

\*\*\*Numbers following section headings reference the section in Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* from which the information was obtained. Please see the sections for additional information and examples.

## **SPACING (A.1.3)**

Double-space all text except block quotations, table titles, figure captions, and lists in appendixes. The following items should be single-spaced internally but with a blank line between items: table of contents, footnotes, endnotes, bibliographies, reference lists, and lists of figures, tables, or abbreviations.

## **MARGINS (A.1.1)**

Leave a margin of at least one inch on all four edges of the page. Be sure that any material placed in headers or footers, including page numbers, falls within the margins.

## **PAGE NUMBERS (A.1.4.1)**

Number the title page. Number the pages in the body of the paper and the back matter with Arabic numerals, starting on the first page of text. If you are writing a thesis or dissertation, number front matter separately from the rest of the text.

## **ARRANGEMENT OF MANUSCRIPT PAGES**

Arrange pages in the following order:

1. The Front Matter (A.2.1): Submission Page, Title Page, Copyright Page, Dedication, Epigraph, Table of Contents, List of Figures, Tables, or Illustrations, Preface, Acknowledgments, List of Abbreviations, Glossary, Editorial or Research Method, Abstract.
2. The Text (A.2.2): Introduction, Parts, Chapters, Sections and Subsections, Notes or Parenthetical Citations, Tables and Figures, Conclusion.
3. The Back Matter (A.2.3): Illustrations, Appendixes, Glossary, Endnotes, Bibliography or Reference List.

\*Of course, not all pages are used in every paper.

## **INDENTATION (18.17)**

References: Keep the first line of each entry flush left, and indent all following lines the same amount as the first line of a paragraph. Parenthetical citations are placed within the text and are not indented.

## **QUOTATION MARKS (25.2, 21.10)**

Direct quotations other than block quotations require double quotation marks at the beginning and end. Set off words and concepts with double quotation marks. If the quoted passage contains a quotation set off by double quotation marks, replace these with single quotation marks. However, in a block quotation, retain the double quotation marks within the original matter.

## **BLOCK QUOTATIONS (25.2.2)**

A prose quotation of five or more lines should be set off from the text with single-spacing, indented as far as you indent the first line of a paragraph, and framed by no quotation marks.

If you quote more than one paragraph, do not add extra line space between them, but indent the first line of the second and subsequent paragraphs farther than the rest of the quotation.

### **FOOTNOTES AND ENDNOTES (16.3.4.1, 16.3.4.2)**

When referencing a footnote or an endnote, insert into your text a superscript number that directs your reader to the note. Put the number at the end of the sentence or clause containing the quotation or other material. The note number should follow any mark of punctuation, except for the dash. Number notes consecutively, beginning with 1.

Use regular paragraph indentation for both footnotes and endnotes. Begin each note with its reference number, formatted not as a superscript but as regular text. Put a period and a space between the number and the text of the note. For notes labeled with symbols, a space but not a period should appear between the symbol and the text of the note.

Begin every footnote on the page on which you reference it. Put a short rule between the last line of text and the first footnote on each page, including any notes that run over from previous pages. Single-space each footnote. If you have more than one footnote on a page, put a blank line between notes.

Endnotes should be listed together after the end of the text and appendixes but before the bibliography. Single-space each note, and put a blank line between notes. Label the list "Notes." If you restart numbering for each chapter, add a subheading before the first note to each chapter.

### **Rules for Notes (15.3.1, 16.32)**

- In a note, the author's full name is in the natural order (First name, then last name).
- The first line of the footnote is indented the same amount as paragraph openings in the text.
- Mark notes with superscripted Arabic numerals at the **end** of the passages to which they refer.
- If the passage is an exact quotation, the number comes at the end of the quotation, not after the author's name or at the end of the text introducing the quotation.
- The superscript number follows any punctuation mark except the dash, which it precedes, and goes outside a closing parenthesis.

Examples:

Violent crime has risen in the past five years.<sup>1</sup>

"The war was lost at Trabal,"<sup>1</sup> according to Wills.

### **Numbering (Part II, 16.3.2, 16.3.3)**

- Note numbers must follow one another in numerical order, beginning with 1.
- Notes with numeral and letter combinations, such as 2a, are not allowed.
- Numbering starts at the beginning of each chapter. If chapters are not used, numbering runs continuously throughout.

### **Position (16.3.4)**

- Notes should be arranged in numerical order either at the foot of the page (footnotes) below a short rule, or *separator* (see 16.3.5), or at the end of the paper (endnotes).
- A footnote must begin at the bottom of the page on which it is referenced, though a long note may continue onto the bottom of the next page.
- Notes may be single-spaced, with a blank line between notes.
- Time and space can be saved and the appearance of the page improved by reducing the number of note references in the text. For example, in a single paragraph containing several quotations, a reference number following the last quotation will permit them all to be cited in one note (see 15.3.5, for example).

### **First and Subsequent Notes (16.4)**

- An example of a first, and, therefore full, reference:  
<sup>1</sup>Max Plowman, *Introduction to the Study of Blake* (London: Gollancz, 1952), 58-59.
- Once a reference has been cited in complete form, later references to it are shortened.
  - If the subsequent reference directly follows the first, then short titles or the Latin abbreviation *Ibid.* should be used.
  - If the subsequent note is not immediately preceding the first footnoted reference, then it is made in one of two styles, here called Method A and Method B. According to Turabian, both methods are equally acceptable, and the author of the paper chooses which style he or she wants to use.  
***(Students should ask their professors if a particular method is preferred.)***

#### **Methods for Subsequent Notes not immediately preceding the first reference:**

- **Method A** requires the author's last name, title of book, chapter, or article (sometimes shortened), and specific page numbers.  
<sup>2</sup>Plowman, *Study of Blake*, 125.
- **Method B** also requires the author's last name and specific page numbers; however, the title of the book, chapter, or article is only needed if two or more works by the same author are used as references.  
<sup>2</sup>Plowman, 13.

### **Ibid (16.4.2)**

- When references to the same work follow one another without any intervening references, even though they may be separated by several pages, the abbreviation *Ibid.* (for the Latin *ibidem*, "in the same place") is used to repeat the preceding entry.  
<sup>1</sup>John Gadarnet, *William Shakespeare* (New York: Rhinehart, 1976), 18.

<sup>2</sup>*Ibid.*

- If the same reference source is used, but a different page is cited, include the page

numberas well.

<sup>2</sup>Ibid., 68.

### **Substantive Notes (16.3.5.2—the note includes both a citation and substantive comment)**

Content notes explain or amplify the textual discussion and, therefore, resemble the text more closely than reference notes

Example:

<sup>1</sup>Datt, "Paris art Schools," 269. Gilded Age American artists traveled to other European art centers, most notably Munich, but Paris surpassed all others in size and importance.

### **REFERENCE FOOTNOTES (16.1)**

Some examples of common reference notes:

#### **Book with one author**

<sup>1</sup>John Hope Franklin, *George Washington Williams: A Biography* (Chicago: University of Chicago Press, 1985), 54.

#### **Book with two authors**

<sup>1</sup>Robert Lynd and Helen Lynd, *Middletown: A Study in American Culture* (New York: Harcourt, Brace and World, 1929), 67.

#### **Book with three authors**

<sup>1</sup>Mary Lyon, Bryce Lyon, and Henry S. Lucas, *The Wardrobe Book of William de Norwell, 12 July 1338 to 27 May 1340*, with the collaboration of Jean de Sturler (Brussels: Commission Royale D'Histoire de Belgique, 1983), 42.

#### **More than three authors**

<sup>1</sup>Martin Greenberger et al., *Networks for Research and Education: Sharing of Computer and Information Resources Nationwide* (Cambridge, MA.: The MIT Press, 1974), 50.

#### **No author given**

<sup>1</sup>*The Lottery* (London, 1732), 20-25.

Note: for books published before the Twentieth Century, you may omit the publisher's Name (See *Turabian* 8<sup>th</sup> ed. p. 174.)

#### **Book with an editor or compiler as "author"**

<sup>1</sup>Robert von Hallberg, ed., *Canons* (Chicago: University of Chicago Press, 1984), 225.

#### **A translation**

<sup>1</sup>Jean Anouilh, *The Lark*, trans. Christopher Fry (London: Methuen, 1955), 86.

#### **Edition other than the first**

<sup>1</sup>M. M. Bober, *Karl Marx's Interpretation of History*, 2nd ed. Harvard Economic Studies (Cambridge, MA.: Harvard University Press, 1948), 89.

### **Reprint edition**

<sup>1</sup>Michael Jarrell, *Pictures from an Institution: A Comedy* (1954; repr. Chicago: University of Chicago Press, 2010), 79-80.

### **Secondary Source of Quotation (One Source Quoted in Another)**

<sup>1</sup>R. Zukofsky, "Sincerity and Objectification," *Poetry* 37 (February 1931): 269, quoted in Bonnie Costello, *Marianne Moore: Imaginary Possessions* (Cambridge, MA: Harvard University Press, 1981), 78.

### **Article in a journal**

<sup>1</sup>Richard Jackson, "Running Down the Up-Escalator: Regional Inequality in Papua New Guinea," *Australian Geographer* 14 (May 1979): 180.

### **Article in a magazine**

<sup>1</sup>Bruce Weber, "The Myth Maker: The Creative Mind of Novelist E. L. Doctorow," *New York Times Magazine*, October 20, 1985, 42.

### **Unsigned Article in an encyclopedia**

<sup>1</sup>*Columbia Encyclopedia*, 5<sup>th</sup> ed., s.v. "cold war" [accessed month day, year, URL].

### **Article in a Newspaper**

<sup>1</sup>Tyler Marshall, "200<sup>th</sup> Birthday of Grimms Celebrated," *Los Angeles Times*, March 15, 1985, sec. 1A.

### **Published Interview**

<sup>1</sup>Joe Spock, Interview by Milton J. E. Senn, November 20, 1974, interview 67A, transcript, Senn Oral History Collection, National Library of Medicine, Bethesda, MD.

### **Unpublished Interview by Writer of Paper**

<sup>1</sup>Mayor Harold Washington of Chicago, Interview by author, Charleston, S.C., September 23, 2013.

## **BIBLIOGRAPHICAL ENTRIES COMPARED WITH NOTES (16.1)**

A bibliographical entry is similar to a full note in that it includes much of the same material arranged in much the same order. Differences, though, stem from the differences in purpose and placement. **The purpose of a bibliographical entry is to list a work in full bibliographical detail: name(s) of author(s); full title of work; place, publisher, and date of publication.**

*The purpose of a note is primarily to inform the reader of the particular location--page, sections, or other segment--from which the writer of the paper has taken certain material cited in the text. The secondary purpose of the note--to enable the reader to find the source--dictates the inclusion of full bibliographical details in the first reference to a work.*

- The bibliography of a paper is single-spaced with one blank space between entries.

- The first line of each entry is flush left, and all subsequent lines, if any, are indented five spaces.
- Author names are inverted so that the author's last name appears first (unlike notes in which the author's name is in the natural order).

The following examples illustrate the differences between a note (marked with N) and a bibliographic entry (marked with B). Of course, your bibliography for the paper has only the bibliographic entries.

### **BOOKS (beginning in section 16.1)**

#### **Single Author**

N <sup>1</sup>John Hope Franklin, *George Washington Williams: A Biography* (Chicago: University of Chicago Press, 1985), 54.

B Franklin, John Hope. *George Washington Williams: A Biography*. Chicago: University of Chicago Press, 1985.

#### **Two Authors**

N <sup>2</sup>Robert Lynd and Helen Lynd, *Middletown: A Study in American Culture* (New York: Harcourt, Brace and World, 1929), 67.

B Lynd, Robert, and Helen Lynd. *Middletown: A Study in American Culture*. New York: Harcourt, Brace and World, 1929.

#### **Three Authors**

N <sup>3</sup>Mary Lyon, Bryce Lyon, and Henry S. Lucas, *The Wardrobe Book of William de Norwell, 12 July 1338 to 27 May 1340*, with collaboration of Jean de Sturler (Brussels: Commission Royale d'Histoire de Belgique, 1983), 42.

B Lyon, Mary, Bryce Lyon, and Henry S. Lucas. *The Wardrobe Book of William de Norwell, 12 July 1338 to 27 May 1340*. With the collaboration of Jean de Sturler. Brussels: Commission Royale d'Histoire de Belgique, 1983.

#### **Four or More Authors**

N <sup>4</sup>Martin Greenberger and others, eds., *Networks for Research and Education: Sharing of Computer and Information Resources Nationwide* (Cambridge, MA: The MIT Press, 1979), 50.

B Greenberger, Martin, et. al., eds. *Networks for Research and Education: Sharing of Computer and Information Resources Nationwide*. Cambridge: The MIT Press, 1974.

PLEASE BE AWARE: For books published before the 20<sup>th</sup> century, you may omit the publisher's name (See 17.1.6 p. 174 in *Turabian* 8<sup>th</sup> edition.).

#### **No Author Given (17.1.1.5) (Anonymous author)**

N <sup>5</sup>*The Lottery* (London: 1732). 20-25.

B *The Lottery*. London, 1732.

**Editor or Translator in Place of an Author (17.1.1.2)**

N <sup>6</sup>Robert von Hallberg, ed [or trans], *Canons* (Chicago: University of Chicago Press, 1984), 225.

B von Hallberg, Robert, ed. *Canons*. Chicago: University of Chicago Press, 1984.

**Edition Other Than First (17.1.3)**

N <sup>8</sup>M. M. Bober, *Karl Marx's Interpretation of History*, 2nd ed. [or rev. ed.], Harvard Economic Studies (Cambridge, MA: Harvard University Press, 1948), 89.

B Bober, M. M. *Karl Marx's Interpretation of History*. 2nd ed. Harvard Economic Studies. Cambridge, MA: Harvard University press, 1948.

**Reprint Edition (17.1.3.2)**

For a work that has been reprinted, it is important to give publisher and date of the reprint following the usual information about the book as originally issued:

N <sup>9</sup>Neil Harris, *The Artist in American Society: The Formative Years, 1790-1860* (1954; repr., Chicago: University of Chicago Press, 2010), 79-80.

B Harris, Neil. *The Artist in American Society: The Formative Years, 1790-1860*. 1954. Reprint, Chicago: University of Chicago Press, 2010.

**Component part by one author in a work by another**

N <sup>10</sup>Mary Higdon Beech, "The Domestic Realm in the Lives of Hindu Women in Calcutta." *In Separate Worlds: Studies of Purdah in South Asia*, ed. Hanna Papanek and Gail Minault (Delhi: Chanakya, 1982), 115.

B Beech, Mary Higdon. "The Domestic Realm in the Lives of Hindu Women in Calcutta." *In Separate Worlds: Studies of Purdah in South Asia*, ed. Hanna Papanek and Gail Minault, 110-38. Delhi: Chanakya, 1982.

**Article in a magazine (17.3)**

N <sup>11</sup>Bruce Weber, "The Myth Maker: The Creative Mind of Novelist E. L. Doctorow," *New York Times Magazine*, October 10, 1985, 42.

B Weber, Bruce. "The Myth Maker: The Creative Mind of Novelist E. L. Doctorow." *New York Times Magazine*, October 10, 1985. 42.

**DICTIONARY (17.5.3)**

Information from Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (2013)

N <sup>10</sup> *Oxford English Dictionary*, 3<sup>rd</sup> ed., s.v. "mondegreen," accessed February 14, 2013, <http://www.oed.com/view/Entgry/251801>.

B Usually major dictionaries and encyclopedias are not included in the bibliography.

### **Unsigned Article in Encyclopedia**

N <sup>13</sup> *Encyclopedia Britannica*, s.v. "Sumatra," accessed April 13, 2013, <http://www.britannica.com/EBchecked/topic/542563/sumatra>.

B Usually major dictionaries and encyclopedias are not included in the bibliography

### **NEWSPAPERS (17.4)**

N <sup>14</sup> Associated Press, "Ex-IMF Chief Returns Home to France," *USA Today*, September 4, 2011, accessed September 4, 2011, <http://www.usatoday.com/news/naton/story/2011-09-04/Ex-IMF-chief-returns-home-to-France/50254614/1>.

NOTE: In most cases, cite articles and other pieces from newspapers only in notes. Include a Specific article in your bibliography only if it is critical to your argument or frequently cited or both (*Turabian* 8<sup>th</sup> ed. p. 187).

### **AUDIO/VISUAL MATERIALS**

#### **Videos and Podcasts (17.8.3.5)**

N <sup>15</sup> Adele, "Someone like You" (music video), directed by Jake Nava, posted October 1, 2011, accessed February 28, 2012, <http://www.mytv.com/videos/adele/693356/someone-like-you.jhtml>.

B Adele. "Someone like You" (music video). Directed by Jake Nava. Posted October 1, 2011. Accessed February 28, 2012. <http://www.mytv.com/videos/adele/693356/someone-like-you.jhtml>.

#### **Work of Art (17.8.1)**

N <sup>16</sup> Jackson Pollock, *Reflection of the Big Dipper*, 1946, oil on canvas, Stedelijk Museum, Amsterdam. (If applicable, add access for month, day, year, URL.)

B  
*Actual works of art are normally not included in a bibliography or reference list.*

#### **Works of Art Reproduced in Books**

N <sup>17</sup> Georgia O'Keefe, *The Cliff Chimneys*, 1938, in Barbara Buhler Lynes, Lesley Poling-Kempes, and Frederick W. Turner, *Georgia O'Keefe and New Mexico: A Sense of Place* (Princeton, NJ: Princeton University Press, 2004), 25.





- B O'Keefe, Georgia. "The Cliff Chimneys." 1938. As reproduced in Barbara Buhler Lynes, Lesley Poling-Kempes, and Frederick W. Turner, *Georgia O'Keefe and New Mexico: Sense of Place* plate 25. Princeton, NJ: Princeton University Press, 2004.
- A

### ELECTRONIC SOURCES (15.4)

While Turabian does offer some guidance for citing electronic sources, it may be necessary to consult *The Chicago Manual of Style*, and/or ask your professor.

*The Chicago Manual of Style Online* offers a free citation guide at [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html).

### Entire Website (17.7.1)

- N <sup>18</sup>Susannah Brooks, "Longtime Library Director Reflects on a Career at the Crossroads," University of Wisconsin-Madison News, September 1, 2011, accessed May 14, 2012, <http://www.news.wisc.edu/19704>.

- B Brooks, Susannah. "Longtime Library Director Reflects on a Career at the Crossroads." University of Wisconsin-Madison News. Last modified September 1, 2011. Accessed May 14, 2012, <http://www.news.wisc.edu/19704>.

### Journal Article from Library Database (17.2)

- N <sup>20</sup>Tanya Pluth, "The One Imperative and the Portland YMCA," *Journal of Women's History* 15, no. 3 (include month/season if applicable): 210, accessed October 26, 2005, database URL.

- B Pluth, Tanya. "The One Imperative and the Portland YMCA." *Journal of Women's History* 15, no. 3 (include month/season if applicable 2003): 209-214. Accessed October 26, 2006. Database URL.

### Newspaper Article Online (17.4)

- N <sup>23</sup>Tanya Schevitz, "Berkeley Parents Reinvent School: Charter Program to Focus on Ability Rather Than Age," *San Francisco Examiner*, January 18, 1995, <http://web.lexis-nexis.com> Accessed March 22, 2004.

B

*News items from daily newspapers are rarely listed in a bibliography or reference list, unless the newspaper is referred to several times and constitutes a substantial part of the documentation.*

### E-Book (17.1.10)

- N <sup>24</sup>Erin Hogan, *Spiral Jetta: A Road Trip through the Land Art of the American West*



(Chicago: University of Chicago Press, 2008), 86-87, Adobe PDF eBook.

B Hogan, Erin. *Spiral Jetta: A Road Trip through the Land Art of the American West*. Chicago: University of Chicago Press, 2008. Adobe PDF eBook.

If you read the book on-line, include both an access date and a URL. If you consulted the book in a library or commercial database, you may give the name of the database instead. If you downloaded the book in a dedicated E-book format, specify the format and do not include an access date.

Here is an example for a Kindle:

N<sup>24</sup> Malcolm Gladwell, *Outliers: The Story of Success* (Boston: Little, Brown, 2008), 193, Kindle.

B Gladwell, Malcolm. *Outliers: The Story of Success*. Boston: Little, Brown, 2008. Kindle.