
SD 1541 SEMINAR FOR DOCTORAL STUDENTS

Pontifical University of St. Thomas Aquinas

See <http://www.romestudy.org/doctoral/syllabus.pdf>

Tue 8.50-10.15
Second Semester 2017-18
Dr. David Dawson Vasquez
dawson@romestudy.org

PURPOSE

This is a methodological seminar aiming to help doctoral students to:

- Choose a focused topic
- Think about a possible moderator for the doctoral dissertation
- Present an argument according to a consistent and widely recognized format
 - Learn recognized methods of style and citation
 - Become familiar with or stronger in academic scholarly English-language writing
- Learn how to convey something new to the theological community that can be defended
- Learn, through “role-playing” a mock defense, one’s own strengths and weaknesses of argumentation, expression, and documentation
- Reflect on the ecclesial role of theologians

REQUIREMENTS

Students are required to:

- Write a short essay on a topic related to one’s dissertation topic illustrating various aspects of the writing and format of the dissertation
- Submit the essay in the proper format, with correct references
- Present the essay
- Correct and critique each essay presentation of the other students
- Participate actively in class discussions of presentations
- Read *Donum Veritas: On the Ecclesiastical Vocation of the Theologian* (http://www.vatican.va/roman_curia/congregations/cfaith/documents/rc_con_cfaith_doc_19900524_theologian-vocation_en.html)

TEXTS

Donum Veritas: On the Ecclesial Vocation of the Theologian

Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th Edition (Chicago: University of Chicago Press, 2013)

Recommended:

- Alec Fisher, *Critical Thinking: An Introduction* (Cambridge: Cambridge University Press, 2001).
- Paul Haffner, *A Methodology for Term Papers and Theses* (Leominster: Gracewing, 1996).
- Gordon Harvey, *Writing with Sources* (Indianapolis: Hackett Publishing Company, 1998).
- William Strunk, Jr. and E.B. White, *The Elements of Style* (New York: Longman, 2000).
- Lynne Truss, *Eats, Shoots and Leaves: The Zero Tolerance Approach to Punctuation* (London: Profile Books, 2003).

CLASS SCHEDULE

- | | |
|---|------------------|
| 1. Feb 13: Introduction | 7. Apr 10 |
| 2. Feb 20: Writing a dissertation as a theologian of the Church | 8. Apr 17 |
| 3. Feb 27 | 9. Apr 24 |
| 4. Mar 6: Essay due | May 1 |
| 5. Mar 13 | 10. May 8 |
| 6. Mar 20 | 11. May 15 |
| | 12. May 22 |

ESSAY

Students are required to write a nine-page essay, formatted according to Angelicum layout specifications (see below), to which must be added a title page that conforms to the Angelicum's norms (see below) and a bibliography containing the works cited in the text. The essay must present an argument or thesis. It should be taken from the student's area of interest, and directed towards the student's dissertation. It may, in substance, be the proposal for the dissertation, but it should be presented in essay format, as a self-contained scholarly argument.

The standards of academic integrity should be strictly observed. The essay must be submitted in standard English, using consistently either a US or UK style (see below). Footnotes and bibliographical entries should follow the style recommended in Turabian or another English-language style guide indicated by the student. Students whose mother tongue is not English should have their work proofread by someone competent in both English and theology before submitting it: directors and censors should not also have to be editors.

ACADEMIC INTEGRITY

It is essential that the highest standards of academic integrity are followed. All students are required to abide by the "Code of Academic Conduct for the Students of the Pontifical University of St. Thomas Aquinas (Angelicum)" published in the Ordine degli Studi / Handbook of Studies. See the comments on plagiarism below.

DUE DATE

All essays must be submitted in Word format at the latest by Mar 6 by email to dawson@romestudy.org. The instructor will review the essays and ask each student to resubmit them, making corrections in formatting, footnotes, and bibliography. Essays containing plagiarism will not be accepted. Essays that do not constitute a scholarly argument will need to be rewritten.

PRESENTATIONS

Student presentations will be scheduled based on the readiness of the essays. On the scheduled day, students will present their arguments orally, without reading directly from the text, for fifteen minutes, and other students will be assigned the roles of moderator and censor. The "moderator" and "censor" will each have ten minutes in which to make comments and pose questions.

Role of Moderator

The moderator's job is to single out praiseworthy elements in the oral and written presentations and to ask for genuine clarifications or for further speculation. The moderator normally does not dwell on negative aspects of the essay. If the moderator wants to point out what seems to be a lacuna, it should be done in order to give the presenter the chance to justify his or her work or to point to areas of future research.

Role of Censor

The censor, on the other hand, makes the presenter "defend" his or her argument. The censor should attack the thesis itself, or at least to point out areas of weakness.

Group critique

After the presentation of the essay and comments by moderator and censor, there will be a group discussion as time permits, in which the rest of the students offer their comments and criticisms. Everyone is expected to participate actively.

Essay critique and correction

Every student provide feedback on each essay by submitting to the professor (1) corrections to the essay and (2) evaluative comments on the content of the essay.

REVISED ESSAY

In light of the comments received, the student will rewrite the paper and submit it via email no later than May 29.

ASSESSMENT

The grade for the seminar will be determined on the basis of the original essay, the corrected style and citations, and the final version of the essay. In addition, one's participation in the seminar sessions, and the quality of the criticisms offered both in writing and verbally to the presentations of others weigh heavily on the final grade.

FURTHER INFORMATION ON PLAGIARISM

Information from "Defining Plagiarism: The Plagiarism Spectrum" at www.turnitin.com

Plagiarism Spectrum: 10 types of plagiarism ordered from most to least severe

1. CLONE: An act of submitting another's work, word-for-word, as one's own. Any use of another person's words, even if not a complete sentence, must be placed in quotations marks, and the source must be identified in a footnote.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations. To copy information from another source and only change a few words is considered plagiarism. Any phrases, sentences that are copied directly must be placed in quotations marks. If the material is re-written in one's own words, i.e. not merely changing one or more words, though one does not need to include quotation marks, a footnote citing the original source must be included.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly. In any mixture of one's own words and those from another source, words directly quoted must be in quotation marks, even if they are interspersed with one's own words/phrases.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; to self-plagiarize. Though a writer may use one's own work, the original text should be referenced.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about source.
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

Paraphrase:

A true paraphrase is the use of another's idea, stated entirely in one's own words, or it may include a phrase from the author, but these words are in quotation marks. Since the main idea is from another source, a footnote is placed at the end of the sentence.

Common paraphrasing errors include: (1) various forms of plagiarism noted above; (2) inserting a footnote at the end of every paragraph. A paragraph should be developed around one key idea. Once one states the key idea in one or two sentences, a footnote should be placed at this point. If one then explains the idea in one's own words, another footnote is not needed. If, however, the writer instead employs any of the forms of plagiarism listed above, the paragraph/section should be entirely rewritten.

THE DOCTORAL DISSERTATION

CHOOSING A TOPIC

The object of a doctoral dissertation should be a narrow topic within the chosen field of interest. Ideally, it should focus on a finite corpus of material and seek to place this material in a new context, bringing out new aspects of the material.

In order to give focus to the topic, a good approach is that the dissertation address one particular writer or, in the case of prolific writers, one particular aspect or portion of a corpus. More ancient writers make more respectable dissertations, but good dissertations can often address contemporary writers and contemporary issues. The finiteness of the topic is essential. The focus of the dissertation should be limited to material that can be covered. Thus, abstract ideas not connected to specific texts or persons are discouraged. Also, studying the writings of a person still living is, for the same reason, not advised, unless a finite portion of their writings is stipulated. The texts that make up the main subject of the dissertation should be studied in their original language.

Interdisciplinary studies and contextual studies are notoriously difficult to treat in the short space of a doctoral dissertation, since they require that the student master more than one discipline. Care must be taken in the definition of a project that includes areas of specialization outside of theology and those that include any sort of empirical study.

*Examples of good topics**

“Say you are my sister”: A rhetorical-functional narrative analysis of Gen 12:10-12; 20; 26 :1-11, PUG

Spirit Christology in the thought of Yves Congar and Ralph dell Colle: Implications for the ministry of the church in Igboland, PUG

Corpus Nestorianum Sinicum “first phase of development”: A theological approach in the light of Syriac Nestorian Literature, PUG

The unity of the Proslogion: Reason and desire in the monastic theology of Anselm of Canterbury, PUG

John Courtney Murray as Contextual Theologian: An Interpretation Based on Bernard Lonergan and Robert Doran, PUG

*Examples of ambitious—and probably ill-advised—topics**

Relevance of Interculturality in the Missionary Context of the Philippines Today, PUG

A Contribution to an Asian Theology of Religions based on the Threefold Nexus of *Nostra Aetate*, Karl Rahner, and FABC, PUG

The mystical origin of Jean Daniélou's preachable theology, PUG

The Assembly Around the Word (Neh 7:72b-8:18), PUG

Symbolic Mediation and Hermeneutic of Continuity: Avery Dulles's Theology of Revelation and its Contribution to the New Evangelization, PUG

*Examples of possibly endless—and thus questionable—topics **

We Have Seen His Glory: Uncreated Glory and Human Participation in the Johannine Christology of Thomas Aquinas and Hans Urs von Balthasar, PUG

The One and Triune God in Jewish-Christian-Muslim Interfaith Dialogue, PUG

Justice in Matthew, PUG

*Examples of insufficiently defined topics**

John Henry Newman: Sermons on the Church 1824-1840, PUG

**Note: These are actual dissertation titles posted on the Gregorian University website. It may be that the title does not adequately reflect the topic, which may be further specified in the proposal. Use of these titles here is only as an exercise and is not meant to imply a criticism of the actual dissertations underway.*

WRITING A PROPOSAL

The proposal should explain the chosen topic, show how it will contribute to the existing state of the question, and show the methodology by which the topic will be addressed.

Structure

- Moderator
 - The name of the moderator who has agreed to work on the dissertation
- Title
 - The title of the dissertation
- Status Questionis
 - How the issue has been treated in scholarly work up to this point
- Originality
 - How the proposed dissertation will contribute to theological knowledge of the topic
- Methodology
 - How the topic will be studied, what sources will be used, and how conclusions will be drawn from the sources
- Procedure
 - A detailed account of the structure of the dissertation: chapter topics, order, progress of the argument
- Outline
 - A tentative outline of the dissertation
- Bibliography
 - Relevant works relating to the topic

GENERAL GUIDELINES FOR DOCTORAL DISSERTATIONS

Length

Minimum of 150 pages and a maximum of 400 pages (*Ordine degli Studi* 2016-17)

Layout

Paper size: A4

Margins: Left: 3 cm; Right, Top, and Bottom: 2.5 cm

Justification: full for text and footnotes

Line spacing: 1.5

Font: Times New Roman, 12 point

Block quotations (quotations of 5 lines or more): single spacing, 11 point, left margin 4 cm, right margin 2.5 cm

Page numbers: top center or right / bottom center or right (the cover page is not numbered)

Footnotes: single spacing, 10-point font, no blank line between footnotes, no indent

Bibliography: no indent, single spacing within entries, 1.5 spacing between entries

Arrangement of the Dissertation

Cover page (follow template provided)

Blank page

Frontispiece (same as cover page)

This page is not numbered. All other pages are numbered sequentially, including the bibliography.

Dedication / Acknowledgements (if included)

Table of contents

A page number is provided for each element listed, including acknowledgments, dedication, table of contents

All headings / subheadings should be in parallel structure and capitalization should be consistent

List of Abbreviations (if included)

identifies abbreviations used in text

generally recognized abbreviations are not included: ex: Scripture abbreviations; page (p.); et cetera (etc.)

General Introduction

Body

General Conclusion

Bibliography

Index of authors (if included)

Other indices (biblical references, concepts, technical terms, charts, if included)

Blank page

Final cover

SEMINAR ESSAY

Style Guide

Students should follow an internationally-recognized style guide for English texts, like the *Oxford Guide to Style*, the *Chicago Manual of Style*, or the adaption of the latter in Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th ed. (Chicago: University of Chicago Press, 2013). Copies of Turabian are available in the Angelicum's bookstore. The *Chicago Manual of Style* can be consulted online for an annual fee of \$35.00 (www.chicagomanualofstyle.com). A short reference style guide can be found here: http://www.chicagomanualofstyle.org/tools_citationguide.html. The style chosen should be used consistently throughout the work in regard to spelling and punctuation.

Definitions

US and UK approaches have different standard names for grammatical elements

period = full stop

quotation marks = inverted commas

paper = essay

LAYOUT

The seminar essay will not be divided into chapters, only sections. There should be no table of contents.

The seminar essay should be a short version of an academic paper. Thus, the format should be as follows.

- The title should summarize the topic to be treated.
- The issue to be treated (which should be obvious from the title) should be described in the introduction, defining any terms that might not be intelligible to the unspecialized reader.
- The method of approach should be indicated and a brief overview of previous scholarly work on the topic given.
- Section headings will then guide the reader as to the points to be discussed in each section.
- The conclusion should be brief and should indicate that what was set out to be done has, in fact, been done.

VOICE

The essay is not a homily or spiritual exhortation; therefore, emotion should not be employed as a form of argument.

The narrative voice of the essay must dominate. In other words, an argument is best presented in the student's own words. Use direct quotations only to emphasize specific points. Extensive use of block quotations should be avoided at all costs. It is almost always better to paraphrase than to quote directly. However, even paraphrased material must be properly documented with a footnote. All quotations must be introduced and commented upon; they may never be merely inserted. Sections or the essay itself should normally not end with a quotation.

It is preferable to use the first-person singular voice in the essay, rather than the first-person plural or the oblique third person.

QUOTATIONS

If the author of an idea/quotation is identified, the first acknowledgement should include his/her full name. In subsequent references one can use part of the name [e.g., 1st mention: "Hans Urs von Balthasar"; 2nd mention "Balthasar"].

Quotations are to be placed in quotation marks. They should not be italicized. However, block quotations (five lines or longer) do not have quotation marks since the indentation identifies the text as a quotation.

Quotations are not italicized, regardless of the language, unless the words are italicized in the original text.

Non-English words which are included in the main text are italicized if they are not proper names (proper names in foreign language are not italicized).

Full quotations within the text should be in English. If the original language is not English, the translation and edition are noted in the footnote. If the translation is one's own, this is noted in the footnote [e.g., my translation]. The quotation in the original language may be included in the footnote.

US style requires that double quotation marks (") be used at all times except for quotations within quotations, when single marks are used ('). UK style is more complex. Consistency is required throughout the work in regard to the style chosen.

SPELLING

Double check spelling of all foreign quotations. Spell-checking features are programmed to automatically correct to the default language; therefore, each word must be checked for spelling and proper use of accents.

Do not use contractions in formal writing.

PUNCTUATION

There is no space prior to a comma, semicolon, colon, question mark, and period, including periods that end a sentence. All punctuation marks are followed by a single space.

A clause should be separated from the main body of the sentence by a comma before and one after. A lone comma should never separate the subject of a clause from its verb. Clauses that are essential to the meaning of the sentence should not be set off with commas.

Correct: Leo XIII had a great reverence for the Dominican Thomas Aquinas.

Incorrect: Leo XIII had a great reverence for the Dominican, Thomas Aquinas.

In a series, it is best to use a comma after each element (“series commas”); a comma should appear before the final “and”/“or” in a list of three or more items (e.g., truth, grace, and beauty), including the one just before the conjunction. This practice, known as the “Oxford comma” is recommended by both the British Oxford Guide and the American Chicago Manual.

Correct: Augustine wrote with clarity, precision, and intelligence.

Not preferred: Augustine wrote with clarity, precision and intelligence.

Do not randomly replace a comma with a colon (:); semi-colon (;); or dash (-). Each type of punctuation has a specific use. Review style guides to ensure proper use of each type of punctuation.

US style requires that periods and commas always be placed within the closing quotation marks, whether double or single. UK style is more complex. Consistency is required throughout the work in regard to the style chosen.

A comma should never precede an open parenthesis “(“. This is especially true in bibliographic material.

EMPHASIS

Italics: Though emphasis can be shown by using italics, it should not be overused. Italics may be used within a quotation to emphasize a point. However, it must be clearly noted whether the emphasis is the writer’s [e.g., emphasis mine (or added)] or the original [e.g., emphasis original]. This may either follow the quotation in the text or be noted in the footnote. Be consistent with placement.

Bold: Use of bold text is discouraged unless there is a clear reason for using it. It should not be used for emphasis.

Underline: Underlining was primarily used prior to computers which made italics possible. In general, it should be avoided.

Exclamation Mark: While a writer may choose to use an exclamation mark for emphasis, unnecessary or excessive use should be avoided. It is best to communicate emphasis by word choice.

NUMBERS

Write out numbers that begin a sentence or numbers that are written in two words or less. Use appropriate hyphenation.

All numbers of three words or more and percentages should be written in numerals. If these begin a sentence, either write the number in words or re-organize the sentence.

CAPITALIZATION

The preference in English scholarly writing is to capitalize as little as possible. This applies also to theological writing, with the exceptions noted below. Concepts, in general, should not be capitalized: grace, redemption, sacraments, theology, love, etc.

Church is capitalized when referring to the universal Church, but not when referencing a local ecclesial community.

Catholic is capitalized when identifying the Church proper, but not if denoting “universal”.

Pope, Bishop, Religious, Sister, Brother, Father are capitalized when used as a proper noun but not when used generically.

Mass is always capitalized, but the names of the individual sacraments are not.

DATES

Various styles are acceptable [e.g. June 6, 2014 or 6 June 2014], but whichever is selected should be applied throughout the text; the same applies for footnotes and bibliography entries.

REFERENCES

While there is considerable latitude regarding how one organizes footnotes and bibliography, the rule of consistency applies. General guidelines for footnote and bibliographical entries are listed below as well as examples of ecclesial texts which are not normally found in general style guides. For a simple clear guide to footnotes and bibliographical entries see: http://www.chicagomanualofstyle.org/tools_citationguide.html.

The following are not suitable as scholarly references: online variable encyclopedias like Wikipedia, blogs, self-published online essays, web pages, facebook posts, tweets, etc. It may be desirable to use these to illustrate a common perception, but not to support a scholarly argument.

Scholarly texts may be found on the internet. If this is an online version of a printed work or a fixed work that could as well be printed (such as an online journal), indication of the date accessed is irrelevant. If it is a variable text, like an organization's mission statement, the date accessed should be given. When citing from ebooks, it is important to give the page number of the printed work; thus, indication of electronic status is not necessary.

Honorifics (Saint, Blessed, Venerable, Pope, Bishop, Father, Sister) are not included in the references as part of the author's name. Neither are religious order affiliations.

Footnote Guidelines

The footnote must be clearly formulated since its purpose is to: (1) identify the source of any material that is not your own; (2) aid the reader in finding a specific selection or work which you have used in your text, or further information on a particular topic; (3) provide information that is pertinent but secondary to the primary argument, and thus not contained in the main text.

Endnotes are not used. Parenthetical style is not used universally but as a rule can be employed for biblical references [e.g., John 3:16 or Jn 3:16]. Frequently-used Church documents may be either parenthetically referenced or referenced with a footnote [e.g., GS 25]. Whichever method is chosen must be used throughout.

One may choose to abbreviate a frequently used text: e.g., after the title in the first footnote citing the *Summa Theologiae*, one may include either (ST) or [hereafter ST]; all subsequent references start with ST.

The first footnote of any source must be complete, including:

- Author's full name (first/last: e.g. Hans Urs von Balthasar); first names should be spelled out rather than giving only the initial;
- Editor / translator (if included);
- Title (books/magisterial documents are italicized; sections of works including journal articles, chapters, poems, etc., are placed in quotation marks).
- Publication information, both place of publication and publisher; the year of publication must be included;
- Exact location: volume (if included), page number;
- All footnotes end with a period.

Various options apply to subsequent entries of a work already listed, including *Ibid.*, author's last name, page number, etc. Avoid giving full entries for subsequent notes from the same work as it makes heavy reading.

Ibid. may be used in place of the author's name, title, and any other information which is identical to the immediately preceding note. If the preceding note included more than one work, *ibid.* cannot be used. NB: as an abbreviation for *ibidem* – in the same place, it must be followed by a period.

Other Latin reference abbreviations should not be used: *op. cit.*, *loc. cit.*, *passim*.

Classic texts including the Fathers of the Church and Scholastic works have various acceptable styles. Whichever style is selected must clearly identify the source and follow basic parameters, including consistency.

Ex: ST I-II Q4 a1. / ST *Prima secundae* q4 a2. / ST I-II q.4 a.1. / etc....

Indirect references to material or references to sources for additional information are noted by "See." The use of "cf." has become obsolete and should only be used with caution.

Footnotes are numbered sequentially (from 1-xxx) throughout the entire paper (i.e., the first footnote of chapter 2 is the number subsequent to the last footnote in chapter 1).

Bibliography Guidelines

The bibliography should include only those works actually used or referred to in the text. Thus, every bibliographic entry should also have appeared in a footnote at some point in the text.

Sections:

- Divide the bibliography into primary and secondary sources.
- For theological writings, magisterial sources are generally listed first, then primary sources from tradition, other primary sources (if writing on a particular author, his or her works would be listed, including articles), secondary sources which are generally divided into books and journal articles.

Entries:

- Within sections, sources should be categorized alphabetically by author's last name.
- Within groupings of works by the same author there are two options: either list works alphabetically according to titles (not by articles: "a", "an", "the"); or list works by date of publication.
- Current custom lists Thomas Aquinas under "T"; Hans Urs von Balthasar is listed under "B" though entered as "von Balthasar".
- Entries should include
 - Author's full name inverted (last name, first name);
 - Editor / Translator / Volume (if included);
 - Title (complete works – books, etc. – are italicized; sections of works - journal articles, chapters, poems, etc. - are placed in quotation marks);
 - Publication information, both place of publication and publisher; the year of publication must be included;
 - All entries end with a period.

Within bibliography entries all major elements are separated by a period.

Sample Entries for Magisterial Documents

N = footnote / B = bibliography

Catechism

N: ³*Catechism of the Catholic Church*, 1993, 355 [hereafter CCC].

One can also insert (CCC) after the title, which signifies the notation for subsequent references; this method is used below in footnotes 4 and 6.

B: *Catechism of the Catholic Church*, 1993.

Code of Canon Law

N: ⁴*Code of Canon Law* (CIC), c. 279, sec. 1, in *Code of Canon Law*. Latin-English Edition (Washington D.C.: Canon Law Society of America, 1999), 89.

Subsequent reference: CIC, c. 280. [if citing multiple canons use cc. 54-56.]

B: *Code of Canon Law*. Latin-English Edition. Washington, D.C.: Canon Law Society of America, 1983.

Ecclesial Documents

[NB: AAS is no longer considered necessary due to the availability of magisterial documents online at www.vatican.va]

N: ⁵Second Vatican Council, Dogmatic Constitution on the Church *Lumen Gentium*. 21 November 1964, 43 [hereafter LG].

Subsequent reference: LG 32.

⁶John Paul II, Post-Synodal Apostolic Exhortation *Christifideles Laici* [CL], 30 December 1988, 24.

Subsequent reference: CL 34

B: Second Vatican Council. *Dogmatic Constitution on the Church Lumen Gentium*, 21 November 1964.

John Paul II. Post-Synodal Apostolic Exhortation *Christifideles Laici*, 30 December 1988.

SAMPLE CITATIONS (FROM *CHICAGO MANUAL OF STYLE* QUICK REFERENCE GUIDE

http://www.chicagomanualofstyle.org/tools_citationguide.html

BOOK

ONE AUTHOR

1. Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals* (New York: Penguin, 2006), 99–100.
2. Pollan, *Omnivore's Dilemma*, 3.

Pollan, Michael. *The Omnivore's Dilemma: A Natural History of Four Meals*. New York: Penguin, 2006.

TWO OR MORE AUTHORS

1. Geoffrey C. Ward and Ken Burns, *The War: An Intimate History, 1941–1945* (New York: Knopf, 2007), 52.
2. Ward and Burns, *War*, 59–61.

Ward, Geoffrey C., and Ken Burns. *The War: An Intimate History, 1941–1945*. New York: Knopf, 2007.

For four or more authors, list all of the authors in the bibliography; in the note, list only the first author, followed by *et al.* (“and others”):

1. Dana Barnes et al., *Plastics: Essays on American Corporate Ascendance in the 1960s* . . .
2. Barnes et al., *Plastics* . . .

EDITOR, TRANSLATOR, OR COMPILER INSTEAD OF AUTHOR

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

Lattimore, Richmond, trans. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

EDITOR, TRANSLATOR, OR COMPILER IN ADDITION TO AUTHOR

1. Gabriel García Márquez, *Love in the Time of Cholera*, trans. Edith Grossman (London: Cape, 1988), 242–55.
2. García Márquez, *Cholera*, 33.

García Márquez, Gabriel. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape, 1988.

CHAPTER OR OTHER PART OF A BOOK

1. John D. Kelly, “Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War,” in *Anthropology and Global Counterinsurgency*, ed. John D. Kelly et al. (Chicago: University of Chicago Press, 2010), 77.
2. Kelly, “Seeing Red,” 81–82.

Kelly, John D. “Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War.” In *Anthropology and Global Counterinsurgency*, edited by John D. Kelly, Beatrice Jauregui, Sean T. Mitchell, and Jeremy Walton, 67–83. Chicago: University of Chicago Press, 2010.

CHAPTER OF AN EDITED VOLUME ORIGINALLY PUBLISHED ELSEWHERE (AS IN PRIMARY SOURCES)

1. Quintus Tullius Cicero, "Handbook on Canvassing for the Consulship," in *Rome: Late Republic and Principate*, ed. Walter Emil Kaegi Jr. and Peter White, vol. 2 of *University of Chicago Readings in Western Civilization*, ed. John Boyer and Julius Kirshner (Chicago: University of Chicago Press, 1986), 35.
2. Cicero, "Canvassing for the Consulship," 35.

Cicero, Quintus Tullius. "Handbook on Canvassing for the Consulship." In *Rome: Late Republic and Principate*, edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization*, edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press, 1986. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero*, vol. 1 (London: George Bell & Sons, 1908).

PREFACE, FOREWORD, INTRODUCTION, OR SIMILAR PART OF A BOOK

1. James Rieger, introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley (Chicago: University of Chicago Press, 1982), xx–xxi.
2. Rieger, introduction, xxxiii.

Rieger, James. Introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley, xi–xxxvii. Chicago: University of Chicago Press, 1982.

JOURNAL ARTICLE

ARTICLE IN A PRINT JOURNAL

In a note, list the specific page numbers consulted, if any. In the bibliography, list the page range for the whole article.

1. Joshua I. Weinstein, "The Market in Plato's *Republic*," *Classical Philology* 104 (2009): 440.
2. Weinstein, "Plato's *Republic*," 452–53.

Weinstein, Joshua I. "The Market in Plato's *Republic*." *Classical Philology* 104 (2009): 439–58.

ARTICLE IN AN ONLINE JOURNAL

Include a DOI (Digital Object Identifier) if the journal lists one. A DOI is a permanent ID that, when appended to <http://dx.doi.org/> in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include an access date only if one is required by your publisher or discipline.

1. Gueorgi Kossinets and Duncan J. Watts, "Origins of Homophily in an Evolving Social Network," *American Journal of Sociology* 115 (2009): 411, accessed February 28, 2010, doi:10.1086/599247.
2. Kossinets and Watts, "Origins of Homophily," 439.

Kossinets, Gueorgi, and Duncan J. Watts. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115 (2009): 405–50. Accessed February 28, 2010. doi:10.1086/599247.

ARTICLE IN A NEWSPAPER OR POPULAR MAGAZINE

Newspaper and magazine articles may be cited in running text ("As Sheryl Stolberg and Robert Pear noted in a *New York Times* article on February 27, 2010, . . .") instead of in a note, and they are commonly omitted from a bibliography. The following examples show the more formal versions of the citations. If you consulted the article online, include a URL; include an access date only if your publisher or discipline requires one. If no author is identified, begin the citation with the article title.

1. Daniel Mendelsohn, "But Enough about Me," *New Yorker*, January 25, 2010, 68.
2. Sheryl Gay Stolberg and Robert Pear, "Wary Centrists Posing Challenge in Health Care Vote," *New York Times*, February 27, 2010, accessed February 28, 2010, <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.
3. Mendelsohn, "But Enough about Me," 69.
4. Stolberg and Pear, "Wary Centrists."

Mendelsohn, Daniel. "But Enough about Me." *New Yorker*, January 25, 2010.
 Stolberg, Sheryl Gay, and Robert Pear. "Wary Centrists Posing Challenge in Health Care Vote." *New York Times*, February 27, 2010. Accessed February 28, 2010. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

BOOK REVIEW

1. David Kamp, "Deconstructing Dinner," review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan, *New York Times*, April 23, 2006, Sunday Book Review, <http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.
2. Kamp, "Deconstructing Dinner."

Kamp, David. "Deconstructing Dinner." Review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan. *New York Times*, April 23, 2006, Sunday Book Review. <http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.

THESIS OR DISSERTATION

1. Mihwa Choi, "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty" (PhD diss., University of Chicago, 2008).
2. Choi, "Contesting *Imaginaires*."

Choi, Mihwa. "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty." PhD diss., University of Chicago, 2008.

PAPER PRESENTED AT A MEETING OR CONFERENCE

1. Rachel Adelman, "'Such Stuff as Dreams Are Made On': God's Footstool in the Aramaic Targumim and Midrashic Tradition" (paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, November 21–24, 2009).
2. Adelman, "Such Stuff as Dreams."

Adelman, Rachel. "'Such Stuff as Dreams Are Made On': God's Footstool in the Aramaic Targumim and Midrashic Tradition." Paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, November 21–24, 2009.

PONTIFICIA STUDIORUM UNIVERSITAS A S. THOMA AQ. IN URBE

ANGELICUM

Facultas Theologiae

Full Name

TITLE

Subtitle

Moderator: Full name

DISSERTATIO AD LAUREAM

ROMAE 20--