

# Chicago Style (Notes-Bibliography)



*The Chicago Manual of Style* outlines citations for many academic and professional publications. For each topic below, the corresponding section in *The Chicago Manual of Style, 17th Edition* is listed in parentheses. Chicago employs two citation styles: note-bibliography style and author-date style. **This handout addresses note-bibliography style, commonly used in the humanities, religion, history, art, etc.** This handout covers basic concepts, but always tailor your work to your audience and assignment.

**Note:** This handout applies to Chicago and Turabian styles. Turabian style—from Kate Turabian’s *A Manual for Writers of Research Papers, Theses, and Dissertations*—is a modified form of Chicago for student papers.

## General Format (*Turabian A.1*)

**Margins (*Turabian A.1.1, Chicago 2.10*)** Use 1-inch margins on all sides.

**Font (*Turabian A.1.2*)** Use a readable and standard-size font (e.g., Times New Roman 12-pt. font). To minimize space use, you can use a smaller font in footnotes and endnotes.

**Line Spacing (*Turabian A.1.3*)** Double-space body text. Single-space the footnotes, endnotes, block quotes, and the bibliography.

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In *Democracy and Other Neoliberal Fantasies*, Jodi Dean argues that “imagining a rhizome might be nice, but rhizomes don’t describe the underlying structure of real networks,”<sup>1</sup> rejecting the idea that there is such a thing as a nonhierarchical interconnectedness that structures our contemporary world and means of communication. Michael Hardt and Antonio Negri, on the other hand, argue that the Internet is an exemplar of the rhizome: a nonhierarchical, noncentered network—a democratic network with “an indeterminate and potentially unlimited number of interconnected nodes [that] communicate with no central point of control.”<sup>2</sup> What is at stake in settling this dispute? Being. And, knowledge and power in that being. More specifically, this paper explores how a theory of social ontology has evolved to theories of social ontologies, how the modernist notion of global understanding of individuals working toward a common (rationalized and objectively knowable) goal became pluralistic postmodern theories embracing the idea of local networks. Furthermore, what this summary journey of theoretical evolution allows for is a consideration of why understandings of a world comprising emergent networks need be of concern to composition instructors and their practical activities in the classroom: networks produce knowledge.

Our journey begins with early modernism, and if early modernism had a theme, it was oneness. This focus on oneness or unity, on the whole rather than on individual parts, derived from Enlightenment thinking: “The project [of modernity] amounted to an extraordinary intellectual

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1. Jodi Dean, *Democracy and Other Neoliberal Fantasies: Communicative Capitalism and Left Politics* (Durham: Duke University Press, 2009), 30.  
2. Michael Hardt and Antonio Negri, “Postmodernization, or the Informatization of Production,” in *Empire* (Cambridge, MA: Harvard University Press, 2000), 299.

### Page number (*Turabian A.1.4.2*)

Include a page number for each page, except the title page, in the top right corner, or centered at the bottom of the page.

### In-Text Citations

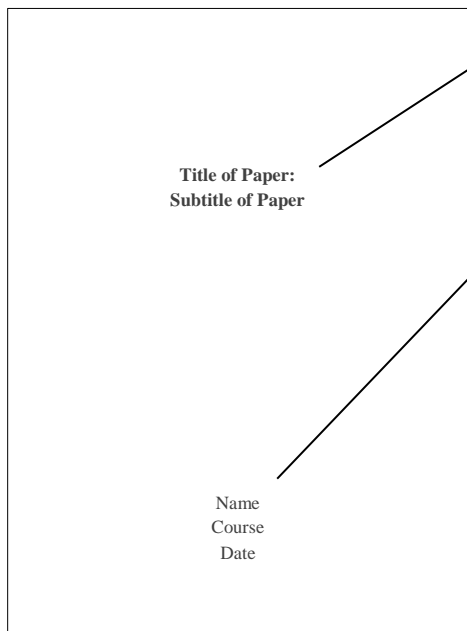
Use superscripts and footnotes to cite. When citing one author multiple times, *Chicago* discourages the use of *idem* or *ibid.*, but instead recommends restating the author’s name (*Chicago* 14.35).

### Footnotes (*Turabian 16.3.4.1, Chicago 2.22*)

Footnotes should correspond with the number used in text. Footnotes usually include a full-source citation, but an example of a shortened example can be found later in this handout. To create footnotes or endnotes in Word, go to the References tab and select the “Insert Footnote” or “Insert Endnote” tab. It will automatically number your superscripts, footnotes, and endnotes, which will be located at the end of the paper/chapter.

## Title Page (*Turabian A.2.1.2*)

The title page introduces key information about your work: the title of your work, your name, course information or other affiliations, and the date.



### Title (*Turabian A.1.5, A2.1.2*)

The title should appear a third of the way down the page. If the title has a colon or subtitle, the subtitle or information following the colon should appear on a second line following the main title. Unless your instructor says otherwise, the title and any subtitle should appear in boldface with each element centered.

### Additional Information (*Turabian A.2.1.2*)

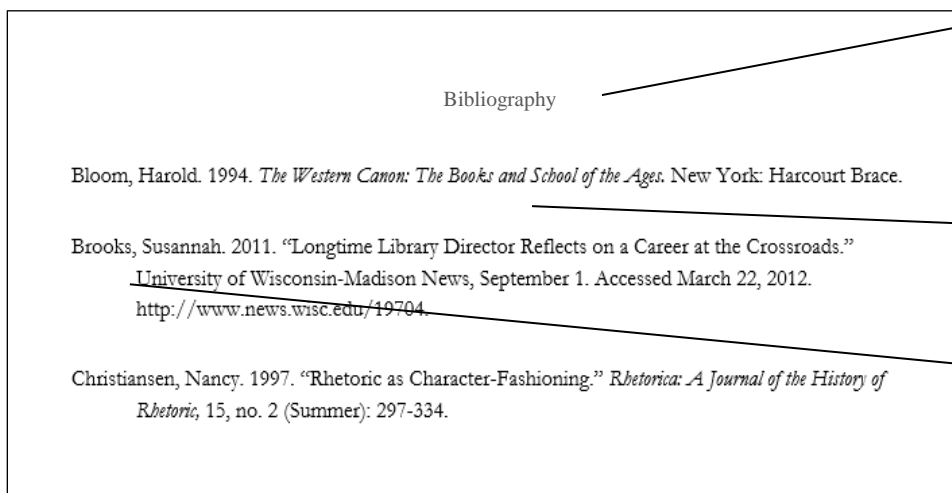
Include your name, along with any other information requested by your instructor, such as the course title and date. This information should be centered at the bottom of your title page.

## Bibliography Format (*Chicago 14.61-14.84*)

There are various kinds of bibliographies (e.g., selected, annotated, single-author, etc. *Chicago 14.64*), but a standard bibliography includes all sources quoted or paraphrased within your work. A bibliography is not always required for note-bibliography style, but it is often expected. In a bibliography, you may include sources that influenced your paper without being cited (*Chicago 14.64*).

### Listing Entries (*Chicago 14.65-14.71*)

List sources alphabetically by last name. If using more than one work by an author, list additional entries alphabetically by the title of the work.



### Title (*Turabian 16.2.1*)

Center the title ("Bibliography"). Include two blank lines between the title and the entries.

### Spacing (*Turabian A.1.3*)

Single-space all entries, and leave one blank line between entries.

### Hanging Indent (*Turabian 16.1.7*)

Set a 0.5-inch indent for citations that extend more than one line.

## Citations Overview (*Chicago* 14.19–14.30)

Within the text, a footnote or endnote is comprised of two parts: a superscript, or small number noting where source has been incorporated into your work, and a corresponding note. This note can be a footnote at the bottom of a page **or** an endnote at the end of each chapter or the entire paper. These notes include a full citation of the source, unless you include a bibliography or cite a source more than once, in which case your footnote can be abbreviated with author, work, and page numbers only. You will most likely use a combination of these elements (footnotes, endnotes, bibliography) rather than all three full forms of citation. Tailor your work to your audience and assignment

**In-text example:** According to one scholar, “The railroads had made Chicago the most important meeting place between East and West.”<sup>4</sup>

**Footnote or endnote example:** 4. William Cronon, *Nature’s Metropolis: Chicago and the Great West* (New York: W. W. Norton, 1991), 92–93.

**Shortened footnote or endnote example:** 4. William Cronon, *Nature’s Metropolis*, 93.

**Bibliography example:** Cronon, William. *Nature’s Metropolis: Chicago and the Great West*. New York: W. W. Norton, 1991.

The footnotes or endnotes are similar to the bibliographical citations but have several key differences (see table).

Footnotes/Endnotes	Bibliography
Entries are in the <b>same</b> order they appear in the text	Entries are in <b>alphabetical</b> order with a hanging indent
Begin the entry with a <b>note number</b> (Footnotes begin with a superscript number; endnotes begin with a normal-sized number)	<b>Do not</b> include a note number
First author’s name: <b>First Last</b>	First author’s name: <b>Last, First</b>
List all authors <b>up to 3</b> ; use “et al.” for 4 or more	List all authors <b>up to 10</b>
Use a <b>comma</b> between the authors and the title	Use a <b>period</b> between the authors and the title
Use a <b>comma</b> between the article title and the title of the larger container	Use a <b>period</b> between the article title and the title of the larger container
Offset the publishing information with <b>parentheses</b>	Offset the publishing information with <b>periods</b>
Include <b>page numbers</b> for all entries	<b>Page numbers are not included</b> , except when citing sections of a larger work when no other section or chapter identifiers are used

## Footnotes and Endnotes

### Book with One Author (14.23)

**Include:** Note number. Author’s first name and last name, *Title of book* (Publishing city: Publisher, Year of publication), Page number(s) referenced.

**Note Example:** 4. Cormac McCarthy, *The Road* (New York: Random House, 2006), 13–14.

### Book with Two or More Authors (14.23)

**Include:** Note number. First author’s first name and last name, and second author’s first name and last name, *Title of book* (Publishing city: Publisher, Year of publication), Page number(s) referenced.

**Note Example:** 7. Richard Dreyfuss, and Harry Turtledove, *The Two Georges* (New York: Tor Books, 1997), 24–25.

### Scholarly Journal Article (14.23)

**Include:** Note number. Author's first name and last name, "Title of article," *Title of journal* Volume number, Issue number (Issue month and year): Page number(s) referenced.

**Note Example:** 2. Muk Yan Wong, "The Mood-Emotion Loop," *Philosophical Studies* 173, no. 11 (November 2016): 30–62.

### Online Scholarly Journal Article (14.176)

**Include:** Note number. Author's first name and last name, "Title of article," *Title of journal* Volume number, Issue number (Issue year): Page number(s) referenced, Access date (only include if required because *Chicago* typically does not require it), URL.

**Note Example:** 12. Clive Barnett, "Blue Jeans: The Art of the Ordinary," *Social and Cultural Geography* 15, no. 7 (2014): 854–855, <http://doi.org/10.1089/585324>.

### Web Pages and Websites (14.207)

**Include:** Note number. "Title of page," Title of site, Sponsor/owner of site, Publication date, Modification date **or** Access date. URL. (Not all of this information will always be available.)

**Note Example:** 6. "Tigers on the Wing," The Butterfly Website, Sponsor/Owner, published Summer 1998, <http://www.butterflywebsite.com/articles/tiger-swallowtails.cfm>.

## Bibliography

### Book with One Author (14.23)

**Include:** Author's last name, first name. *Title of book*. Publishing city: Publisher, Year.

**Bibliography Example:** McCarthy, Cormac. *The Road*. New York: Random House, 2006.

### Book with Two or More Authors (14.23)

**Include:** First author's last name, first name, and second author's first name and last name. *Title of book*. Publishing city: Publisher, Year of publication.

**Bibliography Example:** Dreyfuss, Richard and Harry Turtledove. *The Two Georges*. New York: Tor Books, 1997.

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**Bibliography Example:** Wong, Muk Yan. "The Mood-Emotion Loop." *Philosophical Studies* 11, no. 173 (November 2016): 30–62.

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**Bibliography Example:** Barnett, Clive. "Blue Jeans: The Art of the Ordinary." *Social and Cultural Geography* 15, no. 7 (2014): 854–855. <http://doi.org/10.1089/585324>.

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**Bibliography Example:** Dole, Claire "Tigers on the Wing." The Butterfly Website. Published Summer 1998. <http://www.butterflywebsite.com/articles/tiger-swallowtails.cfm>.