



FORMAT GUIDE
Revised Summer 2009

By
The Faculty of Eston College

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Why Chicago Manual Format?

Welcome to the new Eston College Format Guide! Here you will find an explanation of the format that is required for all Eston College papers.¹ We have chosen to adopt the Chicago Manual or Turabian format as the standard format at Eston College for a couple of reasons:

1. Standardization: It is much easier for you, the student, to only have to learn one format for all your papers. In the past professors have required different formats for their students. This can become very confusing. In order to make it simpler for both students and professors, we have chosen to use the Chicago Manual format for all papers.
2. As Chicago Manual/Turabian is the format used by theologians, we hope that using it here at Bible college will prepare you should you choose to pursue further theological studies. It is our intention that if you were to enter into graduate studies in this field that you would not have to learn another format. As we are a Bible college, we feel that Chicago Manual is the most appropriate format for our discipline.

We have adapted CM (Chicago Manual) slightly to fit the needs of Eston College. This document explains the conventions of style that you will be expected to follow for all essays submitted in all classes at Eston College.²

The Basics of Chicago Manual

- Paper: White, 8½ x 11" paper.
- Font, Font Style, Font Size: Times New Roman, regular, 12 pt.
- Margins: 1" margins on all sides.

¹ Unless otherwise stated by your professor. Remember: if you have any questions about formatting a particular assignment, **ask your professor *before* the paper is due.**

² For further clarification, refer to the following websites:
<http://www.styleease.com>
<http://www.libs.uga.edu/ref/turabian.html>

- ☒ Spacing: Text, title pages and outlines are double spaced. Works Cited entries, footnotes and indented block quotations are single spaced.
- ☒ Title Pages: Mandatory for every assignment. Include: the title of your essay, your name, your student I.D. number, your mailbox number, the professor to whom you are submitting your essay, the class the essay is for and the due date. Check with your professor as he or she may or may not prefer your name on the assignment. Center all text on title page. Do not underline your title or put it into quotation marks. [See an Example Title Page here.](#)
- ☒ Outlines: Include Thesis Statement and outline of your essay. “OUTLINE” should be written in the centre, 2” from the top of the page, with the text beginning three lines down from the title. [See an Example Outline page here.](#)
- ☒ Works Cited: A list of all the sources you have cited in your essay. “WORKS CITED” should be written in the centre, 2” from the top of the page, with the text beginning three lines down from the title. [See an Example Works Cited page here.](#)
- ☒ Pagination (page numbering): Start counting your pages from the title page. The title page will always be page “i”. However, do not print this on your title page. If your outline has more than one page, number these with small Roman numerals (i.e. the first page of your outline will be page “ii”; the second will be page “iii”....etc.) The first page of the main body of your paper is numbered with the Arabic numeral “1”. All subsequent pages should follow in sequence and should continue to the end of your paper including your Works Cited page(s). All page numbers, whether on your Outline, in the main body of your paper, or in the Works Cited section, should be *centred* at the *bottom* of the page.
- ☒ Appearance: All papers should be word processed unless you have received permission for your professor to submit hand-written papers. Hand written papers must be printed in dark ink on lined paper, double-spaced. If you do not own a computer, Eston College provides several computers for student use in the library. Fasten pages with a staple or paper clip in the upper left hand corner.

Standards for Composition

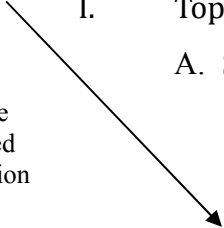
All essays must meet basic composition standards and show reasonable competence in the following areas:

Thesis Statement

Your essay should contain a statement identifying the claim you are trying to establish. It states the essay's subject, its purpose and its focus. A thesis statement often presents a problem or idea with your suggested solution or proof of that idea or problem. A good thesis makes a significant or important claim and should provide explicit, focused wording (avoid vague words).

Outline

Your essay should contain an outline, which will follow your title page. The word "OUTLINE" should be typed on 2 inches from the top of the page and your thesis statement should appear three lines below the word "OUTLINE". Three lines below your thesis you should type your first major heading, followed by subheadings. Two ideas you should consider when writing an outline are: finding out what information you know or have on your topic and determining how you will arrange the information in a logical order. The following is an example of how to present your information:

- *note the continued indentation
- 
- I. Topic or major idea
 - A. Sub-point
 - 1. Reasons/examples
 - 2. Information
 - a. Ideas within the information.
 - b. Further ideas within the information.

[See a full Example Outline page here.](#)

Grammar and Spelling

All essays should be written in grammatically correct sentences and the following errors should be avoided:

- Comma splices, run-on sentences, and sentence fragments.
- Faulty or vague references (e.g., use of this, that or which).
- Faulty pronoun and antecedent or subject-verb agreement.
- Shifts in mood, tense or person.
- Dangling modifiers.

Canadian spelling is standard in Canada; British or American spelling is also acceptable. Check with your professor to see what form of spelling he or she prefers, and then use it consistently throughout your essay except in direct quotations that use a different spelling; be careful to follow the spelling of your source.

Inclusive or Non-Sexist Language

The use of 'he' to refer to a person of either sex and the use of 'man' to refer to humankind in general are no longer acceptable. Use gender-neutral nouns: police officer, fire fighter, speaker or chair (instead of spokesman or chairman). Use 'he or she' or 'her or him' in your sentences where appropriate. Do not change direct quotations where language is exist or non-inclusive.

Use and Documentation of Sources

Use of Sources

In an essay you will support your arguments with quotations from the text. You may also incorporate material, quoted or paraphrased, from other sources. You must document sources for any material you borrow, whether direct quotations, paraphrases of other's arguments or opinions, fact and figures. All sources must be documented using CM/Turabian style. Sources are cited in two stages. First, exact quotations must be indicated using quotation marks for short excerpts integrated into one's own sentence

(three lines or less). Quotes that are longer (four lines or more) should be set off in block quotation. Ordinary quotations, block quotations and biblical quotations are explained below.

Plagiarism

Plagiarism is an act of literary theft whereby the work of another person is represented as the writer's own. When excerpts of thoughts and writings of others are used in papers and essays, the author must be acknowledged through footnotes or other acceptable practices. Various degrees of plagiarism exist; each is a serious offence:

1. **Minimal Plagiarism** exists when there is no deliberate intention to represent borrowed material as one's own, but where one is simply careless in presentation and use of footnoting conventions. Students presenting papers in such form will be counselled by their instructors and be required to rewrite the paper by making the necessary corrections in acceptable form. No grade will be assigned until the instructor is satisfied that the student has made adequate revision.
2. **Substantial Plagiarism** exists where the writer gives no recognition to sources from which substantial phrases, sentences or even ideas are drawn. The minimum penalty for this offence is the rewriting of the paper, and a one-letter grade reduction being given to the offending work. A notation regarding the offence will be kept in the student's file. The maximum penalty is failure of the course. The instructor in consultation with the Academic Dean will determine the final penalty.
3. **Complete Plagiarism** exists where an entire essay is copied from an author or composed by another person, and represented as original work. A failing grade for the course is automatically levied, and a reprimand will be written by the Registrar or Academic Dean, a copy of which will be kept in the student's file. A repeat offence will result in suspension or expulsion from the College.

Quotations

Introduce your quotations so that your reader knows why you use them and they flow with the paper. Brief quotations, which fit grammatically into your own sentences, are usually the best. Accuracy is very important when you are quoting. Do not make changes in the spelling, punctuation or capitalization within the quote.

If there is an error in the original quote, type “[sic]” after the error.

For Example: “Davis’ discussion on the meracles [sic] of Jesus is dynamic.”

Use single quotation marks to enclose a quotation within a quotation.

For Example: “Our local folder of attractions carried an appealing advertisement which stated that ‘the longest walk in North America begins in Eston and will consist of forty miles of rugged riverside terrain.’”

Place quotation marks around titles of short stories or articles.

For Example: A book of short stories called *Short Stories Vol. 1* includes a particular story called “The Lone Pine Tree” in quotations.

Quotations enclose words being used in a special sense.

For Example: On movie sets movable “wild walls” make a one walled room seem four-walled on film.

Place punctuation marks inside or outside marks according to standard practice:

1. Commas and periods: Inside quotation marks.
2. Colons and semicolons: Outside quotation marks.
3. Dashes, question marks and exclamation points: Inside quotation marks only if they are a part of the quotation.

Alteration of Quotations

Spaced periods (. . .) are not needed at the beginning and end of quoted material (your reader knows you have not quoted an entire work). Use them to indicate an omission within a quotation. If the omitted material includes punctuation, other marks of punctuation may be needed before or after the three periods. If the omitted material is the end of a sentence, use four periods with no space before the first. Use square brackets []

to indicate that you have added something within a quoted passage to make the meaning clearer.³

Block Quotations

If the section you wish to quote for your essay is longer than four typed lines of prose or more than three lines of poetry, you should set it as a block quotation within the body of your essay. A block quotation is a whole block of words which starts on a new line and is indented one tab length from the left margin. One should not use quotation marks to enclose these indented block quotes of either prose or poetry. If within a block quote some words in the original are in quotation marks, use them exactly as in the original.

For Example:

In *Celebration of Discipline*, Richard Foster elaborates on how studying is not only related to one's personal development, but also to one's spiritual life and ultimately the inner transformation of the person:

The Discipline of study is the primary vehicle to bring us to “*think* about these things.” Therefore, we should rejoice that we are not left to our own devices but have been given this means of God's grace for the changing of our inner spirit. ... Good feelings will not free us. Ecstatic experience will not free us. Getting “high on Jesus” will not free us. Without a knowledge of the truth, we will not be free.¹

¹ Richard J. Foster, *Celebration of Discipline: The Path to Spiritual Growth*, 3rd ed. (San Francisco: HarperCollins Publishers, 1998), 62-63.

First, notice that a colon often introduces a block quote. Next, recognize that a blank line separates the regular text from the block quotation. Again, since block quotations omit

³ Round parentheses () have a different use than square brackets []; the two are not interchangeable.

quotation marks at the beginning and end, any quotation appearing within the excerpt should be enclosed in quotation marks as in the original. The block quote is not right-hand justified, nor right-hand indented. Finally, if there is a paragraph indentation in the original text, show it by indenting the first word of the block quotation another three spaces.

Biblical Quotations

There are two ways to cite a scripture reference: In the body of the text and within parentheses prior to the final period. For Example:

1. In the body of the text:
In Matthew 5:8 Jesus says, “Blessed are the pure in heart, for they will see God.”
2. Within parentheses prior to the final period:
“Blessed are the pure in heart, for they will see God.” (Matt 5:8).

A footnote should indicate which version or translation of the Bible is being used. For Example:

“The Lord is my light and my salvation—so why should I be afraid?” (Ps 27:1)⁴

The first citation of scripture should indicate the English version in parenthesis. For Example:

“...everlasting life” (John 3:16 NIV)

Subsequent references need not note the version except when other versions are cited.

Biblical abbreviations

Eston College has certain expectations when using the Bible that may not be found in Chicago Manual/Turabian style. This document should be taken as the final word for students at Eston College regarding biblical abbreviations and citations.

Abbreviate biblical books as follows (Note that no punctuation follows the abbreviations of books of the Bible):

⁴ All scripture citations are from the New Living Translation unless otherwise indicated.

Gen, Exod, Lev, Num, Deut, Josh, Judg, Ruth, 1-2 Sam, 1-2 Kgs, 1-2 Chr, Esth, Job, Ps⁵, Prov, Eccl, Cant⁶, Isa, Jer, Lam, Ezek, Dan, Hos, Joel, Amos, Obad, Jonah, Mic, Nah, Hab, Zeph, Hag, Zech, Mal, Matt, Mark, Luke, John, Acts, Rom, 1-2 Cor, Gal, Eph, Phil Col, 1-2 Thess, 1-2 Tim, Titus, Phlm, Heb, Jas, 1-2 Pet, 1-2-3 John, Jude, Rev

Abbreviate Apocryphal / Deuterocanonical book as follows:

Tob (Tobit), Song of Thr (Prayer of Azariah and the song of the Three Jews), Jdt (Judith), Sus (Susanna), Add Esth (Additions to Esther), Bel (Bel and the Dragon), Wis (Wisdom), Sir (Sirach), Bar (Baruch), Let Jer (Letter of Jeremiah), Pr Man (Prayer of Manasseh), 1-2-3-4 Macc, (1-2-3-4 Maccabees), 1-2 Esd (1-2 Esdras)

Abbreviate English translation as follows:

JB	Jerusalem Bible	NEB	New English Bible
KJV	King James Version	NIV	New International Version
NKJV	New King James Version	TNIV	Today's New International Version
ESV	English Standard Version	LB	Living Bible
RSV	Revised Standard Version	NLT	New Living Translation
NRSV	New Revised Standard Version	NCB	New Century Bible
NASB	New American Standard Bible	MSG	The Message

The following abbreviations are acceptable when followed by a number (except at the beginning of a sentence):

chap(s). =chapter(s)
v(v). =verse(s)

Do not write out the words 'chapter' or 'verse' when citing references.

Wrong: Matthew chapter 5 verse 13
Correct: Matthew 5:13

Abbreviations of scripture references are not permitted in the middle of a sentence.

Wrong: In Matt 5:13 Jesus said...
Correct: In Matthew 5:13 Jesus said...

⁵ Or Pss: when referring to the book or a number of psalms.

⁶ For Canticles, the preferred academic name of Song of Solomon.

Footnotes & Endnotes (Works Cited Entries):

Introduction

The CM/Turabian style note system contains superscript numerals in the text which refer to footnotes (bottom of pages) or endnotes (end of paper, in a Works Cited) which contain complete information on the quotation's source. The following examples illustrate the essentials of a footnote and works-cited entry:

[For Full Examples of Footnotes click here.](#)

[For Full Examples of a Works Cited Page click here.](#)

Footnote:

Author's name, *Title of Book* (Place: Publisher, year), pg #.

⁴ Stanley J. Grenz, *Theology for the Community of God* (Grand Rapids: Wm. B. Eerdmans, 1994), 392.

Works-cited entry:

Author's last name, first name. *Title of Book*. Place: Publisher, year.

Grenz, Stanley J.. *Theology for the Community of God*. Grand Rapids: Wm. B. Eerdmans, 1994.

Footnotes and endnotes (or Works Cited entries) share certain similar features:

- Italicize or underline the titles of book and periodicals.
- Enclose in quotation marks the titles of parts of books or articles in periodicals
- Do not abbreviate publishers' names, but omit "Inc.," "Co.," and similar abbreviations.
- Do not use "p." or "pp." before page numbers
- Single-space both footnotes and endnotes. Double space between works cited entries.

Footnotes:

- ☒ Start with a superscript number which corresponds to the note number in the body of your essay (most word processors will create this automatically for you).
- ☒ Indent the first line five spaces (or half a centimetre).
- ☒ Give the author's name in normal order.
- ☒ Write the title of the work you are quoting.
- ☒ Enclose publication information in parentheses, with no preceding punctuation.
- ☒ Include the specific page number(s) you borrowed from, omitting "p." or "pp."

Use commas between the author's name, his or her work, the publishing info including year published and the page number(s). The first time a source is cited, complete bibliographic information is given.

For Example:

Turner reminds us that it is artists who will often recognize coming cultural change and provide navigational signposts for the rest of us. In terms of worldview perhaps one of the most "valuable functions of art is its ability to deal with these shifts and prepare the population to look at the world in a new way."¹

¹ Steve Turner, *Imagine: A Vision for Christians in the Arts* (Downers Grove, Ill.: InterVarsity Press, 2001), 93.

Footnotes (cont.): For sources that are used several times in an essay, only the first footnote or endnote should contain complete information on the source. Subsequent footnotes or endnotes should include the author's name and the name of the book or article plus a page number. You do not need to include the book's title if you are using only one source written by that author. Use footnote numbers in sequential order through your entire paper. Many computerized word processors will automatically position footnotes at

the bottom of appropriate pages. Most should automatically number your footnotes and even renumber them if you add, delete or shuffle your quotations around in your essay.

Content Notes

Content notes allow you to give more information on a particular point without including it in the main body of your essay. These are typically used only in larger research or exegetical assignments. If you wish to add content notes place them at the bottom of your paper as a footnote and number them in sequence with your footnotes. Notice both the footnote with source information and the content note in the following example:

and though it may not always further a righteous end, this should not mean that we deny the importance of the imagination in the Christian life. *Abusus non tollit usum*.⁵ How would this approach play out in the everyday life of the believer? In his classic work on Revelation, *Reversed Thunder*, Eugene Peterson suggests that, “The sensory imagination is sacramental; it makes connections between what is sensed and what is believed.”⁶ In comparing these two approaches

⁵ A Latin term meaning: "The fact something can be improperly used, is not the proof that such a thing is inherently evil".

⁶ Eugene Peterson, *Reversed Thunder: The Revelation of John & The Praying Imagination* (San Francisco: HarperCollins, 1988), 17.

Footnote

Content Note

11

Remember to put a space between all footnotes!

Works-Cited Entry

At the end of your paper you will want to include a Works Cited page. Your Works Cited lists the sources you quoted or paraphrased in your essay. It is a compiled list of all the *works cited* in your paper. Works-cited entries or endnotes are distinct from footnotes in a few key ways:

- ☒ Do not begin with a superscript (or raised) number.
- ☒ Are listed alphabetically, according to the author's last name.
- ☒ The second and subsequent lines are indented five spaces.
- ☒ Begin with the author's last name, then a comma, then their first name.
- ☒ Use periods between elements (footnotes use commas between elements).
- ☒ Precede the publication information with a period; do not put parentheses around the publication information.
- ☒ Omit page numbers except for parts of books or articles in periodicals.

For Example:

**Author's last name, first name. *Book Title*. Place
Published: Publishing Company, Year.**

Leave a 2 inch gap from the top of the page
to the words "WORKS CITED".

WORKS CITED

Grenz, Stanley J. *Theology for the Community of God*. Grand Rapids: Wm. B. Eerdmans, 1994.

Peterson, Eugene H. *Reversed Thunder: The Revelation of John & the Praying Imagination*. San Francisco: Harper Collins, 1988.

Turner, Steve. *Imagine: A Vision for Christians in the Arts*. Downers Grove, Ill.: InterVarsity Press, 2001.

Models for Footnotes and Works-Cited Entries:

Introduction

In the following models for common sources, notes and works-cited entries appear together for easy reference. Be sure to use the numbered note form for footnotes and the unnumbered works-cited form for works-cited entries. Remember, works cited entries are to be listed alphabetically according to the author's last name on your Works Cited page.

N = Footnote Entry W = Works Cited Entry

1. Books

a. A book with one, two, or three authors

N: ¹ Lynne Magnusson, *Shakespeare and Social Dialogue: Dramatic Language and Elizabethan Letters* (Cambridge: Cambridge University Press, 1999), 101.

W: Magnusson, Lynne. *Shakespeare and Social Dialogue: Dramatic Language and Elizabethan Letters*. Cambridge: Cambridge University Press, 1999.

N: ¹ Priscilla L. Walton and Manina Jones, *Detective Agency: Women Rewriting the Hardboiled Tradition* (Berkeley: University of California Press, 1999), 111-201.

W: Walton, Priscilla L., and Manina Jones. *Detective Agency: Women Rewriting the Hardboiled Tradition*. Berkeley: University of California Press, 1999.

b. A book with more than three authors

N: ² John B. Logan et al., *Canada on the World Stage* (Toronto: Pathfinder, 1983), 87-105.

W: Logan, John B., et al. *Canada on the World Stage*. Toronto : Pathfinder, 1983.

c. A book with an editor

N: ³ Joseph Natoli and Linda Hutcheon, eds. *A Postmodern Reader* (Albany: State University of New York Press, 1993), 23.

W: Natoli, Joseph, and Linda Hutcheon, eds. *A Postmodern Reader*. Albany: State University of New York Press, 1993.

d. A book with an author and an editor

N: ⁴ Lewis Mumford, *The City in History*, ed. Donald L. Miller (New York: Pantheon, 1986), 216-217.

W: Mumford, Lewis. *The City in History*. Edited by Donald L. Miller. New York: Pantheon, 1986.

e. A translation

N: ⁵ Dante Alighieri, *The Inferno*, trans. John Ciardi (New York: New American Library, 1971), 51.

W: Alighieri, Dante. *The Inferno*. Translated by John Ciardi. New York: New American Library, 1971.

f. An anonymous work

N: ⁶ *The Dorling Kindersley World Reference Atlas* (London: Dorling Kindersley, 1994), 150-151.

W: *The Dorling Kindersley World Reference Atlas*. London: Dorling Kindersley, 1994.

g. A later edition

N: ⁷ Dwight L. Bollinger, *Aspects of Language*, 2d ed. (New York: Harcourt Brace Jovanovich, 1975), 20.

W: Bollinger, Dwight L. *Aspects of Language*. 2d ed. New York: Harcourt Brace Jovanovich, 1975.

h. A work in more than one volume

*Citation of one volume **with a title:***

N: ⁸ L. M. Montgomery, *Selected Journals of L.M. Montgomery*, ed. Mary Rubio and Elizabeth Walterston (Toronto: Oxford University Press, 1985), 3:16-21.

W: Montgomery, L.M. *Selected Journals of L.M. Montgomery*. Edited by Mary Rubio and Elizabeth Waterston. Vol. 3. Toronto: Oxford University Press, 1985.

*Citation of one volume **without a title:***

N: ⁹ Linda B. Welkin, *The Age of Balanchine*, vol. 3 of *The History of Ballet* (New York: Columbia University Press, 1969), 56.

W: Welkin, Linda B. *The Age of Balanchine*. Vol. 3 of *The History of Ballet*. New York: Columbia University Press, 1969.

i. A selection from an anthology, dictionary or encyclopedia

N: ¹⁰ Fredric Jameson, "Postmodernism and the Market," in *Mapping Ideology*, ed. Slavoj Zizek (London: Verso, 1994), 287.

W: Jameson, Fredric. "Postmodernism and the market." In *Mapping Ideology*, ed. Slavoj Zizek, 278-95. London: Verso, 1994.

j. A work in a series

N: ¹¹ Ingmar Bergman, *The Seventh Seal*, Modern Film Scripts Series, no. 12 (New York: Simon and Schuster, 1968), 27.

W: Bergman, Ingmar. *The Seventh Seal*. Modern Film Scripts Series, no. 12. New York: Simon and Schuster, 1968.

k. An article in a reference work (include the author of that particular article)

The abbreviation "s.v." in the examples stands for the Latin sub verbo, "under the word".

N: ¹² *Merriam-Webster's Collegiate Dictionary*, 10th ed., s.v. "reckon".

W: *Merriam-Webster's Collegiate Dictionary*, 10th ed., s.v. "reckon".

N: ¹³ Mark F. Herman, "Polymers," in *The New Encyclopedia Britannica: Macropedia*, 16th ed.

W: Herman, Mark F. "Polymers." IN *The new Encylclopedia Britannica: Macropedia*, 16th ed.

l. Theses and Dissertations

N: ¹¹ Douglas Bruce Hindmarsh, "The Faith of George MacDonald: A Biographical Sketch and Critical Examination of the Theology Represented in his Sermons and Letters" (M.A. Thesis, Regent College, 1989), 72.

W: Hindmarsh, Douglas Bruce. "The Faith of George MacDonald: A Biographical Sketch and Critical Examination of the Theology Represented in his Sermons and Letters." M.A. Thesis, Regent College, 1982.

m. Secondary Source of Quotation

- N: J.R.R. Tolkien, *Tree and Leaf: Including the Poem 'Mythopoeia'* (Boston: Houghton Mifflin Company, 1989), 54-55; quoted in Verlyn Flieger, *Splintered Light: Logos and Language in Tolkien's World*, rev ed. (Kent: Kent State University Press, 2002), 42-43.
- W: Tolkien, J.R.R.. *Tree and Leaf: Including the Poem 'Mythopoeia'*. Houghton Mifflin Company, 1989. Quoted in Verlyn Flieger, *Splintered Light: Logos and Language in Tolkien's World*. Rev. ed. Kent: Kent State University Press, 2002.

1. Periodicals: Journals, Magazines, Newspapers

n. An article in a journal with continuous pagination throughout the annual volume

- N: ¹⁴R. Alexander Kizuk, "A Rhetoric of Indeterminacy: The Poetry of Margaret Atwood and Robert Bly," *English Studies in Canada* 23 (1997): 141-58
- W: Kizuk, R. Alexander. "A Rhetoric of Indeterminacy: The Poetry of Margaret Atwood and Robert Bly." *English Studies in Canada* 23 (1997): 141-58.

o. An article in a journal that pages issues separately

- N: ¹⁵June Dacey, "Management Participation in Corporate Buy-Outs," *Management Perspectives* 7, no. 4 (1998): 22
- W: Dacey, June. "Management Participation in Corporate Buy-Outs." *Management Perspectives* 7, no. 4 (1998): 20-31.

p. An article in a popular magazine

- N: ¹⁶Andrew Phillips, "Tragic Mystery," *Maclean's*, 15 November 1999, 42-44.
- W: Phillips, Andrew. "Tragic Mystery." *Maclean's*, 15 November 1999, 42-44.

q. An article in a newspaper

- N: ¹⁷James Christie, "All-Star Game marries Glitz and Ghosts," *Globe and Mail*, 5 February 2000, S1.
- W: Christie, James. "All-Star Game Marries Glitz and Ghosts," *Globe and Mail*, 5 February 2000, S1.

r. A review

- N: ¹⁸ John Gregory Dunne, "The Secret of Danny Santiago," review of *Famous All over Town*, by Danny Santiago, *New York Review of books*, 16 August 1984, 25.
- W: Dunne, Gregory John. "The Secret of Danny Santiago". Review of *Famous All over Town*, by Danny Santiago. *New York Review of Books*, 16 August 1984, 17-27.

2. Electronic Sources

CM/Turabian offers some models for documenting electronic sources, however, since Chicago style does not specify how to break electronic addresses in notes and works-cited entries, follow MLA style: break only after slashes, and do not hyphenate.

s. A source on a periodical CD-ROM

A source also published in print:

- N: ¹ Peter H. Lewis, "Many Updates Cause Profitable Confusion," *New York Times*, 21 January 1999, national ed., D5, *New York Times Ondisc* [CD-ROM], UMI-ProQuest, March 1999.
- W: Lewis, Peter, H. "Many Updates Cause Profitable Confusion." *New York Times*, 21 January 1999, national ed., D5. *New York Times Ondisc* [CD-ROM]. UMI-ProQuest, March 1999.

*A source **not** published in print:*

- N: ² "Vanguard Forecasts," *Business Outlook* [CD-ROM], Information Access, March 1998.
- W: "Vanguard Forecasts." *Business Outlook* [CD-ROM]. Information Access, March, 1998.

t. A source on a nonperiodical CD-ROM

- N: ³ Mary Wollstonecraft Shelley, *Frankenstein*, *Classic Library* [CD-ROM] (Alameda, Calif.: Andromeda, 1993).
- W: Shelley, Mary Wollstonecraft. *Frankenstein*, *Classic Library* [CD-ROM]. Alameda, Calif.: Andromeda, 1993.

3. On-Line Sources

u. An online book

N: ¹ Jane Austen, *Emma* [book online], ed. Ronald Blythe (Harmondsworth, Eng.: Penguin, 1972, accessed 15 December 1999), *Oxford Text Archive*; available from <ftp://ota.ox.ac.uk/public/english/Austen/emma.1519>; Internet.

W: Austen, Jane. *Emma* [book online]. Edited by Ronald Blythe. Harmondsworth, Eng.: Penguin, 1972. Accessed 15 December 1999. *Oxford Text Archive*. Available from <ftp://ota.ox.ac.uk/public/english/Austen/emma.1519>; Internet.

v. An article on an online periodical

N: ² Andrew Palfrey, “Choice of Mates in Identical Twins,” *Modern Psychology* 4, no.1 (1996): par. 10 [journal online]; available from [http://www.liasu.edu/modpsy/palfrey4\(1\).htm](http://www.liasu.edu/modpsy/palfrey4(1).htm); Internet; accessed 25 February 2000.

W: Palfrey, Andrew. “Choice of Mates in Identical Twins.” *Modern Psychology* 4, no. 1 (1996): 12 pars. [journal online]. Available from [http://www.liasu.edu/modpsy/palfrey4\(1\).htm](http://www.liasu.edu/modpsy/palfrey4(1).htm); Internet. Accessed 25 February 2000.

w. An online database

N: ³ *Scots Teaching and Research Network* [database online], ed. John Corbett (Glasgow: University of Glasgow, 2 February 1998, accessed 5 March 1999); available from <http://www.arts.gla.ac.uk/www/comet/starn.htm>; Internet

W: *Scots Teaching and Research Network* [database online]. Edited by John Corbett. Glasgow: University of Glasgow, 2 February 1998. Accessed 5 March 1999. Available from <http://www.arts.gla.ac.uk/www/comet/starn.htm>; Internet.

4. An Internet site

Provide the author’s name, the title of the webpage, the title or owner of the site, and the URL. When no specific author is listed, you may use the owner of the sit as the author, as in the following example. Include an access date if your source is likely to be updated frequently, as often is the case with Internet sites.

N: ⁴ Canadian Institute for Theoretical Astrophysics, “Computational Astrophysics,” *Canadian Institute for Theoretical Astrophysics*,

<http://www.cfp.english.upenn.edu/archive/2002-09/0041.html>; Internet; accessed 6 April 2008.

- W: Canadian Institute for Theoretical Astrophysics. "Computational Astrophysics."
Canadian Institute for Theoretical Astrophysics.
<http://www.cfp.english.upenn.edu/archive/2002-09/0041.html>; Internet. Accessed 6 April 2008.

x. An electronic mailing list

- N: ⁵ T. Caruso, *email to Callo for papers mailing list*, June 20, 2002,
<http://www.cfpenglishupenn.edu/archive/2002-09/0041.html>.
- W: Caruso, T. *Email to Callo for papers mailing list*. June 20, 2002.
<http://www.cfpenglishupenn.edu/archive/2002-09/0041.html>.

y. An email message

- N: ⁶ Jill Thompson, *email message to author*, November 11, 2005.
Thompson, Jill. *Email message to author*. November 11, 2005.
- W:

5. Other Sources

z. Class Notes

- N: ¹ Lauren Miller, "Community," BTH406 Spiritual Theology class notes, Fall 2008.
- W: Lauren Miller. "Community." BTH406 Spiritual Theology class notes, Fall 2008.

aa. A government publication

- N: ¹ Parliamentary Committee on Equality Rights, *Equality for All*, 33rd Parl, 1st sess. (Ottawa: Queen's Printer for Canada, 1984-85).
- W: Parliamentary Committee on Equality Rights. *Equality for All*. 33rd Parl, 1st sess. Ottawa: Queen's Printer for Canada, 1984-85.

bb. A letter

A published letter

- N: ² Robertson Davies to Margaret Atwood, 20 June 1982, *For Your Eyes Only: Letters 1976-1995*, ed. Judith Skelton Grant (Toronto: McClelland & Stewart, 1999), 201.

W: Davies, Robertson. Letter to Margaret Atwood, 30 June 1982. In *For Your Eyes Only: Letters 1976-1995*, ed. Judith Skelton Grant. Toronto: McClelland & Stewart, 1999.

A personal letter

N: ³ Ann E. Packer, letter to author, 15 June 2003.

N:

W: Packer, Ann E. Letter to author. 15 June 2003.

cc. An interview

N: ⁴ Paul Martin, interview by Chantal Bouchard, *Politics and People*, Canadian Broadcasting Corporation, 15 September 2001.

W: Martin, Paul. Interview by Chantal Bouchard. *Politics and People*. Canadian Broadcasting Corporation, 15 September 2001.

dd. A work of art

N: ⁵ John Singer Sargent, *In Switzerland*, watercolour, 1908, Metropolitan Museum of Art, New York.

W: Sargent, John Singer. *In Switzerland*, watercolour, 1908. Metropolitan Museum of Art, New York.

ee. A film or video recording

N: ⁶ *Serenade*, George Balanchine, San Francisco Ballet, PBS Video, 1985, videocassette.

W: *Serenade*. George Balanchine. San Francisco Ballet. PBS Video, 1985. Videocassette.

ff. A sound recording

N: ⁷ Johannes Brahms, *Concerto no. 2 in B-flat*, Artur Rubinstein, Philadelphia Orchestra, Eugene Ormandy. RCA BRC4-6731, 1992.

W: Brahms, Johannes. *Concerto no. 2 in B-flat*. Artur Rubinstein. Philadelphia Orchestra. Eugene Ormandy. RCA BRC4-6731, 1992.

Two or More Citations of the Same Source

To minimize clutter and give a quick sense of how often you cite a source, the CM/Turabian style allows a shortened form for subsequent citations *for a source you have already cited*

fully. You may use the Latin abbreviation “ibid.” (short for *ibidem* meaning “in the same place”) to refer to the same source cited in the preceding note:

⁸ R. Alexander Kizuk, “A Rhetoric of Indeterminacy: The Poetry of Margaret Atwood and Robert Bly,” *English Studies in Canada* 23 (1997): 151.

⁹ *Ibid.*, 143.

For any source already cited in your notes, not just immediately before, you may use the author’s name and (if the author is responsible for more than one cited source) a shortened form of the title.

¹ Carol Gilligan, *In a Different Voice: Psychological Theory and Women’s Development* (Cambridge: Harvard University press, 1993), 27.

² Carol Gilligan, “Moral Development in the College Years,” *The Modern American College*, ed. A. Chickering (San Francisco: Jossey-Bass, 1981), 286.

³ Gilligan, *In a Different Voice*, 47.

Omit the title if you are using only one source by the cited author

In-Text Parenthetical Referencing

The CM/Turabian style recommends in-text parenthetical citations when you cite one or more works repeatedly. This practice allows you to avoid many notes saying “ibid.” or giving the author’s same name. In the example following, the note number refers to the complete source information in footnote; the numbers in parentheses are page numbers in the same source.

British rule, observers Stuart Cary Welch, “seemed as permanent as Mount Everest.”⁷

Most Indians submitted, willingly or not, to British influence in every facet of life (423-24).

Miscellaneous

Submission of Assignments

Eston College's policy is that essays are due on the date specified by the professor. If you submit an assignment late you must notify your instructor with the reason(s) for the late submission. Penalty for late assignments is a subtraction of 10% for one day late, 30% for two days late, and 50% for papers three or more days late. Assignments and essays which are not submitted by the final possible submission date for that semester will receive a zero in the computation of the final grade which will result in a final grade of incomplete fail.

Questions

If you are unsure about any of the rules laid out in this format guide, talk to your professor *before your paper is due!*

WORKS CITED

- Aaron, James E. and Murray McArthur. *The Little Brown Compact Handbook*, 2d ed. Don Mills: Pearson Education, 2002.
- Quitman Troyka, Lynn. *Handbook for Writers*, 2d Canadian ed. Don Mills: Pearson Education, 2001.
- _____. *Quick Access Reference for Writers*, Canadian ed. Don Mills: Pearson Education, 1999.
- Reinking, James A. *Strategies for Successful Writing*. Scarborough: Prentice Hall, 2002, 601-602.
- Strunk Jr., William & E.B. White. *The Elements of Style*, 4th ed. Boston: Allyn and Bacon, 2000.
- Turabian, Kate L. *Student's Guide for Writing College Papers*, 3d ed. Chicago: University of Chicago Press, 1976.
- _____. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. Chicago: University of Chicago Press, 1996.
- Quick Reference Format Guide*. Caronport: Briercrest Bible College, 2001-2002, 2008-2009.
- Department of English Requirements for Essays*. Saskatoon: University of Saskatchewan, 2002.
- Eston College Student Handbook*. Eston: Eston College Press, 2002.

APPENDICES

APPENDIX A

Sample Title Page & Title Page Information

Title Pages are standard for all Eston College assignments: Research Papers, Exegetical Assignments, Case Studies, Book Reviews, Literature Reviews, Reflection Papers, etc. Title Pages are usually not required for the submission of weekly Journals or Reading Logs. *Always clarify with your professor regarding a particular assignment, if you are unsure of what he or she is expecting.*

Note the following elements of a Title Page:

- All text is centered and double-spaced.
- The proper title of your assignment is in CAPITAL LETTERS in the shape of an inverted pyramid.
- Five inches from down from the top of the sheet, write the word, "By" followed with:
 - Your first name, middle initial, last name (If your instructor asks you to include only your student number instead of your name, do so in this same position.⁷)
 - Your 5-digit Student I.D. #
 - Your mailbox #
- Finally, include the full name of the Professor, the course name and course code (which includes numbers and letter, e.g. BTH101 or BTH 101), and the *due date* of the assignment.

⁷ Sometimes professors prefer not to know who has written the paper until after they have given a grade, thereby remaining more objective in their marking. *Again, this is something that should be clarified with your professor beforehand.*

2 inch space from the top of the page

TITLE IN CAPITAL
LETTERS

* Notice the inverted pyramid shape

5 inch space from the top of the page to the word "By"

By

Jack J. Student

Student # 00000

Box 00

Terry T. Professor

Name of Class ABC123

Month Day, Year

* Do not include a page number on the Title Page

2 inch space from the bottom of the page

APPENDIX B

Sample Outline Page & Outline Page Information


Outline Pages should be included in all essays. They include your thesis statement and illustrate how you have organized your paper to argue for that thesis statement. Outline pages come *after* your title page and *before* the body of your essay.

Note the following elements of an Outline:

- ☒ The word “OUTLINE” is centred and typed two inches from the top of the sheet.
- ☒ Leave two single space lines (press Enter 3 times) and write the word “Thesis:”, 1 ½ inches from the left side of the sheet. Write your thesis statement.
- ☒ Three lines below your Thesis statement you should type your first major heading followed by subheadings. Use Roman Numerals for your first heading “I, II, III, IV, etc.”; Capital Letters from your sub-headings, “A, B, C, etc.”; Arabic numerals (ordinary numbers) for any third headings, “1, 2, 3, etc.”; and lower case letters with a right parenthesis for any fourth headings, “a), b), c),...”⁸
- ☒ Regular margins apply on the right side and the bottom of the sheet: 1 inch.
- ☒ The pagination for Outlines uses lower case Roman Numerals, “i, ii, iii, iv, etc.” *The first page of your outline should have a “ii” page number.* Remember: this is the second page of your paper, as you did not include the first page number on the title page. If your outline carries over to another page it would be marked as page “iii”.⁹


⁸ It is very unlikely that you should have to divulge into the fourth point in any of your essays at Eston College. However, should you choose to, this is the correct method for doing so.

⁹ Pagination restarts at “1, 2, 3, etc.” on the first page of the main body of your essay and carries on into your Works Cited page as well. For instance, if your essay was five pages long and you included a Works Cited page at the end, that Works Cited page would be page “6”.

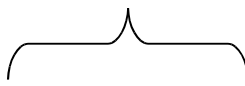


2 inch space from the top of the page

OUTLINE




2 lines, with thesis beginning on third line.



1 ½ inches

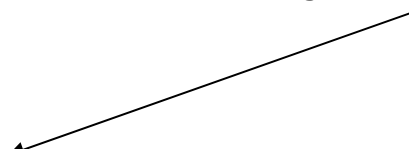
Thesis: Common noise pollution, although it causes many problems in our society, can be reduced.



2 lines, (on the third line below your thesis statement type your first major heading)

- I. Introduction.
- II. Noise pollution comes form many sources.
 - A. Noise pollution occurs in many large cities.
 - 1. Traffic rumbles and screeches.
 - 2. Construction work blasts.
 - 3. Airplanes roar overhead.
 - B. Noise pollution occurs in the work place.
 - 1. Machines in factories boom.
 - 2. Machines used for outdoor construction thunder.
 - a. number of machines causing noise in excess to need.
- III. Noise pollution causes many problems.
 - A. Excessive noise damages hearing.
 - B. Excessive noise alters moods.
- IV. Reduction in noise pollution is possible.
 - A. Pressure from community groups can support efforts to control excessive noise.
 - B. Traffic regulations can help alleviate congestion and noise.
 - C. Pressure from workers can force management to reduce noise.
 - D. People can wear earplugs to avoid excessive noise..
- V. Conclusion.

* Page numbers begin



APPENDIX C

Example of Footnotes and Sample Works Cited Page

Example of Footnotes:

Author's first name and last name, *Title of Book* (Place of Publication: Publishing Company, Year), pg #.

Indent the first line five spaces.

work on Revelation, *Reversed Thunder*, Eugene Peterson suggests that, "The sensory imagination is sacramental; it makes connections between the material and the spiritual, prompting an appropriate reconsideration of the aforementioned

Content Note: Give additional information on a particular point which is not necessary to include in the body of the essay.

⁵ A Latin term meaning: "The fact something can be improperly used, is not the proof that such a thing is inherently evil".

} Single space between footnotes.

⁶ Eugene Peterson, *Reversed Thunder: The Revelation of John & The Praying Imagination* (San Francisco: HarperCollins, 1988), 17.

⁷ Ibid., 18.

Use "Ibid., pg#" when citing the same source as your previous footnote.

⁸ Alexander Schmemmann, *For the Life of the World* (Crestwood, NY: St. Vladimir's Seminary Press, 2002), 35-36.

⁹ Eugene Peterson, *Leap Over the Wall* (New York: HarperCollins, 1997), 24.

¹⁰ Amy Plantinga Pauw, "Dying Well", in *Practising Our Faith*, ed. Dorothy Bass (San Francisco: John Wiley & Sons, 1997) 167-170.

¹¹ Schmemmann, 40.

If you have already given full bibliographic information for an entry in a previous footnote, and you are not using any other work by that author simply cite his or her **last name** and the **page number**.

¹² Peterson, *Reversed Thunder*, 17

11 ← Page Number

If you are quoting an author for the second time, but are using other sources also written by him or her you must include **last name, book title, and page number**.

Sample Works Cited Page

**Author's last name, first name. *Book Title*. Place
Published: Publishing Company, Year.**

List entries in alphabetical order according to the
authors' last names.

Write "WORKS
CITED" in all CAPS

Leave a 2 inch gap from the top of the sheet
to the words "WORKS CITED".

WORKS CITED

Leave three single spaces between
"WORKS CITED" and your first entry.

Grenz, Stanley J. *Theology for the Community of God*. Grand Rapids: Wm. B. Eerdmans, 1994.

Single space each entry.

Leave a double space *between* each entry.

Peterson, Eugene H. *Reversed Thunder: The Revelation of John & the Praying Imagination*. San Francisco: Harper Collins, 1988.

Turner, Steve. *Imagine: A Vision for Christians in the Arts*. Downers Grove, Ill.: InterVarsity Press, 2001.

Indent the second and subsequent lines of a Works
Cited entry one ½ inch to the right.

APPENDIX D

Examples of Grammatical Errors

Comma splices and run-on sentences¹⁰

A run-on, or fused, sentence occurs when one sentence runs into another without anything to mark their junction. A comma splice occurs when only a comma marks the junction. These errors lead your readers to think that you are hasty or careless in your writing.

For Example:

- Run-on sentences:* Laura failed to set her alarm she was late for work.
Rick refused to attend the movie he said he hated horror shows.
Janet worked on her term paper her friend studied for a calculus test.
- Comma splices:* Violets are blooming now, my lawn is covered with them.
Perry watched the road carefully, he still missed his turn.
Janet worked on her term paper, her friend studied for a calculus test.

Testing for errors: To check out a possible comma splice or fused sentence: read what precedes and follows the comma or suspected junction and see whether the two parts can stand alone as sentences. If *both parts* can stand alone, there is an error. Otherwise, there is not.

Methods of revision: You can correct run-on sentences and comma splices in several ways.

1. Create two separate sentences: Violets are blooming now. My lawn is covered with them.
2. Join the sentences with a semicolon: Violets are blooming now; my lawn is covered with them.
3. Join the sentences with a comma and a coordination conjunction (*and, but, or nor, for, yet, so*): Laura failed to set her alarm, so she was late for work.
4. Join the sentences with a semicolon and a conjunctive adverb: Violets are blooming now; in fact, my lawn is covered with them.
5. Introduce one of the sentences with a subordinating conjunction: Janet worked on her term paper while her friend studied calculus.

¹⁰ Examples and explanation taken from James A. Reinking, *Strategies for Successful Writing* (Scarborough: Prentice Hall, 2000), 601-602.

As our examples show, you can often correct an error in several ways.

Sentence Fragments¹¹

A sentence fragment is a group of words that fails to qualify as a sentence but is capitalized and punctuated as if it were a sentence. To be a sentence, a word group must (1) have a subject and verb and (2) make sense by itself. The first of the following examples has a subject and a verb; the second does not. Neither makes sense by itself.

If you want to remain.

His answer to the question.

Methods of Revision: Eliminating a sentence fragment is not hard. Careful reading often shows that the fragment goes with the sentence that comes just before or just after it. And sometimes two successive fragments can be joined. Not how we've corrected the fragments (*italicized*) in the following pairs:

Faulty: *Having been warned bout the storm.* We decided to stay home.

Revision: Having been warned about the storm, we decided to stay home.

Faulty: That bronze clock on the wall. Once belonged to my grandfather.

Revision: That bronze clock on the wall once belonged to my grandfather.

When you join a fragment to the following sentence, you need not place a comma between the two unless the fragment has six or more words or if omitting a comma might cause a misreading.

Faulty or vague pronoun references¹²

Any pronoun except an indefinite pronoun should refer to just one noun or noun substitute—its antecedent. Reference problems result when the pronoun has two or more antecedents, a hidden antecedent, or no antecedent. These errors can cause mix-ups in meaning as well as ridiculous sentences.

More than one antecedent:

Faulty: Take the screens off the windows and wash *them*.

¹¹ Ibid., 606-607.

¹² Ibid., 609.

(The reader can't tell whether the screens or the windows should be washed!)

Revisions: Take off the screens so that you can wash the windows.

Hidden antecedent:

Faulty: The movie theatre is closed today, so we can't see *one*.

Faulty: As I passed the tiger's cage, *it* lunged at me.

Methods of revision: To correct the fault, replace the pronoun with the noun used as an adjective or switch the positions of the pronoun and the noun and make any needed changes in their forms.

Revision: The theatre is closed today, so we can't see a movie.

Revision: As I passed its cage, the tiger lunged at me.

Faulty subject and verb agreement¹³

A verb should agree in number with its subject. Singular verbs should have singular subjects, and plural verbs should have plural subjects.

Correct: My *boss* is a grouch. (singular subject and verb)

Ordinarily, matching subjects and verbs causes no problems. The following special situations, however, can create difficulties:

Two singular subjects: Most singular subjects joined by *and* take a plural verb.

Correct: The *couch* and *chair* were upholstered in blue velvet.

Faulty: *Restoring cars* and *racing motorcycles* consumes most of Frank's time.

Revision: *Restoring cars* and *racing motorcycles* consume most of Frank's time.¹⁴

Faulty Pronoun and Antecedent Agreement¹⁵

¹³ Ibid., 604.

¹⁴ For more examples, see *Strategies for Successful Writing*, 605.

¹⁵ Ibid., 606.

The antecedent of a pronoun is the noun or pronoun to which it refers. Just as subjects should agree with their verbs, pronouns should agree with their antecedents: singular antecedents require singular pronouns.

Correct: Her briefcase and umbrella were missing from *their* usual place on the hall table.

Shifts in person and tense¹⁶

Pronouns can be in the first person, second person, or third person. *First-person* pronouns identify people who are talking or writing about themselves, *second-person* pronouns identify people being addressed directly, and *third-person* pronouns identify persons or things that are being written or spoken about.

Faulty:

Revision:

Inconsistencies also occur when a writer shifts from the past tense to the present or vice versa without a corresponding shift in time of the events being described.

Faulty:

Revision:

The mood of a verb shows whether a writer regards a statement as a:

1. fact
2. command or request
3. wish, possibility, condition contrary to the fact, or the like

Dangling Modifiers¹⁷

A dangling modifier is a phrase or clause that lacks clear connection to the word or words it is intended to modify.

Faulty: *Walking in the meadow*, wildflowers surrounded us.
(The wildflowers appear to be walking in the meadow!)

Revision: *Walking in the meadow*, we were surrounded by wildflowers.

Faulty: Dinner was served *after saying grace*.

¹⁶ Ibid., 617 & 581.

¹⁷ Ibid., 622.

(The dinner appears to have said grace.)

Revision: Dinner was served *after we had said grace*.

APPENDIX E

Writing a Critical Book Review¹⁸

Purpose & Substance

The critical book review is an evaluation, never a “book report” or a digest. That is, the goal of a good review is the critic’s¹⁹ judgment, and the critic’s success (grade) depends primarily upon how convincing one’s arguments are for his or her judgment and not on one’s judgment per se.

The essence of most good reviews can be divided into three categories: interpretation, technical analysis, and judgment.

1. **Interpretation** deals with the purpose of the book, and answers the question, *what does the book set out to do?*
2. **Technical analysis** deals with the techniques by which the author selects, shapes, and presents his/her materials, i.e. it deals with the author’s methods, and answers the questions, *how does the author go about doing it?*
3. **Judgment** is the critic’s evaluations of the interpretation and technical analysis. It is not only the capstone but also the main goal of a review and deals with the success and significance of the book. It answers the questions: *how deductive is the treatment, and, how significant is the total work in its purpose and achievement?*

Note: A good review does not let this three-part approach stick out like the frame of a house. The finished product is a finely honed essay.

Preparation

There is no substitute for careful reading and writing, and the critic who skims a book and/or writes haphazardly is doomed to failure (or at least a “C”). Indeed, most critics find it indispensable to take notes, giving special attention to pages and passages that illustrate special emphasis in the review.

¹⁸ Adapted from J. M. McCrimmon, *Writing with a Purpose* (New York: Houghton Mifflin, 1966).

¹⁹ Note that “critic” is used here in the sense of a student who is “thoughtful” and “evaluative” not of someone who is “grumpy” or “discontent”.

When reading, one should take special note of the preface and opening paragraphs, for in a great majority of the cases the purpose and sometimes the organization of the book is revealed there. However, one should be careful that judgments made early in one's reading remain tentative and open to modification until the whole book has been carefully read.

Writing

Organization and presentation are entirely up to the critic. However, the critic must keep in mind at all times one's obligation to the readers (trustworthiness to the assignment) and one's overall judgment of the book.

Experience has taught that the opening paragraph is the most difficult to write, for the overwhelming temptation is to plunge right into the final judgment. While this may be appropriate on certain occasions, it most often yields a shortage of material just when the review should be building to a climax. However, there are several alternatives to this opening, e.g., an introductory about the author, a quotation that summarizes the purpose of the book, a summary of the problem that the author is discussing, etc.

Note: Always write a critical book review with the reader(s) in mind. In most cases you should **not** be writing for the professor, but for **fellow students** who have not yet read the book. Therefore, your review is to help them make judgments as to whether they want to, should, or could care less to read the book.

Common Weaknesses

Pitfalls that often yield a poor review (hence, a lower grade) and should be guarded against are:

1. Using too much of a review to explain the action or content of the book. This is a digest or a book report and not a review.
2. Reviewing parts of the book while neglecting the whole. Parts may be criticized in relation to the whole, but criticism outside the context of the whole book is poor scholarship.
3. Digressing upon your views rather than the merits or demerits of the book.
4. Failure to provide adequate rationale for judgments made.
5. Conveying to the reader a sense of prejudice that makes the reader believe the evaluation to be biased and unfair.

Finally, learn to read critical book reviews yourself. See the more popular ones *Christianity Today* and *Faith Today*, or the more technical ones in *Books and Culture*, *Themelios*, *Journal of Biblical Literature*, *Interpretations*, *Evangelical Quarterly*, etc.