

A VADE MECUM FOR
CHRISTENDOM WRITERS
OF ESSAYS AND RESEARCH PAPERS
FOR USE WITH THE 9TH EDITION OF TURABIAN'S *MANUAL* (2018)

PREPARED BY
THE DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ROBERT C. RICE, Ph.D., *EDITOR EMERITUS*

CHRISTENDOM COLLEGE
FRONT ROYAL, VIRGINIA

Anno Domini 2018

CONTENTS

1.	CHRISTENDOM COLLEGE’S FORMAT FOR AN ESSAY OR OTHER PAPER.	1
2.	FORM GUIDELINES FOR ESSAYS AND RESEARCH PAPERS.	3
3.	COMPOSING A THESIS STATEMENT.	4
4.	ATTRIBUTING SECONDARY SOURCES IN RESEARCH PAPERS.	6
5.	CITING QUOTATIONS IN CRITICAL ESSAYS—A SPECIAL CASE.	9
6.	PLAGIARISM AND HOW TO AVOID IT.	13
7.	TURABIAN 9 th EDITION HUMANITIES STYLE QUICK GUIDE.	15
8.	THE MOST COMMON ERRORS IN RESEARCH PAPER AND SENIOR THESIS FORMAT KEYED TO THE 9 th EDITION (2018) OF KATE L. TURABIAN, <i>A MANUAL FOR WRITERS OF RESEARCH PAPERS, THESES, AND DISSERTATIONS</i>	18
9.	CITATION OF ELECTRONIC SOURCES.	20
10.	THE CITATION OF PAPAL ENCYCLICALS IN NOTES AND BIBLIOGRAPHY.	21
11.	CITATION OF SACRED SCRIPTURE.	22
12.	CITATION OF THE <i>CATECHISM OF THE CATHOLIC CHURCH</i>	23
13.	TYPICAL NOTATION FOR ST. THOMAS AQUINAS’ <i>S SUMMA THEOLOGIAE</i>	24
14.	CHRISTENDOM COLLEGE POINT OF STYLE: CAPITALIZATION.	26
15.	WRITING ABOUT THE THEME OF A LITERARY WORK.	27
16.	ESSAY AND RESEARCH PAPER RUBRIC.	28
17.	CRITERIA FOR GRADING STUDENT PAPERS.	29
18.	REVISION ABBREVIATIONS AND SYMBOLS.	30
19.	GUIDELINES FOR THE SENIOR THESIS.	31
20.	SAMPLE TITLE PAGE FOR THE SENIOR THESIS.	33
21.	SAMPLE BIBLIOGRAPHY AND WORKS CITED PAGES.	34

Joseph Slobotnik
ENGL 101
Prof. R. C. Rice
September 2, 2008

CHRISTENDOM COLLEGE'S FORMAT FOR AN ESSAY, A RESEARCH, TERM OR OTHER PAPER

The standard format for documentation and bibliographic citation in term and research papers at Christendom College is currently the ninth edition (2018) of Kate L. Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations*. However, certain exceptions to the Turabian format are allowed, or even mandated, including the first page format for all Christendom papers except for the senior thesis. Concerning the title page, Turabian, in section A.2.1.2., states in part: "Class papers should begin with a title page (but some put the title on the first page of the text: consult your instructor). . . .For a thesis or dissertation, most departments and universities provide model title pages that should be followed exactly for wording and form."¹ This page which you are now reading is a sample to provide Christendom College's standard first page format for all essays and research papers other than the senior thesis.

Instead of using a separate title page, the student is to begin with a heading one inch from the top of the first page and flush with the left margin, including on the first line the student's name, followed by the course number on the next line, the professor's name on the third line, and the date on the fourth, each line single-spaced. The title, centered, follows another double-line space, and the text begins after a double space from the title.² If the paper's title is more than one line, it is single-spaced. (With the exception of the heading, title, block quotations, and footnotes,

¹Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 9th ed. (Chicago: University of Chicago Press, 2018), 388.

²When the subject of a student's paper is a novel, poem, or any other titled work of literature or art, the paper's title must not be identical with the title of the work being treated. E.g., a paper dealing with Milton's *Paradise Lost* must not be titled "PARADISE LOST": rather something like "MILTON'S TREATMENT OF THE ORIGINAL SIN IN *PARADISE LOST*" would be more appropriate.

each of which is single-spaced, all other text is double-spaced.) Each subsequent page is numbered in the upper right-hand corner, about one inch below the top of the sheet. The text continues a double space below the page number. (See Turabian A.1.4 for further particulars on pagination.)

For class papers, use only left justification (as in this sample). Block quotations should be indented five spaces (one tab space). Please note that block quotations are to be single-spaced (see T 25.2.2).

The preferred word processing font for term papers and senior theses is Times New Roman, font size 12 for text in the body of the paper, and font size 10 for footnotes.

Furthermore, documentation style for the *Summa Theologiae* or the *Summa Contra Gentiles* of St. Thomas Aquinas, or for Papal encyclicals, should follow the format preferred by the Departments of Philosophy and Theology. With regard to citation of classical, medieval, and early English works, most Christendom departments prefer that you follow the rules for translated and edited books (T 17.1.1.1) rather than omit facts of publication.³ All other formatting, however, should follow Turabian scrupulously. If in doubt, see your professor.

Writers of senior theses are to use a modified version of the Turabian format for the title page as described in section A.2.1.⁴ A sample title page of the Christendom College senior thesis is included at the end of this *Vade Mecum*.

³Cf. Turabian 17.8.1.

⁴Turabian, 388.

FORM GUIDELINES FOR ESSAYS AND RESEARCH PAPERS

1. Use one-inch margins on all four sides.
2. All text except for block quotations, footnotes, and bibliography entries is double-spaced.
3. Use standard font for title and all text (i.e., Times New Roman 12). Footnotes, however, should be in a smaller font size than that of the text, TNR 10.
4. Title is regular font, ALL CAPITALS, no underline, no bold type, not placed in quotation marks, centered on the page, no extra spaces above or below. The same is required for the bibliography heading. If the title runs to two or more lines, single-space the title.
5. Use italics only for non-English terms and for titles of long works (books, novels, long poems, plays, films, symphonies) and for the occasional emphatic. Do not use bold fonts.
6. Consult Turabian's *A Manual for Writers*, 9th ed., (T) concerning all questions of form, for example, for the correct rendering of quotations, footnotes, and bibliographies.
7. Now, we move away from form to consider grammar and composition. Here are some tips based upon common problems:
 - a. Consult T, chapters 16.1.2-3, 17.1.2, 17.2.2-3, and 21, for punctuation, titling, capitalization, and quotation marks.
 - b. Make sure that you understand the difference between possessives and plurals (T 20.2).
 - c. Make sure that ellipses are both properly used and properly spaced (T 25.3.2.1-5); please note that at Christendom normally we allow ellipses only for material left out within quotations, with no ellipses used at the beginning or end of a quotation. Be sure that the quotation makes good grammatical sense.
 - d. If you have a particular problem using commas and semicolons, study T 21.2 and 21.3.
 - e. Note that the dash is two hyphens, no spaces; also, do not overuse the dash (T. 21.7.2)
 - f. Single quotation marks are used only for quotes within quotes. Otherwise, use double quotation marks. Always include a final period or comma within the closing quotation mark.
 - g. Always proofread carefully for grammar, punctuation, spelling, and style. The automatic spell-checker is a useful tool, but it does not always detect many common misspellings, such as the substitution of "there" for "their," or "then" for "than," "it's" for "its," and so forth.
 - h. A good critical (evaluative or interpretive) essay presents a complete thesis statement in the first paragraph. Each subsequent paragraph begins with a cogent topic sentence and ends in such a way that the material connects substantively with the topic sentence of the following paragraph.
 - i. The first line of a footnote should be indented five spaces.
 - j. There should be no space between the superscript note number and the first word in a footnote.
 - k. Footnotes are single-spaced, but there should be a line space between each footnote.

COMPOSING A THESIS STATEMENT

When preparing to write a term or research paper, or even a short essay, the first thing one must do is delimit the subject or topic, so that it can be adequately treated within the given paper length, whether three pages, thirty pages, or one hundred thirty pages (as in a very long senior thesis). The title of the paper should clearly reflect the limitations of your topic. For example, “Cicero,” or even “Cicero’s *Tusculan Disputations*,” would be too broad a topic for an undergraduate paper. However, “Cicero’s Ideal of Friendship in the *De Amicitia*,” would, perhaps, be treatable within the limits of a term paper or a senior thesis, though still too broad for a shorter paper.

Secondly, once the topic has been adequately narrowed, *what* is to be said about that topic must be formulated in a “thesis statement,” a proposition which must be defended or demonstrated by argument or detailed exposition. Not until you know what it is you are going to maintain about your subject, can you develop a unified and coherent essay. In composing a thesis statement, take the following points fully into account:

1) A thesis statement says something about a particular subject in the form of a declarative proposition. It cannot be in the form of a question, though a question may be used to introduce the thesis.

2) The thesis should be in a form such that the statement may be agreed or disagreed with by your audience, and hence require proof or demonstration.

3) The thesis statement must not be vague or nebulous such that the reader is unsure of its meaning or import. Nor may it express mere subjectivity, such as, “To me the *Mona Lisa* is the most beautiful painting in the world.” Likewise to be avoided is merely subjective terminology as in: “James Joyce’s *Ulysses* is a brilliant, incredibly awesome novel.”

4) The thesis statement must affirm or deny something about the subject; for example, “The American War of Independence was not a revolution, but a revolution prevented.” It cannot be merely a subject or topic of discourse, such as, “The American War of Independence may be contrasted with the French Revolution,” or “The idea of the American Revolution will be discussed in this paper.”

5) The thesis statement should say something that is not merely obvious, self-evident, or common knowledge, such as, “Homer was the author of the *Iliad* and the *Odyssey*.” (However, a proposition such as, “If Homer was the author of the *Iliad*, he was not the author of the *Odyssey*,” would be an acceptable thesis statement, since it would require demonstration.) The thesis should state something significant, illuminating, and perceptive, not something trivial or superficial.

6) The thesis statement should be clear and precise, and say something about its subject, such that its exposition and demonstration are not only worth writing, but also worth reading.

Finally, the title of the paper should fully accord with the thesis statement but not be in the form of a thesis statement. For example, if an essay’s thesis statement were: “The dragon in *Beowulf* should be understood allegorically as the great dragon of the Apocalypse, ‘draco ille magnus, serpens antiquus, qui vocatur diabolus, et Satanas’ (Apoc. 12:9),” an appropriate title (which is to appear all in capital letters) for the essay would be “THE DRAGON IN *BEOWULF* AS AN ALLEGORY OF SATAN,” not “THE DRAGON IN *BEOWULF* IS AN ALLEGORY OF SATAN.”⁵

⁵This is just an example for the sake of form, not a recommendation for a thesis.

ATTRIBUTING SECONDARY SOURCES IN RESEARCH PAPERS

When you are drawing upon, referring to, paraphrasing, or directly quoting material from one of your research sources, as a basic rule of thumb you should follow several steps.

1) Mention the critic's or scholar's name in the text before you detail his idea. This is called *attribution*. Simply dropping a note number into the text does not provide proper attribution, since it will be insufficiently clear what part of the material presented you drew from your source, and what part is your own response to it.

2) Quote the passage with verbatim accuracy.

3) Document the source both in the body of the essay and in the bibliography (more will be said about documentation later).

4) Explain the quote and/or tie it in before moving on, in most cases.

For instance, if you were drafting a critical essay on the *Confessions* of St. Augustine and wanted to cite an apt observation made by writer Frank Sheed as you develop your own thesis, then the following paragraph shows the way you might present this in your text:

Frank Sheed, the authoritative translator and interpreter of the *Confessions*, said that St. Augustine “does not skim the truth off the experience and give that; he gives us the truth in the concrete experience in which he learned it.”⁶ However, we must remember that Augustine was also looking back in time, in a sense creating a conversation with his earlier self, and that the original concrete experiences were being evaluated by the later, converted man. This means that the Augustine who was writing his autobiography understood his “concrete experiences” very differently than the young Augustine who first lived through them.

⁶F. J. Sheed, foreword to *The Confessions of Saint Augustine*, trans. F. J. Sheed (New York: Sheed & Ward, 1942), vii.

In the previous paragraph, the delineation between the secondary material and the writer's own observations is clear. Therefore, this attribution procedure is your rule-of-thumb for all interpretive and evaluative essays, such as those you write for your English courses. This attribution procedure is required when you are drawing critical observations and matters of opinion from your sources. Notice here, also, that quotation marks are reserved for direct citation; it is best not to use quotation marks for your own phrasing.

Your procedure will be somewhat different when you are incorporating factual details, such as historical events or matters of common knowledge such as might be found in an encyclopedia. There, a note number following the passage may suffice. However, if the facts or events you are citing are being described in an interpretive style peculiar to a given writer, such as a historian, then you should introduce the passage you are quoting by citing your author's name. For example, consider the following paragraph:

The unforeseen consequences of bishops becoming territorial and political princes under the Carolingian and Ottonian emperors is noted by the Catholic historian Christopher Dawson: "Nowhere did the process go so far, or have such serious political and religious consequences, as in the lands of the Empire in Germany and Lorraine, where it was destined to condition the relations of Church and state for six hundred years."⁷ Thus, territorialism during this time had a substantial impact.

This is likewise true if you are about to begin a passage in your paper wherein much of the data you cite, even though it is not colored by interpretation, will be drawn from a particular source or sources. It is good scholarly procedure to state at the beginning of such a passage that, in the material to follow, you will be drawing from such-and-such a source. After this you do not

⁷Christopher Dawson, *Religion and the Rise of Western Culture* (Sheed & Ward, 1950; reprint, Garden City, NY: Image Books, 1958), 91-92 (page citations are to the reprint edition).

need to refer to the name again in your text; instead, mark each subsequent passage with a footnote in order to identify the page number in the secondary source.

See Turabian 7.5 and 7.7. for further guidance in integrating quotations into your text.

CITING QUOTATIONS IN CRITICAL ESSAYS—A SPECIAL CASE

A research paper should generally use footnotes for all citations. An exception may be made in a case where *only one or two primary texts* are under consideration, and which you will cite frequently. In a situation in which you are referring to one or two primary texts several times, you may employ abbreviated parenthetical identifications in your text following each quotation after the first. If you are critically examining the *Iliad*, for instance, and will be quoting often from it, provide a footnote for the first citation (see Turabian Figure 16.1.3 for proper note form identifying a translated text)⁸ and add a sentence to the effect that all subsequent citations will be cited parenthetically in your text. (Note that parenthetical references generally are not used for commentaries and criticism, but for primary sources.) Here is a sample footnote following a quotation from Homer's epic:

Sing, goddess, the anger of Peleus' son Achilleus
and its devastation, which put pains thousandfold upon the Achaians,
hurled in their multitudes to the House of Hades strong souls.⁹

A subsequent quotation from this work, then, would look like the following:

So the grim encounter of Achaians and Trojans was left
to itself, and the battle veered greatly now one way, now in another,
over the plain as they guided their bronze spears at each other. (6.1-3)

The same procedure may also be used for a shorter course paper. Hence, if you are writing a paper examining *a single primary text with no secondary source material introduced* (in other words, no commentaries by other authors), you will need only one footnote in the paper. Be careful about *punctuation* of the parenthetical citation.

⁸Turabian guidelines 17.8.1 for Classical Greek and Latin and Old and Middle English works apply only to those cited in their original language, not in translation.

⁹Homer, *The Iliad of Homer*, trans. Richmond Lattimore (Chicago: The University of Chicago Press, 1951), 1.1-3. All citations of *The Iliad of Homer* will be from this edition and henceforth will be cited parenthetically in the text by book and line number.

There is an important difference between the punctuation of a parenthetical citation when it is part of a sentence, or a “running quote,” and when it follows a block quotation. In the case of a quotation within a sentence, “The quotation ends with the closed-quotation mark, after one space the parenthetical citation follows, and the final punctuation is placed last, as in the example at the end of this sentence” (Rice, 1). The quotation mark does not come after the parenthesis, and the period comes after the parenthetical citation, not within the closing quotation mark.

In the case of a block quotation (such as this one), however, indent the quoted material from the left margin one tab-stop, single-space it, and conclude it with a full stop, that is, a period, question mark or exclamation mark. Then after one space, place the parenthetical citation, employing no further punctuation (cf. Turabian 25.2.2.1). Also note that a block quotation is indented from the left margin only, not from the right. (Rice, 2)

Knowing these rules will help you document papers correctly.

A similar principle applies to the citation of poetry. When parenthetically identifying lines of poetry, again differentiate between block style and continuous text. When quoting lines of poetry offset in block-quotation style, render the lines exactly as they appear in the original, except that your quotation should always end with a full stop, usually a period. (See, however, Turabian 25.2.2.2. on centering lines of poetry.) Therefore, you must choose your citations so that they make sense as full statements. This means that you will not use ellipses at the beginning or end of any quotation, reserving the ellipsis for omitted material inside the full quotation, a procedure that holds true for quotations of either prose or poetry. Consult Turabian 25.3.2.1-5 for full instructions on the different uses of ellipses.

There are, however, uses of the ellipsis that are peculiar to poetry. Let us say that you are writing on Shakespeare’s *Sonnets* and have already identified the edition you are using in a full footnote. The following example is a subsequent quotation from that poetic text in block form, aligned on the left and centered on the page:

Let me not to the marriage of true minds
 Admit impediments. . . .

 Love alters not with his brief hours and weeks,
 But bears it out ev'n to the edge of doom. ("Sonnet 116," 1-2, 11-12)

Note that the form of the parenthetical identification is the same for either prose or poetry except that for poetry, line numbers are cited, while for prose, page numbers are generally cited. Also observe the two different uses of the ellipsis in poetic citation, following the example given in Turabian 25.3.2.5. Since part of the second line of Shakespeare's sonnet is omitted, the period plus three ellipsis points record that fact, and then, since a full line or several lines of poetry are omitted thereafter, the full line of spaced ellipsis points records that fact. The parenthetical material then cites the title of the poem and exactly which lines have been quoted.

However, when one or two lines of poetry are included within a sentence, as a running quotation, the parenthetical identification is part of that sentence, and hence the punctuation follows the parenthesis. Here is an example: Shakespeare begins his poem with the proposition, "Let me not to the marriage of true minds / Admit impediments" ("Sonnet 116," 1-2), which principle he then goes on to qualify until concluding the argument with the summary statement contained in the final couplet. Note carefully the use of the slash, or virgule, with spaces on either side, which is used within the running quotation to delineate the line breaks (see Turabian 25.2.1.2 on the use of a slash [/].¹⁰

Our final examples will use quotations from a play. Let us assume you are writing a critical essay on Shakespeare's *A Midsummer Night's Dream*. You will note that Shakespeare's play includes passages in poetry and prose. Our first reference to this play will quote a passage in prose and will document the quote with a full footnote:

¹⁰While as in the example above, it is sometimes better to incorporate such a short citation of verse as a run-in quotation, Turabian recommends, "In most cases, however, use block quotations for poetry."

Methought I was—there is no man can tell what. Methought I was—and methought I had—but man is but a patched fool if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man’s hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballet of this dream. It shall be called “Bottom’s Dream,” because it hath no bottom.¹¹

A subsequent quotation of poetry would then appear with a parenthetical reference thus: “To the best bride-bed will we, / Which by us shall blessed be” (5.1.405-406).

Let us consider one other factor in quoting passages of poetry. When quoting a passage of poetry line for line, but starting somewhere other than at the beginning of the first line quoted, place those words as close as possible to their position on the page in the original text. For example, *Paradise Lost*, Book I, line 44 reads: “With vain attempt. Him the Almighty Power.”¹² Beginning with the second half of the line, it should be aligned thus:

Him the Almighty Power
Hurl’d headlong flaming from th’ Ethereal Sky
With hideous ruin and combustion down
To bottomless perdition. (*PL*. I.44-47)

¹¹Shakespeare, *A Midsummer Night’s Dream*, ed. Wolfgang Clemen (New York: Signet Classics, 1998), act 4, scene 1, lines 212-220. All subsequent quotations will be from this edition cited parenthetically within the text by act, scene, and lines thus: (4.1.212-220).

¹²John Milton, *Paradise Lost*, A New Edition, ed. Merritt Hughes (Indianapolis: Hackett, 2003), I.44.

PLAGIARISM AND HOW TO AVOID IT

Plagiarism is a serious ethical offense since it is a form of cheating. Christendom students who desire to submit their intellects and wills to Christ certainly would not plagiarize intentionally, so let us understand what plagiarism is and hence how to avoid it. Plagiarism is well defined in *The MLA Handbook for Writers of Research Papers*:

Plagiarism is the act of using another person's ideas or expressions in your writing without acknowledging the source. The word comes from the Latin *plagiarius* ("kidnapper"), and Alexander Lindey defines it as "the false assumption of authorship: the wrongful act of taking the product of another person's mind, and presenting it as one's own" (*Plagiarism and Originality* [New York: Harper, 1952], 2). In short, to plagiarize is to give the impression that you have written or thought something that you have in fact borrowed from someone else.¹³

Note that plagiarism is not limited to unattributed use of an author's **words** but also of another's **ideas**. So, what do you do to avoid plagiarism? The *Christendom Student Handbook* says:

1. Information, ideas, or organizational structures [such as the subdivisions of a critic's argument] derived from your source must be documented by notes. Avoid plagiarism by taking notes for papers in your own words, carefully writing down the sources of the material, including page numbers. Note these references in your paper.
2. Use of an author's words (whether a complete sentence, clause, or phrase) must be indicated by quotation marks, and the quotation must be documented in the notes. Do not revise an author's sentence by substitution of certain words or change in grammatical structure and call it your own: that is "cut-and-paste" plagiarism. Be meticulous in using quotation marks around any use of an author's exact words, in both the notes and the text of your paper.
3. Undergraduates usually document in notes nearly every part of each research paper, even though the organization and wording [are] their own. Exceptions may be introductions, conclusions, transitions, summaries, and the student's own analysis of the facts, sources, etc.¹⁴

¹³Joseph Gibaldi and Walter S. Achtert, *MLA Handbook for Writers of Research Papers*, 3rd ed. (New York: The Modern Language Association of America, 1988), 21.

¹⁴*Christendom College Student Handbook 2002-2004*, 52. Along these lines, never cut and paste something from the Internet without crediting the source for the idea and/or wording. Never "borrow" an idea from a book or journal article without crediting the source for its contributions to your essay; this, too, is plagiarism.

Again, place in quotation marks anything you copy verbatim from your source when taking notes, so that when you return to your notes to write your paper, you will not be confused as to what are your own words and what belongs to your source. See Turabian 7.9.1-4.

Finally, it is important to be honest about where you get the material you are quoting. Let us say that you have encountered a quotation by English poet and literary critic Matthew Arnold in a book by authors Edward P. J. Corbett and Robert J. Connors and wish to include the quote in a paper. If you did not go to the original source to research the quotation, please avoid merely copying the quote and then duplicating Corbett and Connors' citation into your essay. As the Turabian manual explains at 17.9.3, "Responsible researchers avoid repeating quotations that they have not actually seen in the original. If one source includes a useful quotation from another source, readers expect you to obtain the original to verify not only that the quotation is accurate but also that it fairly represents what the original meant. If the original source is unavailable, however, cite it as 'quoted in' the secondary source in your note."

If you must use Corbett and Connors' quotation of Arnold, then for the sake of academic honesty you must indicate that you are doing so by following T 17.9.3, "One Source Quoted in Another." (Documenting the source otherwise falsely implies that you conducted research that you did not in fact do.) Simply be forthright about where you obtained the material by documenting the quote using the following format for a note [N] and bibliography entry [B]:

N: Matthew Arnold, "Literature and Science," quoted in Edward P. J. Corbett and Robert J. Connors, *Classical Rhetoric for the Modern Student*, 4th ed. (New York: Oxford University Press, 1999), 91-92.

B: Corbett, Edward P. J., and Robert Connors. *Classical Rhetoric for the Modern Student*. 4th ed. New York: Oxford University Press, 1999.

See the below information for more examples of documentation when one source is quoted in another.

TURABIAN 9TH EDITION HUMANITIES STYLE QUICK GUIDE

Below are examples of materials used in the format for a note [N] and for a bibliography entry [B]. See Turabian Figure 16.1.

Book with one author (Turabian Figure 16.1.1):

N: ¹Warren H. Carroll, *Isabel of Spain: The Catholic Queen* (Front Royal, VA: Christendom Press, 1991), 24.

B: Carroll, Warren H. *Isabel of Spain: The Catholic Queen*. Front Royal, VA: Christendom Press, 1991.

Book with one author with title and subtitle, including a title within a title:

N: ¹Francis Fergusson, *Dante's Drama of the Mind: A Modern Reading of the "Purgatorio"* (Princeton: Princeton University Press, 1953), 63.

B: Fergusson, Francis. *Dante's Drama of the Mind: A Modern Reading of the "Purgatorio."* Princeton: Princeton University Press, 1953.

Book with multiple authors (T Fig. 16.1.2):

N: ¹J. D. A. Ogilvy, and Donald C. Baker, *Reading "Beowulf": An Introduction to the Poem, Its Background, and Its Style* (Norman: University of Oklahoma Press, 1983), 99-100.

B: Ogilvy, J. D. A., and Donald C. Baker. *Reading "Beowulf": An Introduction to the Poem, Its Background, and Its Style*. Norman: University of Oklahoma Press, 1983.

Book with an editor/translator instead of author (because author is unknown):

N: ¹P. M. Matarasso, trans., *The Quest of the Holy Grail* (London: Penguin Books, 1969), 236.

B: Matarasso, P. M., trans. *The Quest of the Holy Grail*. London: Penguin Books, 1969.

-----, *The Redemption of Chivalry: A Study of the "Queste del Saint Graal."* Geneva: Librairie Droz, 1979. [Subsequent item by same author in a bibliography.]

Article or single chapter in an edited book (T Fig. 16.1.5):

N: ¹Charles Paul Segal, "Sophocles' Praise of Man and the Conflicts of the *Antigone*," in *Sophocles: A Collection of Critical Essays*, ed. Thomas Woodard (Englewood Cliffs, NJ: Prentice-Hall, 1966), 62.

B: Segal, Charles Paul. "Sophocles' Praise of Man and the Conflicts of the *Antigone*." In *Sophocles: A Collection of Critical Essays*, edited by Thomas Woodard, 62-100. Englewood Cliffs, NJ: Prentice-Hall, 1966.

- N:** ²J. R. R. Tolkien, “*Beowulf: The Monsters and the Critics*,” in *Beowulf: A Verse Translation*, trans. Seamus Heaney, ed. Daniel Donoghue, A Norton Critical Edition (New York: W. W. Norton, 2002), 130.
- N:** ³Stanley B. Greenfield, “Geatish History: Poetic Art and Epic Quality in *Beowulf*,” in *Interpretations of “Beowulf”: A Critical Anthology*, ed. R. D. Fulk (Bloomington: Indiana University Press, 1991), 125-126.

Bibliographic entry for the book as a whole:

- B:** Heaney, Seamus, trans. *Beowulf: A Verse Translation, Authoritative Text, Contexts, Criticism*. Edited by Daniel Donoghue. A Norton Critical Edition. New York: W. W. Norton, 2002.
- B:** Fulk, R. D., ed. *Interpretations of “Beowulf”: A Critical Anthology*. Bloomington: Indiana University Press, 1991.

Citing a work quoted in another work (T 17.9.3 “One Source Quoted in Another”):

- N:** ¹R. W. Chambers, foreword to *Beowulf: Translated into English Rhyming Verse*, by Archibald Strong (London: Constable, 1925), xxviii; quoted in J.R.R. Tolkien, “*Beowulf: The Monsters and the Critics*,” in *Beowulf: A New Verse Translation; Authoritative Text, Contexts, Criticism*, ed. Daniel Donoghue, A Norton Critical Edition (New York: W. W. Norton, 2002), 116.
- N:** ¹St. Augustine of Hippo, *Confessions*, book 10, chapter 43, quoted in William A. Jurgens, *Faith of the Early Fathers*, vol. 3 (Collegeville, MN: Liturgical Press, 1979), 57.
- B:** Jurgens, William A. *Faith of the Early Fathers*. Vol. 3. Collegeville, MN: Liturgical Press, 1979.

Article in an academic journal:

- N:** ¹Thomas F. Madden, “Outside and Inside the Fourth Crusade,” *The International History Review*, 17, no. 4 (November 1995): 736.
- B:** Madden, Thomas F. “Outside and Inside the Fourth Crusade.” *The International History Review* 17, no. 4 (November 1995): 726-743.

Footnote citation for translated editions of Virgil’s *Aeneid* (by book and line number), *Beowulf* (by line number only), and Dante’s *Divine Comedy* (by canticle, canto, and line numbers):

- N:** ¹Virgil, *The Aeneid*, trans. Robert Fitzgerald (New York: Vintage Books, 1984), 2.3-8.
- ²*Aeneid*, 6.1145-1154. [or ²*Aen.*, 6.1145-1154.]
- N:** ¹*Beowulf: A Verse Translation*, trans. Seamus Heaney, ed. Daniel Donoghue (New York: W.W. Norton, 2002), 701-735.
- ²*Beowulf*, 1724-1734. [or ²*Beo.* 1724-1754.]

N: ¹Dante, *Inferno*, trans. Anthony Esolen (New York: Modern Library, 2003), 1.1-3. All citations of the *Inferno* will be from this edition and henceforth will be cited parenthetically in the text by canticle, canto, and line number, e.g., (*Inf.* 1.1-3).

Bibliography citation for these same editions:

Virgil. *The Aeneid*. Translated by Robert Fitzgerald. New York: Vintage Books, 1984.

Beowulf: A Verse Translation. Translated by Seamus Heaney. Edited by Daniel Donoghue. New York: W.W. Norton, 2002.

Dante. *Inferno*. Translated by Anthony Esolen. New York: Modern Library, 2003.

THE MOST COMMON ERRORS IN RESEARCH PAPER AND SENIOR THESIS FORMAT
KEYED TO THE 9TH EDITION (2018) OF KATE L. TURABIAN,
*A MANUAL FOR WRITERS OF RESEARCH PAPERS, THESES, AND DISSERTATIONS:
CHICAGO STYLE FOR STUDENTS AND RESEARCHERS*

TITLES: *Titles of books, plays, long poems (e.g., Iliad, Beowulf), newspapers, journals, and motion pictures are in italics. Chapters of books, articles, essays, short stories and short poems are to be placed in “quotation marks.” See Turabian 22.3.2.* The title of your class paper should be ALL IN CAPITALS: **never** underline your title, put it in bold or italics (except for an italicized title of a work [book, play, long poem, etc.] which appears in your title), or put it in quotation marks.

PUNCTUATION:

Dash: See T 21.7.2. A dash is indicated by two hyphens--with no spaces before, after, or between. (Microsoft Word will automatically create a dash from two hyphens.)

Placement of commas, periods, question marks, semicolons, and colons with quotation marks: See T 21.12.2. Commas and periods are always placed “within quotation marks,” but question marks, semicolons and colons following a quotation are placed “outside”: thus.

Use of single quotation marks. See T 21.12.2.1. Single quotation marks are used only for quotes within a quotation when one speaker is being distinguished from another, or a title in quotation marks within a quotation. **Also, do not do this:** “Placing a quotation within three quotation marks is wrong.” Other special uses of single quotes—linguistic, philosophical—may be used according to the conventions of the discipline.

N.B.: Do *not* place a **comma, period, or other punctuation before the parenthesis** containing publication information in a note (nor before any parenthetical material).

QUOTATIONS:

Block quotations: Use block format for prose quotes of 5+ lines. Use block format for poetry quotes of 3+ lines. (It is important, therefore, to know whether your passage is poetry or prose.) See T 25.22. Do not add quotation marks to a block quote unless dialogue is mixed with narration or you are quoting two speakers.

Citation of poetry as a block quotation: See T 25.2.2.2 and 25.3.2.5. **Citation of poetry with a slash/virgule:** See 25.2.1.2. Example: As Alexander Pope wrote, “True wit is Nature to advantage dress’d, / What oft was thought, but ne’er so well express’d.” Note that in citing lines of poetry as running text, the virgule or back-slash (/) is added to separate the lines as they stand in the original text, and that there is **a space both before and after** the virgule.

Ellipsis points: See T 25.3.2. **Ellipsis points always consist of three periods with s p a c e s between them . . .** indicating matter left out. However, check carefully the rules governing ellipsis marks following other punctuation. For example, if the ellipsis ends one sentence before another begins, include a period followed by three spaced ellipsis points, **like this. . .** When citing poetry with one full line or more of verse left out, see T 25.3.2.5. (*However, please note that one should neither begin nor end a quotation with ellipses marks unless using the “Textual Studies Method,” T 25.3.2.3.*)

NOTE NUMBERS: See **T 16.1 & Fig. 16.1; 16.3; 16.4**. Christendom practice favors **footnotes** over endnotes and the use of **superscript numbers** in both text references and footnote citations. Also, please note (no pun intended) that **the beginning of each note is indented**, that there is to be **no space between the superscript note number and the beginning of the note proper**, and that **there is a line space between notes**. N.B. All examples of footnotes in the 9th edition of Turabian show regular text numbers followed by a period and a space. Nevertheless, **Christendom prefers the use of the superscript note number as in all examples found in this *Vade Mecum***.

SUBSEQUENT REFERENCES IN NOTES: See “Short Forms for Notes,” **T 16.4.1-2**.

NOTE NUMBERING BEGINS ANEW WITH EACH NEW CHAPTER (in a long senior theses). See **T 16.3.3**.

PLACE OF PUBLICATION: The place of publication of a book **must always be a city**, not just a state or country. See **T 17.1.6.1**. For example: (Montreal: Round Press, 1964), NOT (Canada: Round Press, 1964). If the place of publication is a well-known city, its name alone is sufficient. E.g., Chicago, not Chicago, IL; or Los Angeles, not Los Angeles, CA. However, if the place is not well known, the state may be included, e.g. (Limestone, AR: Hillbilly Press, 2005).

USE OF “Ibid.”: “Ibid.” is an abbreviation for the Latin word *Ibidem*, meaning “in the same place.” Therefore, it always has a period following the d. However, “Ibid.” is not underlined or italicized. See **T 16.4.2**.

COMPONENT PART BY ONE AUTHOR IN A WORK BY ANOTHER: See **Turabian 16.1, Fig. 16.1.5**.

DIFFERENTIATION BETWEEN NOTE (N) AND BIBLIOGRAPHY (B) FORMATS: See **T 16.1-4 and 17.1-11**. Think of a note as a sentence with a period only at the end. Bibliographic format, on the contrary, separates almost every element with a period. Also, only a bibliographic entry gives the author’s last name first. Do not confuse the two formats.

BIBLIOGRAPHY: The BIBLIOGRAPHY heading is to be all in capital letters centered one inch from the top of the sheet.

Succession of Works by the Same Author: See **T 16.2.2 and 21.7.3**, and **Fig. A.15**. For example, two works by T. S. Eliot listed in a bibliography (second entry: a **3-em dash (formed with three consecutive em dashes or six hyphens)** followed by a period:

Eliot, T. S. *The Complete Poems and Plays, 1909-1950*. New York: Harcourt, Brace & World, 1952.

-----, *Murder in the Cathedral*. New York: Harcourt, Brace & World, 1935. Reprint, New York: A Harvest Book, 1963.

TITLE WITHIN A TITLE: See **T 17.1.2.1**: “When the title of a work that would normally be italicized appears *within* the italicized title of another, enclose the quoted title in quotation marks.” See also **T 19.1.3.1**.

CITATION OF ELECTRONIC SOURCES

The citation of electronic sources continues to evolve. Turabian's directions on how to cite electronic documents are found at 15.4.1-2 (see also Fig. 16.1.7), and when in doubt, a student should follow the Turabian rules explicitly. As Turabian specifies, citations of electronic resources are very much like citations of other materials, with a few modifications—most notably the addition of some means of identifying the “stable” location of the source online. These means of identification include the DOI (Digital Object Identifier), the URL (Uniform Resource Locator), and/or the name of the database.

As not all sources have a DOI and not all URLs are “stable,” **the inclusion of the name of the database in the citation is the preferred format for electronic sources in papers at Christendom, particularly for those sources accessed through the databases available on the St. John the Evangelist Library website.** The names of databases available at Christendom include JSTOR, Project MUSE, Academic Search Complete (EBSCOhost), The Philosopher's Index (EBSCOhost), L' Année philologique (EBSCOhost), Humanities International Complete (EBSCOhost), Twayne's Authors on GVRl (Galegroup), and The Literature Resource Center (Galegroup), among many others. Thus, when citing a source from a database available through the college library, the student should supply as many of the following elements as possible:

N: ¹First and Last Name, “Article Title,” *Journal Title* vol., no. (date): page. Database Name (accessed [date accessed]).

B: Last Name, First Name. “Article Title.” *Journal Title* vol., no. (date): pages. Database Name (accessed [date accessed]).

Sample citations for journal articles from databases available through the Christendom library website:

N: ¹W. P. Friederich, “Dante through the Centuries,” *Comparative Literature* 1, no. 1 (Winter 1949): 46. JSTOR (accessed September 9, 2018).

B: Friederich, W. P. “Dante through the Centuries.” *Comparative Literature* 1, no.1 (Winter 1949): 44-54. JSTOR (accessed September 9, 2018).

N: ¹Daniel Schwartz Porzecanski, “Friendship and the Circumstances of Justice According to Aquinas,” *Review of Politics* 66, no. 1 (Winter 2004): 38. Academic Search Complete, EBSCOhost (accessed September 9, 2018).

B: Porzecanski, Daniel Schwartz. “Friendship and the Circumstances of Justice According to Aquinas,” *Review of Politics* 66, no. 1 (Winter 2004): 35-54. Academic Search Complete, EBSCOhost (accessed September 9, 2018).

Sample citation for a chapter from a book available through the Christendom library website:

N: ¹Andre Michalopoulos, “The *Iliad*,” in *Homer* (New York: Twayne Publishers, 1966: 48. Twayne's Authors on GVRl, Galegroup (accessed September 9, 2018).

B: Michalopoulos, Andre. “The *Iliad*.” In *Homer*, 41-67. New York: Twayne Publishers, 1966. Twayne's Authors on GVRl, Galegroup (accessed September 9, 2018).

Sample citations for online newspaper articles, websites, blogs, Kindle books, and other electronic sources are available at the following location: http://www.chicagomanualofstyle.org/tools_citationguide.html. Generally, students are encouraged to avoid citing websites and blogs due to the difficulty in ascertaining the scholarly legitimacy of the source.

THE CITATION OF PAPAL ENCYCLICALS IN NOTES AND BIBLIOGRAPHY

The following format is suggested (and preferred) for the citation of English language editions of papal encyclicals in student papers at Christendom College.

I. DOCUMENTATION—NOTES: Give the name of the Pope, omitting papal title, in normal order, followed by a comma, followed by the Latin title of the encyclical, followed by the date of the encyclical in parentheses (the date will usually be found at the end of the papal text), followed by a comma and the edition/translation, followed by a colon, and the (English) title given for that edition. The publication information follows immediately in parentheses, followed by a comma, and the page (or paragraph) number followed by a period. For example:

¹John Paul II, *Veritatis Splendor* (6 August 1993), Vatican translation: *The Splendor of Truth* (Boston: St. Paul Books & Media, n.d.), 68.

SUBSEQUENT REFERENCES: Give name of Pope and Latin title, followed by the page (or paragraph) number. For example:

²John Paul II, *Veritatis Splendor*, 93.

OR the Latin title alone, or the English title alone, with the page or paragraph number, may be substituted for the above. Whichever you use, be consistent. E.g.,

³*The Splendor of Truth*, 93.

II. BIBLIOGRAPHY: Example:

John Paul II. *Veritatis Splendor*. 6 August 1993. Vatican translation: *The Splendor of Truth*. Boston: St. Paul Books, n.d.

III. SPECIAL EDITION: If the edition of the papal encyclical by Claudia Carlen, IHM, is used, use the following format:

Footnote:

¹Pius XII, *Summi Pontificatus*, in *The Papal Encyclicals 1939-1958*, ed. Claudia Carlen, IHM (Wilmington, N.C.: McGrath, 1981), 9.

Bibliography:

Pius XII. *Summi Pontificatus*. In *The Papal Encyclicals 1939-1958*. Edited by Claudia Carlen, IHM, 5-21. Wilmington, N.C.: McGrath, 1981.

IV. ONLINE EDITION: If the edition of the papal encyclical comes from one of the websites approved by the Theology Department, then document it using the following method, which is a modification of the formats found in “Citation of Electronic Sources,” above.

Footnote:

¹John Paul II, *Veritatis Splendor* (6 August 1993), Vatican translation: *The Splendor of Truth*. The Holy See Online (accessed August 13, 2018).

CITATION OF SACRED SCRIPTURE

Citation of the Bible is treated differently than other books. The facts of publication (city, publisher, date) of a Bible are omitted in footnotes, and the Bible (like dictionaries, general encyclopedias, and other well known reference works) should not be listed in your bibliography at all. See Turabian 17.8.2. Further, except in theological papers or essays where the specific translation of Sacred Scripture used may be significant, one need not indicate what version is being used nor even provide a footnote, parenthetical citation being in such a case sufficient. An example is the citation following this quote from St. Paul: “For there shall be a time, when they will not endure sound doctrine; but, according to their own desires, they will heap to themselves teachers, having itching ears” (2 Tim. 4:3).

However, when the specific translation of Scripture is consequential, the version should be indicated, e.g.:

Although the doctrinal content and import of Sacred Scripture are seldom affected by the source manuscript used by translators of the Bible, the sense of individual passages can be different. For example, the translators of the so-called Authorized (King James) Version of the Bible used a particular manuscript family of Greek texts for the New Testament which allowed the Gospel of St. Luke 2:14 to be rendered, “Glory to God in the highest, and on earth peace, good will toward men.”¹⁵ The Douay-Rheims translators, using the Vulgate as their source, however, rendered the verse: “Glory to God in the highest; and on earth peace to men of good will,”¹⁶ which accords with the best family of Greek texts.

Standard abbreviations of versions of the Bible include: Vulg.=Vulgate; AV=Authorized (King James) Version; D-R or DV=Douay Rheims Version; RSV=Revised Standard Version; NAB=New American Bible; JB=Jerusalem Bible.

¹⁵Luke 2:14 (AV).

¹⁶Luke 2:14 (D-R).

CITATION OF THE *CATECHISM OF THE CATHOLIC CHURCH*

The *Catechism of the Catholic Church*, drawn up and prepared for publication by a special Commission of Cardinals and Bishops presided over by Joseph Cardinal Ratzinger, was first published in French in 1992 and in English in 1995. The Latin Typical Edition was promulgated in 1997, from which the English translation was revised to correspond to the modifications made in the *Editio Typica*, or in the case of the Image Book paperback edition, the modifications from the *Editio Typica* were simply added as an appendix. Thus there are various English versions of the *Catechism* available, some containing different additional matter. For example, the text of the second USCCB Publishing edition was revised in accordance with the official Latin text and, in addition to the Apostolic Constitution, *Fidei Depositum*, which accompanied the original publication of the *Catechism*, also contains the Apostolic Letter, *Laetamur Magnopere*, which accompanied the promulgation of the Latin Typical Edition, as well as an index of citations, analytical index and a glossary, instead of just a subject index. It is therefore important that citations indicate which edition is being cited.

All editions and translations of the *Catechism of the Catholic Church* are copyrighted by the Libreria Editrice Vaticana, Città del Vaticano, but only the national publisher need be cited.

Footnote citation of the *Catechism of the Catholic Church* includes the following elements:

1. The title
2. If the edition is given, the edition number follows the title after a comma.
3. The place of publication: the publisher, and date of publication within parentheses.
4. The paragraph number(s) of the text being quoted.

Sample footnote entries for three different English editions follow.

Catechism of the Catholic Church (Collegeville, MN: The Liturgical Press, 1994), 846-48. Subsequent citations will be from this edition, abbreviated as *CCC*.

Catechism of the Catholic Church: With Modifications from the Editio Typica (New York: Image Doubleday, 1997), 846-48. Subsequent citations will be from this edition, abbreviated as *CCC*.

Catechism of the Catholic Church, 2nd ed. (Washington, DC: United States Catholic Conference, 2000), 846-48. Subsequent citations will be from this edition, abbreviated as *CCC*.

Like dictionaries and encyclopedias, the *Catechism of the Catholic Church* should not be listed in a bibliography or list of works cited (cf. Turabian 17.8.3).

TYPICAL NOTATION FOR ST. THOMAS AQUINAS'S
SUMMA THEOLOGIAE (*SUMMA THEOLOGICA*)

The title *Summa Theologica*, which was long common in printed editions, lacks the thirteenth-century warrant of *SUMMA THEOLOGIAE*. In early manuscripts and references, biographical and bibliographical, the work is also called the *Summa de Theologia, super totem Theologiam, totius Theologiae*, or simply the *Summa*. In any case, when citing an edition of the *Summa* of St. Thomas Aquinas, cite the form exactly as used by that edition.¹⁷ E.g.,

Footnote:

²St. Thomas Aquinas, *Summa Theologica*, trans. Fathers of the English Dominican Province (New York: Benzinger Brothers, 1948; reprint, Westminster: Christian Classics, 1981), Prima Secundae, Question 84, article 1, corpus. All subsequent references to the *Summa Theologica* will be from this translation and edition, and will follow the standard notation, e.g., *ST* 1.2. Q. 84, a.1.c.

Bibliography:

Aquinas, Saint Thomas. *Summa Theologica*. Translated by Fathers of the English Dominican Province. New York: Benzinger Brothers, 1948. Reprint, Westminster, MD: Christian Classics, 1981.

-----, *Summa Theologiae*. Translated by T. C. O'Brien. London: Blackfriars in conjunction with Eyre & Spottiswoode, 1974.

For further particulars about citing the *Summa Theologiae* or other works of St. Thomas, such as the *Summa Contra Gentiles*, please see your Philosophy or Theology professor.

When citing the *Summa* from one of the online resources approved by the Theology Department, use the following formats, which are modifications of the format for citing electronic resources. Cite references to New Advent this way:

Footnote:

²St. Thomas Aquinas, *Summa Theologiae*, trans. Fathers of the English Dominican Province, 2nd rev. ed., Prima Pars, Question 2, article 1, corpus. New Advent (accessed August 4, 2018).

¹⁷Please note that the title of the *Summa* (as well as titles of other books, plays, or movies) and its abbreviation (*ST*) must be *italicized*. Underlining was a typewriter's substitute for italics. Since we do not normally use typewriters for class papers any more, there is no reason to use underlining for titles which should be italicized.

Bibliography:

Aquinas, Saint Thomas. *Summa Theologiae*. Translated by Fathers of the English Dominican Province. 2nd rev. ed. New Advent (accessed November 3, 2017).

This format can also be used to cite references to St. Thomas' *Summa* found in the Corpus Thomisticum (<http://www.corpusthomisticum.org>) and in the Dominican House of Studies Priory Online (dhs priory.org/Thomas). For example:

Footnote:

²St. Thomas Aquinas, *Summa Theologica*, trans. Fathers of the English Dominican Province, Prima Pars, Question 2, article 1, corpus. Dominican House of Studies Priory Online (accessed August 4, 2018).

Bibliography:

Aquinas, Saint Thomas. *Summa Theologica*. Translated by Fathers of the English Dominican Province. Dominican House of Studies Priory Online (accessed August 4, 2018).

CHRISTENDOM COLLEGE POINT OF STYLE: CAPITALIZATION

N.B. Journalistic and even academic usage has for some time now eliminated capitalization of all but proper nouns. Especially with reference to certain sacred and ecclesiastical terms, however, Christendom College allows a more traditional use of capitalization. In papers written for classes at Christendom, the following standards should be observed, often as exceptions to prevailing secular rules.

THE FOLLOWING NOUNS ARE TO BE CAPITALIZED:

God, Father, Son, Holy Spirit (Holy Ghost), Blessed/Holy Trinity, Christ, Messiah, Savior, Redeemer, and other titles of God and **His Son**. Also capitalize **Deity** or **Godhead** when referring to the One True God, but use lower case when referring to a pagan or hypothetical god.

Blessed Virgin Mary, the Blessed Virgin, Mother of God, Theotokos.

(Holy) Bible, (Sacred) Scripture—whenever reference is to the Old Testament and/or the New Testament (which, of course, are also capitalized).

The Catholic Church—“Church,” whenever it refers to the institution founded by Jesus Christ on Peter and the Apostles, is always capitalized. Lower case “church” should be used when referring to a kind of building (e.g., a parish church), or when referring to an ecclesial community other than those with Apostolic succession and valid orders such as the Greek Orthodox Church; e.g., “He belonged to a Protestant church before he converted to the faith of the true Church of Christ.”

Church Fathers, Fathers of the Church, Doctors of the Church.

(The Holy Sacrifice of the) Mass, (Holy) Eucharist, (Sacred) Host, Blessed Sacrament.

The Seven Sacraments: Baptism, Penance (Reconciliation), Eucharist, Holy Orders, Confirmation, Holy Matrimony, Anointing of the Sick (Extreme Unction).

The Pope, the Holy Father, His Holiness: the successor of St. Peter.

Heaven, Purgatory, Hell: they should be treated as proper nouns. Also, **Beatific Vision** may properly be capitalized.

CAPITALIZE THE FOLLOWING ADJECTIVES, PRONOUNS, AND POSSESSIVE ADJECTIVES:

Catholic—of or referring to the Church, the orthodox faith, or to persons in communion with the Holy Father. (Lower case “catholic” simply means “universal, general, extensive, all-inclusive,” or “comprehensive.”)

The following adjectives and pronouns *may* be capitalized: **Apostolic, Biblical, Scriptural, Papal, Patristic.**

When referring to a Person of the Holy Trinity: **He, Him, His, Thou, Thee, Thy, Thine, You, Your**. Also, please note that **languages, nationalities, and their adjectival forms** must be capitalized, e.g., American, Canadian, English, French, German, Greek, Italian, Japanese, Latin, Spanish, as well as Roman, Trojan, Carthaginian, Anglo-Saxon, Arabic, Bantu, Farsi, Hindi, Iraqi, Mandarin, Swahili, Tamil, Urdu, etc.

WRITING ABOUT THE THEME OF A LITERARY WORK¹⁸

The “theme” is the central idea expressed, explicitly or implicitly, in a literary work. It is the main point that the work—poem, drama, or prose fiction—communicates concerning the human condition. Theme deals with fundamental questions concerning the nature of man, his relationship to society, to the world, or to God. It may concern mankind’s temporal and/or spiritual destiny, or human moral obligation, including religious and social responsibilities.

It is important to distinguish between the “theme” and the “subject” of a work. The subject is what the work is about, while the theme is what the work *says about the subject*. The statement of a work’s theme must be in the form of a propositional or thesis sentence, or even several sentences. E.g., “friendship” may be the subject of a work, but it is not a theme. The theme might be: “True friendship can exist only between equals.” Again, the subject may be “chastity,” but chastity is not the theme; it may be “The virtue of chastity is essential both in a priestly and in a marital vocation.”

A work’s theme must have universal application. That is, it must apply not only to the characters in the literary work, but also to mankind in general, or at least to a large portion or class of mankind, as within a particular age or civilization.

A work of literary imagination, it should be noted, may have more than one subject and more than one theme, or even no particular subject or discernible theme at all. Furthermore, the subject and theme of complex works may be multiple or indeterminate.

In beginning to consider the theme of a work, several questions may be asked:

1. What is the subject? (I.e., what is the work about?)
2. What is the theme? (I.e., what does the work say *about the subject*?)
3. In what direct and indirect ways does the work communicate its theme?
4. What is the significance of the theme? (I.e., is it important?)
5. Is it true?

¹⁸Adapted from Kelly Griffith, Jr., *Writing Essays About Literature* (New York: Harcourt, Brace, Jovanovich, 1982), 31-33. It should be noted that the term “theme” is here being used in a restricted, technical literary sense. More loosely, a theme may be equivalent to a recurring subject or idea, a motif, but it is not being used in that imprecise sense here.

ESSAY AND RESEARCH PAPER RUBRIC
(FACTORS IN ASSESSING WRITING, RESEARCH, & CRITICAL THINKING SKILLS)

Course: _____ **Student's Name:** _____

Paper Title: _____

Evaluator: _____ **Date:** _____

I. _____ STRUCTURE & ORGANIZATION (35 total points possible for this section)

A. _____ Introduction (9 points possible) Is there a clear and informative title that accords with the thesis statement? Is there a well-crafted and fully developed introductory paragraph setting forth the purpose and procedure of the essay (essay map) and culminating in a thesis statement? Is the thesis specific? Is it lucid? (See "Composing a Thesis Statement" in *A Vade Mecum for Christendom Writers of Essays and Research Papers*.) Does the paper fulfill all requirements of the writing assignment? Is the thesis significant, or trivial? Does the thesis exhibit perceptive insight, or shallow generalization?

B. _____ Body (20 points possible) Does every paragraph support and advance the thesis structurally? Does each paragraph have a topic sentence that relates to the overall argument and prepares the reader for the specific content of the paragraph? Do all of the sentences in each paragraph contribute to the main idea of the paragraph? Are the sentences in each paragraph arranged logically? Are all of the paragraphs linked together with transitions? Has emphasis been placed on points of major importance, or have major points been given the same treatment as minor points? Is there repetitiveness? If applicable, are quotations pertinent, properly framed and contextualized, and do they use signal phrases?

C. _____ Conclusion (6 points possible) Does the final paragraph adequately summarize the main points from the perspective of the end of the essay and add neither new evidence nor argument? Is the thesis re-emphasized? Is there unity and coherence between the introduction and conclusion?

II. _____ CONTENT & ARGUMENT (40 total points possible for this section)

Has the thesis been sufficiently proven and illustrated? Are the ideas presented throughout the essay clear and appropriate to the topic? Have the ideas been adequately developed, and are they of a depth and intelligence appropriate to the assignment? Are the paragraphs free of logical fallacies? Are the paragraphs sufficiently developed and concluded? Are terms defined? If an expository essay, are the main points adequately explained and supported by examples? If an argumentative essay, is the argument strong and sound, and is an adequate amount of supporting evidence provided? Is the evidence relevant and compelling? Are generalizations and assertions adequately supported and defended? If appropriate, has the topic been adequately researched? Are the sources of appropriate quality, of a sufficient number, and used to good effect? Are significant facts adequately documented? Is historical or factual information accurate?

III. _____ MECHANICS & FORMAT (25 total points possible for this section)

A. _____ Mechanics (15 points possible) includes: **1) Grammar & Syntax:** Does each sentence make sense? Are words or phrases arranged logically in each sentence? Is there variety in sentence patterns used? Are pronoun references clear and in correct grammatical case? Do subjects agree with verbs and pronouns with referents? Are there sentence fragments or run-on sentences? Are there dangling or misplaced modifiers, objectionable split infinitives, tense shifts, faulty parallelism, or other grammatical or syntactic errors? **2) Punctuation:** Are commas used correctly (see Turabian 21.2.)? Are colons and semicolons used correctly (see Turabian 21.3-4.)? Is the dash formed and used properly? Is punctuation placed in the correct position within or outside quotation marks? Is the possessive punctuated correctly? Are ellipses used and spaced correctly (T 25.3.2)? Are quotes and block quotations formatted and punctuated properly (T 25.2.1-2)? Are single quotation marks used correctly (T 21.10; 21.12.2; 25.2.1.2)? Is poetry cited correctly (T 25.1.1, 25.2.2, 25.3.2)? **3) Diction & Usage:** Have the proper words, terms, and idioms been chosen to convey the intended meaning? Are words used according to standard denotations and received connotations? Have slang, colloquialisms, mixed metaphors, clichés, and contractions (such as "aren't and can't") been eliminated from the formal essay? **4) Orthography, Capitalization, & Accuracy:** Has the paper been carefully proofread? Are there misspelled words? Has a wrong homonym been used? (Have "effect" [n. & v.] and "affect" [v.] been used incorrectly? "Except" and "accept"? "It's" and "Its"? "Then" and "than"? "Descent" and "dissent," "there" and "their," "discreet" and "discrete," "complimentary" and "complementary" etc.?) Are there typographical errors, missing words, or minor grammatical problems? Have the rules of capitalization and use of italics been followed? Are quotations cited with verbatim accuracy? Are footnote attributions correct?

B. _____ Format (10 points possible) Has the essay been properly formatted? Does it conform strictly and completely to Turabian style, in footnote and bibliographic form and spacing, placement of title, bibliography heading, margins, and pagination? Are block and running quotations handled correctly? Are all quotations and other citations properly attributed both in the text and in footnotes? (Evidence of plagiarism will result in an "F" [zero] for the paper and may result in more severe penalties.)

TOTAL: _____/100 POSSIBLE POINTS FOR ESSAY OR RESEARCH PAPER


CRITERIA FOR GRADING STUDENT PAPERS


Thought and speech are inseparable from each other.
 Matter and expression are parts of one: style is a thinking out into language.
 —Ven. John Henry Newman, *The Idea of a University*


- “A”** An “A” paper is a superior paper. Not only is it virtually free from grammatical or other errors, it is also stylistically superb. The paper has a clear, precise, and significant thesis. The thesis is cogently supported by original thought based on research, personal experience, class discussion, or the text being studied. The paper exhibits in a superlative degree **unity, coherence, and proportionate emphasis**. The paper evinces exceptional depth of thought, critical analysis, and creative synthesis of primary texts, critical opinion, or other concrete evidence. The paper adheres strictly to the format mandated by Kate Turabian’s *Manual*. An “A” paper is an outstanding achievement.
- “B”** A “B” paper is an above average paper. It contains many of the qualities of an “A” paper, but to a lesser degree. A “B” paper must have a clearly stated thesis, and it must be relatively free from grammatical, orthographical, and stylistic errors. A paper may be awarded a grade of “B” if, with an otherwise excellent presentation, the writer does not use the strongest supports available for the thesis. Often a paper is graded as “B” if the writer has attempted to develop a thesis which is too difficult given the material at hand and the experience of the writer. A “B” paper is a significant achievement.
- “C”** A “C” paper is an acceptable paper. It is not a failing grade. In general, the professor expects to see a “C” paper, since a grade of “C” simply means that the writer has produced a paper that an “average” student would be expected to write. There have to be pertinent reasons for a higher or a lower grade. Common characteristics of a “C” paper include an acceptable thesis and good body support but the burden of grammatical or other errors. A “C” paper may have an imprecise or unsubstantial thesis. A “C” paper may have a strong thesis, but the supports (argumentation, exposition of pertinent facts, refutation of opposing arguments) may fail to sufficiently prove it. A “C” paper may suffer from problems of organization, paragraph unity, or coherence. Another common characteristic of a “C” paper is the failure to prove the thesis with specific details, relying only on superficial observations or broad generalizations for support of the thesis. Also, the thesis may not fully or precisely satisfy the requirements of the paper assignment.
- “D”** A “D” paper is below average. Typically, a “D” paper is not only structurally weak, but it is also grammatically and stylistically deficient (such as poor spelling or faulty punctuation). A “D” paper may indicate a failure to comprehend the assignment, a failure adequately to address the subject, or a failure to comprehend the primary text. A “D” paper may be characterized by a weak, vague, or non-existent thesis coupled with a shapeless or disorganized body. A “D” paper may exhibit a callous disregard for the format required by Kate L Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*.
- “F”** An “F” paper is unacceptable. It indicates a lack of effort to complete the assignment. It is very rare that a student honestly attempts to complete an assignment and receives a failing grade. **However, a paper containing plagiarism automatically will be graded as “F” (0) and may be the basis for academic dismissal from the College.** (See “Academic Ethics” in the *Christendom College Undergraduate Bulletin*.) Moreover, late papers will be penalized according to a rate designated by the professor.

REVISION ABBREVIATIONS AND SYMBOLS

Following are some abbreviations and symbols professors may use in correcting student papers.

agr	agreement (subject/verb, pronoun/antecedent)	pl	plural needed
awk	awkward construction	poss	improper form of possessive
cap	capitalization; capitalize lower case letter	red	redundant
colloq	colloquialism	ref	reference citation needed
cs	comma splice	r-o	run-on sentence, fused sentence
div	division of word	si	split infinitive
dm	dangling modifier	sp	spelling
frag	sentence fragment	stet	“let it stand” (no change needed)
<u>italics</u>	italicize underlined word		
lc 	lowercase capital letter	ts	tense shift
mm	misplaced modifier	wc	word choice, diction
num	number agreement	ww	wrong word

 Close up; delete space; print as one word

 Delete; take it out


... Ellipsis points

¶ Begin new paragraph

^ Insert comma

^ Insert semicolon

“ ” Insert quotation marks

 Delete and close up

Insert space

// Faulty parallelism

^ Insert period

^ Insert apostrophe

~ Transpose; change order

GUIDELINES FOR THE SENIOR THESIS¹⁹

1. The student must have **Senior status** (99 or more semester hours completed) to enroll for the Senior Thesis.
2. **The senior thesis is the culmination of the student's four years of study in the liberal disciplines.** In writing a research paper such as this, the senior—now grounded in history, languages and literature, philosophy and theology—enters into the “great conversation” concerning the perennial themes and questions posed by man in relation to human society and culture, the world he lives in, and the Creator who placed him there, by focusing on a specific type within the student's major discipline. **The senior thesis must have a clear and precise thesis statement in the form of a declaratory proposition.**
3. **The senior thesis is to be a scholarly paper of substance, demonstrating the student's ability to do significant research in the discipline.** This means that the question or topic examined must be important, not trivial. It also means that the research must be of a proportion adequate to the subject addressed. The senior thesis is to be a research paper in which the student tests his or her own ideas by reference to the published work of scholars. Furthermore, the length of the thesis must be appropriate to the serious examination of the question. Students should direct questions regarding the length of the thesis and the minimum number of secondary sources to the thesis director or to the appropriate department chairman.
4. **The senior thesis demonstrates the student's developed skills in the arts of discourse, especially mastery of the techniques of research, exposition and argumentation.** This means that the senior thesis should be written in a style appropriate to a truly educated person, free of errors in grammar, usage, orthography or punctuation. The exposition and argumentation must be lucid, logical, and cogent. The diction should be characterized by purity, propriety and precision and be free of slang or colloquialisms. The thesis must demonstrate the student's mastery of basic techniques of analysis and synthesis appropriate to the academic discipline in which it is written.
5. The senior thesis must conform to the format of Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* (latest edition), accurately employing the standard apparatus of documentation (notes) and bibliography.
6. The student may be required to defend his senior thesis in an oral examination. See your department chairman for particulars.
7. Two (2) copies of the first complete draft (“rough draft”) are to be submitted on the published due date, about five weeks before the end of the semester: a paper copy goes to the thesis director, and the student also uploads the draft to Turnitin.com. The first draft will be graded in the same manner as the final draft, and the grade on the first draft will comprise 25% of the final grade for the thesis. The department chairman may assign a second reader to

¹⁹See also “The Senior Thesis” in the *Christendom College Bulletin* online.

evaluate the first draft as well, though the second reader's evaluation will not affect the grade.

8. Two (2) copies of the final draft of the senior thesis are to be submitted; a paper copy goes to the thesis director for grading, and the student also uploads the thesis to Turnitin.com. The latter copy will be bound and placed in the College Library's permanent collection. An accepted senior thesis becomes the property of Christendom College. It should be noted that, by accepting a senior thesis in partial fulfillment of the academic requirements for the Bachelor of Arts degree, Christendom College does not thereby endorse the opinions expressed therein. A graduate who wishes to publish his or her senior thesis may not use the name of Christendom College in that publication without the express written permission of the Vice President for Academic Affairs.
9. Remember, plagiarism is academic fraud. A senior thesis which contains plagiarized material will receive an automatic "F" and preclude the student's graduation with a B.A. degree; i.e., no second chance. Such fraud discovered after graduation will result in permanent revocation of the degree and the diploma. (See "Academic Ethics" in the *Undergraduate Bulletin* and in the *Student Handbook* as well as in the section "Plagiarism and How to Avoid It" above. See also Turabian 7.9.)

[Sample title page for the senior thesis]

[Preferred font is Times New Roman 12]

[2" between top of sheet and "CHRISTENDOM COLLEGE"]

CHRISTENDOM COLLEGE

{Equal spacing between "CHRISTENDOM COLLEGE" & thesis title, and title & "A THESIS. . ."}

A STUDY OF THE GRAIL QUEST MOTIF IN

T. S. ELIOT'S *THE WASTE LAND*

A THESIS SUBMITTED TO

DR. ROBERT C. RICE

IN CANDIDACY FOR THE DEGREE OF

BACHELOR OF ARTS

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

{Equal spacing}

BY

JANE MARY SMITH

{Equal spacing}

FRONT ROYAL, VIRGINIA

MAY, 2007

{Date of final draft}

[2" between date of final draft and bottom of the sheet]
 [Sample bibliography page] BIBLIOGRAPHY

- Anderson, William. *Dante the Maker*. London: Routledge & Kegan Paul, 1980.
- Bloom, Harold, ed. *Dante Alighieri*. Bloom's Modern Critical Views. Philadelphia: Chelsea House, 2004.
- , ed. *Dante: Comprehensive Research and Study Guide*. Bloom's Major Poets. Broomall, PA: Chelsea House, 2001.
- , ed. *Dante's "Divine Comedy"*. Modern Critical Interpretations. New York: Chelsea House, 1987.
- Borgese, G. A. "The Wrath of Dante." *Speculum* 13, no. 2 (April 1938): 183-193. JSTOR (accessed August 4, 2018).
- Brandeis, Irma. *Ladder of Vision: A Study of Dante's "Comedy"*. New York: Doubleday, 1962.
- Carroll, John S. *Exiles of Eternity: An Exposition of Dante's "Comedy"*. Port Washington, NY: Kennikat Press, 1917.
- , *In Patria: An Exposition of Dante's "Paradiso"*. Port Washington, NY: Kennikat Press, 1911.
- , *Prisoners of Hope: An Exposition of Dante's "Purgatorio"*. Port Washington, NY: Kennikat Press, 1906.
- Cassell, Anthony K. *Dante's Fearful Art of Justice*. Toronto: University of Toronto Press, 1984.
- Charity, A.C. *Events and Their Afterlife: The Dialectics of Christian Typology in the Bible and Dante*. New York: Cambridge University Press, 1987.
- Cogan, Marc. *The Design in the Wax: The Structure of the "Divine Comedy" and Its Meaning*. The William and Katherine Devers Series in Dante Studies, edited by Theodore J. Cachey, Jr., and Christian Moevs, vol. 3. Notre Dame: University of Notre Dame Press, 1999.
- Fergusson, Francis. *Dante's Drama of the Mind: A Modern Reading of the "Purgatorio"*. Princeton: Princeton University Press, 1953.
- Freccero, John, ed. *Dante: A Collection of Critical Essays*. Twentieth Century Views, ed. Maynard Mack. Englewood Cliffs, NJ: Prentice-Hall, 1965.

Note: bibliography lists all sources consulted for the essay.

[Sample works cited page]

WORKS CITED

- Anderson, William. *Dante the Maker*. London: Routledge & Kegan Paul, 1980.
- Barolini, Teodolinda. "Casella's Song." In *Dante's "Divine Comedy,"* edited by Harold Bloom, 151-158. Modern Critical Interpretations. New York: Chelsea House, 1987.
- , *The Undivine Comedy: Demythologizing Dante*. Princeton: Princeton University Press, 1992.
- Borgese, G. A. "The Wrath of Dante." *Speculum* 13, no. 2 (April 1938): 183-193. JSTOR (accessed August 4, 2018).
- Chiarenza, Marguerite Mills. *The Divine Comedy: Tracing God's Art*. Boston: Twayne, 1989.
- , "The Imageless Vision and Dante's *Paradiso*." In *Dante's "Divine Comedy,"* edited by Harold Bloom, 103-119. Modern Critical Interpretations. New York: Chelsea House, 1987.
- Ferrante, Joan M. *The Political Vision of the "Divine Comedy."* Princeton: Princeton University Press, 1984.
- Freccero, John. *Dante: The Poetics of Conversion*. Edited by Rachel Jacoff. Cambridge: Harvard University Press, 1986.
- , "The Eternal Image of the Father." In *The Poetry of Allusion: Virgil and Ovid in Dante's "Commedia,"* edited by Rachel Jacoff and Jeffrey T. Schnapp, 62-76. Stanford: Stanford University Press, 1991.
- Gross, Kenneth. "Infernal Metamorphoses: An Interpretation of Dante's 'Counterpass.'" In *Dante Alighieri*, edited by Harold Bloom, 119-144. Bloom's Modern Critical Views. Philadelphia: Chelsea House, 2004.
- Hollander, Robert. *Allegory in Dante's "Commedia."* Princeton: Princeton University Press, 1969.
- Poggioli, Renato. "On Francesca and Lancelot." In *Dante: Comprehensive Research and Study Guide*, edited by Harold Bloom, 53-55. Bloom's Major Poets. Broomall, PA: Chelsea House, 2001.

Note: works cited page lists only the sources explicitly mentioned in the essay. Consult your instructor to see whether you should use bibliography or works cited page.