Assignment Guidelines

ADELAIDE COLLEGE OF DIVINITY ASSIGNMENT GUIDELINES (2022 EDITION)

HOW TO USE THIS DOCUMENT

These guidelines aim to help you in the writing of your assignments. If you are a **beginner**, start with BASIC ESSAY WRITING SKILLS. If you are **experienced**, the guidelines will help you refine your skills and improve your work. Use the table below to guide you, or try MORE ADVANCED SKILLS To help **all students**, the standard expected, conventions to be used, and practical matters around submission, assignment return, and understanding marker feedback, are addressed.

CONTENTS

ASSIGNMENTS

WHY ASSIGNMENTS?

Assignments are used to assist students to further develop their learning and their understanding. An assignment will ask you to think about some of the material you are encountering and process it in a certain way, and bring that process to some kind of conclusion – a paragraph of reflective writing, or a nine page carefully argued paper, for example.

Assignments are designed to work as a scaffold in order to support the learning that happens through your reading, research, observation and time in class/online. There are a variety of ways that students can be encouraged to integrate their learning, including forums, essays, debates, journals, short papers, take home and supervised examinations, reflective writing, exegesis and case studies.

Assignments are assessed to provide feedback to both students and lecturers on student academic progress. The comments and grade given indicate to you how your assignment lined up with what was expected. Lecturers use the feedback to refine their teaching and to ensure that standards are met in teaching and learning.

TIME MANAGEMENT

Most assignments cannot be written the night before the submission date — at least, not one that is satisfactory. While some assignments are designed to be done quickly, major assignments need time to choose a topic, conduct reading and research, reflect on the topic, draft and rewrite the essay, and finalise the presentation, all before the due date.

GETTING STARTED

There are lots of different types of assignment used in ACD Units:

- exegetical papers
- research essays
- document study
- translation exercise (Greek, Hebrew, Latin etc.)
- tutorial or seminar paper
- online presentation
- literature review
- take-home examination
- written report (e.g. of an oral presentation, a ministry placement, dialogue or interview)
- group project
- reflective essay
- seminar
- journal
- oral exam

Be clear about what type of assignment you are being asked to do. In following sections there will be information on some of these types of writing. In addition, an internet search will often locate university websites with excellent entries on types of assignment.

You might be given a set of questions or tasks and asked to choose one. Sometimes you will be given a specific topic/question. And other times you will have the option of developing your own topic.

Before you begin, you need to be clear in your own mind about three things:
What kind of task are you being asked to do?
Do you need to choose a question, work up your own topic, or narrow down a set topic?
Do you need to allow time to work with other people or to receive feedback?

Listen for what your lecturer says about the assessment in class or online, and carefully read any

materials you are given. If you are still unclear, **ask your lecturer for clarification**.

If you have to choose one from a number of questions, find a topic that interests or challenges you, or one that evokes a perhaps unexpected response or reaction. You will write a much better assignment if you are passionate about the topic, engaged and eager to know more. Consider what you know about the topic already. Read a general entry on the topic in a respected theological encyclopaedia or specialist dictionary published in the last ten years. Look at the library catalogue and see what resources are available.

Whether you are given a set topic or have to choose a question, you should think about whether you might need to narrow down the topic further. Sometimes assignment questions are very general, e.g. 'Discuss the role of heresy in the formation of doctrinal statements in the early Church', so you might have to work out how to narrow down the question so that you can tackle it. Some questions ask you to compare and contrast different points of view, so be alert to the way a question or topic is phrased as there will often be clues here as to what you need to do. Be careful to understand the scope of the question, what you need to include and what not to include. You need to show that you can identify and understand the issues involved.

ESSAYS/PAPERS

An essay or paper is a means of thinking through a topic and providing a response. To do this requires reading and research so that a clear explanation can be given, and requires the author to come to a point of view and defend it. The act of writing down ideas, arguments, and evidence is challenging, because the author has to commit to a particular point of view in a form that can be read and reread and therefore exposes the author to criticism. This process of directed reading and research, thinking through an argument, and submitting the finished essay for external feedback, is a standard tool for learning in some disciplines within Australian education.

The skills used in writing an essay are also useful in many other forms of assessment. In an exam, for example, where an essay or paragraph answer is required, the same logical sequence of ideas to develop an argument is needed.

An essay provides a means of assessing a student's ability to comprehend and analyse information and ideas. An essay should always be based on reading, investigation, and critical response. The writer must elaborate and defend the points they wish to make with argument and explanation. In other words, an essay should present the writer's opinion developed on the basis of their research and not just from general knowledge or past experience. The writer's audience is the person reading or marking the essay. For that audience the writer should produce well-structured and coherent writing that has been clearly and critically thought out.

STYLE

A basic requirement when submitting an essay is that it should be consistent in format and style. There is more information later in the guide, but as a general rule academic writing is more formal than spoken language, with complete sentences, good grammatical expression, perfect spelling, few abbreviations and no emojis/emoticons ☺. All researched information should be referenced using Chicago 17 (footnote) for the in-text citations, or SBL for assignments within Biblical studies.

BASIC ESSAY WRITING SKILLS
BUILDING ON YOUR LEARNING AND THE WORK OF OTHERS

An essay is a means of consolidating and extending your knowledge and your skills. It brings together what you have learned – both in your current studies and in your former studies – and it draws out and asks you to apply your skills of research, deduction, argumentation and presentation. It invites you to engage with the works of others in the process of constructing a work of your own. It is important that you reference the work of others well, so that you do not appear to claim their work as your own.

IS THERE A 'RIGHT' ANSWER WHEN WRITING AN ESSAY?

There is not necessarily a 'right' answer when writing an essay. You may be asked to compare and contrast, to give your opinion, or to consider other points of view. The 'answer' will come from reading and research and this should be set out in the essay. What you write will be your thoughts that have resulted from your research. How you develop your ideas and put them into an essay will vary from discipline to discipline and even from lecturer to lecturer. In most cases, however, you need to show that you have comprehended the key issues, and have been able to formulate your own response to them.

ANALYSIS OF THE TASK

First, understand what you are being asked to do. Is it an exegesis, a discussion, a tutorial paper, a report or a research essay? Check that you understand the meaning of every word of the task that has been set. If in doubt ask the lecturer. Write the task out in your own words. Are you being asked to analyse, discuss or compare and what does that mean for your planning? What do these terms mean? Remember, the essay must answer the question or directions that have been set by the lecturer, and everything included in the essay must be part of answering the question or directions, otherwise it is irrelevant. Often lecturers will provide you with the criteria by which the essay is to be marked, and you should read these carefully. Any instructions regarding the work to be submitted must be followed. Deviation from these instructions may lead to a lesser grade.

LINES OF THOUGHT

What has the lecturer said about the topic? Write down any ideas triggered by the question. Think about what questions you need to answer in order to write the essay. What are the possible lines of thought, research or argument? What evidence are you aware of? What words do you need to define, either for your own clarification or to clearly state the argument in your essay? What has the lecturer given you? It may be helpful to develop your ideas by discussing them with the lecturer or fellow students.

PLAN YOUR ESSAY

Spend some time brainstorming the question/subject area. Write down your initial thoughts, including ideas, or even words or phrases that you think will need to be included. If you already have some idea, note the main points you should include to answer the question.

Go back over any relevant course material to add to your basic outline, and note on your (expanding) outline where you will find the key information you will be developing.

Once your plan is complete, think about the proportions of the word limit that you will allow for each section. The word limit gives a boundary to the scope of the paper. The person marking your paper will assess your ability to produce an argument within the word limit. You are permitted to write within 10% of the word limit: if your essay length is to be 2,000 words, then you must write no less than 1,800 words and no more than 2,200. The word limit does **not include** text placed in footnotes including references or the bibliography; if appendices are permitted, they are also not included in the word length.

Think about the main elements that need to be covered in the paper and allocate the greatest number of words to the central focus of the essay. Double check your proportions against the assignment question: have you forgotten any essential parts of the question? You will not follow your word allocations rigidly, but they will help you know how much detail to include and to keep a balance in your paper.

RESEARCH YOUR ESSAY

Go to the library website. Using your outline as a guide to what you need to research, construct helpful search strings to search the catalogue, particularly for books or journal articles that have recently been published. The librarian can help you learn how to do useful catalogue and bibliographic data base searches. Go to the library itself if you live close by. Use tertiary sources such as recently published encyclopaedias or dictionaries that will have further references at the end of each entry. If you are near a theological library, find a book relevant to your topic in the catalogue, then browse the shelves in the library around that call number (this is becoming less useful as more

and more books are being accessed online rather than in hard copy.) For each source you use, be prepared to assess its merits. Work that you cite within your essay should include recent publications (from the last 10 years). Remember that even in Biblical studies, there are recent discoveries that mean scholars think differently about the text now than they did in earlier times.

When you have a set of references (books, chapters and articles) read the relevant sections critically, taking notes in an organised way, using your outline as an organising guide. Consider the following in relation to each item:

- why has the author come to this conclusion?
- how conclusive or valid is the proposition?
- how sound is the methodology?
- how practical are the author's ideas?
- what are the strengths and weaknesses of the author's argument?
- what biases does the author bring to the writing?
- can you contrast different points of view?
- can you support what one author says by reference to another author?
- can you recognise the assumption being made by an author?
- can you extend what the author is saying to its logical conclusion?
- does the proposition still make sense?
- can you identify the implications of the author's proposal?

Be careful in your research to use reputable academic works, and not unqualified opinions gathered from un-referenced sources, which is often the case with material you will collect through internet searches.

Good note-taking is essential for academic work. Most of the instances of plagiarism from first year students at the ACD are not intentional but are the result of poor note-taking skills. When you are researching your essay be sure that you:

- write (or take a photo of) the full bibliographic details of the text that you are working with.
- write down the page numbers of any quotes or ideas that you find.
- know what you have written down as a quote and what is a paraphrase.
- have clarity between what is your work/words/ideas and what are quotations or ideas from the author.

HOW MANY REFERENCES DO YOU NEED?

You should read widely, but there is a limit to what you can read in preparation for an essay. Sometimes the topic will define this for you, but it is not necessary to use every piece of information that has been gathered. You need to be selective – what are the most important and relevant pieces of information, what lends weight to your argument, and what alternative arguments do you need to refute?

Write as you read, making sure to note the details of every publication. This can be simple note-taking, questions that are raised, pointers to other resources, or even drafting paragraphs. The final stage in the research is evaluation of what you have read. Does your research answer the topic question? Is some of the research more relevant than other parts?

While you should read as widely as possible it is generally expected that you will use a minimum of five different sources for every 1000 words that you need to write if you are an undergraduate and eight to ten different sources for every 1000 words if you are a postgraduate.

REFINE YOUR ESSAY PLAN

Has what you have read changed your approach to the question? Remember that there is usually no single correct answer to an essay question. You need to make an argument that is well supported by evidence. Do not simply make assertions. Revise your essay plan to fit in with your research so that you have ample reference material to back your arguments. Use dot points or keywords to help order your argument. Work out what is your key argument – your essay's central thrust – and structure the essay around this.

WRITE YOUR ESSAY

An essay will nearly always consist of an introduction, the main body of the essay, and a conclusion. To put it another way, say what you're going to say, say it, then say it again.

The **introduction** outlines the issues and questions that the body of the essay will contain. It is best to make this clear and concise so that your reader knows what to expect and can assess whether it focuses the topic. Usually you will need to rewrite the introduction after the essay has been completed to make sure that the statement is correct. Use the introduction to explain how you've interpreted and approached the question but be sure that you are doing more than simply repeating the question. The introduction should give some idea of the approach that you will use within your essay.

The **body of the essay** consists of paragraphs, each of which usually contains a single part of your argument. A single sentence does not constitute a paragraph. Paragraphs should open with a 'topic sentence'. This is usually a concise question or statement that makes clear what the paragraph seeks to convey. The paragraph should include your own critical thought, but do not limit the arguments in your essay to those that agree with your own thoughts. Give as many relevant and well thought through opinions as the word count will allow, state how these relate to the question you are answering and whether, and on what grounds, you agree or disagree with them.

Each paragraph should have a concluding or linking sentence. A concluding sentence might take the form of a question or sentence that, in turn, links to the topic sentence of the next paragraph.

There must be coherence throughout the essay so that the reader can clearly follow the argument you are putting forward. The quality of your language is important. This involves the choice of vocabulary, grammar, syntax and punctuation. You may want to use a writing guide to help you with these; several are available in the library or online. The best way to improve your essay writing is to read as much as you can, and think about how the people you find most convincing structure their arguments and prose.

If you are using quotes, check the information on page 18.

The **conclusion** to the essay should state positively the significance of your findings and the limitations of your approach. The implications of your conclusions should also be noted. There should be no new material presented within the conclusion. Like all guidelines, there may well be exceptions to the rule; the assignment question may, for example, state something like, "and include a final paragraph reflecting on how you would apply this to …"

When you are writing the **first draft** take care to insert the references as you go. If you do this later you may end up with incorrect references and experience frustration as you try to remember where you read a particular quote.

REVISING AND EDITING

The first draft of an essay will almost never be your best work. Always leave time to revise your paper. Read over your writing so you can see where there are gaps in your argument and correct any awkwardness of expression.

Use a checklist like this:

- Have you answered the question?
- Have all the instructions been followed?

- Does the argument flow logically throughout the essay?
- Imagine that another person is reading your essay – would they be able to make sense of your argument and your flow of logic?
- Is your essay too short or too long? If it is too short what more can be said to further your argument, do you need to find more reference material? If it is too long consider what is not absolutely relevant to your argument; have you 'padded' out parts of your argument?
- Is your introduction precise and relevant to the essay you have actually written? Is it too long?
- Does your conclusion sum up what you have argued?
- Do your key points open paragraphs rather than close paragraphs?
- Ask another person to read through your essay to be sure that it makes sense.

Presenting a piece of academic work that is full of inconsistencies, spelling mistakes, incorrect grammar, linguistic slips and inadequate referencing is not acceptable at tertiary level.

- Correct all spelling, grammar and style mistakes. You may find it helpful to print and proofread a hard copy of your essay as many people miss errors when reading on screen. For example, spacing format marks might be confused for full stops, commas for apostrophes and so on. Check that each sentence ends with a full stop, a question mark or an exclamation mark.
- If possible, have someone else proofread your paper (swap with a student from another class). Programs such as *Grammarly* can be very useful for essay writing but do not fully rely on computer spelling and grammar checkers — they are far from accurate, and while they may insert the spelling of a word that exists, it may not be the word you intended!
- Make sure that your referencing (footnoting) is correct.
- Make sure that the bibliography is presented correctly according to Chicago 17 or, for a Biblical Studies assignment, SBL (and if it's a long paper, starting on a new page).
- If you are a person for whom English is a second language you may wish to ask someone for whom English is their first language to read through the paper and assist you to find correct and elegant wording.
- Remember that you will lose marks on your assessment if you have not edited your paper properly.

Useful resources

Many large universities have online writing guides. Remember there may be cultural differences so Australian sources may be best, and remember that we use Chicago 17 and SBL.

Here are a few examples:

Flinders University "Getting Started with Academic Writing": https://students.flinders.edu.au/content/dam/student/slc/academic-writing-skills/get-started-with-academic-writing.pdf

An Editing checklist from UniNSW: https://student.unsw.edu.au/editing-checklist

And if you are interested in exploring Grammarly: https://www.grammarly.com

GROUP WORK GUIDELINES

In life we often find ourselves needing to work in a team of people to get something done. You will, in many of your classes, also be required to work with groups from time to time. This may simply be for an in-class activity or it may be for an assessment task. In either case, it is vital that you learn to work well with other people and that each person plays their part in the group.

These guidelines have been put together to help you and your group to negotiate your work. You might find it helpful to go through these guidelines when your group meets in order to help you to set some expectations for your group. Remember, these are *guidelines* not rules.

Respect one another
- Listen to each other's ideas.
- Respect the other group members.
- Avoid interrupting one another.
- Listen to everyone's opinion.
- Be honest with one another.
- Make sure that you have the same understanding of decisions that have been made.
- Help one another to understand concepts, respect that people will learn at different paces, and respect one another in the midst of it.

All group members should do an equal amount of work
- Everyone should share responsibility for the assignment that you have been given.
- Do not take over the work yourself, nor let another single person completely take over.
- People all have different personal lives but in the end, you are all getting the same degree, there is no reason that one person needs to do more of the work because they are perceived to be less busy.

Be open to compromise
- Be willing to cooperate with others on ideas.
- Keep an open mind.
- If necessary, hold a vote to decide between two options.

Effective communication
- Make sure that everyone has an opportunity for their voice to be heard.
- Be willing to share your ideas – even when you are afraid that they might be silly.
- Listen effectively to one another.
- Encourage one another and avoid being overly critical.
- Make sure that you have contact details for one another and that you are replying to messages/e-mails/phone calls.
- If you decide to drop the class or you have unforeseen circumstances which require special consideration contact your lecturer and talk to your group.

Time Management
- In individual work some people prefer to work closer to a deadline than others; respect one another and keep to deadlines set within the group.
- Attend and arrive on time to all group meetings, whether face to face or virtual.
- Be flexible about meeting times.
- Make meeting as a group a priority.
- Keep on task. If you want have a chat do this after you get through the required work.

Occasionally there can be significant problems within a group. If you have a group member who is consistently failing to do work, to communicate with the group, or show up to meetings please contact your lecturer. Likewise, if there is bullying or other abusive behaviour taking place within the group it is important that you communicate this with your lecturer.

REFLECTIVE WRITING

When writing short reflective pieces as part of an accumulative assessment, it is important to remember that while the reflection may begin in personal experience, it does need to include the thought and experience of others. In other words, one's own narrative and reflective insight is not enough. These need to be balanced *and extended* through cited reading and other means of educational research. When written and formatted in such an integrative way, reflective writing assignments will readily display evidence of genuine learning.

There are online and library resources available if you need more guidance eg
https://student.unsw.edu.au/reflective-writing

OTHER ASSESSMENT TYPES

Your lecturers may give detailed instructions on how to approach other styles of assessment (eg exegetical papers) but if you are uncertain, ask the lecturer. You can follow this up with an internet search, taking most notice of entries from reputable institutions.

MORE ADVANCED SKILLS

It is important to think about all the assignments for all your units in the semester as early as you can. Make sure you are clear as to what the assessment is for each unit, and when it is due; your lecturer should provide you with this information in the first or second class and it should also be available on the unit's ACD Online page.

If you are taking more than one unit, you may find that four essays (or other assignments) are due around the same time. You will not be granted an extension on the grounds of this challenge, as it is your responsibility to plan your work in advance. Within the first two weeks of semester, you should **create a timetable for all your assignments** that will allow you to produce each assignment by the respective due date.

When planning the time you will spend on each essay you should look at its weighting in the assessment for the whole unit, and look at the word length. It makes sense to allocate more time to an assignment that is worth 50% of a grade, than one worth 10%, and usually the word length will give you the same indication.

When planning the time you will allocate to each essay also consider what that time will look like. For example, for a longer paper, you may allocate 50% of your time to reading and analysing, 30% to developing a first draft, and 20% to revising, editing, and proofreading the essay, footnotes and bibliography in preparation for submission.

ACADEMIC STYLE

Academic style requires clear and formal writing. This involves the choice of words, grammar, syntax and punctuation. Make the effort to use the 'discipline specific' vocabulary for your subject (and use it well and accurately). The quality of your language is important.

Use the active voice, not the passive

In formal writing, it is desirable for a number of reasons to use the active 'voice' rather than the passive. In the active voice, the subject of the sentence performs the action. In the passive voice, the subject of the sentence is acted upon. Sentences cast in the passive thus turn the object of the verb into the subject of the sentence. Passive constructions need the verb 'to be' and/or the preposition of agency or cause, 'by', to express what happens to the subject rather than what the subject does. Consider the following classic example:

Active: **Cats** [subject] **eat** [active verb] **fish** [object].

Passive: **Fish** [subject] **were eaten** [passive verb] by **cats** [object].

Use the active voice unless you have a particular reason for choosing to use the passive. (This guide, for example, uses the passive voice a lot to avoid focus on the writer and to avoid sounding accusatory or direction with the constant use of "you".) Sentences cast in the active voice are often more direct, more concise, more dynamic and more persuasive than those cast in the passive constructions. They tend to be less 'flat' and tedious and thus have a stronger impact upon the reader. Sentences written in the passive can also avoid important information: **Fish were eaten** is a grammatically correct and complete sentence, but it does not tell the reader *who* or *what* was doing the eating.

This does not mean you should never incorporate passive constructions in your essays. They are frequently necessary and appropriate. Look at your unit readings and set texts and observe how and when skilled writers use both active and passive voices.

You will find that most of your own writing will comprise a combination of active and passive constructions depending on the purpose of a given sentence and what you are emphasising or de-emphasising. Compare the following sentences:

The lectures were presented by the academic dean (passive). The academic dean presented the lectures (active).

In the first, the sentence focuses attention on lectures themselves, rather than the person who gave

them. In the second, the role of the academic dean is pushed to the fore. But, unless you have good reason to emphasise the thing acted upon, the active voice is generally the most suitable.

Sometimes, though, it may be obvious, immaterial or unnecessary to state who or what is performing the action of the verb. For example, in your conclusion to your essay you may find the passive voice preferable to the active when summing up what you have argued. Consider the following sentence:

In this essay I have demonstrated that, in the wake of Constantine's 'conversion' to Christianity, the Church ceased to be a persecuted entity and became something of an official state religion. I have also shown that this did not immediately result in a diminution of traditional forms of religious devotion.

The reader – the lecturer – is aware that you wrote the paper and thus knows that you have demonstrated, shown, argued, established and so on. What is important is the content, not the writer, therefore the passive voice is appropriate:

In this essay it was demonstrated that, in the wake of Constantine's 'conversion' to Christianity, the Church ceased to be a persecuted entity and became something of an official state religion. It was also shown that this did not immediately result in a diminution of traditional forms of religious devotion.

Note the implied 'by me': In this essay it was demonstrated *by me* that... It was also shown *by me* that...

Sentences and Paragraphs

Make sure that you are using sentences and paragraphs correctly. Within academic style sentences should be kept short and direct. Paragraphs should deal with one particular point or idea. Paragraphs will generally be longer than only one or two sentences but should also not extend beyond half a page.

INCLUSIVE LANGUAGE

It is the policy of the ACD to use inclusive language at all times. Except in quotations, the terms 'man', 'men', 'mankind', 'family of man', 'brotherhood', 'manpower', 'manmade', etc. should not be used generically. Instead, use inclusive terms such as 'human being', 'person', 'humanity', 'humankind', 'people', 'manufactured' etc.. As far as possible, for generic application use gender neutral language such as using the plural (which, in English is gender neutral), a passive construction, or 'he or she', 'she/he', 's/he', 'one'.

Do not add feminine suffixes such as -ess, -ette, -ine and -trix to the 'masculine' form of a word, e.g., author/authoress, hero/heroine.

Guidelines for the Use of Language for God

The ACD recognizes that most Western European languages are androcentric and products of the widespread patriarchal culture out of which they emerged. Our language for God, used in theology and worship, is the human means whereby the believing community expresses its understanding of God.

Theological language can never adequately express the mystery and wonder of the living God. God-language is always shaped and formed by a particular cultural context. For both Jewish and Christian faiths these contexts have been patriarchal. Hence the language used for God has been cast in predominantly male terms. The result of this particular dimension of our Judeo-Christian cultural heritage has been to limit our imaging and understandings of God and our understandings of ourselves as human beings.

Within our Churches language with regard to God that is gender-exclusive continues both to limit who God can be for us and to limit who we can become as human partners in God's mission. If we are to be faithful to the mystery and the transcendence of God, to the sheer abundance of God, then we need to

draw more fully on the wealth of biblical images, including female and male images, as well as drawing on fresh images and names from our own age.

As teachers and students who are ministers of the good news and aware that different images of God will speak to different people at different stages of their lives, we are in a position to model a rich use of language for God. Teachers and students:

- are encouraged to draw from the richness of biblical images in their use of God language;

- acknowledge and address the androcentric emphasis within the Judeo-Christian heritage that limits our understandings of God and humanity.

Students are encouraged to use a variety of names and images for God that include female, male and non-gender specific images in their papers and tutorials and teachers are encouraged to model in their classes how this might be done.

The scriptures themselves witness to attempts to transcend the limitations of gender-exclusive concepts and imagery for God. For example, Genesis 1:26-28 makes it clear that all are created in God's image. Examples of female images for God include Is. 42:14-16, Is. 46:3, Is. 66:13, Luke 13:34, and Luke 15:8-10. Other biblical examples include Father/Mother, Creator, Maker, Sustainer, Nurturer, Loving Parent, Source of Life, Sovereign, Ruler, Saviour, Redeemer, Liberator, Companion, Friend, Advocate, Everloving God, and Gracious God.

The practice of constantly using only male pronouns can be overcome in various ways:

- Repeat the word God, e.g. God created the world and on the seventh day God rested.

- Address God in the second person, as "you", rather than "he" or "she".

- Use "he" and "she" interchangeably.

- Leave out the pronoun, e.g. "God created the world and then rested", not "then he rested".

ABBREVIATIONS

In general, only use common abbreviations in your writing. Abbreviations are generally followed by a full stop, for instance edit. (for editor/edited by), p. (for page), etc. Standard abbreviation of a Biblical book does not need to be followed by a full stop.

A comma may follow the full stop after an abbreviation but never use a second full stop.

Australian English usage allows the use or omission of a full stop following abbreviations and contractions of social and professional titles: Br or Br., Rev or Rev., Prof or Prof. Choose one way and be consistent.

APOSTROPHES

The apostrophe (') has three uses: **contractions**, **plurals**, and **possessives**.

Contractions

Use an apostrophe when you are shortening (contracting) a word.

For example:

- Let us = let's

- Do not = don't

- Cannot = can't

- It is = it's

As a general rule contractions should be avoided in academic writing. If you can't avoid using one and

you are unsure where to insert the apostrophe when forming a contraction, consult a good dictionary. The apostrophe belongs where the letters were removed.

Danger zone: be careful with **its** and **it's**.

- Its is a possessive (see below). The dog went to **its** owner.
- It's is a contraction. The owner said **it's** (it is) a good dog.

Possessives

Possessives are a way of marking ownership or belonging. Do not use them in descriptive phrases or plural nouns.

These examples show the difference between descriptive and possessive:

- They signed the visitors book. [Descriptive: a type of book]
- She attended a directors meeting. [Descriptive: a type of meeting for directors]
- Her visitor's book was lying on the table. [Possessive: the book her visitor owns]
- The director's office was refurbished. [Possessive: the office where the director works]

In theological writing the most common error students make in using apostrophes is in this area, and especially when talking about something or someone belonging to God.

For example, *God's people* (meaning the people of [belonging to] God).

The general rule for forming possessives

The general rule is that the possessive of a **singular** noun is formed by adding an apostrophe and *s*; when the singular noun ends in *s* the possessive may end with the apostrophe.

- God's people
- the lawyer's fee
- the child's toy
- Xerox's sales manager
- Tom Jones' first album
- Jesus' disciples
- anyone's guess
- a week's vacation

The possessive of a **plural** noun is formed by adding only an apostrophe when the noun ends in *s*, and by adding both an apostrophe and *s* when it ends in a letter other than *s*.

- excessive lawyers' fees
- children's toys
- the twins' parents
- the student teachers' supervisor
- the Smiths' vacation house
- the boys' baseball team
- the alumni's fundraising
- someone with twelve years' experience

Exceptions to the general rule

Use only an apostrophe for places or names that are singular but have a final word in plural form and ending with an *s*.

14

Beverly Hills' current mayor

the United States' lingering debt problem

Cisco Systems' CEO

Nouns that end in an *s* sound take only an apostrophe when they are followed by *sake*.

for goodness' sake

for conscience' sake

for Jesus' sake

A proper noun that is already in possessive form is left as is.

T.G.I. Friday's menu was recently changed.

Shared or individual possessives

Joint possession is indicated by a single apostrophe.

Robert Smith and Rebecca Green's textbook. (they coauthored the book)

Stanley and Scarlett's house. (they share the house)

Individual possession is indicated by apostrophes for each possessor.

France's and Italy's domestic policies are diverging. (they each have domestic policies)

Chris's and John's houses were designed by the same architect. (they each have separate houses)

Further examples: https://www.stylemanual.gov.au/style-rules-and-conventions/punctuation-marks/apostrophes

Avoid awkward possessives

Correct but awkward: St. Patrick's Cathedral's Fifth Avenue entrance.

Better: The Fifth Avenue entrance for St. Patrick's Cathedral.

Plurals

The apostrophe is seldom used to form a plural noun.

Incorrect: Since the 1980's, the Thomas's, both of whom have multiple PhD's, sell old book's and magazine's at the fair on Saturday's and Sunday's.

Correct: Since the 1980s, the Thomases, both of whom have multiple PhDs, sell old books and magazines at the fair on Saturdays and Sundays.

The rare exception to the rule is when certain abbreviations, letters, or words are used as nouns, as in the following examples. Unless the apostrophe is needed to avoid misreading or confusion, omit it.

He received four A's and two B's.

We hired three M.D.'s and two D.O.'s.

Be sure to cross your t's and dot your i's.

Do we have more yes's than no's?

For this last example, the trend is to instead write *yeses* and *noes*.

The apostrophe with other punctuation

The apostrophe should never be separated from the word to which it attaches by adjacent punctuation.

Correct: The house on the left is the Smiths', but the house at the end of the street is the Whites'.

Incorrect: The house on the left is the Smiths,' but the house at the end of the street is the Whites.'

NUMBERS AND DATES

- Write 'the nineteenth century' not 'the 19th century'; write 'nineteenth-century theologians'.
- Write BCE (Before the Common Era) and CE (Common Era) rather than BC (Before Christ) and AD (*anno domini*).
- Where a number under a hundred occurs on its own, spell it (there are four, not 4, gospels);
- Spell round numbers such as two hundred and a thousand
- Never begin a sentence with a numeral, either spell the number or rephrase the sentence: "Fifty days after the resurrection the Church celebrates the feast of Pentecost".
- Give in digital form non-round numbers over a hundred, that is, write 341, not three hundred and forty-one); a number under one hundred when it is in a series with numbers over a hundred should be written as a digit (105 cows, 573 sheep and 7 horses); and numbers in references.
- Write dates as 25 May 1987, not as May 25, 1987, or twenty-fifth May 1987, or 5/25/1987.

SPELLING

Use Australian spelling. This means, variously, that we either include or exclude certain letters compared with American spelling conventions. Thus,

- we like long endings to our Greek suffixes: 'analogue' (not 'analog'), 'catalogue', 'dialogue',
- We include the u in 'humour', 'harbour', 'colour', 'honour,' 'favour ('favourite'), 'parlour', 'rumour', 'odour', 'rancour', 'labour', and – importantly for theological studies – 'splendour', 'succour', 'neighbour' and 'saviour'.
- We 'manoeuvre'. We never 'maneuver'. We travel in 'aluminium' 'aeroplanes', never in 'aluminum' 'airplanes'.
- We like both 'judgment' and 'judgement' and both 'programme' and 'program', but allow no argument over 'argument'.
- We write 'fulfil' (-ment), 'enrol' (-ment), and 'skilful' – all without the double l – but we do include a second l in 'jewellery', 'counsellor', 'labelled (-ing)', marvellous, 'travelled (-ing, -er — but not travels!)' and so on.
- We will change a 'tyre' in our 'pyjamas' if our bicycle wheel strikes a 'kerb', but we will not change a 'tire' in our 'pajamas' if the other wheel hits a 'curb'. But we would endeavour to curb our erratic riding nonetheless.
- We are 'sceptical' not 'skeptical'.
- We know that *re* stands for *religious education* and so are sure to write 'centre' (not center), 'fibre', 'lustre', 'theatre' and, of course, 'sepulchre'.
- We prefer 'ise' to 'ize' in words such as 'realise' and 'baptise'.
- We write 'defence' not 'defense' and 'offence' not 'offense'.

If you choose another variation in English spelling, it is important that you use it consistently.

Foreign Words

Words from languages other than English that are still regarded as foreign are italicised. These 'loanwords' include:

Afrikaans: *laager* but not Apartheid.

French: *demimonde and Gourmand* but neither avant-garde nor coup d'etat.

German: *Heilsgeschichte* and *Schadenfreude* but neither Hinterland nor Zeitgeist (n.b. *all*

German nouns are capitalised).

Hebrew: *hesed* and *shibboleth* but neither rabbi nor Sabbath.

Italian: *Cinquecento* and *intaglio* but neither manifesto nor virtuoso

Latin: *filioque* and *Sola Scriptura* but neither non sequitur nor de facto.

Russian: *samizdat* and *subbotnik* but neither pogrom nor gulag.

Sanskrit: *ashram* and *brahmin* but neither pundit nor juggernaut.

Where italicised text contains a foreign word that should be italicised anyway, 'de-italicise' it —
Paolo Freire coined the term conscientizacao *to speak of the process of developing critical consciousness.*

If you are in doubt about whether a foreign loanword should be italicised or not, consult your lecturer
and/or err on the side of caution and *italicise*. If you are using a word or a name that contains
accents, for example Kärkkäinen, make sure that you use the accents. Names do not require you to
use italics.

PUNCTUATION

In addition to the normal rules of punctuation, the following should be observed: ". Full stop always
outside closing quotation marks.

",   Comma always outside closing quotation marks.

"1   Footnote always outside closing quotation marks.

"; ":   Semi-colon and colon outside closing quotation marks.

?"   When the quotation itself is a question.

"?   When you are questioning the actual quoted material.

'…'   Where a quotation is within a quotation.

--   Hyphen. Use only to hyphenate (compound words only: 'news-paper'), or with inclusive numbers
('twenty-five').

–   En dash (a dash the width of an uppercase *n*). Use to:

- express a numerical range, e.g., pp. 23-32; '...the Council of Trent, 1545–i563...'
- use (without spaces) as with parentheses or commas to set off a parenthetical element, e.g., 'Where a page range is cited–usually within a footnote or an endnote– we use an en dash'.

—   Em dash (a dash the width of an uppercase *m*). Use them (sparingly).

- without spaces to set off an amplifying or clarifying element, e.g., 'Reforming heroes of the English Church rose to prominence in the period and survived it...only to fall at a later date—Thomas Cranmer and Hugh Latimer conspicuous examples'.
- instead of a colon to introduce quotation, illustrative material or list, e.g., 'In addition to the normal rules of punctuation, the following should be observed—'
- to introduce a summarising element after a list, e.g., 'faith, hope and love—these three remain'.

COLLOQUIALISM

In formal writing, colloquial language, other than in quotations or where a colloquialism itself is under
discussion, has no place. Consider the following colloquial sentence:

Despite the claims of those who thought he could no longer cut the mustard but who really just wanted his job,
the old academic dean was as fit as a trout.

This would be better phrased along these lines in academic prose:

Notwithstanding the claims of detractors who coveted his position, the aging academic dean enjoyed robust health.

Similarly, in non-formal writing you might well describe the emperor as 'a dandy in his new clothes'. But in academic writing this would be completely unacceptable. 'In his new clothes the emperor presented an elegant figure' would be more appropriate.

QUOTATIONS

When presenting another person's views, make it absolutely clear to the reader where the other person's views stop and your comments begin. Direct quotations must be in quotation marks:

"... ".

All quotations of less than four lines of prose (regardless of word count), are to be run into the text and enclosed in quotation marks.

Example:

Emil Brunner claims that "in Jesus Christ we see two things: God the Father and ourselves as God wills to have us".[1] This is profound.

All quotations of four or more lines should be formatted as an 'indented block' or 'block quotation', that is, set off separately from the rest of the text and without quotation marks. A smaller font may also be employed. For example:

In his article discussing relations between humanists and scholastics on the eve of the Reformation,

Charles Nauert asserts that while

> [h]umanism was a new and challenging force in the intellectual and ecclesiastical life of the early sixteenth century, ...it did not destroy scholasticism or traditional religion, nor even try to do so. In each local situation, and even in each individual, practical accommodations and compromises were not only possible but inevitable.[2]

He goes on to detail the common ground scholastics and humanists found in...

Don't expect a quotation – no matter how relevant – to do all the work. Use your own words to introduce and follow it, to link it into your argument.

When words are added to a quotation they are put in square brackets. Examples:

Collins wrote in 1979: 'I maintained in an earlier work [Determinism] that punishment is evil, but since then I have (reluctantly) changed my mind'.

'Determinism' is an addition*; '*(reluctantly)' was in the original*.

Where you are quoting something that seems incorrect, for example, the spelling, or an established fact, you can use [sic] to indicate it is not an error you are making: A writer to the *Age* said: 'Modern theologicians [*sic*] are killing the Church'.

'Sic' means 'thus' and here means that 'theologicians' is not a misprint or typo but what originally appeared in the *Age*.

Where words are omitted from a quotation the omission is signified by three ellipsis dots. Where a cited word which opened a new sentence in its original setting – and thus began with a capital letter – and is incorporated into prose as a 'run-in' quotation, square brackets are used to signify that a

lowercase letter has replaced the original capital.

Our example from Nauert serves to illustrates both conventions:

In his discussion of relations between humanists and scholastics on the eve of the Reformation, Charles Nauert asserts that while "[h]umanism was a new and challenging force in the intellectual and ecclesiastical life of the early sixteenth century, ... it did not destroy scholasticism or traditional religion, nor even try to do so."

In Nauert's article, the sentence cited was as follows:

Humanism was a new and challenging force in the intellectual and ecclesiastical life of the early sixteenth century, but it did not destroy scholasticism or traditional religion, nor even try to do so.

Since *Humanism* is now part of the run-in quotation, it needs no capital initial letter. The force of the negative conjunction *but* is conveyed by the word *while* (although) which introduced the quotation.

REFERENCING YOUR SOURCES (AND THE DANGER OF PLAGIARISM)

REFERENCING: FOOTNOTES AND BIBLIOGRAPHIES

Referencing is needed in an academic piece of work to show that the writer is drawing on legitimate sources to sustain their argument and using them to add to academic knowledge. These sources need to be acknowledged. To fail to do so is plagiarism.

Footnotes or Endnotes?

The ACD requires footnotes at the end of each page rather than endnotes at the very end of the whole assignment. **Please note that footnotes and bibliography require different formats.**

When to reference

When writing an academic essay or a report, you will invariably draw upon the research of others, directly or indirectly, and incorporate it into your own work. For example, you may choose to quote an author, paraphrase a section of an author's work, or simply use an idea or information from a text. In producing an essay, report, or dissertation, whenever you

- quote directly from another writer;

- paraphrase or summarise a passage from another writer;

- use material (e.g., an idea, facts, statistics) directly based on another writer's work;

- are using a disputable claim.

It is your responsibility to identify and acknowledge your source in a systematic style of referencing. By doing this, you are acknowledging that you are part of the academic community. It is important to do this so that your reader, the person assessing your work, can trace the source of your material easily and accurately. The reader wants to know where your evidence or support for your argument(s) comes from.

Direct quotations, paraphrases and ideas must always be acknowledged. This is done in footnotes, **with the exception of quotations from the Bible** which should be given in brackets in the text (see page 22)**.** Footnotes give credit to the author and recognise their work. They allow your reader to trust the accuracy of your work, and to check on the sources if they wish to follow up the line of your argument. It also shows the research that informs your written work.

Except for things that are generally known – common knowledge – such as the year of Augustine's death or that Darwin wrote *The Origin of the Species*, references to sources of information should be given, and if you attribute an opinion to an author you should say where he or she has expressed it. It may be appropriate to mention the source in the text itself (for instance, by saying, 'As Campbell has shown' or 'As Buber said in *I and Thou*'), but full details should still be provided in a footnote.

Footnotes are also used to indicate sources of support for, or contrary opinions to, arguments advanced in the text. Brief explanations (of terms used or of issues not dealt with in the text) may also be put in footnotes. Footnotes should not be used for extended or detailed argument.

A footnote is indicated by a superscript numeral at the end of the appropriate passage and always after a punctuation mark. There is no full stop after the superscript numeral.

In addition to the abbreviations and contractions we met before (ed., vol., etc.), abbreviations commonly used in footnotes for page numbers are as follows:

- 24. – no longer necessary to write 'p.' as in 'p. 24' and

- 12–24. For multiple pages

Chicago 17 does not use abbreviations such as *ibid.* or *op. cit.*, preferring the use of short titles in subsequent citations (see the examples below).

Common Knowledge and Disputable Claims

There are five kinds of common plagiarism:

1. Quoting someone without giving credit for the idea or words.

2. "Borrowing" a paper or presentation. Someone else wrote the whole thing, and you submit it as your own. Borrowing a friend's paper, buying one from the internet, or otherwise turning in work you did not complete on your own.

3. Using examples and supporting ideas from a source without giving credit.

4. Rewording a sentence or paragraph without giving credit. If someone else said "the Titanic was considered unsinkable when she was built" and you write "When the Titanic was built she was thought to be unsinkable" and do not cite it, it is still plagiarism -- you got the sentence and information from a source.

5. Quoting from a source you think is "copyright-free", including the Internet, dictionaries, encyclopaedias, and newspapers. These sources are still someone's intellectual property. Someone still created it; you still need to give credit. [3]

Things you can cite without quotes

There is no need to document or cite information that is common knowledge, in the public domain, or found in a number of sources. Thus, for example, the fact that Martin Luther was born in 1483 or the disciple Peter was a fisherman, can simply be stated and go unreferenced. It is unique, particular, and specific information that you need to reference.

You can state famous people's birth and death dates and other commonly known information because it is considered common knowledge; for example,

- Canberra was chosen as the site for the Australian capital in a compromise between Sydney and Melbourne;

- Queen Elizabeth is the British monarch;

- Ned Kelly was an Australian bushranger who was shot in Glenrowan in 1880.

None of this would need quotes, unless you added specific information, such as "Edward (Ned) Kelly (1855-1880), bushranger, was born in June 1855 at Beveridge, Victoria, the eldest son of John (Red) Kelly and his wife Ellen, née Quinn. His father was born in Tipperary, Ireland, in 1820 and sentenced in 1841 to seven years' transportation for stealing two pigs. He arrived in Van Diemen's Land in 1842."[4] You would need to add a reference here because it is not information that is common; not many people would know it without looking it up.

Broadly speaking, common knowledge refers to **information that the average, educated reader would accept as reliable without having to look it up.** This includes:

- **Information that most people know**, such as that water freezes at 32 degrees Fahrenheit or that Barack Obama was the first American of mixed race to be elected president.

- **Information shared by a cultural or national group**, such as the names of famous heroes or events in the nation's history that are remembered and celebrated.

- **Knowledge shared by members of a certain field**, such as the fact that the necessary condition for diffraction of radiation of wavelength from a crystalline solid is given by Bragg's law.

- **However, what may be common knowledge in one culture, nation, academic discipline or peer group may *not* be common knowledge in another.**

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[3] http://slulibrary.saintleo.edu/c.php?g=367907&p=2486986

[4] http://adb.anu.edu.au/biography/kelly-edward-ned-3933

How do I determine if the information I am using is common knowledge?

To help you decide whether information can be considered common knowledge, ask yourself:

- Who is my audience?

- What can I assume they already know?

- Will I be asked where I obtained my information?[5]

When in doubt, cite your source.

Format and style of footnotes and bibliography

The guidelines given here for citation and presentation of work are to be followed in all essays and assignments for the ACD.

The referencing styles used at ACD (Chicago 17 and SBL) present the specific bibliographic information (including page numbers) in footnotes and then at the end of the paper a bibliography of all the sources cited. In a major paper, start the bibliography on a new page.

When you need to cite something you haven't done before, there are many reliable websites that give information on how to cite all kinds of things using Chicago 17 and SBL (eg https://libguides.library.curtin.edu.au/ld.php?content_id=47908597), and there are even citation generators. If you are searching for SBL information, include the word "citation" eg SBL citation multimedia.

A useful book that gives examples for how to cite all kinds of papers, web entries, films etc is Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 9th ed. (Chicago and London: The University of Chicago Press, 2020). While you may wish to purchase your own copy of Turabian, an abridged version covering most of the basic elements for essay writing may be freely accessed online: www.press.uchicago.edu/books/turabian/turabian_citationguide.html

Below are some common examples of materials cited in this style (footnote and bibliographic entry). It also demonstrates how notes may be abbreviated upon the second and subsequent citations of a work.

Online sources that are analogous to print sources (such as articles published in online journals, magazines, or newspapers) should be cited similarly to their print counterparts but with the addition of a URL and an access date. For online or other electronic sources that do not have a direct print counterpart (such as an institutional website or a blog), give as much information as you can in addition to the URL and access date. The following examples include some of the most common types of electronic sources.

THE BIBLE

Neither Chicago 17 nor SBL require the Bible to be included in the bibliography, however, for papers in the Biblical Studies stream, please acknowledge the version and edition you are using at the beginning of your bibliography, using a similar format to this: All biblical passages are cited according to *The Holy Bible containing the Old and New Testaments with the Apocryphal/Deuterocanonical Books: New Revised Standard Version: Anglicized Edition* (Oxford: Oxford UP, 1995).
In **all** papers quoting biblical texts, give the full name or standard abbreviation (without punctuation) for the version of the Bible used, at least at the first reference. After the first citation you only need to indicate the version if you quote from another version.

Biblical references

Biblical references are written with a colon (and space) between chapter and verse(s), and a semi-colon separating one reference from another: e.g., Matt 16:16; Mark 8:29; Luke 9:20. Single or other short references may be given in the text rather than in footnotes, as in: 'Do not shirk tiring jobs' (Sir 7:15).

Biblical languages may be quoted in the original characters or in transliteration. If transliteration is

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[5] https://integrity.mit.edu/handbook/citing-your-sources/what-common-knowledge

used, the systems specified in the *Journal of Biblical Literature*, 107 (1998), 582–83, are preferred; but the form in which such material has been presented by lecturers is acceptable.

For abbreviations, the ACD follows Patrick H. Alexander et al., *The SBL Handbook of Style for Ancient Near Eastern, Biblical, and Early Christian Studies* (Peabody: Hendrickson, 1996). Please note:

ch. / chs.	chapter / chapters	NIV	New International Version
v. / vv.	verse / verses	NJB	New Jerusalem Bible
LXX	Septuagint	NRSV	New Revised Standard Version
MT	Masoretic Text	RSV	Revised Standard Version

Biblical books are abbreviated as follows. Note that abbreviations for the Hebrew Bible / Old Testament, New Testament, Apocrypha, and Deutero-canonical books *do not* require a full stop and *are not* italicised.

Hebrew Bible/Old Testament

Gen	Genesis	Isa	Isaiah
Exod	Exodus	Jer	Jeremiah
Lev	Leviticus	Lam	Lamentations
Num	Numbers	Ezek	Ezekiel
Deut	Deuteronomy	Dan	Daniel
Josh	Joshua	Hos	Hosea
Judg	Judges	Joel	Joel
Ruth	Ruth	Amos	Amos
1–2 Sam	1–2 Samuel	Obad	Obadiah
1–2 Kgdms	1–2 Kings (LXX)	Jonah	Jonah
1–2 Kgs	1–2 Kings	Mic	Micah
3–4 Kgdms	3–4 Kings (LXX)	Nah	Nahum
1–2 Chr	1–2 Chronicles	Hab	Habakkuk
Ezra	Ezra	Zeph	Zephaniah
Neh	Nehemiah	Hag	Haggai
Esth	Esther	Zech	Zechariah
Job	Job	Mal	Malachi

Ps/Pss	Psalms
Prov	Proverbs
Eccl (or Qoh)	Ecclesiastes (or Qoheleth)
Song (or Cant)	Song of Songs, Song of Solomon, or Canticles

New Testament

Matt	Matthew	1–2 Thess	1–2 Thessalonians
Mark	Mark	1–2 Tim	1–2 Timothy
Luke	Luke	Titus	Titus
John	John	Phlm	Philemon
Acts	Acts	Heb	Hebrews
Rom	Romans	Jas	James
1–2 Cor	1–2 Corinthians	1–2 Pet	1–2 Peter

Gal	Galatians	1–2–3 John	1–2–3 John
Eph	Ephesians	Jude	Jude
Phil	Philippians	Rev	Revelation
Col	Colossians		

Apocrypha and Deutero-canonical books

Bar	Baruch
Add Dan	Additions to Daniel
Pr Azar	Prayer of Azariah
Bel	Bel and the Dragon
Sg Three	Song of the Three Young Men
Sus	Susanna
1–2 Esd	1–2 Esdras
Add Esth	Additions to Esther
Ep Jer	Epistle of Jeremiah
Jdt	Judith
1–2 Macc	1–2 Maccabees
3–4 Macc	3–4 Maccabees
Pr Man	Prayer of Manasseh
Sir	Sirach (Ecclesiasticus)
Tob	Tobit
Wis	Wisdom

BOOK (PRINTED)

One author

Footnote (first)

> Denis Edwards, *Breath of Life: A Theology of the Creator Spirit* (Maryknoll, NY: Orbis Books, 2004), 92.

Footnote (subsequent)

> Edwards, *Breath of Life*, 92.

Bibliography

> Edwards, Denis. *Breath of Life: A Theology of the Creator Spirit.* Maryknoll, NY: Orbis Books, 2004.

For books published electronically the Kindle loc. Number can be used where no page number is available. If neither a page number nor a location number is available guidance as to what section of the book (chapter or subheading) the quote is found in is necessary.

Two or three authors

Footnote (first)

> Evelyn E. Whitehead and James D. Whitehead, *Wisdom of the Body: Making Sense of our Sexuality* (New York: The Crossroad Publishing Company, 2001), 111.

Footnote (subsequent)

>   Whitehead and Whitehead, *Wisdom of the Body*, 111.

Bibliography

>   Whitehead, Evelyn E., and James D. Whitehead. *Wisdom of the Body: Making Sense of our Sexuality.* New York: The Crossroad Publishing Company, 2001.

Four or more authors

Footnote (first)

>   A. K. M. Adam et al., *Reading Scripture with the Church: Toward a Hermeneutic for Theological Interpretation* (Grand Rapids, MI: Baker Academic, 2006), 132.

Footnote (subsequent)

>   Adam et al., *Reading Scripture with the Church*, 132.

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>   Adam, A.K.M., Stephen E. Fowl, Kevin Vanhoozer, and Francis Watson. *Reading Scripture with the Church: Toward a Hermeneutic for Theological Interpretation.* Grand Rapids, MI: Baker Academic, 2006.

Editor(s), translator(s), compiler(s) instead of author(s)

Footnote (first)

>   Louise Ropes Loomis, trans., *The Council of Constance: The Unification of the Church*, ed. and annotated by John Hine Mundy and Kennerly M. Woody (New York: Columbia University Press, 1961), 82.

Footnote (subsequent)

>   Loomis, trans., *The Council of Constance*, 82.

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>   Loomis, Louise Ropes, trans. *The Council of Constance: The Unification of the Church*. Edited and annotated by John Hine Mundy and Kennerly M. Woody. New York: Columbia University Press, 1961.

Editor(s), translator(s), compiler(s) in addition to author

Footnote (first)

>   André Vauchez, *The Laity in the Middle Ages: Religious Beliefs and Devotional Practices*, ed. Daniel E. Bornstein, trans. Margery J. Schneider (Notre Dame, IN: University of Notre Dame Press, 1993), 107.

Footnote (subsequent)

>   Vauchez, *The Laity in the Middle Ages*, 107.

Bibliography

>   Vauchez, André. *The Laity in the Middle Ages: Religious Beliefs and Devotional Practices.* Edited by Daniel E. Bornstein. Translated by Margery J. Schneider. Notre Dame, IN: University of Notre Dame Press, 1993.

Chapter or other part of a book

Footnote (first)

>   Kristine A. Culp, " 'A World Split Open'? Experience and Feminist Theologies", in *The Experience of God: A Postmodern Response*, ed. Kevin Hart and Barbara Wall (New York: Fordham University Press, 2005), 48.

Footnote (subsequent)

>   Culp, " 'A World Split Open'?", 60.

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Culp, Kristine A. " 'A World Split Open'? Experience and Feminist Theologies." In *The Experience of God: A Postmodern Response*, edited by Kevin Hart and Barbara Wall, New York: Fordham University Press, 2005, 47–64.

Primary Source within an edited volume

Footnote (first)

"Adrian VI's Instruction to Chieregati, 1522", in *The Catholic Reformation: Savonarola to Ignatius Loyola. Reform in the Church, 1495--1540,* ed. and trans. John C. Olin (New York: Harper and Row, 1969), 123.

Footnote (subsequent)

"Adrian VI's Instruction to Chieregati, 1522", 123.

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"Adrian VI's Instruction to Chieregati, 1522". In *The Catholic Reformation: Savonarola to Ignatius Loyola. Reform in the Church, 1495--1540,* edited and translated by John C. Olin. New York: Harper and Row, 1969, 119–127.

Chapter of an edited volume originally published elsewhere (as in primary sources)

Footnote (first)

Thomas Brinton, "Convocation Sermon, 1376", in *Preaching in the Age of Chaucer: Selected Sermons in Translation*, trans. Siegfried Wenzel (Washington, D. C.: Catholic University of America Press, 2008), 247–254.

Footnote (subsequent)

Brinton, "Convocation Sermon, 1376", 247.

Bibliography

Brinton, Thomas. "Convocation Sermon, 1376". In *Preaching in the Age of Chaucer: Selected Sermons in Translation*, trans. Siegfried Wenzel (Washington, D. C.: Catholic University of America Press, 2008), 241–254. Originally published in Mary Aquinas Devlin, O.P., ed., Thomas Brinton, *Sermons*, Camden Third Series 85–86. London: Royal Historical Society, 1954, vol. 2, 315–321.

Preface, foreword, introduction, or similar part of a book

Footnote (first)

Gerald H. Anderson, In Memoriam—*David J. Bosch, 1929–1992*, in *Transforming Mission: Paradigm Shifts in Theology of Mission* (American Society of Missiology Series, No. 16), by David J. Bosch (Maryknoll: Orbis Books, 1982), xiii.

Footnote (subsequent)

Anderson, In Memoriam—*David J. Bosch*, xiii.

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Anderson, Gerald H. In Memoriam—*David J. Bosch, 1929–1992*. In *Transforming Mission: Paradigm Shifts in Theology of Mission* (American Society of Missiology Series, No. 16), by David J. Bosch. Maryknoll: Orbis Books, 1982.

BOOK PUBLISHED ELECTRONICALLY

Footnote (first)

Kenneth Scott Latourette, *Christianity in a Revolutionary Age: A History of Christianity in the Nineteenth and Twentieth Centuries. Volume III, the Nineteenth Century outside Europe: the Americas the Pacific, Asia and Africa* (New York: Harper Brothers, 1961), http://www.archive. org/details/christianityinar012668mbp (accessed 20 June 2010).

N.b., provide page number(s) if available.

Footnote (subsequent)

Latourette, *Christianity in a Revolutionary Age.*

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Latourette, Kenneth Scott. *Christianity in a Revolutionary Age: A History of Christianity in the Nineteenth and Twentieth Centuries. Volume III, the Nineteenth Century outside Europe: the Americas the Pacific, Asia and Africa.* New York: Harper Brothers, 1961. http://www.archive.org/details/christianityinar012668mbp (accessed 20 June 2010).

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Footnote (first)

Susan Brigden, "Religion and Social Obligation in Early Sixteenth-Century London", *Past and Present* 103 (1984): 72.

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 Brigden, "Religion and Social Obligation in Early Sixteenth-Century London", 72*.*

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Brigden, Susan. "Religion and Social Obligation in Early Sixteenth-Century London". *Past and Present* 103 (1984): 67–112.

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Alexandra Walsham, "Unclasping the Book? Post-Reformation English Catholicism and the Vernacular Bible", *The Journal of British Studies* 42, no. 2 (Apr., 2003), 150, http://www.jstor.org/stable/3594905 (accessed 20 June 2010).

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Walsham, "Unclasping the Book? Post-Reformation English Catholicism and the Vernacular Bible", 150.

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Walsham, Alexandra. "Unclasping the Book? Post-Reformation English Catholicism and the Vernacular Bible". *The Journal of British Studies* 42, no. 2 (Apr., 2003), 141–161, http://www.jstor.org/stable/3594905 (accessed 20 June 2010).

NEWSPAPER ARTICLE

Newspaper articles may be cited in running text ("As John Doe noted in *The Australian* on 20 June 2010,..."). Articles from newspapers or news sites, magazines and blogs are cited similarly. If the article has been read online, include a URL or name of the database. If a print version is accessed, use the page number in the footnote, but not in the bibliography.

Footnote (first)

Elisabeth Bumiller and Thom Shanker, "Pentagon Lifts Ban on Women in Combat," *New York Times*, January 23, 2013, accessed January 24, 2013, http://www.nytimes.com/2013/01/24/us/pentagon-says-it-is-lifting-ban-on-women-in-combat.html.

Footnote (subsequent)

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Bumiller, Elisabeth, and Thom Shanker. "Pentagon Lifts Ban on Women in Combat." *New York Times*, January 23, 2013. Accessed January 24, 2013. http://www.nytimes.com/2013/01/24/us/pentagon-says- it-is-lifting-ban-on-women-in-combat.html.

WEBSITE

Footnote

> Evanston Public Library Board of Trustees, "Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach," Evanston Public Library, http://www.epl.org/library/strategic-plan-00.html (accessed June 1, 2005).

Footnote (subsequent)

> Evanston Public Library, "Evanston Public Library Strategic Plan, 2000-2010"

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> Evanston Public Library Board of Trustees. "Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach." Evanston Public Library. http://www.epl.org/library/strategic-plan-00.html (accessed June 1, 2005).

REFERENCES TO WORKS WHICH EXIST IN MANY EDITIONS

Works which exist in many editions are often divided into sections and these, not page numbers in this or that edition, should be used in references. Reference might be made to Augustine, *De Trinitate*, XV, 20 (meaning Book XV, ch. 20) and a Shakespeare play by act, scene and line.

Certain works are referred to by the page in a particular edition, the pages of which are indicated in the margins of later editions.

References to Aristotle look like this: Aristotle, *Nicomachean Ethics*, VIII, 12, 1161 b 11-15 (meaning Book VIII, ch. 12; 1161 in the Jaeger edition of Aristotle's works, column b of the two columns on the page, lines 11-15).

References to the Fathers of the Church are often given by citing the volume, page number and column in Migne's edition (388 volumes in two series, *Patrologia Graeca*, abbreviated to PG, and *Patrologia Latina*, or PL).

The documents of Vatican II and papal encyclicals since 1967 are referred to not by a page number but by their Latin title and section number; e.g. *Lumen Gentium* §20 or #20 or no. 20.

ONE SOURCE QUOTED IN ANOTHER

It is advisable to avoid repeating quotations when you have not actually seen the original source. If a source includes a useful quotation from another text then every effort should be made to cite the original, not only to verify its accuracy, but also to ascertain that the original meaning is fairly represented. If the original text is unobtainable, it should be cited as "quoted in" in the secondary source, for example:

Dominique Barthélemy, *Les Devanciers d'Aquila* (Leiden: Brill, 1963), 146-147, quoted in John J. Collins, *Daniel*, Hermeneia (Minneapolis, MN: Fortress Press, 1993), 10. *(note from this example that commentary series are not italicised)*

PLAGIARISM

When you submit an assignment online to ACD, by pressing the submit button you are assumed to be making a declaration that your essay is your own work, that it does not involve cheating, plagiarism or academic fraud. What does this mean?

Plagiarism, whether deliberate or accidental, includes:

- Word-for-word copying of sentences or whole paragraphs from one or more sources (the work or data of other persons), or presenting of substantial extracts from books, articles, theses, other unpublished work such as working papers, seminar and conference papers, internal reports, computer software, lecture notes or tapes, without clearly indicating their origin. It is expected that any use of sentences, paragraphs etc is acknowledged through good referencing, using quotation marks or indenting, and footnotes;

- Using very close paraphrasing of sentences or whole paragraphs without due acknowledgement in the form of reference to the original work;

- Submitting another student's work in whole or in part;

- Using another person's ideas, work, or research data without acknowledgement;

- Submitting work that has been written by someone else on the student's behalf.

Some students ask why it is wrong to use words of other authors in an assignment, when those people have far more knowledge of the area.

There are a few answers to that question.

First, it IS permissible to quote from other writers, provided that the quotation is clearly identified by quotation marks ("...") or by indenting the margins, and provided that a footnote gives the exact source of the original statement.

Second, while we hope to learn from students, assignments are not primarily set so lecturers can learn from the content. One of the key aims of having students write an essay is so they can demonstrate that they have understood key ideas and are capable of expressing them in their own words. If your essay is a string of quotations from other writers, or shaped according to the way someone else shaped the argument, or if it copies the words of others without acknowledgment, it fails to meet this basic goal.

Plagiarism is unethical, unfair, and makes it impossible for the student to learn. It is therefore totally unacceptable. When detected it can result in severe penalties. The ACD has a defined Policy and Process for dealing with instances of plagiarism ([click here](#) or view "Academic Integrity" from https://www.acd.edu.au/academic-policies-procedures); the Policy defines the penalties that can be applied. It's not worth the risk, but regardless of the penalties, the person that plagiarised is cheated out of good learning by their actions.

GRADING

Fail (F): less than 50%

The essay does not meet the requirements for a PASS grade in at least a couple of these ways:

- It does not answer the question.
- Its content is insufficient, brief and superficial in treatment.
- There are serious factual errors that undermine the argument.
- There is a serious lack of understanding of the issues and concepts involved in the question.
- There is a lack of clarity of expression in choice of words, sentence and paragraph structure, spelling or grammar to such a degree that the essay is incomprehensible.
- It inadequately conforms to the requirements for essay style and form, referencing and bibliography are either insufficient or absent.

Pass (P): 50 – 64%

The essay meets the criteria for a PASS grade.

- The essay covers a reasonable number of relevant points raised in the question.
- It follows all instructions given with the essay question.
- It makes intelligent use of basic scholarship to sustain an argued case.
- It is clearly expressed in an organised form.
- Spelling and punctuation are accurate.
- It conforms to the style conventions prescribed, i.e., there is adequate footnoting/referencing and bibliography, and an acceptable layout.

Credit (C): 65 – 74%

The essay meets the criteria for a CREDIT grade.

- It shows some originality and/or independence of organization and judgement.
- There is critical handling of scholarship, especially beyond the basic specified range.
- There is use of evidence beyond the basic specified range.
- The argument is well structured and clearly expressed, with some complexity of writing style.
- Referencing/footnotes and bibliography both conform to the correct style.

Distinction (D): 75 – 84%

The essay meets the criteria for a DISTINCTION grade.

- It shows some originality or independence of thought.
- There is a high degree of precision and rigour in the argument.
- It demonstrates an ability to critique existing scholarship.
- There is evidence of extensive reading and deployment of appropriate evidence.
- It is very well written with clarity of style.

High Distinction (HD): 85%+

The essay meets the criteria for a HIGH DISTINCTION grade.

- It shows a marked degree of both originality and independence of thought.
- There is a thorough critique of existing scholarship.
- There is evidence of exceptional breadth of reading and a very sophisticated use of appropriate evidence.
- There is a marked degree of methodological rigour and sophistication.
- The essay is exceptionally well written.

PRESENTATION AND SUBMISSION OF ASSIGNMENTS

At the beginning of the assignment please put **the essay topic or title, and the word count.** Do not assume your examiner can tell which topic or question you are answering!

You do not need to put **your name** on the assignment as ACD Online will attach your name and date and time of submission to your assignment as soon as you submit it. ACD Online only accepts submissions from students enrolled in the Unit.

All assignments should be:

- submitted through ACD Online (unless you are undertaking a paper-based unit).
- set out for A4 paper size.
- in 11 or 12-point font (9- or 10-point font for footnotes).
- presented with margins of at least two centimetres all around.
- one-and-a-half (or double) spaced.
- single spaced for all footnotes and indented quotations.
- clearly numbered on each page.
- presented in Calibri, Arial, or Times New Roman using black font.

The stated word count for the essay should be adhered to, with a margin of plus or minus 10% the only variation. There will be a penalty applied if the essay is too long or too short. The word limit **excludes** text placed in footnotes including references, and does **not include** the bibliography.

You must **always** include a bibliography with your essay. This should consist of all and only the works you have cited in your essay. Do not pad out your bibliography by including works you have read but not referenced. If a work has influenced your thinking, find a way to cite it in the essay. The majority of the works that you cite in your essay should be peer reviewed. In a major paper, start the bibliography on a new page.

Always ensure that you keep a copy of your assignment, even though it has been uploaded.

This document is an adaptation of one initially prepared by Peter Sherlock and others from the United Faculty of Theology. People that have contributed to its evolution include Emily Payne, Robin Koning, Catherine Playoust, John Capper, Christy Capper, Vicky Balabanski and Tanya Wittwer.