

**SECTION 7:**  
**GUIDELINES FOR THE PREPARATION OF ASSIGNMENTS**

*Please make sure you follow these guidelines whenever you write an essay or an assignment.*

The guidelines are intended both to explain the Theological College's expectations and also to help students achieve a high standard of writing. However, not all conceivable difficulties can be covered in these guidelines. Students who feel — or are told — that they have problems in writing assignments are encouraged to seek advice from a member of Faculty or the Registrar.

### **1. The purpose of essays and other assignments**

The main purpose of essays and other assignments is to develop your knowledge in theological studies by writing on a specialised topic in some detail. They also provide practice in various techniques which you will need in your ministry after the College:

- a. research — the collection of data;
- b. critical study and interpretation of the data; and
- c. effective presentation of your ideas in written and oral form.

### **2. Relation to lectures**

Lectures give an introduction to various aspects of theological studies and to methods of study. They are not intended to give you all the information needed to do an essay or assignment.

**Your essays and other assignments should make use of relevant material presented in class, but should also show independent research and critical thought.**

In addition, you are reminded that in order to complete a course unit, you must participate in **ALL** contact hours, field work and other activities as prescribed and satisfy the assessment work required. In other words, no student can satisfactorily complete a course unit unless that student has been present for **at least two thirds of the prescribed activities** for that course unit. In the case that you cannot attend a class, you must inform both the Lecturer involved and the Registrar. **Any student who is tardy or absent from lectures or tutorials without valid reason will have marks deducted from their final result. If this behaviour becomes habitual, it may result in exclusion from classes and failure in the course unit.**

### **3. Doing research and working out your ideas**

Careful research and reading is essential for assessment tasks. Consult the bibliographies provided for each course unit, and ask your Lecturer for further advice if you are not sure what to read. The Librarian can also help if you have difficulties finding books and articles.

Different writers will often give you quite different opinions or interpretations. Compare their views, note differences carefully, and see which you find most convincing and why. When evaluating a book, article or study, take into account such factors as its date, the identity and reputation of the writer, and his or her purpose. In this way you will develop your ability to think critically which is an important aim of tertiary study.

Do not assume that there is just one “right” answer to an essay question. Your Lecturers are not looking for opinions which are carbon copies of their own. They are concerned with the quality of your research, thought and exposition.

Above all, do not patch together an essay from pages copied out from books — or your Lecturer's handouts! **This is plagiarism and it is a serious offence. The essay must be the product of your personal study, expressed in your own words.** Quotations can of course be used to reinforce or illustrate a point, and they can help greatly to make an essay convincing and interesting. However, an essay which consists of little more than quotations strung together is not a good essay. Use quotations sparingly and strategically. Otherwise, report what an author has to say entirely in your own words. Quotations must always be properly marked and referenced, as explained below.

#### **4. Outline and rough draft**

*It is essential to carry out these preliminary stages before writing out your essay.*

The **outline** might contain about one line of notes for each paragraph of the essay. It should enable you to ensure that you have included all the main points in a logical order. When you have written your **rough draft**, read it carefully to make sure that the structure of each paragraph is lucid, and the expression is clear and correct. Look out for errors of grammar, spelling or punctuation. Finally, make sure that you have got the paragraphs in the best sequence.

#### **5. Beginning and ending**

At school many people are taught to begin essays with an introductory paragraph, explaining the topic and the aims of the essay, and to end with a conclusion, in which main points may be summarised. This is basically good advice, especially for longer essays. However, some students follow the rule too rigorously, and devote too much space to the introduction and conclusion. As a result, they are forced to leave out important matter in order to keep to the word-limit for the essay. In a short essay (less than, say, 1500 words) the introduction can be very brief, perhaps only a sentence or two. In a short essay the conclusion may not be necessary at all, and quite often in a longer essay as well, as readers can easily remember what they have just read.

#### **6. Paragraphs**

Any piece of connected writing should be organised, divided into paragraphs, in such a way that its logical structure becomes clear to the reader. In order to do this you will have to take care over the preliminary outline of your essay, as explained above. Sometimes students submit essays consisting of a string of very short paragraphs, often consisting of a single sentence. Inevitably such essays lose marks; they read like a list of ideas rather than structured logical thought.

There is no set length for a paragraph; it depends on what you want to say. Very short ones are unhelpful, for the reason mentioned above. But very long ones (a page or more) can be tiring and confusing. A good average to aim at is perhaps about one quarter to a third of a handwritten page (or 80-100 words).

Paragraphs can be structured in various ways. One simple method is to begin with a “theme” sentence, expressing the main point you want to make in the paragraph. In subsequent sentences you will develop the theme by adding details, explanations, or examples. If you are telling a story (narration), you may divide it into distinct episodes, each taking up a separate paragraph. In descriptive writing each paragraph may present a different aspect or part of the

subject. Whatever the genre, you will probably want to vary the structure of your paragraphs, to add interest to your writing.

## 7. The final version

Please make every effort to adhere to the following guidelines when presenting your assignments:

Use A4 paper, and submit assignments with a College cover sheet attached to the front. Coloured cover sheets can be obtained from the library. Cover sheets in MS Word or PDF are available from the Registrar. **Do not** use folders or plastic covers. Simply staple the sheets together in the correct order, unless you are advised by your Lecturer to submit via email or upload onto a site.

Assignments should preferably be **typed on one side of the paper only** with **one-and-a-half spacing**, using single spacing for indented quotations. If you do not have access to a computer and have to present your work hand-written, use lined paper and make sure that your writing is **neat and legible**. Clear and attractive presentation will be taken into account in marking.

At least 4cm. of margin should be available on the left-hand side of each page to allow the marker to write comments.

Pages should be numbered consecutively throughout your work.

Spelling should be checked with the aid of a computer spell-check or a reputable dictionary. However, remember that computer spell-checks will not pick up all errors; for example, if you have written *practice* when you should have written *practise*, or *effect* when it should have been *affect*. Please proof-read your work carefully, and make sure **all** errors (not just spelling mistakes) are corrected. If your work has been typed by someone else, **you** are responsible for the version in which it is submitted to the College.

Shorter quotations can be worked into your text. Where this is done, **you MUST enclose the quoted material, however brief, within quotation marks. To fail to do so is to be guilty of the crime of plagiarism.** With longer quotations (say, more than about three lines) the following procedure should be followed:

- a. Drop two lines.
- b. Insert the quotation, indenting it three or four spaces from the left-hand margin and using single spacing. If you follow this procedure, do **not** enclose the passage within quotation marks and do **not** type the quotation in *italics*. If the author has used italics anywhere in the passage then, of course, you should do so too. If you wish to highlight part of the quotation which is in plain text you may do so using italics. In this event, however, you must indicate what you have done. This you can achieve either by inserting, **in square brackets**, after the words you have changed to italics, [*my emphasis*], or add to the reference in the footnote, *Emphasis added*.
- c. Put the footnote number in superscript **after the punctuation mark(s) at the end** of the quotation.
- d. Drop two lines and continue with your text. Note that a new paragraph is **not** always required after an indented single-spaced quoted passage. Examine each such case, and treat it on its merits. (That is, decide whether a new paragraph is or is not required.)

Quotations **must** be given in exactly the form they are found in the original (with the exception of added emphasis - see above), including spelling mistakes and other errors.

However, such mistakes can be noted by inserting *[sic]* after the error (but don't be over fussy, it is usually best to let the quotation alone except in the case of spelling mistakes and typographical errors). It is, nevertheless, permitted to edit quotations. If you need to insert a word or words of your own into a quotation (for example, to explain a reference in the passage which would otherwise be unclear) you can do so by placing your added words in **square brackets**, [ ]. If you wish to change a letter from lower to upper case (i.e., capitals), you can also place square brackets around the changed letter. If you wish to leave out part of a quotation (a subordinate clause, for instance) you can indicate that words have been omitted by using three and only three (never more and never less!) dots with a single space either side, ... . For example, the following sentence could be edited in several ways.

Original sentence (note that it is indented):

In writing your essay, it is desirable always to bear in mind that markers ask themselves certain questions in trying to arrive at a proper assessment of your work.

Edited versions:

In writing your essay [or other assignment], it is desirable always to bear in mind that markers ask themselves certain questions ... .

... [I]t is desirable always to bear in mind that markers ask themselves certain questions in trying to arrive at a proper assessment of your work.

In editing a quotation, it is, of course, most important that you do not alter the sense of the original and that the passage as edited is grammatically correct.

Remember that maps, tables or other kinds of illustration may help to put across information and ideas more effectively.

## 8. Non-sexist language

We should all avoid language likely to cause offence to groups within the population. Any language which could be deemed insulting on grounds of race, ethnicity, age, religion, sexual orientation or gender should be avoided. Particular attention has been paid to the avoidance of sexist language. In this area the conventions of English usage have changed noticeably in recent years. Please note the following points when preparing your work:

Do not use phrases like *a man* or the masculine pronouns *he*, *him*, *his*, in contexts where the person referred to could be of either gender. *Man* can be replaced by words such as *person*, *men* can be replaced by *people*, *mankind* by *humanity* or *humankind*, etc., and instead of *he* we can say *he or she* (but it is not good style to do this too often).

Never ever use *s/he*, and never just replace (as many philosophers seem to do) the masculine by the feminine throughout! Some authors alternate masculine and feminine pronouns, but this is highly artificial and is not to be recommended.

It is often perfectly correct English to use the third person plural, *they*, or the possessive, *their*, following a singular subject. It requires a bit of experience to know when and when not to do this, but it is a skill which can be picked up quite quickly and it can be a very handy solution to the gender problem. For example:

Has *the writer* read widely around the topic and, in particular, have *they* gone out of *their* way to discover, track down and read references on *their* own initiative? [Emphasis added.]

In *generalisations* we can often use plural expressions which are gender-neutral, and can produce a neat phrasing. Instead of saying: “Each student must choose his or her essay topic before the end of May” we can say: “Students must choose their essay topics before the end of May.”

Do not assume that members of a given profession always or preferably belong to a specific gender. Use gender-neutral terms. Say, for example, *layperson* or *laic* rather than *layman*, *chair* or *chairperson* rather than *chairman*. Obviously if you are sure that a given group of people all belong to the same gender, it is pointless using phrases like *he* or *she*. Some knowledge is needed here.

When referring to God, modern scholarship tends to avoid the use of masculine pronouns and the capitalisation of pronouns. However, if you feel more comfortable using capitals do so. A particular issue applies to the word *God* as it seems natural to use the masculine *He/he* following it. This, however, is incorrect as God is neither male nor female. Use of the neuter, *It/it*, or alternating *He/he*, *She/she* seem to be equally unsatisfactory solutions. The problem can be overcome in many contexts by referring to the appropriate *hypostasis* of the Trinity (in fact, writers often use *God* where it would have been more precise to write *the Father*). Use of *He/he* is clearly appropriate in the case of *the Father* and of *the Son* (or Christ) as fathers and sons can only be males. In the case of the Holy Spirit the situation is not as straightforward. It is true that occasionally in Patristic writings the feminine *She/she* is used of the Holy Spirit. However, use of the feminine is probably not to be recommended here. The alternative is to use the neuter, *It/it*. This can also be done in the case of *the Trinity*, *the Deity* or *the Godhead* (and one can often substitute one or other of these words for *God*). One advantage of retaining capitalisation of pronouns in relation to God is that one can use the neuter without risk of seeming irreverent.

The previous paragraph in fact itself contains one piece of sexist language, use of the term *Patristic*. However, the problem has yet to be properly confronted, so, for the moment, use of *Patristics/Patristic* and *the Fathers* remains unobjectionable. Nevertheless, there is one case where use of the term *Fathers* may be a little more objectionable but where a solution is at hand. The use of the expression, *the Cappadocian Fathers*, is not entirely satisfactory since a major, possibly *the* major, source of the theology of the persons so designated was the instruction St Basil and St Gregory of Nyssa received from their sister, St Macrina. In other words, one of the people who should be included as one of the Cappadocian Fathers is a Mother! A solution is to refer to the group as *the Cappadocians* or *the Cappadocian Divines*.

Obviously, we cannot change sexist language when it occurs in quotations. Never use (*sic*) following sexist language in a quotation – until recently we all used sexist language!

## 9. Common errors in English

### 9.1 Spelling

#### The apostrophe:

- a. In nouns: Possessive (genitive) forms in -s take an apostrophe before the 's in the singular and after it in the plural. E.g. *One student's marks* but *all the students' marks*. Nouns whose other plural form does not end in -s take the apostrophe in

the possessive form **before** the -: e.g. *men's* (from *men*), *women's* (from *women*).

- b. In pronouns: possessive forms do not take an apostrophe: *his*, *its*.
- c. Elsewhere, the apostrophe is used to indicate that one or more letters have been omitted in a colloquial form. Hence *it's* = *it is*, *I'll* = *I will*. However, in formal writing (e.g. in most tertiary level assignments) it is generally considered better to use the full forms, *it is*, *I will* etc.

**Do not confuse *it's* (= *it is*) with *its* (= *of it*).**

### **One word or two?**

*A lot* should always be written as two words.

## **9.2 Written grammar**

We write (and say) **would have** (e.g. *I would have gone, if I could*), not *would of*. The two words *would have* form together one of the compound tenses of the English verb; cf. *I have gone, I would go, I would have gone*. The error is due to the "slurred" pronunciation common in rapid speech.

## **9.3 Punctuation**

### **The comma:**

A common error in both English and Greek is to put a comma between the subject of a clause and the verb, as in *John was writing letters when Peter, opened the door and came in*. This is incorrect and can be confusing.

One correct use of commas is to mark off an explanatory phrase from the rest of the sentence, as in *Maria, a third-year student, enrolled in Modern Greek for the first time in 1996*. The explanatory phrase (*a third-year student*) is put between two commas, which thus function rather like brackets. It is an error to omit one of the commas. This rule overrides the previous one; we have to put a comma after *student*, even though the next word is the main verb.

### **Inverted commas (quotation marks):**

People often use these in an incorrect and confusing way. They are mainly used:

- a. to indicate direct speech: "*Come here!*" *she said*.
- b. to indicate titles of literary works etc. In our recommended format, inverted commas are used with individual poems in a collection, articles in a journal or volume of essays, chapters in a book, etc. E.g. *St Francis of Assisi's poem "The Canticle of Creatures"*.
- c. in phrases like *the word "tree"*. (Italics can also be used for this purpose, as in this paragraph.)
- d. to imply that a term is not correct or a name is not genuine — it may be a pseudonym or alias.

**Do not use inverted commas with proper names in other circumstances.** If you write, for example, *The author of this book was "Fr Georges Florovsky"*, you are actually implying that this was not his real name. This could lead to embarrassing misunderstandings.

It is also important to note that much has been written on the use of **single** or **double** quotation marks. The following method is suggested:

Single marks for a quotation:

‘Time heals all wounds.’

Double marks for a quotation within a quotation:

‘He described the parliament’s decision as “too little, too late”.’

If you are quoting someone else’s quotation, your reference should begin with *Quoted in ...* and should indicate **your** source. Preferably, however, go to the original sources. **Do not simply use other people's references and pretend that you have looked up the original sources.**

#### 9.4 Vocabulary

Some common errors:

*Simplistic* is often used wrongly where *simple* would be correct. *Simplistic* means “naive, excessively simple”.

*Disinterested* means “unbiased, not influenced by selfish considerations”. Its use as the opposite of interested is incorrect. The word for that is *uninterested*.

*Hellenistic* refers to a specific period of Greek history between about 330 and 100 B.C. *Hellenic* is a general term, more or less synonymous with *Greek*.

*Byzantium* is an alternative name for the city of Constantinople (Istanbul), and also for the Eastern Roman Empire as a whole. The corresponding adjective is *Byzantine*. Hence we can talk about the *city of Byzantium*, or the *civilisation of Byzantium*, or *Byzantine civilisation*. The inhabitants of Byzantium are the *Byzantines*.

A *novel* is by definition a book-length work of fiction. The word should not be used for a non-fiction work.

#### 9.5 Abbreviations

One needs to be both careful and sparing in the use of abbreviations in essays. Except in the case of common standard abbreviations, it is often best not to abbreviate. Remember that while a particular abbreviation might be very familiar to *you* it may not be known to the reader.

A full stop is used to indicate that letters have been omitted. With many standard abbreviations it is important to put in the full stop. For example:

i.e. *not* ie      e.g. *not* eg

However, there are many exceptions where today full stops are not commonly used; for example, OT, NT and such editions of the Bible as AV, NKJV or RSV. Also, it is conventional today not to use a full stop where the last letter of an abbreviation is also the last letter of the word abbreviated. So:

St *but* S.      Mr, Mrs, Ms      Dr *but* Prof.      Fr and Frs *but* Rev.

### 10. Using Greek in an English context

Given the nature of studies at the College, you will often come across the problem of how to reference material written in Ancient and New Testament Greek. Ordinarily, Greek – whether a block of material is quoted or just a word or phrase – **should not be transliterated, but given in the proper characters**. Any characters which must be put in by hand should be written clearly and carefully in ink.

For many Greek names there is a conventional, historically established English version. These have to be learned or looked up. Whenever you use a Greek geographical name, or a name derived from Greek history or ancient Greek or Byzantine culture, you should always check to see if it has an established English equivalent, unless you are sure you know what is correct. The *Oxford Greek-English Learner's Dictionary*, by D.N. Stavropoulos, includes a good number of these names with their conventional English forms.

For geographical names, accepted forms include: *Athens, Corinth, Patras, Sparta* (rather than *Sparti*), *Euboa* (though *Evvia* is often found), *Olympus, Rhodes, Peloponnese, Attica* (more usual than *Attiki*), *Epirus* (rather than *Ipiros*), *Thessaly, Macedonia, Thrace, Nicosia, Famagusta, Limassol*. With the last three names, forms derived from Modern Greek (*Lefkosia, Ammochostos, Lemesos*) seem hardly to be used at all in English; with the others, the transliterated versions (*Korinthos, Sparti, Peloponnisos* etc.) are occasionally found, but are far less familiar than the conventional forms. *Thessaloniki* is often called *Salonica* in older books, though this seems less common now.

Ancient Greek writers and historical figures are known in English by Latin forms of their names, or by English forms based on the Latin: *Homer, Hesiod, Sappho, Pindar, Aeschylus, Sophocles, Euripides, Aristophanes, Menander, Socrates, Pericles, Plato, Aristotle* and so on. The same occurs with Greek Patristic writers: *Gregory, Basil, Origen, Athanasius, John Chrysostom, Maximus, Cyril*.

Mythological names are known through their Latin form, or by transcriptions which represent the Ancient Greek spelling rather than the modern pronunciation: e.g. *Zeus, Hera, Athena, Poseidon, Hercules* (though the form *Heracles* is also used), *Ares, Hades, Apollo*. Versions based on the Modern Greek forms of these names may not be understood; for example, non-Greek speaking readers may not recognise *Dias* and *Ira* as the divinities they know as *Zeus* and *Hera*.

In journalism, literary translation and various other kinds of writing, it is not uncommon to transliterate foreign words into the English alphabet. In some assignments you may be specifically required to do this. E.g.        μ = *phronema*.

These are all spelling conventions which could change over time. Nevertheless, inconsistencies or random departures from convention can cause great confusion.

In the case where you are working with Hebrew, Aramaic, or Coptic material it is recommended that you follow the systems prescribed in the *Journal of Biblical Literature* and available online at [http://www.sbl-site.org/assets/pdfs/JBL\\_Instructions.pdf](http://www.sbl-site.org/assets/pdfs/JBL_Instructions.pdf).

## 11. Documentation

Proper documentation is an essential part of scholarly work. It allows readers to see the sources of your information, to check them if they wish, to evaluate the quality of your research, and to use your sources for further research.

**Whenever you cite the exact words of an author, you must indicate this by quotation marks (inverted commas) or by indenting the passage. In addition you must give a reference. You should also give a reference when quoting the views of another writer,**

**even when you do not use his or her exact words. If you fail to do this, you will be guilty of plagiarism** — passing off someone else’s words as your own — and you could be given a mark of zero and, **in more serious cases, disciplinary action will be taken.**

A long research essay should always include a bibliography (usually given at the end), as well as footnotes and/or short references in the text wherever necessary. These aspects of documentation are dealt with in more detail below. For shorter assessment pieces it may be more convenient simply to give full references in footnotes.

## 12. Bibliography and footnotes

Your bibliography should list all the works you have actually used. For each work, this should include all the information necessary for a reader to identify the work and to find it in a library or obtain it in some other way. Never artificially inflate a bibliography!

The main thing is that the information given should be **complete**, and the format **logical** and **consistent** (to avoid confusion).

You will need to give (in this order):

- the author's surname and forename (if known) or initials;
- the full title of the work (this should be either underlined or, if you are using a word-processor, printed in italics);
- the number of the edition (if this is given on the title-page);
- the name of the publishing company (if given);
- the place (city or town, not country, province, state or county) and
- the year of publication.

There are some exceptions to the above in the case of place. Where places outside of Europe, such as in the USA, are named after a place in Europe the state or province is added to the non-European city or town. In the case of the American states, standard abbreviations are usually used: e.g., *Crestwood, NY*, *Cambridge, MA*, *Princeton, NJ*. (The same practice applies to Australia where a publication is likely to be read overseas: e.g., *Kensington, NSW*, *Perth, WA*.) Additional geographic information is sometimes added in the case of an obscure place of publication. For instance, occasionally the county is added to an English town: e.g., *Woodbridge, Suffolk*.

References in footnotes should give just enough information for a reader to identify the work you are referring to with its aid. Always include the page number(s) of any particular section of the work to which you are referring. Full details should be given the first time a work is mentioned in a footnote. The format can be basically the same as for bibliographical entries, with a few slight differences.

The following is a selection of examples based on the recommended forms of citation according to the “notes and bibliography system” of the *Chicago Manual of Style* (16<sup>th</sup> Edition) and *A Manual for Writers of Term Papers, Theses, and Dissertations* (7<sup>th</sup> Edition) by Kate L. Turabian. These works are available from the library. A Chicago-Style Citation Quick Guide is available online at [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) and it is recommended that you download this guide and keep it handy.

1 = first footnote; 2 = subsequent footnote of work previously cited; 3 = bibliography entry

Book (one author)

1. John Meyendorff, *Living Tradition* (Crestwood, NY: SVS Press, 1978), 45-62.
2. Meyendorff, *Living Tradition*, 69.

3. Meyendorff, John. *Living Tradition*. Crestwood, NY: SVS Press, 1978.

Book (corporate author)

1. Greek Orthodox Archdiocese of Australia, *Book of Prayers: A Selection for Orthodox Christians* (Sydney, 1993), 23.
2. Greek Orthodox Archdiocese, *Book of Prayers*, 35.
3. Greek Orthodox Archdiocese of Australia. *Book of Prayers: A Selection for Orthodox Christians*. Sydney, 1993.

Book (editor entry)

1. Ian Gillman, ed., *Many Faiths, One Nation: A Guide to the Major Faiths and Denominations in Australia* (Sydney: Collins, 1988), 248.
2. Gillman, *Many Faiths, One Nation*, 256.
3. Gillman, Ian, ed. *Many Faiths, One Nation: A Guide to the Major Faiths and Denominations in Australia*. Sydney: Collins, 1988.

Book (no author given)

1. *Temple Beth Israel: Sixty Years of Progressive Judaism, 1930-1990* (St Kilda, VIC, 1990), 53.
2. *Temple Beth Israel*, 65.
3. *Temple Beth Israel: Sixty Years of Progressive Judaism, 1930-1990*. St Kilda, VIC, 1990.

Book (multi-volume work)

1. Catherine Aslanoff, *The Incarnate God* (Crestwood, NY: SVS Press, 1995) 2: 43-60.
2. Aslanoff, *The Incarnate God*, 2:79.
3. Aslanoff, Catherine. *The Incarnate God*. 2 vols. Crestwood, NY: SVS Press, 1995.

Book (translator instead of author)

1. Richmond Lattimore, trans., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91–92.
2. Lattimore, *Iliad*, 24.
3. Lattimore, Richmond, trans. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

Book (translated title)

1. Stylianos Harkianakis, *The Infallibility of the Church in Orthodox Theology*, trans. Philip Kariatlis (Adelaide: ATF Press; Sydney: St Andrew's Orthodox Press, 2008), 17.
2. Harkianakis, *Infallibility*, 34.
3. Harkianakis, Stylianos. *The Infallibility of the Church in Orthodox Theology*. Translated by Philip Kariatlis. Adelaide: ATF Press; Sydney: St Andrew's Orthodox Press, 2008.

Book (foreign language with translation supplied)

1. Martin Buber, *Das Problem des Menschen* (The Problem of Man) (Heidelberg: Lambert Scheider Verlag, 1948), 35.
2. Buber, *Das Problem*, 41.
3. Buber, Martin. *Das Problem des Menschen* (The Problem of Man). Heidelberg: Lambert Scheider Verlag, 1948.

Chapter or other part of a book

1. Elisabeth Behr-Sigel, 'Women in Jesus' Earthly Life,' in *Orthodox Women Speak: Discerning the "Signs of the Times"*, ed. Kyriaki Karidoyanes FitzGerald (Geneva: WCC Publications, 1999), 51.
2. Behr-Sigel, 'Women in Jesus' Earthly Life,' 53.

- Behr-Sigel, Elisabeth. 'Women in Jesus' Earthly Life'. In *Orthodox Women Speak: Discerning the "Signs of the Times"*, edited by Kyriaki Karidoyanes FitzGerald, 51-55. Geneva: WCC Publications, 1999.

Ancient, patristic and medieval works (modern editions)

- St Basil the Great, *On the Holy Spirit*, trans. David Anderson (Crestwood, NY: SVS Press, 1980), 25.
- St Basil, *On the Holy Spirit*, 51.
- St Basil the Great. *On the Holy Spirit*. Translated by David Anderson. Crestwood, NY: SVS Press, 1980.

Article from a periodical

- Doru Costache, 'Christian Worldview: Understandings from St Basil the Great,' *Phronema* 25 (2010): 22.
- Costache, 'Christian Worldview,' 39.
- Costache, Doru. 'Christian Worldview: Understandings from St Basil the Great,' *Phronema* 25 (2010): 21-56.

Book review in a periodical

- Paul Barnet, review of *A History of New Testament Lexicography*, by John A. L. Lee, *Phronema* 19 (2004): 79.
- Barnet, *A History*, 80.
- Barnet, Paul. Review of *A History of New Testament Lexicography*, by John A. L. Lee. *Phronema* 19 (2004): 79-81.

**Note carefully the punctuation in the examples.** It is intended to combine absolute clarity with simplicity.

For bibliographies, **full stops** are placed at the end of the author's name as well as the book's or article's title, and at the end of the whole reference. A **colon** separates parts of a title. **Inverted commas** are only used for journal articles or chapters in books. (Single inverted commas are now generally preferred in English.) **Italics** (or **underlining**) are only used for the title of a book or periodical. If you are writing on a word-processor, use italics. Otherwise, underline the title. Italics and underlining are considered to be equivalent — but don't use both in the same bibliography.

For footnotes, the entry is written out as a **continuous clause**, with **commas** rather than full stops separating its parts. The author's initial or forename should be put in its 'natural' place, before the surname. Publication details are placed within round brackets.

**No part of the citation is written wholly in capitals. This applies even though the author's name and title may be given in capitals in the actual book or journal.** Hence if you see on a book the title A SHORT HISTORY OF BYZANTIUM, you will put it in your bibliography in the form *A Short History of Byzantium*.

Don't worry — you will not be penalised for the occasional misplaced comma! It is often hard to be completely consistent, or to find all the necessary information. However, please try to achieve as high a standard of consistency as you can.

Please list all books in the original language and alphabet. The rules given here will work equally well for works in Greek and in other languages.

If your bibliography contains books in both Greek and English (or other languages), you will have the problem of deciding which alphabetical order to use. You will find it simplest to list

first the names given in the Greek alphabet, placing them in Greek alphabetical order, and then to do the same for works whose authors' names are in the English alphabet.

**The footnotes must be numbered consecutively throughout the essay** - do not start the numbering all over again with each page. Today, endnotes (that is, where all of the notes are placed at the end of the essay, article or chapter) are frequently used instead of notes at the foot of each page. The rules for endnotes are exactly the same as for footnotes. **Wherever the word *footnote* occurs in this section the word *endnote* can be substituted for it.** In submitting essays at St Andrew's **you may use either footnotes or endnotes.**

### 13. Reference materials gained from the Internet

One of the questions that has been puzzling contemporary researchers is the validity of internet references. As many sites are placed there by individuals or groups merely expressing an opinion, the content is just that – opinion – and has little validity as such and so is not particularly useful as a citation. In contrast, most academic journals and periodicals are refereed – that is, articles and papers submitted to such publications are checked by at least one or two referees for their content, methodology and conclusions, and so have stood the test of close scrutiny. Similarly, in the case of books, reputable publishers normally obtain expert reports on a manuscript before deciding whether or not to publish the work.

In addition, the general purpose of citation, namely, enabling the reader to find and check the sources used in a piece of academic work, is sometimes frustrated by the impermanence and variability of material on the Internet. Thus a cited piece may have disappeared when the marker goes to look for it. There is only limited provision at present for archiving Internet materials.

In light of this, and as a general rule, the College advises students to be circumspect when consulting electronic material in their research. When used, these types of references are to be kept to a minimum and used only according to the advice of the Lecturer in question. In the event that such a resource is permitted in a given assignment, the student must accurately indicate the web address from which material was derived and the date this was accessed.

### 14. Scriptural references

The Orthodox Church has never committed itself to a single text and list of Old Testament books. It has traditionally used the Greek Old Testament of the Septuagint (LXX).

Suggested abbreviations:

#### Old Testament

Gn	Genesis	Pr	Proverbs
Ex	Exodus	Ecc	Ecclesiastes
Lv	Leviticus	SS	Song of Songs
Nm	Numbers	WSol	Wisdom of Solomon
Dt	Deuteronomy	WSir	Wisdom of Sirach
Jos	Joshua	Hos	Hosea
Jdg	Judges	Am	Amos
Ru	Ruth	Mic	Micah
1Kg	1 Kingdoms (1 Samuel)	Joel	Joel
2Kg	2 Kingdoms (2 Samuel)	Ob	Obadiah
3Kg	3 Kingdoms (1 Kings)	Jon	Jonah
4Kg	4 Kingdoms (2 Kings)	Nah	Nahum
1Ch	1 Chronicles (1 Paraleipomenon)	Hab	Habakkuk
2Ch	2 Chronicles (2 Paraleipomenon)	Zep	Zephaniah

1Ez	1 Ezra (2 Esdras)	Hag	Haggai
2Ez	2 Ezra (Ezra / 2 Esdras)	Zec	Zechariah
Neh	Nehemiah	Mal	Malachi
Tb	Tobit	Is	Isaiah
Jdt	Judith	Jer	Jeremiah
Est	Esther	Bar	Baruch
1Mc	1 Maccabees	Lam	Lamentations of Jeremiah
2Mc	2 Maccabees	EJer	Epistle of Jeremiah
3Mc	3 Maccabees	Ezk	Ezekiel
Ps	Psalms	Dan	Daniel
Job	Job		

When using an English translation of the Hebrew Old Testament (e.g. New Revised Standard Version or New King James Version) please use the abbreviations given within the edition you are using (normally found in the opening pages).

#### New Testament

Mt	Matthew	1 Ti	1 Timothy
Mk	Mark	2 Ti	2 Timothy
Lk	Luke	Tts	Titus
Jn	John	Phm	Philemon
Acts	Acts of the Apostles	Heb	Hebrews
Rom	Romans	Jas	James
1 Co	1 Corinthians	1 Pt	1 Peter
2 Co	2 Corinthians	2 Pt	2 Peter
Gal	Galatians	1 Jn	1 John
Eph	Ephesians	2 Jn	2 John
Php	Philippians	3 Jn	3 John
Col	Colossians	Jude	Jude
1 Th	1 Thessalonians	Rev	Revelation
2 Th	2 Thessalonians		

Attention should be given to the way in which biblical references appear in the text and in footnotes or endnotes. Please note the following points:

titles of biblical books are **not italicised**

abbreviations are **not punctuated**

a **colon** separates chapter and verse, e.g. Ex 17:2

a **semicolon** separates verses in different chapters, e.g. Am 5:18-20; 8:9-14

**commas** separate a series of verses in the one chapter, e.g. John 1:6-8, 19-28

an **en rule** separates verses in a passage, as above, e.g. 2 Co 5:1-10

a **spaced en rule** separates

a. a series of verses which continue into the next chapter, e.g. Jam 4:1 – 5:6

b. a long section of a book, that is several chapters, e.g. Gn 1:1 – 11:9 (*rather than* Gn 1:1-11:9)

c. books comprising one passage, e.g. 1 Samuel 1 – 2 Kings 10

chapters and verses are given in **Arabic numerals**

Do not use f. or ff., but include all verse numbers. Scripture references can usually be included in brackets within the text:

Naomi accepted her suffering and blessing as the will of God (Ruth 1:8-9, 13, 20-21; 2:20).

The names of whole books or whole chapters are spelled out:

Among the sources which contributed to the Deuteronomistic History was the prophetic record (1 Samuel 1 – 2 Kings 10).

When a passage is referred to within a discussion on a particular book, there is no need to repeat the name of the book:

The Book of Malachi closes the collection of prophetic books in the Hebrew Scriptures ... The name means ‘my messenger’ and is probably based on 3:1 (compare 2:7).

#### Some Translations

AV	Authorised Version	NJB	New Jerusalem Bible
JB	Jerusalem Bible	NKJV	New King James Version
KJV	King James Version	NRSV	New Revised Standard Version
NEB	New English Bible	REB	Revised English Bible
NIV	New International Version	RSV	Revised Standard Version
LXX	Septuagint	Vg	Vulgate

Usually the first biblical reference will indicate the version being cited. Any change in version should be referenced.

‘As he went ashore, he saw a great crowd; and he had compassion for them, because they were like sheep without a shepherd; and he began to teach them many things.’ (Mark 6:34 NRSV)

For the Septuagint version:

That God’s servant will ‘prosper’ implies an ‘understanding’ of the divine plan (Is 52:13 LXX).

Special care needs to be taken over the Psalms as the numbering in the Hebrew Masoretic Text (MT), and versions such as the Book of Common Prayer (BCP) which follow the Hebrew, differ from the numbering of the Septuagint (LXX) and Latin versions of the Psalms.

<b>LXX</b>	<b>MT</b>
1-8	1-8
9	9 & 10
10	11
etc, through to:	
113	114 & 115
114	116:1-9
115	116:10-19
116	117
etc, through to:	
146	147:1-11
147	147:12-20
148-150	148-150

There is also a psalm, which occurs only in the Septuagint, that is sometimes numbered Ps 151 and sometimes designated as being “outside the number” of the 150 psalms. Where it is

necessary to give both numbers for a psalm reference, the following method is recommended. If the verse or verses are not quoted, it is suggested that you give the Septuagint psalm number followed by the Masoretic text psalm number and verse or verses in brackets: e.g. Ps 114 (116:4 MT).

## 15. Citation of classical and patristic texts

The following conventions apply to referencing classical and patristic texts:

titles of classical and patristic texts are *italicised*

where an author wrote only one work, or where all works are gathered under one title, there is no need to record that title

for abbreviations of titles, see: *A Patristic Greek Lexicon: with addenda et corrigenda*. Edited by G.W.H. Lampe. Oxford: Oxford University Press, 1961 (located in the College library).

abbreviations are *italicised* and **punctuated by stops**

use a **comma** to separate author and title (an option is to use no punctuation here) and then **stops** for punctuation between the interior divisions of the text – books, sections, chapters, paragraphs and lines

a particular edition may be indicated by adding the editor's or translator's name with pagination

the choice of Greek and Latin titles or of titles in English depends on whether you are using or citing the original languages or an English translation.

Here are some examples of referencing classical and patristic texts:

Herodotus, 8.144 = his only extant work (the so-called *Persian Wars*) book 8, section 144.

Plato, *Rep.* 7.514a-521b. = *Republic* book 7, page and column 514a-521b.

Cicero, *De Leg.* 1.13. = *De Legibus* book 1, section 13.

Origen, *C.Celsum* 8.21-22, trans. H. Chadwick, 467-468. = *Contra Celsum* book 8, sections 21-22, in Chadwick's translation, pages 467-468.

Augustine, *Conf.* 13.9.10 = *Confessiones* book 13, section 9, line 10.

As with biblical texts, these references may be incorporated in a sentence, placed in parentheses or included in notes as in the following three examples:

In *On the Virtues* 52, Philo mentions the two books he had written on the life of Moses.

Josephus criticises earlier historians for praising the might of Rome while completely disparaging the efforts of the comparatively small Jewish force (*War* 1.8).

[Note] 12. See Kelly, *Jerome*, 312 on Jerome's *Ep.* 130. I am indebted for this reference to Robert Markus, *The End of Ancient Christianity* (Cambridge University Press, 1990) 41, n. 45.

Where works of authors are included in well known series, it is customary to list these works with series abbreviations:

Athanasius

*Vita Antonii* (PG 26)

Augustine

*Confessiones* (CCL 27)

*Patrologia Graeca*

*Corpus Christianorum. Latin Series*

**When in doubt** as to how to include such references, compare reference styles in relevant secondary sources, particularly those issued by major publishing houses. You will not find uniformity but, possibly, a useful model. One suggestion is the referencing style found in Jaroslav Pelikan's five-volume work *The Christian Tradition: A History of the Development of Doctrine* published by the University of Chicago Press.

## **16. What markers look for in students' work**

In writing your assignment, it is desirable always to bear in mind that markers ask themselves certain questions in trying to arrive at a proper assessment of your work. These are bound to include the following:

Is the essay well written and well presented?

Does the essay contain any genuinely original argument or analysis, as contrasted with simple description or reporting, or is it entirely derivative?

Does the essay really address the problem/question/topic indicated in the title?

Is the essay coherently structured, and does it reach a proper conclusion based on the information, argument and analysis presented?

Has the student read widely around the topic and, in particular, have they gone out of their way to discover, track down and read references on their own initiative? (In other words, has the student done any real research, or simply relied on a few standard references provided by the lecturer or tutor, together with lecture or tutorial notes?)

Then there are several more technical questions the marker will be bound to consider:

Has the essay been properly proof-read?

Is non-discriminatory language used throughout?

Are **all** uses of primary and secondary sources, and not just direct quotations, acknowledged and properly referenced in the footnotes, **with page numbers** where relevant? (This is **very** important.)

Is there consistency in the form in which references are given? Are standard conventions followed in footnotes and in the editing of quotations?

And, finally, the most grave question of all:

Is there the slightest suggestion any form of academic misconduct?

Section 6 of this Handbook contains information relating to academic misconduct and acceptable academic cooperation. All students are advised to consult this material.

The following table provides a general guide with respect to the Lecturers' expectations and how different grades may be allocated.

## Table of Grade Descriptors

The general description of each of the grades in the table below is the overarching statement of the principles that discriminate between each of the grades.

The subsidiary descriptions (*Reading, Knowledge of topic, Articulation of argument, Analytical and evaluative skills, Problem solving, Expression and presentation appropriate to the discipline, Oral presentation skills, Tutorial preparation, Participation and interaction with others*) amplify the general description. The subsidiary descriptions are guides to the general description. Student work at any grade will satisfy some of the subsidiary descriptions without necessarily satisfying all subsidiary descriptions.

	<b>High Distinction (H)</b>	<b>Distinction (D)</b>	<b>Credit (C)</b>	<b>Pass (P)</b>	<b>Fail (N)</b>
Percentage score	85-7100%	75-84%	65-74%	50-64%	0-49%
General Description	Outstanding work that comprehensively attains the required outcome(s) showing superior knowledge, understanding, analysis, critical interpretation, presentation, and originality	Excellent work that substantially attains the required outcome(s) showing a high level of knowledge, understanding, analysis, critical interpretation, presentation, and some originality.	Work that soundly attains the required outcome(s) showing a good level of knowledge, understanding, analysis, presentation, and some evidence of critical interpretation.	Work that satisfactorily attains the required outcome(s), with adequate knowledge, understanding, analysis, and presentation.	Work that fails to attain the required outcome(s), lacking in basic knowledge, understanding, analysis, and presentation.
<b>Subsidiary Descriptions</b>					
Reading	Evidence of wide, relevant, and independent reading beyond core texts and materials	Evidence of relevant reading beyond core texts and materials	Evidence of sound understanding of core texts and materials	Evidence of having read core texts and materials	Inadequate evidence of having read any of the core texts and materials
Knowledge of topic	Outstanding factual and conceptual knowledge incorporating highly distinctive insight into deeper and more subtle aspects of	Substantial factual and conceptual knowledge incorporating distinctive insight into deeper and more subtle aspects of the topic	Extensive factual and conceptual knowledge	Satisfactory factual and conceptual knowledge to serve as a basis for further study	Inadequate factual and conceptual knowledge

	the topic				
Articulation of argument	Sustained evidence of imagination, originality, and independent thought	Evidence of imagination, originality, and independent thought	Ability to construct well-reasoned and coherent argument based on discriminating use of evidence	Ability to construct sound argument based on evidence	Inability to construct coherent argument
Analytical and evaluative skills	Evidence of highly developed analytical and evaluative skills	Evidence of well-developed analytical and evaluative skills	Evidence of developed analytical and evaluative skills	Evidence of analytical and evaluative skills	Insufficient evidence of analytical and evaluative skills
Problem solving	Ability to solve or resolve non-routine or very challenging problems	Ability to solve or resolve routine or challenging problems	Ability to use and apply fundamental concepts and skills to basic problems	Evidence of problem-solving skills	Insufficient evidence of problem-solving skills <i>(Continued on next page)</i>
Expression and presentation appropriate to the discipline	Highly developed skills in expression, presentation, and documentation appropriate to wider audiences	Well developed skills in expression, presentation, and documentation appropriate to the discipline and audience	Good skills in expression, presentation, and documentation.	Adequate skills in expression, presentation, and documentation.	Inadequate skills in expression, presentation, and documentation.
Oral presentation skills	Highly developed skills in Delivery; Content; Structure; Use of Visual Aids Response to Questions	Well developed skills in Delivery, Content, Structure, Use of Visual Aids, and Response to Questions	Good skills in Delivery, Content, Structure, Use of Visual Aids, and Response to Questions	Adequate skills in Delivery, Content, Structure, Use of Visual Aids, and Response to Questions	Inadequate skills in Delivery, Content, Structure, Use of Visual Aids, and Response to Questions
Tutorial preparation, participation and interaction	Evidence of outstanding preparation, highly developed	Evidence of thorough preparation, well developed	Evidence of sound preparation, good skills in actively	Evidence of adequate preparation, adequate skills in	Insufficient evidence of preparation, participation, and

with others	skills in making focused and constructive contributions to discussion, in listening to and responding to the contributions of fellow members of the group.	skills in making a constructive contribution to discussion, in working well with other members of the group and in valuing their contributions	contribution to discussion and in responding positively to the views of others	participating and in listening to others while relying on others to do most of the work.	interaction with others
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#### The Satisfactory (S) grade

This grade is awarded on the basis of mastery of content and adequacy in performance. Students who do not achieve the outcomes of mastery and adequacy in a unit where Satisfactory grades are awarded, will receive a Fail (N) grade.

#### Quasi-Grade Outcomes

For every unit in which they are enrolled, students will be awarded a grade or Academic Board will record a quasi-grade (explained below).

Quasi-grade outcomes are as follows:

#### Extension (E)

This outcome will be recorded temporarily under extenuating circumstances, such as illness, accident, misadventure or any other serious problem which make it impossible for the student to complete assignment(s) by the end of a semester. An overall extension for a unit may be given when the student has completed at least one of the prescribed assessment tasks. The fact that several pieces of written work for different units are due within a short period is not a valid excuse for the granting of an extension. Students are expected to plan their study, employment and extracurricular activities so that they are able to submit work by the due date. Upon completion of the work the grade which most fairly describes the student's work will be given. The date for completion will be determined by the relevant lecturer, in light of the relevant SCD policy, normally no later than one month after the commencement of the following semester. The revised final grade will be submitted to the SCD Academic Standards Committee with the results for the following semester. In such cases, for the purposes of monitoring, an Explanation of Grades Proforma will be submitted, and the student's written request for an extension will be available to the monitor, both in the semester when the unit was taught, and in the following semester.

#### Incomplete (I)

This outcome will be recorded temporarily when one of the assessment tasks for a unit is incomplete and an extension for the assessment item does not pertain. The student will have previously provided an explanation to the Faculty Board of St Andrew's in writing clearly stating the reasons why extra time is being sought. Upon completion of the work a Pass grade will be awarded provided that the student's work merits it, but no higher grade will be allowed. The date for completion will be determined by the relevant lecturer, in light of the relevant SCD policy, normally no later than one month after the commencement of the following semester. The revised final grade will be submitted to SCD Academic Standards Committee with the results for the following semester. In such cases, for the purposes of

monitoring, an Explanation of Grades Proforma will be submitted, and the student's written request for an extension will be available to the monitor, both in the semester when the unit was taught, and in the following semester.

**Unavailable result (U)**

This outcome will be recorded temporarily where grades are unavailable at the time of monitoring of results through no fault of the student. A letter from St Andrew's over the signature of the Principal or the Academic Director explaining the reasons for U results must be submitted during the Semester Monitoring of Results, and grades will be submitted to SCD Academic Board at the next meeting after the one scheduled for issue of grades.

**Withdrawal (W)**

The Withdrawal grade is awarded where the student withdraws from a unit in accordance with the rules governing withdrawal.

**In Progress (IP)**

This outcome will be recorded where a unit of study continues into the following semester. This will automatically flag that no final result is due until the end of the next semester. This outcome will also be recorded when a research essay or thesis has been submitted for examination and the final result is still to be resolved.