TURABIAN STUDENT PAPER-FORMATTING TIP SHEETS

Official Chicago style, in easy-to-use, printable PDF paper-writing tip sheets for students, teachers, and librarians. Guidelines are per Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations* (9th ed.) and are fully compatible with *The Chicago Manual of Style* (17th ed.).

[Important: Directions from your teacher, instructor, or dissertation office overrule these guidelines.]

1. Margins and Page Numbers
2. Title Page
3. Table of Contents
4. List of Tables and Figures
5. Introduction or Conclusion
6. Main Text
7. Sections and Subheads
8. Chapter Opening Page
9. Figure and Figure Caption
10. Bibliography
11. Endnotes
12. Footnotes
13. Parenthetical Citations
14. Reference List

Margins and Page Numbers

Set margins of at least 1 inch from the edge of the page on all sides (except above a page number in the header or below a page number in the footer).

1 in.

1/2 in.

2

Place page numbers at the top right or bottom center, half an inch from the edge of the page.*

Introduction

Modern air passengers are unhappy about flying. Rather than marvel at traveling safely through the air at 30,000 feet, they complain of delays, small seats, and baggage fees. Instead of celebrating the ability to start one's day in Boston and end it in London, passengers complain of achy legs and long for a good hot meal. Why do travelers today focus on the problems of air travel instead of its wonders? How have we lost sight of the magic of stepping into a flying machine to transport us across continents and oceans?

1 in.

1 in.

It turns out that such disillusionment is not specific to the airplane. In fact, initial wonder at technological feats—from the radio, to the automobile, to the television—is almost always eventually lost, usually at a moment when the technology has become accessible enough to lose its aura of exclusivity.

Don't put a page number on the title page, but count it in the page numbering.

In papers that include front matter numbered with roman numerals, the title page counts as page i. Otherwise, it counts as page 1.

*In a thesis or dissertation, page numbers have traditionally been placed (1) in the footer for front matter pages and pages in the text and back matter that have titles (such as a chapter opener) and (2) in the header for all other pages. However, most schools now require a consistent placement of page numbers throughout a paper.

From Awe to Shrugs

Airplanes were a technological triumph, but in the early years of commercial flight they also demanded an imaginative leap on the part of anyone contemplating a trip, as Clara Lanahan explains in *The Psychology of Flying*. "Flying through the air, with nothing but a few inches of metal below, was a difficult concept to comprehend," Lanahan writes.[1] Airplane travel required humans to accept the idea that they belonged not only on the ground, but in the air. The idea of flying thus evoked feelings of wonder and awe, which airlines capitalized on in their advertisements.

Other scholars have taken up the idea that flight is so unnatural to humans that we must think in profoundly new ways before we adapt to the technology. For instance on his piloting blog *Way Up There*, Jackson T. Afertapian writes that "the human mind cannot fully reconcile

1 in.

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Title Page

Don't put a page number on the title page.

Use the same font as in the main text.

Begin about 1/3 of the way down the page.

Fickle Flying:

Put a colon at the end of the main title.

The Marvel and the Banality of New Technologies

Make the main title and subtitle bold. The font size may be two or three points larger than the main text.

Use headline-style capitalization.

Center the text.

Double-space everything.

Anastacia Swittlegate

History 101: Culture and Technology

June 10, 2017

Add any information your instructor requests, such as your name, the title of the course, and the date.

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Table of Contents

Place the title Contents at the top of the first page, centered.

Contents

Leave two blank lines between the title and the first item.

Begin the list with items that *follow* the contents page.

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One or two blank lines

Chapter 1 Central Europe as Intellectual Space 15

One blank line

Chapter 2 The Rise and Fall of the Self: A Genealogy of Germanophone Philosophy 47

Chapter 3 Aesthetic Selves: Literature as Philosophy 119

Chapter 4 Towards an Aesthetic Self: Rilke's Creation of Malte the Creator 163

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Chapter 6 Noodles in a Tin: Hrabal's Aesthetics of History 232

One or two blank lines

Conclusion *Vita Nuova*, or Hrabal's Aesthetic Legacy 264

Two blank lines

Bibliography 272

Place page numbers flush right, with leader dots if you wish.

Single-space each item, and add a blank line between items.

Use the same tab stop for each chapter title.

Before and after the list of chapters (including any introduction and conclusion), leave two blank lines.

Also leave two blank lines between numbered parts (not shown here).

Either one or two blank lines can intervene between an introduction and the first chapter or between the last chapter and a conclusion.

Use roman numerals for front matter page numbers, at the top right or bottom center, half an inch from the edge of the page.

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List of Tables or Figures

Put the list in the front matter after the contents page.

Place the title Tables (or Figures) at the top of the first page, centered.

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Leave two blank lines between the title and the first item.

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3.5 First three strophes of *Ave maris stella*, *F*, folio 373r, and the hymn *Ave maris stella* 372

Align table (or figure) numbers at the left margin.

Table (or figure) titles may be shortened for the list.

Single-space each item, and add a blank line between items.

Use the same tab stop for each title.

Place page numbers flush right, with leader dots if you wish.

Use roman numerals for front matter page numbers, at the top right or bottom center.

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Introduction or Conclusion

Place the title Introduction (or Conclusion) at the top of the first page, centered. Make this title and all other page titles bold. The font size for page titles may be two or three points larger than the main text.

Format the text like the main text.

Introduction

Leave two blank lines between the title and the first paragraph.

Modern air passengers are unhappy about flying. Rather than marvel at traveling safely through the air at 30,000 feet, they complain of delays, small seats, and baggage fees. Instead of celebrating the ability to start one's day in Boston and end it in London, passengers complain of achy legs and long for a good hot meal. Why do travelers today focus on the problems of air travel instead of its wonders? How have we lost sight of the magic of stepping into a flying machine to transport us across continents and oceans?

It turns out that such disillusionment is not specific to the airplane. In fact, initial wonder at technological feats—from the radio, to the automobile, to the television—is almost always eventually lost, usually at a moment when the technology has become accessible enough to lose its aura of exclusivity.

Airplanes were a technological triumph, but in the early years of commercial flight they also demanded an imaginative leap on the part of anyone contemplating a trip, as Clara Lanahan explains in *The Psychology of Flying*. "Flying through the air, with nothing but a few inches of metal below, was a difficult concept to comprehend," Lanahan writes.[1] Airplane travel required humans to accept the idea that they belonged not only on the ground, but in the air. The idea of flying thus evoked feelings of wonder and awe, which airlines capitalized on in their advertisements.

Other scholars have taken up the idea that flight is so unnatural to humans that we must think in profoundly new ways before we adapt to the technology. For instance on his piloting blog *Way Up There*, Jackson T. Afertapian writes that "the human mind cannot fully reconcile

1. Clara Lanahan, *The Psychology of Flying* (Milwaukee: Mother of Dragons Press, 1995), 12.

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Use a widely available, legible font, such as 12 pt. Times New Roman (as shown here) or Calibri, or 11 pt. Arial (some fonts will appear larger than others, even at the same point size).

↔ 1/2 in. The DPP was successful in attracting an important number of votes in the 1990s, during the first rounds of multiparty elections in Taiwan. Those DPP candidates who campaigned in favor of the country's independence and sovereignty were the most successful ones: "In 1989, eight members of the New Tide Faction joined together to form the pro-independence New National Alliance to contest seats in the December legislative election. All eight were elected, a stunning accomplishment" (Rigger 2001, 124). The party was successful in "stealing" votes from the dominant KMT: in 1991 the DPP obtained 23.9 percent of the vote for the National Assembly elections, and by 1996 this percentage had increased to 29.8 (data in Taiwan-Communiqué 1996). Following the logic of the theory of programmatic capacity, I end this section noting that in the 1990s the KMT adopted many of the policies advocated by the DPP:

> ↔ 1/2 in. By the mid-1990s, all of the concrete items on the DPP's reform agenda had been achieved, and the party was forced to find new issues to attract members and voters. . . . *The KMT has tended to co-opt DPP issue positions that prove popular with voters*, including domestic policy proposals such as national health care and foreign policy initiatives such as the U[nited] N[ations] bid. (Rigger 2001, 151; emphasis added)

Put one space between sentences, not two.

Turkey's Democrat Party

↔ 1/2 in. Mustafa Kemal founded the Republican People's Party (RPP) in 1923, an organization that would dominate Turkish politics for a quarter of a century. The RPP was, like the PRI in Mexico, a conglomerate of different political groups, including the urban middle class, the state bureaucracy, landowners, and army officers (Ahmad 1977, 1–2). However, unlike the Mexican dominant party, the RPP was never able to develop a structure capable of effectively fostering elite collective action or incorporating the population—via corporatist arrangements—into the party organization. The reason for this was that, contrary to what Calles did in Mexico in 1929, Kemal "felt little need to develop the party organization. The [RPP] leaders did not devote considerable energy to opening up branches across the country. . . . Throughout the 1920s, the

Indent the first line of each new paragraph half an inch.

Double-space the main text.

Leave the right margin "ragged."

Quotations of five or more lines should be indented as a block.

Single-space block quotations, and apply a left indent of half an inch.

Leave a blank line before and after the block (but at least two blank lines before a subhead).

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Sections and Subheads

Create a subhead for each section and use the same font size and style every time you use that level of subhead.

at technological feats—from the radio, to the automobile, to the television—is almost always eventually lost, usually at a moment when the technology has become accessible enough to lose its aura of exclusivity.

If you have subsections, use a different style for the second-level heads.

First-level heads should be more eye-catching (such as bold) than second-level heads (such as italic).

Subheads may be centered (as shown here) or flush left.

Subheads don't need a period at the end.

From Awe to Shrugs

Imagining the Airplane

Two subhead levels may appear together (with a blank line between).

Airplanes were a triumph of engineering, but in the early years of commercial flight they also demanded an imaginative leap on the part of anyone contemplating a trip, as Clara Lanahan explains in *The Psychology of Flying*. "Flying through the air, with nothing but a few inches of metal below, was nearly impossible to comprehend," Lanahan writes.[1] Airplane travel required humans to accept that they belonged not only on the ground, but in the air. The idea of flying thus evoked feelings of wonder and awe, as well as luxury, which airlines capitalized on in their advertisements.

There should be at least two subheads at each level per chapter (or, if no chapters, per paper).

Put more space before a subhead (two blank lines) than after (one blank line, or double line spacing).

An alternative to subheads: Between sections, use three spaced asterisks (* * *) centered on their own line, with one blank line above and below.

Flying as Unnatural

Other scholars have taken up the idea that flight is so unnatural to humans that we must think in profoundly new ways before we adapt to the technology. For instance on his piloting blog *Way Up There*, Jackson T. Afertapian writes that "the human mind cannot fully reconcile itself to the thought that we could really be flying through the air, far above the ground, at 600 mph, in an aluminum tube."[2] And Anderson Luftswaag argued in *The Advent of Air: Cultural Considerations of Flight* that in spite of its solid grounding in aerodynamic theory, flight was "so uncommon up to that time that the concept seemed to belong to the realm of the metaphysical or

Never end a page with a subhead (not counting any footnotes).

1. Clara Lanahan, *The Psychology of Flying* (Milwaukee: Mother of Dragons Press, 1995), 12.

2. Jackson T. Afertapian, "What on Earth?," *Way Up There* (blog), January 12, 2013, http://www.wayupthere.wordpress/2013/January2018408.

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Chapter Opening Page

Center the chapter number and chapter title at the top of the first page.

One blank line follows the chapter number, and two blank lines follow the chapter title.

Separate the chapter title from the subtitle (if any) by a colon.

Chapter 5

One blank line

Libertas Decembrica: Singing Songs in the Christmas Season

Two blank lines

> Everyone has some liking for those curiously-fashioned little songs which come into brief prominence for a season at the end of the year. . . . In the multitudinous choice of carols it is disconcerting to note how the same stock-pieces crop up year after year, to the exclusion of other and better things. We are too easily put off with the expedient in art; our children do not properly prepare their little programme; our choirmasters all too naturally reach down the old, time-worn sheets that have done duty so long.
>
> One blank line
>
> —Edmondstoune Duncan, "Christmas Carols"

1/2 in.

Chapter epigraphs are formatted as a block quotation. Following a blank line, the source is placed flush right. Two blank lines precede the main text.

Two blank lines

Christmas carols have long held an ambivalent position within contemporary culture, as the above epigraph suggests with its "old, time-worn sheets" of Christmas songs that "crop up year after year."[1] Shopping malls, dentist offices, and radio stations resound untiringly from Thanksgiving to Christmas with the strains of "Away in a Manger" and "Silent Night,"[2] while in our increasingly multicultural and international communities, nonreligious holiday songs, such as "Rudolph the Red-Nosed Reindeer," are gradually replacing sacred carols. For those, however, for whom the year concludes with Christmas, the familiar refrains of "We Wish You a Merry Christmas" and "The First Nowell" are still recalled and sung from year to year without fail, whether caroling in the streets, worshipping in churches, or sitting around the piano at home. Many of the still-performed carols and hymns can be traced back to the nineteenth century—if not earlier—and can be found in numerous translations and adaptations, resulting in a relatively limited repertory, albeit one with international appeal. While it is a rare occurrence to be able to connect any current carols with those of the Middle Ages or Renaissance, there is no question

1. Edmondstoune Duncan, "Christmas Carols," *Musical Times* 55, no. 862 (1914): 687.

2. Hugh Keyte and Andrew Parrott, eds., *The New Oxford Book of Carols* (Oxford: Oxford University Press, 1992), 300–305 and 59–61.

Place the page number at the top right or bottom center, half an inch from the edge of the page.

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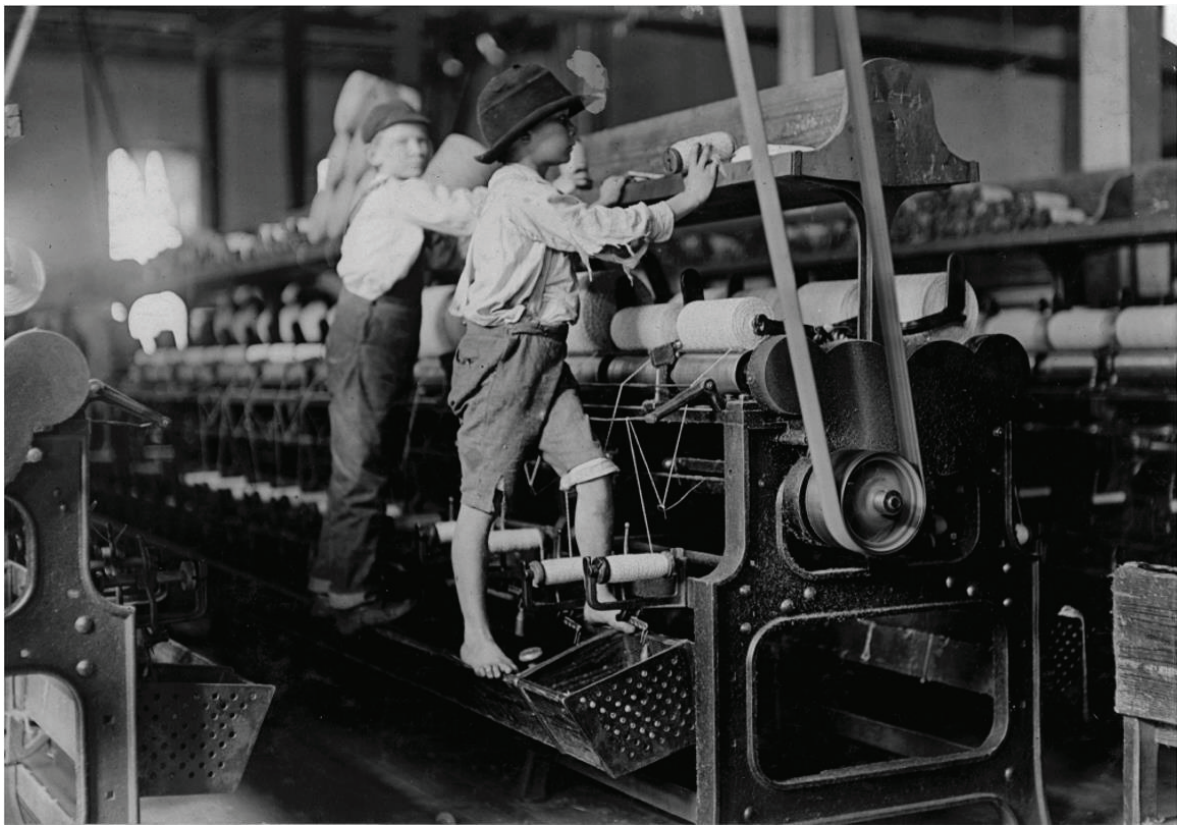
Figure and Figure Caption

Place a figure either immediately after the paragraph that first mentions it (on the same page or the next) or just before the first mention (but on the same page, as shown here).



Single-space the caption.

Place the caption below the figure.

Figure 3.1. *Helpers in a Georgia Cotton Mill*. Photograph by Lewis W. Hine, January 19, 1909. The National Child Labor Committee Collection, Library of Congress Prints and Photographs Division, Washington, DC. LC-DIG-nclc-01581.

Leave the right margin "ragged."

Add at least one blank line between the caption and any text below it.

percent of the total.[21] In both regions, mill children as young as six or seven were engaged in "doffing," spinning, and other forms of casual labor.[22] To compensate for their shorter height, child doffers would stand on top of electric looms to reach the top shelf, where spindles were located (fig. 3.1). The first contact children usually had with mill labor was while accompanying older siblings or parents as they worked. Typically, very young children would begin an informal training whereby they would "help" their relatives, but this regular assistance would soon

Use regular text or smaller for the caption.

21. Hugh D. Hindman, *Child Labor: An American History* (New York: M. E. Sharpe, 2002), 153.

22. Jacquelyn Dowd Hall et al., *Like a Family: The Making of a Southern Cotton Mill World* (New York: W. W. Norton, 1987), 61.

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Bibliography

Center the title Bibliography at the top of the first page and add two blank lines after.

Apply half-inch hanging indents for each entry.

Afertapian, Jackson T. "What on Earth?," *Way Up There* (blog), January 12, 2013. www.wayupthere.wordpress/2013/January2018408.

1/2 in.

Habadashery, Hannah. Letter to James Habadashery, July 5, 1950. Box 12, Habadashery Family Papers, Louisiana History Repository, Baton Rouge, LA.

Lanahan, Clara. *The Psychology of Flying*. Milwaukee: Mother of Dragons Press, 1995.

———. "Helicopters and Parenting in the Prevention of Flight Anxiety." *Psychology Matters* 46, no. 3 (2009): 32–76.

Lighticane, Gordon. *Wonders of the Radio*. Chicago: Malort Press, 1997.

Luftswaag, Anderson. *The Advent of Air: Cultural Considerations of Flight*. Dallas: Skylar Sisters Press, 1998.

Dude, Everyone Has a Car. Directed by Midas Mickelton. Mucas Films, 1972. DVD. 1 hr., 16 min. Mucas Films, 2002.

Myerson, Whitney F. *Snazzy Cars*. Miami: Hangnail Press, 1980.

———. "Who's Driving My Car?" *Auto-Driven Auto* 2 (2018): 14–15.

Palmadia, Arnold. *Champagne and a Full Recline*. New York: Shady McCrusty, 2010.

Wileyback, Lia. *Technological Advances in Twentieth-Century Entertainment*. Los Angeles: Emoticon Press, 2001.

Single-space each entry, and add a blank line between entries.

Leave the right margin "ragged."

For multiple works by the same author(s), replace the author or authors' names with a 3-em dash in all entries after the first.

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Endnotes

Put endnotes after the main text and appendixes but before the bibliography.

Notes

Center the title Notes at the top of the first page and add two blank lines after.

For the note numbers, use normal text with a period and space after, or use superscript with a space but no period after.

If note numbers restart with 1 in each chapter, add chapter subheads.

Chapter 1

1. Clara Lanahan, *The Psychology of Flying* (Milwaukee: Mother of Dragons Press, 1995), 12.

2. Jackson T. Afertapian, "What on Earth?," *Way Up There* (blog), January 12, 2013, www.wayupthere.wordpress/2013/January2018408.

3. Anderson Luftswaag, *The Advent of Air: Cultural Considerations of Flight* (Dallas: Skylar Sisters Press, 1998), 67.

Leave the right margin "ragged."

4. Gordon Lighticane, *Wonders of the Radio* (Chicago: Malort Press, 1997), 16.

5. Hannah Habadashery to James Habadashery, July 5, 1950, box 12, Habadashery Family Papers, Louisiana History Repository, Baton Rouge, LA.

6. Lia Wileyback, *Technological Advances in Twentieth-Century Entertainment* (Los Angeles: Emoticon Press, 2001), 20.

Single-space each note, and add a blank line between notes (and two blank lines before chapter subheads).

Indent the first line of each note half an inch like a paragraph in the main text.

Chapter 2

1. Whitney F. Myerson, *Snazzy Cars* (Miami: Hangnail Press, 1980), 126.

2. Myerson, *Snazzy Cars*, 231.

1/2 in. ↔

3. *Dude, Everyone Has a Car*, directed by Midas Mickelton (Mucas Films, 1972), DVD (Mucas Films, 2002), 0:39:43 to 0:40:54.

4. Arnold Palmadia, *Champagne and a Full Recline* (New York: Shady McCrusty, 2010), 109.

5. Jerry Naharis, "So Expensive but So Worth It," *On Time* magazine, November 2, 2014.

6. Lighticane, *Wonders of the Radio*, 42.

7. Lighticane, *Wonders of the Radio*, 13.

8. Myerson, *Snazzy Cars*, 261.

(If you are using author-date style, your paper will not have endnotes.)

9. Wileyback, *Technological Advances*, vi.

10. Luftswaag, *The Advent of Air*, 32.

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earlier voyage. Then Rosa, her new husband, parents, five more of her siblings, one sister-in-law, a fiancée to another brother (these two women were sisters), and Kleberg's own brother Louis followed in the fall of 1834.[22]

For note numbers in the text, use superscript.

> Many years later, Robert Kleberg reflected without regret on his decision to migrate:
>
> I wished to live under a republican form of Government, with unbounded personal, religious and political liberty, free from the petty tyrannies and the many disadvantages and evils of the old countries. Prussia smarted at that time under an offensive military despotism. I was (and have ever remained) an enthusiastic lover of republican institutions, and I expected to find in Texas, above all other countries, the blessed land of my most fervent hopes.[23]

In December of 1834, Rosa and Robert Kleberg's ship wrecked at Galveston, then a largely uninhabited island, instead of landing at the port of Brazoria as planned. Louis von Roeder and Robert Kleberg, who was the only one of the party who already spoke English, left Rosa and the others to watch their considerable baggage and set off on foot to find their relatives who had emigrated earlier. An Indian man helped the party to find them near the location of Cat Spring. Rosa recalled, "He belonged to a troop of Indians who were camping in the neighborhood and from whom our relations had been in the habit of obtaining venison in exchange for ammunition. They found our people in a wretched condition. My sister and one brother had died, while the two remaining brothers were very ill with the fever." Kleberg and the von Roeders rented accommodations in the city of Harrisburg through the winter and until they were all together again, and eventually settled fifty miles west of there, near where the advance party had been living at Cat Spring.[24]

Indent the first line of each note half an inch like a paragraph in the main text.

Use a short rule to separate footnotes from the main text.

Single-space each note, and add a blank line between notes.

Leave the right margin "ragged."

22. Rosa Kleberg, "Some of My Early Experiences in Texas," *Quarterly of the Texas State Historical Association* 1, no. 4 (April 1898): 297–302; *Handbook of Texas Online*, s.vv. "Kleberg, Rosalie von Roeder," and "Kleberg, Robert Justus [I]," accessed Sept. 28, 2010, http://www.tshaonline.org/; Tiling, 24–25.

23. Kleberg notes, 1876, as excerpted in Tiling, 24. Originals in the Rudolph Kleberg Family Papers, 1829–1966, Dolph Briscoe Center for American History (hereafter CAH).

24. Rosa Kleberg, 297–98.

Use regular text or smaller for the notes.

For note numbers in the notes, use normal text with a period and space after, or use superscript with a space but no period after.

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Parenthetical Citations

Immediately after a quotation or other material requiring a citation, include author and year and, for specific passages, a locator.

The DPP was successful in attracting an important number of votes in the 1990s, during the first rounds of multiparty elections in Taiwan. Those DPP candidates who campaigned in favor of the country's independence and sovereignty were the most successful ones: "In 1989, eight members of the New Tide Faction joined together to form the pro-independence New National Alliance to contest seats in the December legislative election. All eight were elected, a stunning accomplishment" (Rigger 2001, 124). The party was successful in "stealing" votes from the dominant KMT: in 1991 the DPP obtained 23.9 percent of the vote for the National Assembly elections, and by 1996 this percentage had increased to 29.8 (data in Taiwan-Communiqué 1996). Following the logic of the theory of programmatic capacity, I end this section noting that in the 1990s the KMT adopted many of the policies advocated by the DPP:

> By the mid-1990s, all of the concrete items on the DPP's reform agenda had been achieved, and the party was forced to find new issues to attract members and voters. . . . *The KMT has tended to co-opt DPP issue positions that prove popular with voters*, including domestic policy proposals such as national health care and foreign policy initiatives such as the U[nited] N[ations] bid. (Rigger 2001, 151; emphasis added)

Do not use punctuation between the author and the date.

Separate the date from a page number with a comma.

The name and date must match those in the reference list entry exactly.

The closing parenthesis precedes a comma, period, or other mark when the quotation is run into the text.

At the end of a block quotation, the opening parenthesis follows terminal punctuation.

Turkey's Democrat Party

Mustafa Kemal founded the Republican People's Party (RPP) in 1923, an organization that would dominate Turkish politics for a quarter of a century. The RPP was, like the PRI in Mexico, a conglomerate of different political groups, including the urban middle class, the state bureaucracy, landowners, and army officers (Ahmad 1977, 1–2). However, unlike the Mexican dominant party, the RPP was never able to develop a structure capable of effectively fostering elite collective action or incorporating the population—via corporatist arrangements—into the party organization. The reason for this was that, contrary to what Calles did in Mexico in 1929, Kemal "felt little need to develop the party organization. The [RPP] leaders did not devote considerable energy to opening up branches across the country. . . . Throughout the 1920s, the

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Apply half-inch hanging indents for each entry.

Reference List

Center the title Reference List at the top of the first page and add two blank lines after.

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Single-space each entry, and add a blank line between entries.

Leave the right margin "ragged."

For multiple works by the same author(s), replace the author or authors' names with a 3-em dash in all entries after the first. Use letters (*a*, *b*, etc.) to differentiate works published in the same year.

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