited by their incipits (that is, their opening words) are usually set in roman type and in quotation marks:

*Harold in Italy* “Jesu Joy of Man’s Desiring”
*Don Giovanni* “Wohin” from *Die schöne Müllerin*
*Death and Transfiguration* “La ci darem la mano”
*Elijah* “For unto us a Child is born” from *Messiah*
“Più allegro, quasi presto section” of the “Rondo” movement in the Sonata in D Major, Op. 28 by Ludwig van Beethoven

“Avant de quitter” from Gounod’s Faust

Many musical compositions have no distinctive titles but are identified by their musical genre (symphony, concerto, sonata, prelude, nocturne, andante, scherzo, etc.). When used as the title of a work, the name of the genre and the key are usually capitalized and set in roman type. If the key is modified by the term “flat,” “sharp,” or “natural,” the modifying term is lowercased and the key phrase is hyphenated.

- Symphony in B Major
- Sonata in E-flat
- Fantasy in C Minor
- Adagio from the Fifth Symphony
- Allegretto for Orchestra
- D Minor Violin concerto
- Italian Suite No. 3
- B-flat Nocturne
- E-flat Concerto

Capitalize ordinal numbers in the titles of compositions:

- the Seventh Symphony

When elements from the title of a work are used in an informal reference, however, those elements are, except for the key designation and proper nouns or adjectives, lowercased:

- the B minor symphony
- the third Italian suite

If numbers are included in the designation of a musical composition, the terms “Op.” (“Opus;” plural “Opp.” or, less commonly, “Opera”) and “No.” (number; plural “Nos.”) are both capitalized. An abbreviation designating a catalog of a particular composer’s works is always capitalized; for example, BWV (Bach-Werke-Verzeichnis) for Bach, D. (Deutsch) for Schubert, K. (Köchel) for Mozart. When a number, such as opus or catalog number, is used restrictively (that is, when it serves to identify the work), it is not set off by commas. If the work is otherwise identified—for example, by a phrase designating the key—the number is then merely in apposition, offering additional information about the identified work, and is therefore set off by commas.

- Sonata Op. 34 was composed . . .
- Sonata in E-flat, Op. 31, No. 3, was first performed . . .
If the key is given after the composition number, it is considered part of the title and is not set off by commas:

Symphony No. 5 in C Minor

Should the key designation be so worded as to be in apposition to the title, however, it is set off by commas:

Beethoven’s Symphony No. 5, the C Minor Symphony, . . .

A catalog number is treated as an opus number:

Mozart’s Fantasy in C Minor, K. 475, is regarded . . .

Mozart’s Fantasy K. 475 is regarded . . .

When the name of a traditional musical genre is used in the title of a composition, it is set in italic or set in quotation marks in roman type, as dictated by the delimitations given described above:

Gershwin’s *Rhapsody in Blue*

Descriptive titles bestowed on works by their composers, by critics or music historians, or by the public may, in the usual way with titles, be italicized if the work is long, quoted in roman type if a short work:

Air with Variations (“The Harmonious Blacksmith”) from Handel’s Suite No. 5 in E

Bach’s Prelude and Fugue in E-flat (“Saint Anne”)

*Messiah* (not *The Messiah*)

Piano Sonata No. 5 (*Emperor*); the *Emperor* concerto, by Beethoven

String Quartet in D Minor (*Death and the Maiden*); the *Death and the Maiden* Quartet (but the song “Death and the Maiden”)

Symphony No. 41 (*Jupiter*); the *Jupiter Symphony*

*William Tell* Overture

Alternatively, all such additional titles may be treated as “nicknames” and given in quoted roman type (as elsewhere, consistency is the arbiter):

Piano Concerto No. 5 (“Emperor”)

Quartet in D Minor (“Death and the Maiden”)

In references to musical compositions, first list the composer’s name, then the
titles of the work, italicized or underlined and capitalized headline style (see Turabian
4.6-8). An instrumental composition identified only by genre, number, and key should
not be italicized or put in quotation marks. A published score with such a title, however,
is treated like a book and italicized.

1Francis Poulenc, Gloria.
2Ludwig van Beethoven, Symphony No. 5 in C minor.

Hymn Text and Tune Designations

A hymn text is cited by its incipit, using sentence capitalization (examples:
“When peace like a river,” “I come to the garden alone,” “When we walk with the
Lord”). Some texts are known mainly by titles, and use headline capitalization (parallel
examples: “It is Well with My Soul,” “In the Garden,” “Trust and Obey”). Hymn tune
names are written in all capital letters (VILLE DU HAVRE, GARDEN, TRUST AND
OBEY).

Formal Analysis Nomenclature

Capital letters without hyphens are used in designating the formal sections of a
composition (example: ABA form). In a reference to a single section, the appropriate
letter is placed in quotation marks. (Example: The instrumentation changes at the
beginning of the “B” section.).

Style Period Names

The names of periods of music history are capitalized both as nouns and as
adjectives modifying a genre name or other noun (Middle Ages, Classicism,
Romanticism, Neoclassicism, Romantic music, Baroque music, Classical sonata).
Exception: twentieth century is not capitalized either as a noun or adjective.

Mode and Daily Hours

Capitalize the names of musical modes (e.g., Dorian) and daily liturgical hours
(e.g., Matins, Vespers).
Page and Measure Numbering/Rehearsal Numbers

Page numbers and measure numbers (counted from the beginning of the work or beginning of the movement) should be used in referring to published music (example: page 8, measure 65). In this usage, numerals are always used; small numbers are not spelled out. Within the text, the word “measure” need be spelled out only when it begins a sentence. Otherwise, “measure” is abbreviated “m.,” whose plural is “mm.” (not “ms”). In a reference to a rehearsal number or letter, the designation should be set in quotation marks. (Example: Warren changes from unison writing to SATB scoring two measures after rehearsal “H.”)

Bibliographic Citations

Adhere to Turabian for citations of published musical scores (8.142-43 for footnote format, 11.59), unpublished musical scores (11.58), sound recordings (8.144 for footnote format, 11.60), video recordings (8.145 for footnote format, 11.61), performances (8.146 for footnote format, 11.62) and reviews of musical performances, plays, or films published in newspapers or weekly magazines (11.47).

Musical Examples

A musical example must always be introduced in the text before it is presented. (Example: Fauré’s use of modal harmony is shown in example 7.) Reference to the example must be specific. The example should follow immediately, in the same paragraph, or after the paragraph in which it is introduced. Two blank lines should appear above the example, one blank line below the example. The example must contain the clef and key signature of the original passage being quoted, and the width of all staves must be no narrower than ¼ inch. Examples must be clearly, darkly, and cleanly typeset or copied. Each example is labeled "Example" followed by an Arabic numeral. The example number is followed by a superscript that identifies the footnote in which publication information is provided. The first footnote citing each composition should be a full citation; additional footnotes to the same composition in the same chapter will receive shortened citations. The heading of a musical example should have a caption that includes the following information: last name of composer, title of work, measure number(s), and instrumentation displayed. Center the example number and caption and
double-space (leave one blank line) between them. Musical examples are numbered consecutively, and a new series is begun in each chapter.

   A brief musical illustration, whether quoted or original, that functions as part of the narrative does not need to be set apart and treated formally as an example.

   Musical examples may be handwritten on the paper used for the text, photocopied from the score (on the same kind and quality of paper as that used for the document), scanned into the text, input by a computer music writing program, or copied manually on manuscript paper, trimmed, and glued on the paper. If the example is handwritten, the ink used should be black. The final copy submitted may be a photocopy of the page with text and music example. The page with the glued-on example need not be submitted. However, if glued musical examples are submitted in the final copy, the glue used must be a strong adhesive, not rubber cement.

   Permission to quote music should be obtained from the publisher of any copyrighted material. When permission is requested, it should be obtained both for the student's use in the dissertation and for University Microfilms' authority to reproduce the dissertation for sale.

   **Music Composition**

   For music composition, the thesis, project, or dissertation will be prepared on an acceptable computer music writing program. Exceptions to this method must be approved by the student's supervisor. The original copy will be on 8 ½ by 11 inches, twenty-pound weight, acid-free or 100 percent cotton rag paper. Ample time should be allowed for the preparation of this copy. The work will have introductory prose pages in the form of a prospectus including a description of the musical form, style, and instrumentation employed, along with analysis of the composition. In all cases the minimum margin requirements must be observed.

   **Additional Resources**

   The use of words to describe music is a discipline that is often difficult. The principal objective is to provide clarity for the reader, so that the writer's intent is communicated. Two books that may be helpful in such matters (but that differ from this manual in the handling of some details) are:

APPENDIX 1
BOOK REVIEW STYLE

The style of a book review is a modified form of the style for a research paper. All the specifications given in chapter 1 of this manual apply, as well as most of the guidelines given in chapter 2. This appendix addresses only those unique features in which the book review differs from research paper style.

**Title Page**

Look at the example of a research paper title page on page 6 of this manual. Only one change needs to be made for the title page of a book review: change the phrase "A Paper" to "A Book Review."

The title on the title page is simply the title of the book *italicized* in ALL CAPS. Do not give bibliographic information on the title page.

**Bibliographic Information on the First Page of Text**

A full bibliographic reference to the book takes the place of the title on the first page of text. Consult chapter 6 or 7 of this manual for proper bibliographic form. Follow the bibliographic reference with the number of pages and the price of the book. For example:


This bibliographic reference should be placed in the same location as a title on the first page of text (two inches from the top of the page) but it is not centered, nor does it appear in all CAPS. It is single spaced if it extends more than one line. Leave two single blank lines (or 24 pts) between the bibliographic reference and the body of your review.

**References**

Refer to pages in the book being reviewed using parentheses in the body of your review instead of footnotes below the text on each page. You need not cite the
author’s name. It will be assumed that you are referring to the book being reviewed. Simply give the page number in parenthesis—for example, (14).

Refer to other works used to prepare the review by using standard footnote form. Such other works might include the source of your author information or others’ reviews you have consulted to prepare your own review. A bibliography will not normally be necessary.


How does one account for Paul’s missionary activity? Were there historical, sociological, and psychological factors that led to Paul’s travels and preaching of repentance? Dr. L. J. Leitaert Peerbolte, Lecturer in New Testament at the Theological University of Kampen (Netherlands)\(^1\) concludes that one can find the impetus for his activity “in the interaction between his specific context and his perception of the significance of Jesus Christ” (15).

Summary

Leitaert Peerbolte develops his theses by balancing his study of Paul with a study of the possible Jewish, pagan, and Christian antecedents to Paul’s evangelistic work. Throughout Leitaert Peerbolte is guided by M. Goodman’s distinction between three types of “non-proselytizing mission” and a “proselytizing mission” that encourages others change their life and join the new community (5). Leitaert Peerbolte asks six subsidiary questions about first century missionary activity, devoting a chapter to each of six questions. Chapter 1 engages Harnack’s views that Paul was simply continuing a practice began by Jewish missionaries who sought converts to Judaism in the Diaspora. Leitaert Peerbolte’s own investigation shows that Judaism of the time was more interested in

Divisions of a Book Review

Good book reviews can be organized in the following way, with most attention given to the "critical evaluation." Book reviews can have various lengths, depending on the assignment. Subheadings help the reader distinguish among the different parts of the review.

Introduction

Begin the review with a section that briefly introduces the book and the book's author. Biographical information about the author (education, training, experience, etc.) should be included only as it demonstrates the author's competency to write the book. Within the context of the paper, do not use titles (Dr., Rev., etc.).

In most five-page reviews, you will likely need to limit the introduction to one or two paragraphs with a maximum of one-half page in length. The example at the left does not use the subhead ‘Introduction’ since that is obviously the purpose of the first part of the paper.

Summary

The purpose of a critical book review is only minimally to provide a summary of the book. Address first the author's purpose and the primary thesis he or she is presenting. Relate that purpose or thesis to the work of others in the field; is the author contradicting, supporting, or building off the work of others? Follow this with a summary of the main points by which the author argues the thesis or accomplishes the book's purpose. Overall, the summary should extend to no more than two pages.

Critical Evaluation

"Critical" does not necessarily mean saying something negative about the book. Rather, it implies a careful weighing of the claims and arguments used to support them. On the one hand, you should avoid bland endorsements, such as, "This is a good book that should be recommended reading for everyone." Avoid blanket dismissals as well, such as, "This is a lousy book not worth reading." On the other hand, avoid trivial criticisms, such as pointing out irrelevant factual errors or typographical mistakes. Instead, engage the main points that relate to the author's argument. Questions to ask yourself as you read the book and prepare the review include:
1. Does the author clearly state the purpose of the book and his thesis? Are the claims and arguments well supported? Are there factual errors among the author's main contentions? What are the strengths and weaknesses in the author's argumentation? Include in your assessment an evaluation of the arguments biblically and theologically.

2. Does the author approach the subject with any overall perspectives that influence or condition his or her conclusions? These may be theological, experiential, philosophical, denominational, or cultural perspectives. Do these perspectives limit the value of the work or its applicability (in certain cultures, certain settings, etc.).

3. How does the author's presentation fare when compared to other work done in the field? How successful and significant is this work when evaluated within its own field? To what extent does work done in other fields affirm or question the author's claims?

Throughout your critique, be specific in your evaluations. Do not just tell the reader about the book; tell and show the reader with concrete examples from the book. As previously suggested, include page numbers when making specific reference to the book.

**Conclusion**

In the final paragraph or two, give your overall evaluation of the book. In light of its strengths and weaknesses, state the value of the book for your own research, general knowledge or ministry. Conclude with a brief comment about the author's achievement.

**Summary of Book Review Style**

Remember that a book review is a type of assignment that requires some, but not many, variations from the style used in a research paper. Also remember that the actual content of the book review should be based on the specific assignment. Pages 125-26 offer a basic approach to a book review; your instructor may specify a different approach. However, the instructions given on pages 123-24 should always apply to the form, or style of the book review (title page, first page, use of references, etc.).
APPENDIX 2
USING NON-ROMAN ALPHABETS

Research papers, theses, and dissertations in biblical studies will often need to include Greek and Hebrew text. Generally, you will use a Greek or Hebrew font to write these texts. Some 12 point Hebrew fonts are smaller than the corresponding Times New Roman font. If so, you will need to set the Hebrew font at 18 or 20 points for it to appear the same size as your English font (the Hebrew fonts in this appendix are 16 points).

When you mix a Hebrew font on the same line as a roman font, the word processor may add extra line spacing between the current line of text and the one above it (see example below left). To correct this, change the line settings for the paragraphs with mixed fonts so that the line spacing is exactly 24 points (or 12 points if single spaced). How you do this depends on your word processor.

Table A1: Differences in Line Spacing

| The Hebrew and Greek words for create are, respectively, קָנָה and κτίζω. Both have similar uses in their respective passages. |
| The Hebrew and Greek words for create are, respectively, קָנָה and κτίζω. Both have similar uses in their respective passages. |

Though rare, there may be instances when you want to transcribe Hebrew or Greek text using the Times New Roman font. For example, you may want to include only a few words in a non-exegetical paper, or you may want to submit a paper electronically, but do not know if your font will display correctly on your readers’ copy. In such instances for Greek and Hebrew text, use the accompanying transliteration tables found on the next page.
The *SBL Handbook of Style* (p. 31) offers instructions for transliterating and transcribing other ancient texts and non-Roman alphabets, including Aramaic, Coptic, Akkadian, Egyptian, and Ugaritic. Usually it refers to a standard dictionary for that language. For other languages, consult the “pertinent grammars, and dictionaries”

Table A2: Greek Transliteration Table

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Table A3: Hebrew Transliteration Table

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APPENDIX 3

INSTRUCTIONS FOR SPECIAL PAGES OF DISSERTATIONS AND PROJECTS

Some programs may require particular formatting and special content for particular dissertation pages specified in chapter 5. This appendix covers details specific to the Vita and the Dissertation Monograph. Students should consult with their school for further instructions on each of these items.

Vita

The Vita is a document that is often used in addition to or, in some instances, in lieu of a resume to introduce the individual in a more informal manner. Virtually the same information is provided as on a resume with the exception that additional data relating to the individual’s family is provided. There are six sections (paragraphs) to the Vita:

Personal biography
   Birth site
   Parents
   Spouse and spouse’s parents
   Children; a brief biography of each

Work history
   Significant positions from earliest to current
   Significant experience activities

Education
   List all degrees from earliest to most recent
   List all additional training
   List any professional certification, license or professional standing

Recognitions
   Awards, letters or citations

Publications
A summary of books, articles, presentations, etc.
(Note: the individual may want to prepare an addendum to the Vita that will list ALL published and unpublished works to provide to an editor, search committee, or other employer who would be interested in the research and professional production of the individual.)

Professional activities in the area of current employment
All work (paid and volunteer) relevant to the current employment desires of the individual. This section often ends with a single sentence that describes leisure time or hobby interests of the individual.

Write the Vita in paragraph format, single-spaced. It should appear on one page if possible, but never exceeding two pages.

**Dissertation Monograph**

Some programs may require that a Dissertation Monograph be submitted following submission of the dissertation. The purpose of the dissertation monograph is to provide a written summary of the study and findings of the doctoral student in a concise, prescribed manner. It functions to inform seminary faculty and other interested individuals of the completion of the dissertation and the results of that study. It will serve as the basis for the presentation during the oral defense of the dissertation.

The Dissertation Monograph will be a document submitted in the format as designated in this section. The Dissertation Monograph will be four pages, no less and no more, single spaced, on legal size paper (8 ½ x 14 inches).

The student may submit the Dissertation Monograph to his or her doctoral office in digital form in advance of his or her oral defense. Upon approval by the Dissertation Committee, the Dissertation Monograph is then prepared for printing and distribution.

**Format of the Dissertation Monograph**

The Dissertation Monograph will include the following sections:

*Heading:*
  - Title of the dissertation
  - Author
  - Southwestern Baptist Theological Seminary, Fort Worth, Texas
  - School of Educational Ministries

*Abstract:*
A brief statement of the project. The abstract should be 125 words or less and summarize the abstract submitted with the dissertation. As a minimum, the monograph abstract will (1) describe the purpose of the study, (2) identify the type of participants, (3) identify the type of statistic used, and (4) describe the overall results.

**Introduction:**
A brief statement to introduce the research project. A brief summary of the related literature should be included. All references to the literature should be included in the monograph bibliography.

**Purpose:**
A one or two-sentence statement of the purpose or intent of the research project.

**Method:**
A statement of the procedure that was used to carry out the research project. The method should include a description of the design, any instruments used, the population and/or sample, and a statement of the variables as operationalized in the dissertation.

**Data Analysis:**
A description of how the data was analyzed. If statistical procedures were used, the results of that analysis are reported.

**Discussion:**
A report of the findings of the dissertation research project. Inclusion of charts, diagrams, or tables would be appropriate. The discussion should conclude with a summary and recommendations for future research.

**Bibliography:**
A listing of the significant materials utilized in the research and analysis that relate directly to or are significant citations in the dissertation. Only the references mentioned in the dissertation monograph should be listed in this bibliography.

**Abbreviated Vita:**
A brief biographical sketch of the author. This is similar to the Vita in the dissertation, but in abbreviated form.

**Copyright:**
A statement of copyright will conclude the monograph.

Examples of Dissertation Monographs may be obtained through the doctoral office of the School of Educational Ministries.
APPENDIX 4

WORDS OF WISDOM FOR DOING A DISSERTATION,
THESIS, OR DOCTORAL PROJECT
ON A COMPUTER

1. Create separate computer files for the Preliminaries, each Chapter, each Appendix, and the Reference List. Word processors have gotten better at allowing the creation of longer documents. However, breaking the dissertation down into separate PC files provides additional security—imagine losing the whole dissertation to a corrupted file as opposed to losing one chapter!

2. Create multiple backup copies of dissertation computer files. Have a copy on the hard drive and two floppy disk or zip disk copy sets. Keep one of the floppy/zip disk copies at another location. Too many students have literally had to start over when their computers crashed or computer files became corrupted. Do not take this recommendation lightly. A good backup strategy is to have one set of backup disks (CD-ROM, floppy, zip, etc.) with the current version of the paper and one set with the immediate previous version just in case a file was corrupted. Making all backup copies the same version could result in copying the corrupted file.

3. Make periodic hard copies of the paper in progress. In addition to the electronic backup copies, print out the document occasionally and keep one copy at home and one copy at another location. If the electronic files fail, the paper copy remains available to recreate the document.

4. Keep a detailed paper trail. Create a filing box with every piece of data collected for the dissertation, including all correspondence, paper copies of e-mails, surveys collected, etc. This strategy is especially important because sometimes a professor or Dissertation Committee will require you to include the additional data collected or procedural documents. Keep everything and throw away nothing. Survey instruments completed by participants for the study must be kept for five years after the completion of the dissertation, in case the findings are questioned, or the data collected is requested for purposes of additional research building upon the current study.

Finalizing Your Research Paper, Thesis,
Dissertation, or Doctoral Project

Let the final version of the document "set" for a couple of days before it is due. Then, read it through carefully and polish up your work. Style check everything! Do not make assumptions about style! Start at the beginning and scroll through every page. Line spacing between previous text and levels of heading are easy to overlook, as are widow and orphan text. Remember that a heading must be followed by at least one line of text. If the
bottom of the page does not allow this, the header and text must moved down to the next page. Remember that changes in one place will have a domino effect on line spacing of other subheadings if they fall at the top or bottom of a page.

The last thing to do is check the sequential numbering of tables and figures, and the page number references in the preliminary pages. Then print the paper one file at a time, checking the page number of the last printed page of the file and the page number set for the first page of the next file before printing the next file to avoid having to reprint numerous incorrectly numbered pages. After printing the entire paper, go back and manually check that the referenced page numbers are correct in the Table of Contents, List of Tables, List of Figures, List of Abbreviations, etc.