

Calvary University

The 2015 Style Guide

***Addendum to A Manual for
Writers of Research Papers, Theses,
and Dissertations, 8th edition***

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A Manual for Writers of Research Papers, Theses, and Dissertations, 8th edition

The Calvary University standard for the preparation of all class papers is *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th edition (*The Manual*). Parenthetical references throughout this addendum are found in the appropriate sections of *The Manual*. **This supplement takes precedence over *The Manual* when the two differ.**

Paper Format

All class papers, no matter the length, will use the “Author-Date” citation formatting (Ch 18 & 19). Students “may be expected to follow certain guidelines set by your instructor or department, and those guidelines take precedence over the guidelines suggested here” (372).

Margins (Rule A.1.1): All margins are to be **one inch**. (Do **not justify** the right margin.)

Typeface (Rule A.1.2): Times New Roman, 12 point is the **only accepted font** for any paper.

Spacing and Indentions (Rule A.1.3):

- The **body** of all papers is to be double-spaced.
- **Block quotations** are single-spaced.
- There should be **no extra** space between paragraphs. (Under the tab “page layout”, the spacing for “before” and “after” paragraphs should be set to “0”.)
- The **reference list** is single-spaced with a blank line in between entries.
- Indent the first line of a **paragraph** one tab or one-half inch.
- Indent an entire **block quote** one tab or one-half inch. The paragraph indentation in a block quote, if needed, will be an additional tab or one-half inch.
- **Spacing** must be **one space** (not two) after all punctuation, including periods, question marks, and exclamation points at the end of a sentence.

Pagination (Rule A.1.4):

- The **title page** should **not** have a page number.
- The **page numbers** should be placed in the upper right corner of each page at .75 inches.
- All pages in the **reference list** should continue the number of the body of the paper.

Title Page (Rule A.2.1.2): A title page should be used for all class papers. The format given in the sample paper should be followed. Notice that:

- The instructor’s name is not included.
- The course number and name (from the course syllabus) are used.
- The type of course is designated (e.g., BI115T, RP339I).
- The date should be written as: Month Day, Year (e.g., January 1, 2013).

Sections and Subsections (A.2.24): If a class paper is long, then sections and subsections may be used. Never end a page with a section or subsection. If a section is subdivided, there must be at least two divisions: for example, if one non-italicized centered section is used, at least one more of the same section must be used. The four levels of sections and subsections are as follows:

Italicized Centered Section [first level]

Centered Section (Not Italicized) [second level]

Italicized Subsection [third level]

Subsection (Not Italicized) [fourth level]

- The first letter of all nouns, pronouns, adjectives, adverbs, and verbs are capitalized.
- A heading of more than half a line must be divided into two or more single-spaced lines:

*Jesus Repeatedly Teaches His Disciples
the Same Lesson*

General Writing Information

Essential: Protect yourself from losing data by frequently saving your work, by keeping at least one memory stick copy of each computer document every time the document is revised, by printing out at least one hard copy (paper copy) of your writing or revision as soon as feasible, and by being familiar with the operation of your computer and word processing program. Keep your memory stick and hard copies in a safe place in an organized condition.

The Bible (Rule 24.6):

- Use Arabic numbers for books of the Bible (e.g., 1 Timothy, not I Timothy).
- The names of biblical books are **written out in full** when referring to whole books or to whole chapters or when beginning a sentence (e.g., In Genesis 3, several important...).
- When First or Second or Third appears in the book title and begins the sentence, it should always **written out in full** (e.g., First John 1:9 gives instruction on...).
- In citations, parentheses, or in the body of the paper, use the **shorter abbreviations without a period** for books of the Bible when referring to **both** chapter and verse. (e.g., Several observations from Matt 24:36 include...).
- The abbreviation for **verse** is **v.** and for **verses** is **vv.** (vv. 34–36).
- No space follows a colon when it is used in scriptural references (e.g., Matt 24:34).
- Use an en dash between inclusive numbers (e.g., Matt 24:32–35). Type Ctrl plus the minus sign (-) on the numerical keyboard to get an en dash.
- Pronouns referring to deity should not be capitalized unless they start a sentence.
- In general, **do not capitalize adjectives** unless they are part of a title:
 - Bible but not biblical
 - Premillennialism but not premillennial
 - Satan but not satanic

Hyphens and dashes (Rule 21.7):

- Leave no spaces before or after hyphens or dashes.
- Use a hyphen (-) in hyphenated words.
- Use an en dash (–) between inclusive numbers (e.g., 1,090–00; Matt 24:32–35). Type Ctrl plus the minus sign (-) on the numerical keyboard to get an en dash.

- Use an em dash (—) to indicate a sudden break in the sentence. Type Ctrl plus Alt plus the minus sign (-) on a numerical keyboard to get an em dash.

Numbers (Chapter 23): Numbers **one through one hundred** and any of the whole numbers followed by hundred, thousand, hundred thousand, million, etc. are to be **spelled out**. Numbers over 100 that are not whole are to be left as cardinals (e.g., 1,001; 222; 5,183). Exceptions to this rule include time, years, and scriptural references (e.g., 7:45 a.m., 1975, Matt 7:14). Numbers are to be written out when beginning a sentence (Two years ago...).

Percentages (Rule 23.1.3): Percentages that are under 100 need to be spelled out as well as the word “percent” (e.g., five percent, fifty-nine percent). Percentages of 100 and over should use the ordinal form of the number (e.g., 107 percent). Note: this contradicts the **Numbers section** above for whole numbers above 100; however, when writing percentages, follow this format.

Eras (Rule 23.3.2): A.D. precedes the date and B.C. follows it (e.g., A.D. 70; 536 B.C.).

Paragraphs, sentences, and type of language:

- Avoid incomplete and run-on sentences.
- A paragraph typically should consist of five to seven sentences.
- There must be at least two paragraphs on a page.
- Avoid paragraphs longer than $\frac{3}{4}$ of a page and long, complicated sentences.
- Do not use contractions (e.g., don’t, isn’t, it’s, can’t, etc.).
- Class papers are to be written in a formal, academic style using the third person (e.g., he, she, it). Instead use the words: “one” or “a person.” In some cases the use of “I” or “we” may be used.
- Students should avoid emotional language, contractions, slang, popular clichés, superfluous words and phrases, and exclamations (and exclamation marks) in writing.

Clarity is a high priority in a class paper. This requires proper spelling and grammar, outlining, organization, appropriate use of subsections, and careful thought to produce clear ideas. Write clearly, cohesively, and consistently in class papers.

Quotations (Chapter 25)

Quotes and block quotes should be held to a minimum. When necessary use short, pertinent, direct quotations that accurately reflect the author’s opinion. If significant words are lifted directly from a source, those words must be placed in quotations marks or in a block quote and cited.

Plagiarism (Rules 4.2.3, 7.9, 15.1, and 25.1): It is the writer’s responsibility to quote material **exactly** as it occurs in the original work. Avoid plagiarism at all costs. *Plagiarism is defined as copying any part of a book or paper without identifying the author. This also includes taking another person’s ideas and presenting them as your own.*

Insertions (Rule 25.3.1.4): If the writer needs to change an occasional word for flow or clarity, brackets are used to indicate the change. “We love because [God] first loved us” (1 John 4:19).

Quoting Scripture (Rules 18.2.2 and 19.5.2): When quoting Scripture, the student must note the Bible translation used in a parenthetical citation following the quotation, e.g., (Luke 21:7 [NASB]). Use the appropriate abbreviation for the translations from Appendix A. **Note:** the Bible is not to be included in the reference list unless something other than Scripture is quoted from it.

Run-in quotations (Rule 25.2.1): Quotations less than four full lines are to be put in quotation marks within the double-spaced format.

Block quotes (Rule 25.2.2): Block quotes must be **four full lines minimum**, single-spaced, and should be indented one tab or ½". Quotation marks are not used at the beginning and end of block quotes.

Spelling (Rule 25.3.1.1): With the exception of *sic* (by which writers assure the reader that the incorrect spelling, word or logic is in the original quotation), scholarly Latin abbreviations should be typed in roman (e.g., et al., i.e.). *Sic* should be put in brackets and the brackets are not italicized.

One source quoted in another (Rule 19.10): Students should cite original sources when possible to insure that the quotation is accurate and that it correctly represents the writer's opinion.

Basic Patterns (Chapter 18)

Order of elements (Rule 18.1): Parenthetical citations follow the pattern: author, year of publication, page number(s). Reference list citations follow the pattern: author, year of publication, title, other publication information. The reference list citation does not include page numbers.

Punctuation (Rule 18.2): Parenthetical citations separate the page numbers from the year of publication with a comma. Reference list citation elements are mostly separated by periods.

Parenthetical citation placement (Rule 18.3.1): When an author is mentioned in the sentence, a parenthetical citation containing the rest of the citation should be placed **immediately after** the author's name. Otherwise, a citation should appear at the end of the sentence before the punctuation. (e.g., As Smith (2014, 45) said in his...)

Reference list (Rule 18.2): Class papers must include a reference list. It will include all works cited in the paper **plus** all quality works consulted in order to write the paper and to benefit the student and reader. The Bible should **not** be listed in the reference list unless something other than a verse is quoted. The reference list should be alphabetized by last name: A–Z.

Publisher's Name (Rule 19.1.7.2): The reference list should include the publisher's name exactly as it appears on the title page. Exceptions would be to eliminate words like *Inc.*, *Ltd.*, & *Co.*, *Publishing Co.*, and an initial *The*.

Sample Citations (Chapter 19)

Sample citation form:

P (parenthetical): (Author's last name date, page number)

R (reference list): Author's last name, author's first name. Date. *Book Title*. City, State: Publisher.

Books:

One author (Rule 19.1):

P: (Alter 1981, 21)

R: Alter, Robert. 1981. *The Art of Biblical Narrative*. New York: Basic Books.

Two authors (Figure 18.1):

P: (Arnold and Beyer 1998, 21)

R: Arnold, Bill T. and Bryan E. Beyer. 1998. *Encountering the Old Testament: A Christian Survey*. Grand Rapids: Baker Book House.

Three authors (Figure 18.1):

P: (Moore, McCann, and McCann 1985, 21)

R: Moore, W. Edgar, Hugh McCann, and Janet McCann. 1985. *Creative and Critical Thinking*. 2nd ed. Boston: Houghton Mifflin Company.

More than three authors (Figure 18.1):

P: (Reiter et al. 1984, 14)

R: Reiter, Richard R., Paul D. Feinberg, Gleason L. Archer, Douglas M. Moo. 1984. *The Rapture Pre, -Mid, or Post-Tribulational?* Grand Rapids: Zondervan.

Editor or translator in addition to an author (Rule 19.1.1.1):

P: (Dumas 2003, 260)

R: Dumas, Alexandre. 2003. *The Count of Monte Cristo*. Translated by Robin Buss. London: Penguin Books.

Editor or translator in place of an author (Rule 19.1.1.2):

P: (Anderson and Moore 1992, 93)

R: Anderson, Janice Capel, and Stephen D. Moore, eds. 1992. *Mark and Method: New Approaches in Biblical Studies*. Minneapolis: Fortress.

Edition (Rule 19.1.4):

P: (Abrams 1993, 97)

R: Abrams, Meyer Howard. 1993. *A Glossary of Literary Terms*. 6th ed. Fort Worth, TX: Harcourt Press.

*Reprint edition (Rule 19.1.4.2):***P:** (Burton 1976, 143)**R:** Burton, Ernest De Witt. 1976. *Syntax of the Moods and Tenses in New Testament Greek*. 3rd ed. Edinburgh: T. & T. Clark. (Orig. pub. 1898).*Specific volume (Rule 19.1.5.1):***P:** (Dante 1955, 2:250)**R:** Dante, Alighieri. 1955. *The Divine Comedy*. Vol. 2, *Purgatory*. Translated by Dorothy Sayers. London: Penguin Books.*Multivolume work as a whole (Rule 19.1.5.2):***P:** (Geisler 2002–05, 2:425)**R:** Geisler, Norman. 2002–05. *Systematic Theology*. 4 vols. Minneapolis: Bethany House.*Series (Rule 19.1.6):***P:** (Carson 1995, 1:150)**R:** Carson, D. A. 1995. *Matthew*. Expositor's Bible Dictionary, edited by Frank E. Gabelein, vol. 1. Grand Rapids: Zondervan.*No place of publication (Rule 19.1.7.1):***P:** (*The NET Bible* 2006, 586).**R:** *The NET Bible: New English Translation*. 2006. N.p.: Biblical Studies Press.*Chapters of a book (Rule 19.1.9):***P:** (Lowery 1994, 19)**R:** Lowery, David K. 1994. "A Theology of Matthew." In *A Biblical Theology of the New Testament*, edited by Roy B. Zuck, 19-63. Chicago: Moody Press.*Parts of a single author book (Rule 19.1.9.1):***P:** (McCaig 2001, xiv)**R:** McCaig, Norma M. 2001. Foreword to *Third Culture Kids* by David C. Pollock and Ruth E. VanReken, i-xxvii. Yarmouth, MA: Intercultural Press.*Electronic books (Rules 15.4.1 and 19.1.10):***P:** (Lewis 2009, 4)**R:** Lewis, C. S. 2009. *Mere Christianity*. N.p.: HarperCollins e-books. Kindle.*Work in an anthology (Rule 19.1.9.3):**Drama:***P:** (Williams 2007, 1422–1423)**R:** Williams, Tennessee. 2007. *The Glass Menagerie*. In *Literature and its Writers*, 4th ed, edited by Ann Charters and Samuel Charters, 1422–1468. Boston: Bedford/St. Martin's.

*Short Story:***P:** (O'Connor, 445–446)**R:** O'Connor, Flannery. 2007. "A Good Man Is Hard to Find". In *Literature and its Writers*, 4th ed, edited by Ann Charters and Samuel Charters, 445–456. Boston: Bedford/St. Martin's.**Journal Articles (Rule 19.2):***Journal article (Rule 19.2):***P:** (Potter 2012, 473)**R:** Potter, Lois. 2012. "Recent Studies in Tudor and Stuart Drama." *Studies in English Literature, 1500-1900* 52, no. 2: 471–499.*Issue Information (Rule 19.2.5):***P:** (Hooker 1982, 78)**R:** Hooker, Morna D. 1982. "Trial and Tribulation in Mark 13." *Bulletin of the John Rylands Library*, no. 65 (Autumn): 78–99.*Article from a database (Rules 15.4.1 and 19.2):***P:** (Kazen 2008, 591)**R:** Kazen, Thomas. 2008. "The Christology of Early Christian Practice." *Journal of Biblical Literature* 127, no. 3 (Fall): 591-614. Accessed June 12, 2013. ATLA Religion Database with ATLASerials, Ebscohost.**Classic Works (Rule 19.5.1):****P:** (Eusebius, *Church History* 1.7)**R:** Eusebius. 2007. *Eusebius: The Church History*. Translated and commentary by Paul L. Maier. Grand Rapids: Kregel.**Reference Works (Rule 19.5.3):***Print Reference Works***P:** (TWOT, s.v. "rā am")**R:** Coppes, Leonard J. 1980. S.v. "rā am." In *Theological Wordbook of the Old Testament*, vol. 2, edited by R. Laird Harris, 841–842. Chicago: Moody.**P:** (*Dictionary of Paul and His Letters*, s.v. "Eschatology")**R:** Kreitzer, L.J. 1993. S.v. "Eschatology." In *Dictionary of Paul and His Letters*, edited by Gerald F. Hawthorn and Ralph M. Martin, 253–69. Downer's Grove, IL: InterVarsity.*Online Reference Works***P:** (Encyclopedia Britannica, s.v. "Saint Paul, the Apostle")**R:** Sanders, E.P. 2014. S.v. "Saint Paul, the Apostle." Encyclopedia Britannica. Accessed October 9, 2015. <http://www.britannica.com/biography/Saint-Paul-the-Apostle#>.

Unpublished Sources (Rule 19.6):*Theses and dissertations (Rule 19.6.1):***P:** (Powell 1988, 23)**R:** Powell, Mark Allan. 1988. "The Religious Leaders in Matthew: A Literary-Critical Approach." Ph.D. diss., Union Theological Seminary in Virginia.*Lectures (Rule 19.6.2):***P:** (Nelson 2005, 15)**R:** Nelson, Neil. 2005. "Systematic Theology III Course Notes." Course notes for TH612 Systematic Theology III, Calvary Theological Seminary, Kansas City, Fall.*Interviews (Rule 19.6.3):***P:** (Washington 1985)**R:** Washington, Harold. 1985. Interview by author. Chicago. September 23. Tape recording.**Websites (Rule 19.7.1):** Include as much information as possible in the reference list citation.**P:** (Thomas 2013)**R:** Thomas, Heather. 2013. "Who was Who: A–M." Elizabeth R. Accessed June 19, 2013. <http://www.elizabethi.org/us/who/a-m/html>.**P:** (Focus on the Family 2013)**R:** Focus on the Family. 2013. "Movie Reviews: The Great Gatsby," Plugged In Online. Accessed June 19, 2013. <http://www.pluggedin.com/movies/intheatres/great-gatsby.aspx#>.

Appendix A

Abbreviations

Old Testament: The books of the Old Testament are listed in alphabetical order. The abbreviations are those required by the *Journal of Biblical Literature Handbook of Style* (1999. Peabody, MA: Hendrickson).

Amos	Amos	Jonah	Jonah
1 Chr	1 Chronicles	Josh	Joshua
2 Chr	2 Chronicles	Judg	Judges
Dan	Daniel	1 Kgs	1 Kings
Deut	Deuteronomy	2 Kgs	2 Kings
Eccl (or Qoh)	Ecclesiastes	Lam	Lamentations
Esth	Esther	Lev	Leviticus
Exod	Exodus	Mal	Malachi
Ezek	Ezekiel	Mic	Micah
Ezra	Ezra	Nah	Nahum
Gen	Genesis	Neh	Nehemiah
Hab	Habakkuk	Num	Numbers
Hag	Haggai	Obad	Obadiah
Hos	Hosea	Prov	Proverbs
Isa	Isaiah	Ps (plural Pss)	Psalms
Jer	Jeremiah	Ruth	Ruth
Job	Job	1 Sam	1 Samuel
Joel	Joel	2 Sam	2 Samuel

Apocrypha: The books of the Apocrypha are listed in alphabetical order. The abbreviations are those required by the *Journal of Biblical Literature Handbook of Style* (1999. Peabody, MA: Hendrickson).

Bar	Baruch	2 Macc	2 Maccabees
Bel	Bel and the Dragon	Pr Man	Prayer of Manasseh
Sir	Ecclesiasticus (Sirach)	Sg Three	Song of the Three Young Men
1 Esd	1 Esdras		
2 Esd	2 Esdras	Sus	Susanna
4 Ezra	4 Ezra	Tob	Tobit
Jdt	Judith	Wis	Wisdom of Solomon
1 Macc	1 Maccabees	Add Esth	Additions to Esther

New Testament: The books of the New Testament are listed in alphabetical order. The abbreviations are those required by the *Journal of Biblical Literature Handbook of Style* (1999. Peabody, MA: Hendrickson).

Acts	Acts of the Apostles	2 Cor	2 Corinthians
Col	Colossians	Eph	Ephesians
1 Cor	1 Corinthians	Gal	Galatians
Heb	Hebrews	Phlm	Philemon
James	James	1 Pet	1 Peter

John	John	2 Pet	2 Peter
1 John	1 John	Rom	Romans
2 John	2 John	Rev	Revelation
3 John	3 John	1 Thess	1 Thessalonians
Jude	Jude	2 Thess	2 Thessalonians
Luke	Luke	1 Tim	1 Timothy
Mark	Mark	2 Tim	2 Timothy
Matt	Matthew	Titus	Titus
Phil	Philippians		

Information Sources: These abbreviations may be used in all class papers.

<i>ABD</i>	<i>Anchor Bible Dictionary</i>
BDAG	W. Buaer, F. W. Danker, W. F. Arndt, and F. W. Gingrich, <i>A Greek-English Lexicon of the New Testament and other Early Christian Literature</i> . 3d ed.
BEC	Baker Exegetical Commentary
<i>BSac</i>	<i>Bibliotheca Sacra</i>
<i>DBI</i>	<i>Dictionary of Biblical Imagery</i>
<i>DJG</i>	<i>Dictionary of Jesus and the Gospels</i>
<i>EvQ</i>	<i>Evangelical Quarterly</i>
EBC	Expositor's Bible Commentary
ESV	English Standard Version
GBS	Guides to Biblical Scholarship
<i>GTJ</i>	<i>Grace Theological Journal</i>
HCSB	Holman Christian Standard Bible
ICC	International Christian Commentary
<i>Int</i>	<i>Interpretation</i>
<i>ISBE</i>	G. W. Bromiley (ed.), <i>International Standard Bible Encyclopedia</i>
ISV	International Standard Version
IVPNTC	InterVarsity Press New Testament Commentary
<i>JBL</i>	<i>Journal of Biblical Literature</i>
<i>JETS</i>	<i>Journal of Evangelical Theological Society</i>
<i>JSNT</i>	<i>Journal for the Study of the New Testament</i>
JSNTsup	Journal for the Study of the New Testament—Supplement Series
<i>JSOT</i>	<i>Journal for the Study of the Old Testament</i>
KJV	King James Version
NASB	New American Standard Version
NASB-U	New American Standard Version (1995 Updated Version)
NASB-2002	New American Standard Version (2002 Updated Version)
NET	New English Translation (The Net Bible)
<i>NIB</i>	Leander E. Keck (ed.), <i>New Interpreter's Bible</i>
NICNT	New International Commentary on the New Testament
<i>NIDNTT</i>	<i>New International Dictionary of New Testament Theology</i>
<i>NIDOTTE</i>	<i>New International Dictionary of Old Testament Theology and Exegesis</i>
NIGTC	The New International Greek Testament Commentary

NIV	New International Version
NKJV	New King James Version
NLT	New Living Translation
NRSV	New Revised Standard Version
<i>NovT</i>	<i>Novum Testamentum</i>
RSV	Revised Standard Version
SBL	Society of Biblical Literature
<i>SBLDS</i>	<i>SBL Dissertation Series</i>
<i>SBLSP</i>	<i>SBL Seminar Papers</i>
<i>TDNT</i>	<i>Theological Dictionary of the New Testament</i>
<i>TDOT</i>	<i>Theological Dictionary of the Old Testament</i>
TNTC	Tyndale New Testament Commentary
<i>TWOT</i>	<i>Theological Wordbook of the Old Testament</i>
WBC	Word Biblical Commentary

Appendix B

Plagiarism

How to Avoid Plagiarism

Calvary University is particularly concerned that students understand the problem of plagiarism in academic settings. According to the *Webster's College Dictionary*, plagiarism is **“the unauthorized use of the language and thoughts of another author and the representation of them as one's own.”** In other words, when a student *intentionally or accidentally* represents another's words as his or her own words, that student commits plagiarism. On college campuses today, plagiarism is one of the most serious fraudulent actions committed by students. For this reason, students must pay careful attention to what constitutes plagiarism, and they must know how to avoid it.

The following guidelines should provide clarity for students and enable them to avoid plagiarism:

- (1) **When citing a particular phrase or unique term used by an author, the student must place that word(s) in quotation marks and give the source and page number of the statement.** An example follows.

In *Mere Christianity*, C. S. Lewis (1980 [1952], 48) presents the concept of free will and states, “If a thing is free to be good it is also free to be bad.”

- (2) If a student is providing **common knowledge information** and states that Mark Twain is the author of *The Adventures of Huckleberry Finn*, then **no quotation marks** are necessary. Every American realizes that Twain was the author of this work.
- (3) If a student **paraphrases an idea from a commentary or resource**, then the student must provide the source for the idea. Paraphrasing is stating the idea in one's own words.

For instance, a student condenses an article by George Bernard Shaw into his or her own words but does not give credit to the author. **The words in bold are Shaw's exact words, and they *must* be set off by quotation marks.** If the student uses other words, the student **still must give credit for the idea.**

Incorrect: In *A Doll's House*, Torvald Helmer is **a pillar of society**, and his family represents the **idealist's dream**.

Correct: In *A Doll's House*, Torvald Helmer is “a pillar of society,” and his family represents “the idealist's dream” (Shaw 1891, 1695).

Using Different Wording: In an analysis of Ibsen's *A Doll's House*, one literary critic believes that Torvald Helmer is the perfect citizen, and that his family is the epitome of what a family should be, at least on the surface (Shaw 1891, 1695).

It is plagiarism if no resource is given in the parenthetical citation.

- (4) When a student cites a longer passage from a source, the entire passage must be placed in quotes or set up as a block quote if it is more than four lines long. A block quote is single-spaced, indented one tab or one-half inch from the margin. No quotation marks are needed at the beginning or end of a block quote.

Students who cut and paste material from articles on the Internet should be aware that taking whole paragraphs and passages from someone's article or from an anonymous website constitutes plagiarism.

- (5) When a student is doing research for an essay, notes or copies of research material should be referenced and cited immediately. Often, students may not write down the source of information, and, as a result, they have trouble finding the source later on. *Not being able to find the source does not provide an excuse for a student to plagiarize. No recognition of source constitutes plagiarism.*
- (6) Sometimes, a student may be aware of a little-known fact and want to use that information in a class paper or essay. The student **must give credit** for the fact if it is not common knowledge and if it is not a generally-known fact. If a student has learned a new fact in class, the information should be cited correctly and credit must be given.
- (7) Finally, to be informed about all aspects of plagiarism, students should access the website: **www.plagiarism.org**. An extensive review of definitions, types, and examples of plagiarism are readily available. *Students are responsible to be informed about plagiarism; there are simply no excuses for this kind of fraud.*

Appendix C

Sample Papers

The font for the entire paper, including page numbering, is 12 point Times New Roman.

The title of the paper is positioned 3" from the top of the page and it is in bold font.

Sacrificial Living

Your first and last name are positioned 6" from the top of the page.

Billy Robinson

Course number and course title

BI111: Survey of Old Testament Literature

December 10, 2012

The date the paper is due

The contents of this paper have been changed for illustrative

Insert a page break at the end of the title page, before body of the paper, to insure correct page numbering. To insert a page break, click the Page Layout tab, click the Breaks button, and click the section break Next Page.

Indent 1/2"

All text, including heading, is double-spaced.

Introduction

All page numbers are placed at the top right of the paper. Headers are to be set to .75". There should not be any page number on the title page.

Historically, sacrifice has always been a part of most religions. Worshippers were called to give up time, money, livestock, or their own lives—many worshippers willingly went to tremendous lengths to appease, petition, or simply honor their god(s). Long before the common Christian era, God set apart for himself a people of his own choosing. He set them apart to be holy and to be an example to the surrounding nations. This chosen group of people was the Jews. One of the practices God required of the Jewish people was the sacrificial offering, which was always given in the temple that they had built and consecrated for the Lord. Although the time of the temple sacrifice has long ago ended, Christians today are commanded to follow Christ's example in offering sacrifices to God.

Temple Sacrifice

All pages have 1" margins on all

The people of Israel endured great hardships as God established them as a nation. After being set free from indentured servitude in Egypt, the Jewish nation set out to claim the land God had given them as an inheritance. During this forty-year journey, God set in place a system through which they were to worship. He established a line of priests who were called to lead the people in worship on the people's behalf. Furthermore, God gave the people directions for presenting offerings to him. The Lord also provided the people with designs for the tabernacle where they were to conduct this worship (Levy 1996, 15).

An in-text citation is needed after any information that is not your own. This includes a summary of someone else's ideas as well as a direct quote.

The Tabernacle

Second level headings are centered but not in italics.

The tabernacle was specifically designed and crafted by skilled men to ensure intricate, precise, and meticulous construction. This was the place where the sacrifice was to be made and the place where the priests would intercede on the people's behalf. People would bring bulls,

goats, oils, lambs, grains, etc. to offer as sacrifices to God. The priests would accept the offering, prepare it, and present it to the Lord (Kurtz 1863, 165).

Reasons for the Sacrificial System

There were two major reasons for the sacrificial system to be set in place. First, the people of Israel had been given the Law; therefore, they were forbidden from eating certain foods and their inability to be the holy people God intended them to be. They realized their need to be made righteous. Thus, God created the sacrificial system. In this system, God's children could make sacrificial offerings to the Lord as a temporary atonement for sin (Miller 2012, 18).

In general, citations include [author's last name] [publication year], [page number]

Ellipsis dots are created by typing a word followed by three periods with a space in-between and after each period.

The second, and most important, reason for the sacrificial system was that it pointed to Jesus' future work on the cross. In the Old Testament "God . . . required animal sacrifices to provide a temporary covering of sins and to foreshadow the perfect and complete sacrifice of Jesus Christ" (Houdmann 2010). The offerings laid before God at the altar would . . .

for a time. However, Israel was still under the Law, and the sacrificial system was still in effect. On the other hand, Jesus' sacrifice was a permanent atonement for the sin of all those who believe in him. The sacrificial system allowed them to identify with their future Messiah and King (Smith 2012).

Citations for a website need the author's last name and the year published.

Insert an in-text citation at the end of the information you wish to cite before the period. The period is placed after the citation.

Quotes less than 4 lines use quotation marks and are integrated into the paragraph.

Dangers of the Sacrificial System

Sacrifices Becoming Routine

Third level headings are left-aligned and in italics.

When the author's name is mentioned in the text, the citation includes only the year and page number immediately after the author's name.

Although there were benefits of the sacrificial system, there were also dangers in establishing this system. According to J.H. Kurtz, Jr. (1863, 204), when the reason for the sacrificial system was misunderstood or mishandled, one of two sad outcomes was likely to

occur. Unfortunately for Israel, both outcomes were played out in their history. The first sad reality occurred when sacrificing became routine. The people would sin yet have no sincere remorse because they knew that their sacrifices would restore their relationship with God. Apparently, they had no idea that God's concern was not for the sacrifice of an animal or grain but rather for the sacrifice of the heart, which symbolized true repentance and anticipation of the Lord's response. Indeed, God desired this attitude, and, when he did not receive it, he burned with anger, refusing to receive the offering.

Moreover, the priests were not innocent in this situation because the offerings of the people became opportunities to gorge themselves and to fulfill their priestly duties with selfish motives. The priests were provided with food through the sacrificial offerings; however, some ungodly priests ignored God's principles and simply took what was pleasing to them, unconcerned for what was best for the people (Denver and Packer 2007, 167). One of the clearest examples of this was Eli in the Book of First Samuel. Eli and his two sons did what was displeasing to the Lord. Scripture even says that the two sons "did not know the Lord" (1 Sam 2:12 [ESV]). This was a sad reality for the people who trusted the priests to appeal to God for them.

Not Giving Sacrificially

Another tragic possibility of a sacrificial offering was the potential of giving only whatever was available instead of giving sacrificially. Sometimes hard times occurred. There were seasons in life during which livestock and crops did not produce as rapidly or bountifully as expected. However, God commanded that one's sacrifice was to be the first-fruits of his wages. The very best that one had to offer was to be given to the Lord; yet, Israel sometimes sacrificed blemished, lame animals or wilted crops which were sacrifices dishonoring God and his desires.

Place the version abbreviation in brackets after the reference (only the first time a Scripture passage is quoted using that particular version).

References should use Arabic numbers and abbreviations without the use of periods (see Style Guide p. 10–11).

Once again, the priests were not innocent because they would accept these false-hearted sacrifices. In fact, the priests would encourage such sacrifices (Hays 2001, 21–23). God provided for the priests through the people’s sacrifice. Thus, if the people did not eat. When difficult times fell upon the people of Israel, the priests would encourage the people to give anything they could even if it was blemished. Clearly, the priests were more concerned with their own physical needs than with God’s commands. When the commands of God are not honored, especially ones that deal with atonement, consequences for this mishandling may be severe (Levy 1996, 357). In Israel’s case, their disobedience led to a cycle of political oppression and, eventually, a seventy-year exile from the Promised Land.

Use an en dash between inclusive numbers.

Inadequacies of the Sacrificial System

The author of Hebrews explains to his readers that, even if the hearts of the people had been close to God, the sacrificial system would not have been adequate to appease God’s anger and wrath. The inadequacy of the sacrificial system is clearly stated in Heb 10:4: “For it is impossible for the blood of bulls and goats to take away sins.” This verse is clarified with the following:

The yearly ceremonies were ineffective because “it is impossible for the blood of bulls and goats to take away sins.” The word “impossible” is a strong one. There is no way forward through the blood of animals. “Take away” is used of a literal taking off, as of Peter’s cutting off the ear of the high priest’s slave (Luke 22:50), or metaphorically as of the removal of reproach (Luke 1:25). It signifies the complete removal of sin so that it is no longer a factor in the situation. That is what is needed and that is what the sacrifice could not provide. (Morris 1996, 96)

Block Quotes:

Quotes of 4 lines or more are single spaced and indented 1/2 inch from the left margin, with no quotation marks and the period preceding the citation.

Christ’s Sacrifice

Every entrance into human history is a demonstration of sacrifice. He left his home in heaven, in perfect standing with the Father, to live in the midst of

his own creation. However, this is not the only way that Jesus sacrificed. Jesus could have been a well-respected religious leader. Nevertheless, for the sake of educating a few men, he sacrificed the last three years of his life to impart his wisdom to these disciples and prepare them for what was in store. Christ's sacrifices show that God's glory is worth sacrificing one's very life. Throughout his ministry, Jesus not only claimed that God's glory was worth losing one's life, but he demonstrated this truth as well (Levy 1996, 359).

Church's Sacrifice

The church is called to live sacrificially in a way that the Jews could not, or would not, do. Sacrificing is the responsibility of those called by Jesus Christ. Believers are to follow the example of the sacrifice that Christ set for them. However, as Jesus revealed, the form of sacrifice has changed drastically. Sacrifice is no longer simply the giving of crops or livestock; rather it is the giving of one's life as a sacrifice. Use an em dash for emphasis and a break in thought. The sacrificial system of the past was eradicated. Now Christians are instructed by Jesus' disciples—the apostles—"to present [their] bodies as a living sacrifice, holy, and acceptable to God, which is [their] spiritual worship" (Rom 12:1). David M. Levy (1996, 250) points out a few contrasts to ponder.

The sacrifice of Christians is quite different from those of the Israelites, who offered substitutionary lambs; whereas, Christians offered themselves. The Israelites' lambs had to be perfect; Christians offer themselves in a depraved condition and become cleansed through Christ's blood. Israelites offered a dead sacrifice on the altar; Christians offer themselves as a living sacrifice for service. Israelites brought mandatory sacrifices; Christians voluntarily offer themselves.

This sacrificial living ~~may be executed through praising,~~ giving, surrendering one's will, and laying down of one's self.

When a reference begins a sentence, the book title should be written out, such as Second Timothy 1:9 says . . .

Hebrews 13:15 states, "Continually offer up a sacrifice of praise to God, that is, the fruit of lips that acknowledge his name." Praise is a sacrifice in the sense that it is the laying down of

one's own glory and recognizing that God's glory is infinitely greater. When a Christian surrenders his own pursuit of glory and seeks to glorify God, the sacrifice is considered a pleasing and acceptable sacrifice to the Father (MacArthur 1983, 146).

Giving is another powerful way to offer sacrifices to God. Scripture teaches that God "richly provides [his] people with everything to enjoy" (1 Tim 6:17). He has given richly to people so that they can richly give joy, knowing that God will continue to give and provide for their needs (Wiersbe 2007, 267). The Apostle Paul was aware of this as he explained the point of giving to the believers in 2 Cor 9:6–8.

Conclusion

The temple sacrifice of old was a powerful practice, reminding all who were in contact with the Jews that there is a God with a perfect standard and that no amount of effort will live up to that standard. However, one could come to the priests and offer a sacrifice before the Lord to atone for all the ways he fell short. This sacrifice also points to one who would later come, who would once and for all atone for the sin of the people by sacrificing his own perfect life. Jesus' life was a positive example for his followers to walk in, trusting in his grace to lead them on as examples to the rest of the world.

The sacrifice called to be made by the church is of great value. Believers in Christ continually offer sacrifices that are always accepted because they are rooted in Christ's ultimate sacrifice. "Indeed," Paul says in Philippians 3:8, "I count everything as loss because of the surpassing worth of knowing Christ Jesus my Lord" (RSV). God's people have been charged and challenged to live sacrificial lives throughout history, and the believer as they cling to the true vine and strive to bear fruit. From a requirement of God's chosen people; however, the God who ~~owns~~ ^{owns} ~~came on a thousand~~ hills has

If the version is needed in the citation and the reference is included in the text, place the version abbreviation in parenthesis.

no need for anyone's sacrifice. True sacrifice is of the heart and is not for his benefit, but for the worshipper's.

Helpful Turabian Hints:

- *There must be at least two paragraphs on a page.
- *Section headings and the following text must begin on the same page.
- *Do not use contractions such as *don't*, *wasn't*, etc.
- *Use transitional words such as *therefore*, *thus*, *although*, *however*, *on the other hand*, etc.
- *Any form of 1st or 2nd person should be avoided if at all possible. First and second person includes words such as *I*, *we*, *you*, etc. Instead, use words such as *one*, *a person*, *the writer*, etc.

1 inch from the top, centered, and bold.

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Page number is consecutive with the text

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Use a 3-em dash to signify that the author is the same as in the citation before. If the second source has the same year, use lower case letters. (e.g., 1996a. and then 1996b.)

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Insert a blank space between entries.

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Use ½" hanging indent.

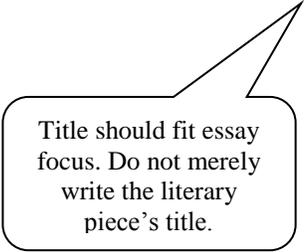
- Above are examples of the following in order of appearance:
- Book with 2 authors
 - Journal article
 - Online website
 - Book with a translator
 - Normal book
 - Second book by the same author
 - Commentary
 - Professor's printed notes
 - Commentary
 - Student's class notes
 - Chapter in a book

Reference List entries are alphabetized from the top down by author's last name; therefore, the last name is given first.

Include all works cited in the paper plus any quality works consulted to write the paper.

For further Reference List information, see Style Guide, p. 5–8.

Drama's Depiction of Freedom



Title should fit essay focus. Do not merely write the literary piece's title.

Anonymous

EN211T: Introduction to Literature

July 22, 2013

Introduction

“I am no bird; and no net ensnares me: I am a free human being with an independent will” (Brontë 1922, 252). This quote in *Jane Eyre* by Charlotte Brontë clearly exemplifies what most people believe. Humans have an innate desire to be free from any restrictions. Thus, whenever any force or power—whether physical, psychological, or spiritual, threatens a man’s rights or liberty—a struggle to redeem freedom ensues. For the Americans, this right was important enough to record in their Declaration of Independence during the laying of the nation’s foundation. However, all around the world, mankind has fought and died for the right of liberty. Therefore, freedom has been a reoccurring subject that common and renowned men alike have been discussing for a long time. This common theme of freedom, relevant to any time period, is depicted in Ibsen’s *A Doll’s House*, Williams’s *The Glass Menagerie*, and Hansberry’s *A Raisin in the Sun*.

A Doll’s House

Theme

Characterized by a scandalous ending, *A Doll’s House* came as a surprise to audiences during the first performances. However, Nora’s desertion was the only ending Ibsen could have written for his play’s conclusion. One reason for his ending is the result of a prominent theme. Imbedded in the plot and message of Ibsen’s drama is the theme of freedom. He skillfully uses literary devices—such as symbols, characters, and plot—to portray his thoughts and opinions about humans and their desire to be free from any form of bondage. Even the title, *A Doll’s House*, gives the impression that something is restricting an individual from making his or her own choices. In the case of *A Doll’s House*, Ibsen uses the oppression of society, or pressure from the majority, to conflict with individual characters (Hemmer 1995). As the characters deal

with the restrictions imposed on them, Ibsen is able to demonstrate different approaches and endings that may result in the human struggle for freedom.

Nora

As the “doll” within society’s “doll house,” Nora symbolizes the theme of freedom that Ibsen is revealing throughout the play. Although Templeton (2007, 1696–1697) would argue that Ibsen’s main purpose was not women’s rights, there is still validity in indicating that he chose a woman to display his theme of freedom. Ibsen successfully depicts the result of a society that imposes acceptable and unacceptable ideals and behaviors. Whether society was right or wrong, as a woman, Nora was expected to be the caregiver and support for her husband and children; whereas Torvald’s responsibility was to be the provider. As Nora was leaving her family to escape the pressure to amend her relationship with Torvald she claimed, “I will have to find out who is right, society or myself” (Hemmer 1995). This denotes the point at which Nora realizes that society was presenting something different than what she had hoped, therefore constricting her from the relationship she thought she had with her husband. Her decision to leave her family was merely how she dealt with the bondage she felt.

Krogstad

In addition, Krogstad was also under the public’s pressure. Ever since he broke the law by forging his signature, he was regarded by society as a criminal and was unable to maintain a job without his crime being intimated again (Sparksnotes 2012). Therefore, just like Nora, Krogstad was restricted and had to put forth more effort to maintain a job because of society’s treatment and opinion of men like him. His method of freeing himself from public scrutiny was to blackmail Nora into helping him keep his job. Ultimately, however, he found freedom by accepting Kristine’s offer of creating a future together, in which they would fight against

society's judgment. Although Krogstad was the antagonist, the result of his struggle for freedom ironically appears more positive than Nora's conclusion.

The Glass Menagerie

Theme

The theme of freedom is even more apparent in Williams's *The Glass Menagerie*. From the beginning of his play, Williams uses literary devices to support his theme, such as stage props as symbols as well as character development. Once again, the title reminds the reader of the play's focus and draws attention to the symbolism of the glass menagerie on stage. As the reader becomes familiar with the lives of the Wingfield family, the atmosphere of a cage or prison becomes obvious. The struggle then becomes a desire to change their lives and to break free from the direction of their lives. However, since Williams wrote this piece of drama as a memory play, the reader already knows that freedom is not achieved. Nelson (2007, 1689) affirms this by adding, "Everyone in the play is a failure and in the course of their drama they all perish a little...none of the people are given the opportunity to triumph against the fate which is as malignant as it is implacable. Their struggle is a rearguard action against life, a continuous retreat."

Tom

The Glass Menagerie's unique beginning, opening with Tom sharing a memory with the audience, alludes to the fact that Tom was not successful in freeing himself from his life at home. If he had rid himself completely of his previous life, he would not have returned home, even if he were just returning in memory. The shifty restlessness of Tom's character is evident throughout the play. However, his thirst for freedom is revealed during his discussion with Jim. Tom tells Jim that he has enlisted with the Union of Merchant Seaman as an escape from his boring life at

the warehouse. He enthusiastically shares with Jim: “I’m starting to boil inside. I know I seem dreamy, but inside—well, I’m boiling! Whenever I pick up a shoe, I shudder a little thinking how short life is and what I’m doing!—Whatever that means, I know it doesn’t mean shoes—except as something to wear on a traveler’s feet!” (Williams 2007, 1452). Just as his father before him, Tom wanted freedom; yet, his heart for his sister kept his mind at home, even after he had left home.

Laura

Written in 1944, *The Glass Menagerie* has many symbols and ideals that were prevalent during the Romantic period of the early nineteenth century (Cardullo 1997, 161). Many critics argue that Laura was a symbol of romanticism. Cardullo (1997, 161) points to the descriptions of Laura as a frail woman and lover of art and animals as evidence for her representation of romantic ideals. This metaphorical, peaceful garden of love and warmth that Laura’s character seems to imagine is her escape from life. On the other hand, the stage depicts a direct contrast from that of her imagined world of photograph records and glass animals. The stage lighting is rather gloomy; her house is located in a dark alley with a fire escape as a front door; and there is no sign of sunshine and greenery. Laura desires freedom from her life as a mere display. She is trapped in her own glass menagerie. Critics may argue whether she is considered a victim of circumstances or is responsible for her decisions or lack of motivation, but, ultimately, her story concludes without freedom.

A Raisin in the Sun

Theme

Freedom has been a theme rooted in the hearts of Americans since the pilgrims landed on American soil. Since the discovery of America, many Americans have died fighting for religious

and social liberation. Thus, the message of freedom is a pertinent theme for Hansberry's audience. In *A Raisin in the Sun*'s example, society's judgment towards African-Americans keeps the Younger family from earning respect as individuals. Every family member is affected by society's limitations. Even their status among the middle-class denies them certain privileges. Therefore, every character forms a dream that would hopefully release him or her from society's hold.

Walter Lee

As the man of the house, Walter Lee is a prominent symbol of freedom. From the beginning, his need and concern for money are apparent. Thus, he is already restricted in fulfilling his dream as an owner of a liquor store. However, another aspect of Walter Lee's oppression results from society's view of him as an African-American. Therefore, he must struggle for respect from the neighborhood his family chose. The illustration of African-Americans that Bernstein (1999, 19–20) gives is that of a fishbowl, in which "they could look at each other, but not anything beyond their immediate context." This depiction communicates a helplessness that prevents the Younger family from obtaining liberty from society's burdens directed towards African-Americans. Walter Lee absorbs the impact of this for his family, and, in the end, becomes a responsible man by resisting the bondage. As Mama proudly said, "He finally come into his manhood today, didn't he? Kind of like a rainbow after the rain" (Hansberry 2007, 1607).

Beneatha

Beneatha, on the other hand, is symbolic of the younger generation's desire for freedom. During her conversation with Mama and Ruth, she claims, "I don't flit! I—I experiment with different forms of expression" (Hansberry 2007, 1554), as she explains her yearning to express

herself. Beneatha feels the constraint put on her by society to be a traditional, quiet, and respectable woman with a husband and a family. However, as seen in her ambition to become a doctor and her desire for the right to share new ideas, she is desperately fighting for liberty within American society. Although Hansberry does not indicate whether she is successful, there is definitely a feeling of hope for Beneatha and her family as the play closes.

Literary Comparison and Contrast

Use of Characters

As discussed in each piece of drama, Ibsen, Williams, and Hansberry all utilize their characters to portray their theme of freedom. In many aspects, as the characters develop in each of the plays, the characters themselves become symbols of freedom. This similar use of character development is common in most pieces of drama. In addition, the playwrights often use their characters to illustrate the message they want to reproduce by changing the impact and effect that the theme has on each individual.

For instance, Williams's message concerning freedom in *The Glass Menagerie* is evidently negative because his characters are still trapped in the past. In contrast, Hansberry's *A Raisin in the Sun* depicts a positive message of freedom as her characters prove themselves tenacious and assiduous. Despite the various outcomes, the characters in these three dramas support the playwrights' opinions and worldviews concerning the theme of freedom. Thus, characters can simply be tools in producing a playwright's intended message.

Freedom's Purpose

Along with the playwrights' similar use of characters to convey the theme of freedom, *A Doll's House*, *The Glass Menagerie*, and *A Raisin in the Sun* likewise present parallel reasons for freedom. Before the desire for freedom can grow or develop in a character, the playwright must

first offer a motive. A simple example of this would be that a dog must first be chained before he longs for the freedom he once had. Within these dramas, the common drive for freedom comes from society. In this regard, the social aspects facing each character are responsible for the oppression of each character. *A Doll's House* was written during a time when women's rights was a prominent social topic, thus, socially, the message of freedom was interpreted as such after Ibsen had his work published (Templeton 2007, 1698).

A Lost World

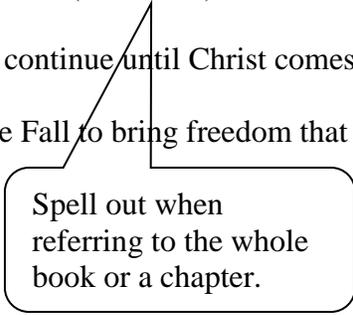
The last comparison that a playwright might not have even intended from the beginning is the lesson of a lost and dying world. Something in mankind causes individuals to realize that the world was created for something more. Romans 8 uses the term "groaning" to express the emotion of pain that creation, believers, and the Holy Spirit are going through as they wait for the "freedom and glory of the children of God" after death (Rom 8:21–22 [NIV]). The reality of the world after the Fall of mankind described in Genesis 3 is one of bleakness for those not found in Christ. Thus, Ibsen's, Williams's, and Hansberry's writings are naturally tinted with the hopelessness of mankind. Though they might not understand why the world seems to be in shambles, this worldview and perspective can only be expected.

Conclusion

Throughout *A Doll's House*, *The Glass Menagerie*, and *A Raisin in the Sun*, freedom is portrayed as a prominent theme. Literary devices, such as character development and symbolism, enable the playwrights to establish their views concerning the human right and desire for liberty. *A Doll's House* uses the characters Nora and Krogstad to illustrate the result of mankind's struggle for freedom from society's expectations and condemnation. Likewise, Williams's *The Glass Menagerie* demonstrates a playwright's ability to develop characters, such as Tom and

Laura, for the purpose of exemplifying the bondage of humanity within their own lives. Lastly, Hansberry's characters Walter Lee and Beneatha display the result of mankind's fight for freedom from the restrictions placed on them from society.

Ecclesiastes 3:11 states, "He has also set eternity in the hearts of men; yet they cannot fathom what God has done from beginning to end." Mankind was created with eternal souls. However, man was created with a free will and, ultimately, chose death (Genesis 3). Therefore, the struggle for freedom from sin's bondage and bodily decay will continue until Christ comes again. God has been working within and through mankind since the Fall to bring freedom that only he can provide.



Spell out when referring to the whole book or a chapter.

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Reprint editions: If the original publication date is essential to the paper, put it in brackets before the reprint date, instead, both here and in the in-text citations (Brontë [1847] 1922, pg#).

Above are examples of the following in order of appearance:

- Journal article
- Reprint edition of a book
- Journal article
- Short story in an anthology
- Website article
- Short story in an anthology
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- Website article
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- Short story in an anthology