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Navigating Where Dragons Be:

A Companion to *Turabian* for Undergraduate Students

in Olivet Nazarene University's School of Theology and Christian Ministry

INTRODUCTION

The faculty of the School of Theology and Christian Ministry (STCM) has adopted Kate L. Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th edition (University of Chicago Press, 2013), called *Turabian* hereafter, as its standard style manual. All research papers written in the STCM must conform to *Turabian* style. As you may know, that seemingly simple statement points to quite a complex reality. *Turabian* is a complicated manual, discussing numerous matters of stylistic convention and allowing for two major citation styles, with variations within each. This companion manual is designed to help you, the student, navigate *Turabian*.

The existence of this companion manual underlines a very important fact: **We, the STCM faculty, expect you, the STCM student, to use *Turabian*.** The double emphasis in that sentence points to three more very important facts. **First**, *Turabian* is not just about documentation; it contains a wealth of information and advice regarding research, writing, and formatting.

Second, proper documentation takes work and requires careful attention to detail, sometimes a maddening amount of careful attention. We, your professors, have confidence in you. We assume that you are capable of doing documentation correctly if you are willing to put in the necessary time searching *Turabian* for the proper format.

Third, only with great fear and trepidation should you rely on a website or computer program as a substitute for *Turabian*. The ‘cite this’ function in Benner Library’s online catalog gives APA and MLA formats, not *Turabian* format. The documentation-building feature in Microsoft Word 2010 and 2013 is quite impressive, but it suffers from two weaknesses. **First**, while it takes into account a great many possible variations in citation format, it does not take into account *all* possible variations.

Second, while the documentation-building feature in Word reflects the sixth edition of *Turabian*, *Turabian* is now in its *eighth* edition. Thus, the Word feature is out of date. If you choose to use the feature in Word, you must make sure that the citations and bibliographic entries it generates are in proper format. Even with Word’s ‘Insert Footnote’ function, which you definitely should use, you may have to tweak the computer’s work. **The final responsibility lies with you.** You are human; the computer is machine. *You* must rule *it*; you must not allow *it* to rule *you*.

OK. Stern admonitions out of the way, let’s¹ get on with it. In this manual, you will find a variety of comments: comments that repeat and emphasize *Turabian*’s instructions, comments that expand on *Turabian*’s instructions, comments that raise questions and point you toward *Turabian*’s answers, and comments that we’ve simply thrown in because we think they may be helpful. All of this is here to help you succeed; we hope you will take full advantage. All citations herein, unless otherwise noted, are to *Turabian*. All citations to *Turabian*, unless otherwise noted, are to sections. The few citations to *pages* in *Turabian* are indicated by the traditional abbreviations ‘p.’ and ‘pp’.

¹It’s quite possible that some of your teachers have told you that you shouldn’t use contractions in an academic paper. This manual, however, strives for a less formal, more conversational tone, so it’s completely appropriate to use contractions here.

PLAGIARISM

Turabian does not devote an entire chapter to plagiarism, but the subject is so important to us that we've given it its own section in this companion manual. If you don't need to read this portion of the manual, we're glad. Our experience with grading papers, however, suggests that some of our students do indeed need to read it. Even if you think you don't, it might not hurt to give it a quick once over. It's not very long.

As you undoubtedly know by now, in academia, plagiarism is one of the greatest of all transgressions. Avoid it. Broadly speaking, plagiarism comes in two forms: intentional and unintentional. If you plan to plagiarize intentionally, this section of the manual probably won't do you any good. You may as well skip over it and hope you don't get caught² (don't count on it). This section is designed to help you avoid unintentional plagiarism. The first step to avoiding unintentional plagiarism is realizing that **unintentional plagiarism is still plagiarism**. "I didn't mean to" is not³ a legitimate defense. It is your job to know what constitutes plagiarism and to avoid it. Failure to get that job done constitutes plagiarism. *Turabian* discusses avoiding plagiarism in **sections 4.2.3, 7.9, 15.1, and 25.1**. Make sure that you have read those sections and understand them. Pay especially close attention to the material on quoting and paraphrasing in **sections 7.9–7.9.2**.

Section 7.9.3 merits special attention. That section deals with the question of 'common knowledge' that does not require a citation. *Turabian* reads, "Readers don't expect you to find every distant source for every familiar idea, but they do expect you to cite the source for an idea

²Another example of language meant to carry a less formal tone.

³ Notice we did not use a contraction there, though we could've done so quite easily. Even in less formal writing, a contraction is not always the best choice.

when (1) the idea is associated with a specific person *and* (2) it's new enough not to be part of a field's 'common knowledge.'" As used here, the term *common knowledge* may require some explanation. People often use the term *common knowledge* to refer to something that is known to almost everyone, something about which one might say, "Everybody knows that." In the discussion of plagiarism, however, *common knowledge* refers to something that is simply fact or is so widely accepted and known that no one can rightfully say of it, "That's *my* idea. If you use it, you have to give me credit for it." Good examples of common knowledge are the fact that John Wesley was from England or that Paul uses the Greek word *telos* in Romans 10:4. Certainly, you are not obligated to cite such facts when you state them. On the other hand, if you borrow a conclusion that a particular author has drawn on the basis of one of those facts, you are obligated to cite that author.

Turabian's example of common knowledge is the idea that "we think and feel in different parts of our brains" (p.793). Certainly, that idea could be considered common knowledge, but that does not necessarily mean that you should not cite it. At this point, **it is useful to remember that citations are not just for giving credit to other authors. They are also for supporting your claims.** The need support your claims with citations can often drive you to consult reliable sources, which can in turn *strengthen* your claims. Suppose you want to use this idea about brains in a paper. Since you are a non-specialist in the field of psychology, it may be that you have heard or seen the idea stated only in a rather imprecise form. To make sure that you are stating the idea accurately and with appropriate precision, and that your reader knows that you are doing so, you would do well to consult a reliable source and then cite it. Further, since, at this point in your development, your exposure to scholarly literature is perhaps somewhat limited, **you may state a piece of 'common knowledge' only to learn later that your claim is actually**

a point of considerable dispute among scholars or that it occurs in many variant forms, no one of which should really be called ‘common knowledge’. By consulting and citing sources, you can show that you are aware of the debate and that your claim is supported by at least some authorities.

Finally, while you will be guilty of plagiarism if you fail to cite something that requires citation, **you will not go wrong by citing where no citation is necessary. A good rule of thumb is:** (1) If you didn’t figure it out for yourself, use a citation to show where you found it, and (2) if you figured it out for yourself and then found it in a source, cite that source. Multiple citations do not make you look unoriginal; they show that you have done your research and are in dialogue with scholars. That’s a very good thing. When in doubt, cite.

CREATING A PAPER

Part 1 of *Turabian* (chapters 1–14) deals with the process of creating a research paper from the beginning of the task to its completion, or, as *Turabian* puts it, “from planning to production” (p. 1). This part of *Turabian* covers much of the same material you learned in College Writing 2; that stuff’s still important and will continue to be so at least until you have graduated. We expect you to use it as you move through our program. Space constraints do not permit us to deal with every point raised in *Turabian*, but we want to highlight a few key points.

Choosing Sources

Sections 3.1, 3.3, 3.4, and 3.5 of *Turabian* deal with choosing sources. **Section 3.1** discusses different types of sources. Make sure you have read that section and understand the three **types of sources** discussed there. If you have questions about what sources constitute each of the three types in any given area of study (for instance, Theology, Biblical Studies, Youth

Ministry), talk to your professor. As you work on a paper, **choose your sources conscientiously**, paying heed to **sections 3.1 and 3.3–3.5** of *Turabian*. **Sections 3.3.2 and 3.4.3** of *Turabian* discuss **Internet sources**. Professors' attitudes toward such sources may vary, so check with your professor before you use one.

Recording Bibliographic Information

One of the most important elements of good research is good note-taking. One of the most important elements of good note-taking is complete and accurate **recording of bibliographic information**. *Turabian* discusses that in **section 3.2.2**. That section gives you a list of facts to record about each source you use. You may want to use that list as a **checklist** each time you record bibliographic information about a source. Not every item on the list will apply to every source. For instance, a book that was originally written in the language in which you are reading it (for our purposes here, probably English) will not list a translator. A one-volume work that is not part of a set or series will not have a volume number. Still, careful attention to the list will help you avoid missing important information. Does the book have more than one author? Does it have an editor in addition to an author? Is it a second edition? Does the journal article have more than one author? Does the journal use both volume and issue numbers? Using this list will help you remember to ask the right questions.

The Value of Going to the Library

We, the faculty, strongly encourage you to read, believe, and live **section 3.3.8**, which begins, “You might think that online research is faster than walking around your library. But it can be slower, and if you work only online you may miss crucial sources that you’d find *only in the library*” (emphasis added). To this, we can add only a simple admonition: Go to the library! (It’s a wondrous place!)

Organizing Your Paper and Using Sources

Chapter 6 of *Turabian*, “Planning a First Draft,” describes various ways of organizing a paper. While the whole chapter is valuable, we’ll highlight just one section: **6.1**, which describes **three approaches that you should avoid**. **Point 1** in the section begins, “**Do not organize your report as a narrative of your project . . .**” With this, we heartily agree, with regard⁴ to most projects. While narrative may be appropriate for projects of some types, for a library research project it is not. Your professor does not want to read, “I checked the *Encyclopedia of Early Christianity*, and it said”

Point 2 begins, “Do not patch together a series of quotations, summaries of sources, or downloads from the Internet.” Again, we heartily agree with *Turabian*. Your paper should not look like a simple report on the opinions of scholars, unless the assignment specifically calls for such a report. Point 2 continues, “Teachers want to see *your* thinking, not that of others.” We find this statement to be, at best, an oversimplification. What we really want to see is **interaction with sources**. We want to see that you have surveyed the relevant literature, found and read various views on your topic or question, compared and evaluated those views, and used them to build your own view. **In the academic world, truly original thoughts are not easy to come by.** Each of us has had the experience of celebrating an ‘original’ thought, only to find that someone else thought it long before. If you clearly articulate a position and support it well, showing that you are aware of other positions and know why yours is the best, we’ll be impressed, even if your position looks very much like someone else’s position (and even if we disagree with you).

Point 3 in Section 6.1 begins, “**Do not mechanically organize your report** around the terms of your assignment or topic.” Generally speaking, that’s very good advice. In a concrete

⁴ Note: The idiom is ‘with regard’, or sometimes ‘in regard’, *not* regards—make sure *regard* is singular, not plural.

situation, however, how close you should come to such mechanical organization will depend upon the assignment and the professor. When in doubt, ask! **There are no stupid questions.** **There are, however, mistakes that could have been avoided if questions had been asked.**

Drafting Your Paper

Chapter 7 of *Turabian*, as its title suggests, deals with “**drafting your report.**” We won’t burden you here with a thorough discussion of the process of drafting a paper. After all, **you *did* take College Writing courses (and we expect you to remember and practice what you learned in them).** Still, you probably will not be surprised when we call attention to a few specific points in the chapter.

Using Quotations

Sections 7.5 and 25.2.2 of *Turabian* deal with an element of writing that many students find difficult: **the skillful use of quotations.** A bit of commentary on these sections may help you implement them more effectively. **Points 1 and 2 of Section 7.5** speak of two ways of using a quote. The first, in **Point 1**, is easy: “**Drop in the quotation** as an independent sentence or passage, introducing it with a few explanatory words.” This can be as simple as the following:

Brunston states, “The Trinity has been the subject of a great deal of theological speculation.”⁵

(Note the comma before the quotation marks.), this way of using a quote can, as *Turabian* points out, be a little more complicated, but only a little.

Point 2 explains the second way of using a quote: “**Weave the quote into the grammar of your sentence.**” This, as many writers have discovered, can be tricky. Writing a paper is like building a house. The quote that you are weaving into a sentence is a board taken from another

⁵ We made up this quote, so we don’t have a citation. We used the superscript number to make the example look more lifelike.

house. It may not be a precise fit for the spot where you want to put it. Like a skilled carpenter, you must make it fit. By trimming and shaping, you must make sure that the board is ready to fit and that the designated spot in the existing structure is ready to receive it. Your goal is to make the board fit so well that a guest, if you didn't tell her, would never know that the board in question was taken from another building. **When you weave a quote into a sentence, your goal is to make it fit so well that your reader, if the quotation marks didn't tell him, would never know that the quote was a quote.** This brings us to an important point from **Chapter 25** of *Turabian*. **Section 25.2.2** concerns **block quotations**, but **part of what is said there applies equally well here.**

In Section 25.2.2.1, *Turabian* says, "If you weave the quotation into the syntax of your sentence, do not use any **punctuation before the quotation** if no punctuation would ordinarily appear there." What that means is this: When you do not use a phrase of attribution, ask yourself, "What if this were not a quote? Would I need punctuation before it?" If the answer is *no*, you do not need punctuation before the quote. For an example, see Box 1. (Of course, in order to apply this rule skillfully, you need a working knowledge of punctuation rules. Though you will find some explanation of those rules herein, a full explanation lies beyond the scope of this companion manual.)

Box 1

Suppose that in a book by Vladimir Beauchamp you find Sentence A:

Thomas's idea that the Trinity resembles an egg is an error within a disaster within a cataclysm.

Then, in your paper, you quote part of sentence A in sentence B:

Beauchamp calls Thomas's understanding of the Trinity "an error within a disaster within a cataclysm."¹

In sentence B the quoted material is what grammarians call an objective complement. An objective complement need not be set off with a comma, so the quote in sentence B (even though it is a quote) is not preceded by a comma. (Of course, you don't have to know the grammatical terminology in order to know that no comma is needed.)

Even if you decide to quote the entire sentence, you still do not necessarily need a comma before it. Consider sentence C:

Beauchamp believes that "Thomas's idea that the Trinity resembles an egg is an error within a disaster within a cataclysm."¹

In sentence C, Beauchamp's sentence is part of a noun clause introduced by the word *that*. Since the rules of punctuation do not call for a comma between *that* and the rest of the noun clause that it introduces, the quoted material (even though it is a quote) is not preceded by a comma. Even if you omit *that*, which the rules of grammar permit you to do, you still do not need a comma.

To complicate matters just a little, consider sentence D:

For Beauchamp, "Thomas's idea that the Trinity resembles an egg is an error within a disaster within a cataclysm."¹

In sentence D, the quote is preceded by a comma, but that's not because it's a quote. The comma is there to set off the prepositional phrase that begins the sentence. This brings us back to the rule in **section 25.2.2.1** of Turabian: "If you weave the quotation into the syntax of your sentence, do not use any punctuation before the quotation if no punctuation would ordinarily appear there." In sentence D, the prepositional phrase would ordinarily be followed by a comma, regardless of the presence of a quote; therefore, it is followed (and the quote is preceded), by a comma here.

¹Yeah, we made it up. The superscript numbers are props.

Special Case: Block Quotations

Let's start with a couple of minor points of clarification. The **second bullet point in section 7.5** reads, "Set off five or more lines as an **indented block**." "Five or more lines?" you may be thinking. "Does that mean five or more lines as an indented block, or five or more lines *before* it's indented as a block?" That's a good question, with a simple answer: a quote should be indented as a block if it takes up five or more lines *before* it is indented as a block. A block that takes up four lines or less before it's indented may take up five lines after it's indented, but that's irrelevant. If it doesn't take up five lines before it's indented, don't make it a block. "Wait a minute," you may be thinking. "It's not quite that simple. What *exactly* constitutes five or more lines? Does the quote have to take up five *full* lines to qualify?" That's another good question, and this time the answer is a bit less simple, but still understandable. For purposes of this discussion, a quote does not have to fill five lines *completely* to qualify as a five-line quote. If a quote begins with the last word of a given line (line 1 of 5), occupies the next three lines (lines 2–4 of 5), and ends with the first word on the following line (line 5 of 5), that quote is considered a five-line quote and should be indented as a block. For an example, see Box 2.

Box 2

Scholarship on the parable of the scale has undergone a paradigm shift in recent years.

Applehead's critique of Peterovkovic's understanding of the parable is illustrative: "Clearly, Peterovkovic's interpretation suffers from at least two major weaknesses. First, it fails to take into account the ground-breaking work of Johnson and Fritz, who discuss at length the dangers of over-allegorization of the parables. Second, it ignores several very relevant Greco-Roman parallels."¹ An interpretation that pays heed to Applehead will look considerably different from Peterovkovic's.

¹Yup. Same story here.

Two important features of the quote in Box 2 should be noted. First, while it does not *fill* five lines, it does occupy, at least partially, each of five consecutive lines. We might say that it 'touches' five lines. **Second**, it touches five lines when typed as part of the running text, without being indented. It should, therefore, be indented as a block quote, as in Box3.

Box 3

Scholarship on the parable of the scale has undergone a paradigm shift in recent years. Applehead's critique of Peterovkovic's understanding of the parable is instructive:

Clearly, Peterovkovic's interpretation suffers from at least two major weaknesses. First, it fails to take into account the ground-breaking work of Johnson and Fritz, who discuss at length the dangers of over-allegorization of the parables. Second, it ignores several very relevant Greco-Roman parallels.¹

An interpretation that pays heed to Applehead will look considerably different from Peterovkovic's.

¹Creative, aren't we?

With regard to Box 3, four points are worth noting. First, the block quote is indented the same number of spaces as the first line of a new paragraph. **Second,** the block quote is not enclosed in quotation marks. (If the quoted material *contains* a quote marked with quotation marks, those quotation marks should be preserved in the block quote.) **Third,** the block quote is single-spaced, with a blank line before it and a blank line after it. **Fourth,** because the quote is introduced with a complete sentence, that sentence ends with a colon. If the quote were introduced with an 'attribution phrase' such as *Applehead says* or *According to Applehead*, that phrase would be followed by a comma, rather than a colon. (See **Section 25.2.2 of Turabian.**)

In some cases, as Section 25.2.2 tells you, no punctuation is necessary immediately before a quote. We covered this above, but we'll cover it again here. That way, if you are reading only this paragraph, you won't miss it. "If you weave the quotation into the syntax of your sentence," Turabian says, "do not use any punctuation before the quotation if no punctuation would ordinarily appear there." What that means is this: When you do not use a phrase of attribution, ask yourself, "What if this were not a quote? Would I need punctuation before it?" If the answer is *no*, you do not need punctuation before the quote. (See **Turabian's example at the top of pp. 349–50.**) Of course, in order to apply this rule skillfully, you need a working knowledge of punctuation rules. A full explanation of those rules lies beyond the scope of this companion manual.

A Wonderful and Often Misunderstood Tool: The Ellipsis

Sometimes, making a quote fit into its new context in your paper means modifying it. Modifying a quote is permissible, so long it does not change the meaning of the quote (see **Turabian, 25.3.2**). In some instances, you are free to modify a quotation or omit material from it without indicating in any way that you have done so. (See **Turabian sections 253–25.3.1.2** for general rules for modifying quotations.) In **Box 1**, for example, sentence B quotes a part of sentence A, omitting the rest with no indication of the omission. In other instances, you will need to use an ellipsis to indicate that you have omitted something from quoted material. The correct use of ellipses (plural of ellipsis) can be rather confusing, but you should be able to handle it after you have mastered a few principles.

Turabian discusses the use of ellipses in **sections 25.3.2.1–25.3.2.5**. These sections cover two different methods for using ellipses: the 'general method,' which is used in "most

disciplines,” and the ‘textual studies method’ (25.3.2.1). For most papers in the STCM, the *general method*, covered in sections 25.3.2.1–25.3.2.2 and 25.3.2.4–25.3.2.5 should be followed. An ellipsis, or a set of ellipsis dots, as Turabian 25.3.2.1 tells you, consists of “three periods with spaces between them.” That simple statement brings out a point worth a bit of elaboration: Ellipsis dots have *spaces* between them. Suppose you find the following sentence in a book by Alvin Lacard:

Finally, Saint Filghurst, by contrast to the other thinkers discussed in this chapter, denied the atoning significance of the death of Christ.

Suppose further that in your paper you are reviewing modern scholarship on Saint Filghurst’s view of the significance of Christ’s death, and you want to quote Lacard. Two portions of the sentence in question, however, relate Lacard’s statement to its context in Lacard’s book. Those portions of the sentence would be meaningless in your paper, so you omit them from your quote. You write something like the following:

According to Lacard, “Saint Filghurst . . . denied the atoning significance of the death of Christ.”⁶

Three points are worth noting here. First, even though you omitted the first word of Lacard’s sentence, you did not note the omission with an ellipsis, as the omission occurred *before* your quote (see 25.3.2.2, near the bottom of p. 355). **Second**, you used an ellipsis to note an omission *within* your quote. **Third**, you placed spaces before and after the ellipsis *and* between the periods in the ellipsis. In other words, you typed,

Filghurst-space-period-space-period-space-period-space-denied

You did everything right. Good job!

⁶ We’ve never even heard of Lacard or Filghurst.

The explanation of your skillful use of an ellipsis brings up another important point. Notice that the quote near the end of the previous paragraph ends in *four* periods, not three. Those four periods are an ellipsis followed by a period. Since we omitted the end of your sentence from the quote, we marked the omission with an ellipsis and then ended the sentence with a period. Now, astute student that you are, you are undoubtedly thinking, “But Turabian says at the bottom of p. 355 that it is not necessary to use an ellipsis ‘at the end of a quotation, even if the end of the sentence has been omitted.’” **That’s a good point, but we think an ellipsis at the end of a quotation is a good idea if** (1) you feel that clarity or fairness demands that you let the reader know that you have omitted something or (2) you are writing a companion to Turabian and need a good excuse to touch on the use of the ellipsis-period combo. Turabian **section 25.3.2.2** discusses in great detail the use of the ellipsis, including the ellipsis-period combo. While not at all simple, that section is quite clear and comprehensible, so read it carefully. Although some book editors these days eschew the use of the combo, Turabian still prescribes it, so let’s use it—and use it correctly.

We can’t leave the ellipsis without **a few words about mechanics**. Turabian says, “To avoid breaking an ellipsis over the line, use your word processor’s ellipsis character or, alternatively, use a non-breaking space before and after the middle dot” (**25.3.2.1**). **Two comments are in order here. First**, if your word processor has an ellipsis character, the ellipsis it produces may or may not fit the description of an ellipsis given in section **25.3.2.1** of Turabian (and in this companion manual). **In Word 2008 and 2013**, you can insert an ellipsis from the list of symbols, or you can create an ellipsis by typing Ctrl-Alt-period. In neither case, **however**, will the ellipsis produced fit Turabian’s description of an ellipsis. So it looks like you will have to type the ellipsis manually. After you have typed the ellipsis, your auto-correct function *may*

change it to something that does not fit the description. If that happens, you will have to correct the auto-correction, and you may want to tell the computer to stop making that particular auto-correction. If you need help with that, call the Help Desk.

Second, if you type the ellipsis manually, and the ellipsis is at the end of a line, it may ‘break’ over the line. In other words, you may wind up with two periods at the end of one line and one period at the beginning of the next, one period at the end of one line and two periods at the beginning of the next, or a complete ellipsis at the end of one line and the punctuation mark that follows it at the beginning of the next. (If the ellipsis follows a punctuation mark, it’s alright to have that punctuation mark at the end of one line and the ellipsis at the beginning of the next.) As Turabian says, you can avoid breaking the ellipsis by using “a **non-breaking space** before and after the middle dot” and “between the ellipsis and any punctuation mark that follows it” (25.3.2.1). To type a non-breaking space in Word 2008 and 2013, simply type Ctrl-Shift-Space.

ABBREVIATIONS

Chapter 24 of Turabian deals with abbreviations. Little need be said here about that chapter. Make sure that you allow it to guide you smoothly down the path to correct usage. Note especially section **24.7**, especially the second paragraph, which states, “In text, it is usually better to spell things out. **Common abbreviations like *e.g.*, *i.e.*, and *etc.*, if used, should be confined to parentheses (see 21.8.1).**” Section 21.8.1 is a bit less restrictive than 24.7, allowing for the use of *e.g.* and *i.e.* in notes as well as parentheses.

FORMATTING

Near the end of Turabian you will find a very important appendix that deals with questions of formatting. As a writer of papers in the STCM, you are responsible for the information in that appendix; we will highlight a few key points here.

Margins (A.1.1)

For most papers in the STCM, you will need one-inch margins all the way around your page (top, bottom, left, and right). Your word processor's default setting may or may not conform to this standard, so check to make sure your margins are correct.

Typeface (Font) (A.1.2)

As Turabian says, you should “avoid ornamental typefaces.” A given professor may or may not prefer or require a specific font. Times New Roman is usually a safe choice. Font and size should be uniform throughout, unless you (1) use slightly smaller print for notes than for text or (2) include figures or tables that necessitate a change in font and/or size. When in doubt about a professor's preferences or requirements, ask.

Spacing and Indentation (A.1.3)

Section A.1.3 provides very important guidelines regarding spacing. Be sure to heed them. In addition, be careful about the spacing between paragraphs. In Word, click on the drop-down menu for spacing, and look at the two options at the bottom. If the last two options are “Add Space Before Paragraph” and “Add Space After Paragraph,” you're good to go. If, in either option, you see “Remove” rather than “Add.” Click on that option. Otherwise, your computer

will add empty spaces for no reason between paragraphs. You will fulfill your length requirement more quickly, but your professor will notice the wasted space.

Page Numbers (A1.4–5)

Not all professors will require title pages with papers. If your paper has a title page, that page does not have a number and does not count in the numbering of your pages. Note that section **A.1.4.2** gives four options for the placement of page numbers. Unless your professor requires a specific location, choose an option and be consistent.

Required Elements (A.2–A2.3.5)

Section A.2 of Turabian speaks of a number of elements, some of which will occur only in theses and dissertations. Most undergraduate papers in the STCM will require no ‘front matter’ other than the title page and no ‘back matter’ other than end notes (*if* you are using them instead of footnotes or parentheticals) and the bibliography or reference list. The title page should follow the format described in **A.2.1.2** and shown in **Figure A.1** (p. 377). At the end of this companion manual you will find a template that may help you apply *Turabian*’s format.

PUNCTUATION (CHAPTER 21)

Punctuation marks guide your reader through your writing. They tell the reader how different portions of a sentence relate to each other and where one thought ends and another begins. Thus, they play a very important role in making your writing understandable. Among the most common errors in students’ papers are those involving punctuation. Chapter 21 of Turabian explains in detail the use of various punctuation marks. You are expected to implement the guidelines Turabian provides. Not surprisingly, we will highlight a few points here.

Periods (21.1)

Turabian states, “A period ends a sentence that is a declarative statement, an imperative statement, or an indirect question” (p. 294). This statement calls for a bit of comment on different types of sentences. A declarative statement⁷ is a sentence that simply, as its name suggests, makes a statement. Examples include the following:

My car is red.

The dog caught the ball.

Adolphus Hix’s textbook on church history should be replaced, because his understanding of the events leading up to the Council of Trent is woefully lacking.

Probably, most of the sentences you write in papers in the STCM will be declarative.

An imperative statement⁸ gives a command. Examples include the following:

Leave.

Read pages 400–515.

Follow all of Turabian’s instructions.

You probably will not write many imperative statements in STCM papers.

As far as terminal punctuation is concerned, declarative statements and imperative statements cause few problems. Most students seem to find it quite natural to end such sentences with periods. **Indirect questions**, on the other hand, sometimes cause confusion. An indirect question is a question that is phrased as a statement. Instead of asking the question directly, it states that the question has been, is being, or must be asked. It may help to compare an indirect

⁷ Perhaps *declarative sentence* would be a better term, since *declarative statement* is arguably redundant.

⁸ Perhaps *imperative sentence* would be a better term, since *imperative statement* is arguably contradictory.

question to a corresponding direct question, beginning with the latter. Consider the following sentence:

How is Paul using this term?

This sentence is clearly a direct question and should end with a question mark. If you want to state the need to ask the question, you may do so by means of a direct quote of the direct question:

We must now ask, “How is Paul using this term?”

This is a declarative statement, but it ends with a direct quote of a direct question; a question mark properly ends both the quote and the sentence. Now, suppose you place the phrase of attribution at the end of the sentence:

“How is Paul using this term?” we must now ask.

The question is still phrased as a direct question and ends with a question mark, but the declarative statement ends with a period. You can go one step further and make the question an indirect question:

We must now ask how Paul is using this term.

Now, the sentence is a declarative statement that states the need to ask the question without quoting the question directly. While it may feel natural to end this sentence with a question mark, you should, as Turabian says, end it with a period. **INSERT CITATION**

Commas (21.2)

General

In **section 21.2** (which runs through 21.2.4), Turabian discusses the use of commas. Of all the punctuation marks, the comma is perhaps the one that is most frequently used incorrectly or incorrectly omitted. The second sentence of section **21.2** tells you why you should care about

using commas correctly: Commas “are especially important when a reader might mistake where a clause or phrase ends and another begins.” Turabian follows this with two sentences, the first punctuated poorly and the second punctuated well. The first sentence reads,

Before leaving the members of the committee met in the assembly room.

The reader can readily understand the first two words of this sentence as a prepositional phrase that speaks of time. When she comes to the next phrase, “the members of the committee,” she may take this phrase as the direct object of the verb “leaving.” “Alright,” the reader thinks, “someone did something before leaving the members of the committee. Who did what? To find out, I’ll read on.” Then, the reader comes to the next word, “met.” “Wait a minute,” he thinks. “Who met? This doesn’t make good sense. Better back up.” Going back to the beginning of the sentence, she starts over. In a triumphant ‘Aha!’ moment, he realizes that the phrase “the members of the committee” is not the direct object of the verb “leaving” but the subject of the verb “met.” Mentally inserting a comma, she can now read the sentence in a way that makes sense (and in the way it appears in Turabian’s second sentence):

Before leaving, the members of the committee met in the assembly room.

“Now I get it,” he says. “Before the members of the committee left, they met in the assembly room.” The writer could have saved the reader a bit of confusion simply by inserting the comma in the first place.

Separating Items in a Series (21.2.2)

Consider the following sentence:

Brown, Jones, Robinson, and Tate agree on this point.

Is the comma after *Robinson* necessary? That is a point of contention among English grammarians. Some say *yes*; some say *no*. Turabian says *yes*, so you should too.

Setting off Nonrestrictive modifiers (22.2.3)

Section 22.2.3 of Turabian discusses a very important matter of style: **restrictive versus nonrestrictive modifiers**. Generally, **nonrestrictive** modifiers should be set off with commas, while **restrictive** modifiers should not be. Many students, upon reading the previous sentence, will say, “What in the world do you mean by *restrictive* and *nonrestrictive*?” As Turabian tells you, a modifier “is nonrestrictive if it is not necessary to uniquely identify the noun it modifies.”⁹ Consider the following sentence:

A man who wields considerable influence will speak in the library tonight.

As we read this sentence and come to the word *man*, we have no idea who the man in question is. *Man* is a very broad category. The relative clause “who wields considerable influence” narrows the category. The sentence isn’t about just any man; it’s about a man who wields considerable influence. The clause **limits**, or **restricts**, the meaning of *man*, the noun it modifies. The clause is a **restrictive** clause and, as such, is not set off with commas.

The same is true of the following sentence:

Books that are well written are easy to read.

Here, the relative clause “that are well written” **restricts** the meaning of the noun it modifies, *books*. We’re not talking about *all* books; we’re talking only about *some* books, namely those that are well written. The clause is **restrictive**, so it is not set off by commas. (If the clause were nonrestrictive, we would use *which* rather than *that* in addition to setting it off with commas.)

Now consider another sentence:

Barack Obama, who wields considerable influence, will speak in the library tonight.

⁹ Turabian actually makes this statement in reference to nonrestrictive “clauses.” We have chosen the broader term *modifier*. Turabian offers some justification for this broadening by including both clauses and participial phrases in the discussion.

As soon as we read the name *Barack Obama*, we know the exact identity of the man to whom the noun refers.¹⁰ The meaning of the noun is fully restricted. The relative clause “who wields considerable influence” **does not restrict** the meaning further; it simply supplies additional information about the man to whom the noun refers. The clause is a **nonrestrictive** clause and as such is set off with commas.

Another way to explain the difference between restrictive and nonrestrictive modifiers is to say that a nonrestrictive modifier claims to be true of *all* the members of the category that is named by the noun that the modifier modifies, while a restrictive modifier claims only to be true of *some* members of the category that is named by the noun that the modifier modifies. Thinking of the distinction in this way helps us to see that punctuating a clause as restrictive or nonrestrictive can make a big difference in the meaning of a sentence. Consider the following sentence:

Scholars, who do not read Coptic, have a difficult time understanding that document.

In this sentence, the relative clause “who do not read Coptic” is punctuated as **nonrestrictive**. Thus, it claims to be true of all the members of the category that is named by the noun *scholars*. The sentence, then, claims that no scholar reads Coptic and that all scholars have a difficult time understanding the document in question. If we omit the commas, thereby punctuating the clause as **restrictive**, the sentence claims only to be true of some members of the category that is named by the noun that it modifies. It claims that *some* scholars do not read Coptic and that *those* scholars have a difficult time understanding the document. Thus, the sentence can make two very different claims, depending on punctuation.

¹⁰ Theoretically, of course, we could know of more than one person named Barack Obama, but the likelihood that the sentence refers to the president seems high enough to justify calling the clause nonrestrictive.

One final point highlights the importance of context in determining meaning. Often, whether a modifier should be understood and punctuated as restrictive or nonrestrictive will depend on context. Consider the following sentence:

Sharyn Dowd’s book, *Reading Mark*, generated a great deal of discussion.

In this sentence, *Reading Mark* is set off by commas; thus it is marked as a **non-restrictive** modifier. The punctuation of the sentence implies that Sharyn Dowd has written only one book. According to the sentence, when we say, “Sharyn Dowd’s book,” only one book can possibly be in view. The title of the book, therefore, **does not further restrict** the meaning of *book*; it simply provides additional information. In fact, however, Sharyn Dowd has written more than one book, so the punctuation of the sentence creates an incorrect claim. The sentence should read as follows:

Sharyn Dowd’s book *Reading Mark* generated a great deal of discussion.

Here, *Reading Mark* is not set off with commas; thus it is punctuated as a **restrictive** modifier. The sentence acknowledges that Sharyn Dowd has written more than one book and states the title to tell the reader which of her books is in view here—to **restrict** the meaning of *book*.

Now, consider the following brief paragraph:

During the conference, a panel discussed the most recent book of each of its members. Sharyn Dowd’s book, *Reading Mark*, generated a great deal of discussion.

Here, when we read, “Sharyn Dowd’s book,” in the second sentence, the first sentence has already told us that only one of her books, the most recent one, can be in view. The title of the book, therefore, **does not further restrict** the meaning of “Sharyn Dowd’s book”; it simply adds information. It is a **nonrestrictive** modifier.

Joining Two Independent Clauses (21.2.1)

A thorough discussion of independent clauses and the distinction between independent clauses and subordinate clauses **lies outside the scope** of this companion manual. For our purposes, the following brief discussion will have to suffice. An *independent clause* contains a subject and a verb and can stand on its own as a sentence. It contains no word that renders it unable to stand alone. The following are independent clauses:

This sentence is red.

The man works at the store.

Jesus rose from the dead.

The following clauses have subjects and verbs, but the italicized words, called **subordinating conjunctions**, render them unable to stand alone. Each of these clauses needs to be linked to an independent clause by its subordinating conjunction. Thus, each of these clauses is a **dependent**, or **subordinate**, clause:

Although Saint Augustine disagreed with him.

While Wesley saw it as heretical.

That Paul was a Pharisee.

Whom Horton mocks.

Fascinating as the grammatical discussion is, we have to move on to the question that is undoubtedly burning in your heart: **What happens when two independent clauses come together?** Well, there are three possibilities, and each possibility requires two things.

First, the two independent clauses may be separated by a **period and a capital letter** (two things). In other words, they may be punctuated as separate sentences. Consider the following:

Some Christians strongly affirm predestination. Other Christians firmly deny it.

Second, as section **21.2.1** explains, the two independent clauses may be linked by means of a **comma and a coordinating conjunction** (two things). Consider the following:

Some Christians strongly affirm predestination, and other Christians firmly deny it.

Here, the coordinating conjunction is *and*. Turabian lists seven coordinating conjunctions in section **21.2.1** (and again in section **21.3**). To remember the list, remember the acronym FANBOYS: **f**or, **a**nd, **n**or, **b**ut, **o**r, **y**et, **s**o. Section **21.2.1** tells you that it is correct in some instances to join two independent clauses with a coordinating conjunction and no comma. More often than not, however, to do so is to commit that grave grammatical infraction known as the *comma splice*. Be careful. You won't go wrong by using the comma along with your coordinating conjunction.

Third, as section 21.3 explains, two independent clauses may be joined by means of a **semicolon**, which consists of a comma and the dot above it (again, two things). Consider the following:

Some Christians strongly affirm predestination; other Christians firmly deny it.

Dashes (21.7.1–21.7.3)

Turabian's discussion of dashes requires only a few comments. In text, use dashes sparingly. As a general rule, if you can convey the desired meaning with another punctuation mark, do so. When you do need to use a dash, make sure that you know the difference between a dash (—) and a hyphen (-). You can create a dash in Word in at least two different ways.

1. Click “INSERT” and then “Symbol.” From the symbols listed under “Font: (normal text)” and “Subset: General Punctuation” (or perhaps in other lists under “Symbol”), select and insert the symbol called “**Em-Dash.**” This is the dash you need.
2. Type a word. Immediately following that word, with no intervening space, type two hyphens with no space between them. Again, with no intervening space, follow the hyphen with another word. When you hit your space bar, the two hyphens will become an **em-dash**. This works out well, since Turabian says, “Do not leave space on either side of the dash” (21.7.2). Some professors may not mind if you leave spaces before and after the dash, but to create the em-dash using hyphens you must begin by not leaving spaces before and after the hyphens.

Brackets (21.8.2)

One very important use of brackets deserves note here: brackets are used to mark changes in quoted material. Suppose you find the following sentence in a discussion of John Wesley by Andrew Thornbucket:

All the children of our village loved him dearly and used to watch eagerly for him that they might greet him as he passed. ¹¹

You decide to quote Thornbucket, but in your paper you need to make it clear that the pronoun *him* refers to John Wesley. You can do that by replacing the first occurrence of the pronoun with Wesley’s name, inside brackets:

All the children of our village loved [John Wesley] dearly and used to watch eagerly for him that they might greet him as he passed.

Multiple Punctuation Marks (21.12.2)

¹¹ Another prop.

What happens when two punctuation marks occur together? When an abbreviation that ends in a period comes at the end of a sentence, do I need two periods or only one? Does the comma belong inside or outside quotation marks? What about a period, a question mark, or a semi-colon? Turabian addresses these questions in **section 21.12**, which runs through the end of **21.12.2.2**. The section requires no further comment here. You should read it and implement it.

Apostrophes (20.1, 20.2, 21.11)

Contractions

Apostrophes are used in contractions such as *don't* and *isn't*. Some professors, however, may not allow the use of contractions in academic papers, so be aware of requirements.

Forming Plurals (20.1)

In *most* instances, you don't need an apostrophe to form a plural. For instance, the last decade of the twentieth century is called the 1990s, not the 1990's. Students prefer to receive As and Bs on their report cards, not A's and B's. "With lowercase letters, however, where an s without an apostrophe can seem to create a different word (*is*) or an abbreviation (*ms*), add an apostrophe" (20.1.2.2).¹²

¹² Here's a bit of a **wrench in the gears**:

As and Bs are good grades.

When the apostrophe-free plural of *A* occurs within a sentence, where the word *As* would not be expected to begin with an uppercase letter, forming the plural without the apostrophe causes little trouble. When that same plural comes at the beginning of a sentence, however, the reader may read it as the word *As*, rather than the plural of *A*. Turabian's logic, then would seem to demand an apostrophe in such a case. You would then need to think about consistency, which might require an apostrophe in the plural of *B* as well. Thus, ignoring one of Turabian's rules in order to follow Turabian's general logic, we might write the following sentence:

A's and B's are good grades.

Now, dear student, close your eyes, sit back, take a deep breath, and think about how very *fun* this is. Fortunately, you will not often need to form the plural of a letter of the alphabet. Since

Possessives (20.1)

You should read **section 20.2** of Turabian, which runs through the end of **20.2.2.4**, very carefully. A few comments are in order here. **Section 20.2.1** gives Turabian's general rule for forming possessives: "Form the possessive of most singular common and proper nouns, including those that end in s, x, or z, by adding an apostrophe and s." Not all grammarians agree that a singular noun ending in s should form its plural by adding an apostrophe and s, but that doesn't matter here. We're Turabian people, so we'll follow Turabian's rule.

The following are examples of correct and incorrect plural forms, singular possessive forms, and plural possessive forms.

Correct plural: The apostles prayed together.

Correct plural possessive: The apostles' prayer was answered as they uttered it.

Correct singular possessive: The apostle's brother came to visit him.

Correct singular possessive: Ellis's class has made me a much better human being.

Correct singular possessive: Frisius's class has awakened the scholar in me.

Incorrect plural: The apostle's prayed together.

Incorrect singular or plural possessive: The apostles prayer was answered.

Incorrect singular possessive: Ellis' class bores me to tears.

Incorrect singular possessive: Frisius' class is unfair.

(Certain exceptions to this rule have been established through convention. Example: The possessive form of *Jesus* may be either *Jesus'* or *Jesus's*.)

deconstructing Turabian is not the goal of this manual, we really should move on to more important matters.

Some plural forms can be so unwieldy that you are better off avoiding them. Consider, for instance, the word *Romans* as the title of one of Paul's letters. In form, the word is plural, referring to the people to whom Paul wrote the letter. As a title, however, the word is singular. We don't say, "Romans *are* a complicated letter." We say, "Romans *is* a complicated letter." How, then, do we form the possessive of the title of the letter? If we treat the word like any other singular word, its possessive form will be *Romans's*:

Romans's structure is very complex.

In the opinion of at least one New Testament professor, that doesn't look right. Perhaps we could apply the first part of **section 20.2.2** of *Turabian* and make the form *Romans'*. In the opinion of the aforementioned professor, that's not much better. The best option seems to be the one advocated at the end of section **20.2.2**. Let's just rephrase:

The structure of Romans is very complex.

First-Person Pronouns (11.1.7)

Some professors tell students not to use first-person in papers. If a professor tells you not to, don't. *Turabian* says that first-person can be used well and gives you guidelines for its use. If you use first-person, make sure you read and implement *Turabian's* guidelines. To *Turabian's* advice, we add the following: Don't use first-person in a way that makes you seem unqualified or makes your conclusions sound like mere opinions. Don't say, "I think . . ." when you can say something like, "The evidence shows that . . ."

DOCUMENTATION OVERVIEW (SEE CHAPTER 15)

Turabian allows for two major citation styles: (1) the 'notes-bibliography style,' and (2) the 'author-date style'. The notes-bibliography style allows for footnotes or endnotes. Some

STCM professors will require you to use the notes-bibliography style, while others will accept either of the two major styles. All STCM professors who have stated that they will require the notes-bibliography style have also stated that they will require footnotes rather than endnotes. Logically, this means that *all* STCM professors will accept the notes-bibliography style with footnotes. If you want to master only one style, master the notes-bibliography style and use footnotes.

Whichever style you use, be consistent. Take a careful look at **sections 15.3.1 and 15.3.2** of *Turabian*. **Section 15.3.1** gives you a brief introduction to the **notes-bibliography style**, while **15.3.2** introduces the **author date-style**. **Notice that the format for the bibliography entry in 15.3.1 is different from the format for the reference list entry in 15.3.2. If you are using the notes-bibliography style, make sure that your bibliography follows the bibliography format rather than the reference list format. If you are using the author-date style, make sure that your reference list follows the reference list format rather than the bibliography format.** This sort of consistency will be easy if you simply stick with the appropriate chapters of *Turabian*. **Chapters 16–17 cover the notes-bibliography style, while chapters 18–19 cover the author-date style.**

In either of the two major styles, you may find ‘**substantive footnotes**’ useful (see **sections 7.6, 16.3.1, 16.3.5.2**). These notes contain “substantive material that you don’t want to include in the body of your text but also don’t want to omit” (7.6). For instance, you might use a substantive footnote for a point of clarification that would interrupt the flow of your argument but is still needed for the sake of completeness or fairness.

Before we jump into the two major citation styles, we should emphasize **two very important truths**. **First, this companion manual is *not* a substitute for *Turabian*.** You will

not find all, or even many, of the formats in Turabian reproduced herein. **You would do well to spend some time carefully perusing the two chapters that cover the citation style that you will be using.** After gaining a thorough familiarity (though not necessarily a complete recollection) with the various formats offered in Turabian you will have a better idea of which format to choose for citing a particular source. For instance, if you want to cite a translation of a book, you will do well to remember (because you perused the chapters) that Turabian offers a format for citing a translated book.

Second, when it comes time to write your paper, you will be more likely to remember important details like, for example, the fact that a given that book is a translation if you have taken good bibliographic notes. As we noted earlier, Turabian discusses bibliographic notes in **section 3.2.2**. That section gives you a **list of facts to record** about each source you use. You may want to use that list as a checklist each time you record bibliographic information about a source. Not every item on the list will apply to every source. For instance, a book that was originally written in the language in which you are reading it (for our purposes here, probably English) will not list a translator. A one-volume work that is not part of a set or series will not have a volume number. Still, careful attention to the list will help you avoid missing important information. Does the book have more than one author? Does it have an editor in addition to an author? Is it a second edition? Does the journal article have more than one author? Does the journal use both volume and issue numbers? Using this list will help you remember to ask the right questions.

THE NOTES-BIBLIOGRAPHY CITATION STYLE (CHAPTERS 16–17)

Formatting for Footnotes/Endnotes and Bibliography Entries

Chapters 16–17 of *Turabian* cover the notes-bibliography citation style. Figure 16.1 (pp. 146–48) offers a number of helpful templates. The ‘note’ templates (labeled “N” in the figure) are applicable to footnotes and endnotes, since both types of note follow the same format. You probably will find this figure helpful and consult it often. Along with this figure, we recommend that you use the **Turabian website** (http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html), which presents many of the same templates as **Figure 16.1** but perhaps in a more readable format. Neither the figure nor the website, however, will tell you all that you need to know. As we’ve said before, you will need to peruse both chapters thoroughly. As you study and follow the formats, pay close attention to capitalization, italicization, quotation marks, abbreviations, indentation, the presentation of ranges of pages, the numbering of the notes, and spacing. Below are some comments on some of these elements.

Capitalization (16.1.3)

Most titles are capitalized ‘**headline style**’. In other words, generally speaking, every word that is not an article, preposition, or conjunction begins with an uppercase letter. The first and last words of the title and the first and last words of the subtitle begin with uppercase letters no matter what parts of speech they are. Titles in foreign languages are capitalized ‘**sentence style**’. In other words, the title and subtitle are treated as though each is a complete sentence. The first word of each begins with an uppercase letter, as does any other word that would begin with an uppercase letter in an ordinary sentence. **Both styles of capitalization are explained thoroughly in 22.3.1.**

Italics and Quotation Marks (16.1.4)

Italicize book and journal titles. Place article and chapter titles in quotation marks, not in italics.

Indentation (16.1.7)

According to Turabian's examples, the first line of each footnote (including the number) is indented, even if it's the only line of the footnote. Subsequent lines are flush left (not indented). The "Insert Footnote" function in Word does not indent the first line automatically. A given professor may or may not require the indentation. For a professor who requires it, you must indent manually.

The first line of a bibliography entry is flush left (not indented). Subsequent lines are indented. This is called the '**hanging style**' of bibliography.

Page Numbers

In a range of pages, the page numbers are separated by a hyphen (**23.2.4**) with no space intervening between the numbers and the hyphen.¹³

Notice that the first sample footnote in Figure 16.1 gives the range of pages as "64-65." The first sample at the top of p. 149, on the other hand, gives the range of pages as "227-44." The second of these two samples leaves out the first digit of the second number. **How do you know when to include all digits and when to leave out one or more digits? Section 23.2.4** explains what *Turabian* calls "one system" of abbreviating numbers. Since *Turabian* suggests this system, it's the system we're going to use.

¹³ If you'd like to have your thinking complicated just a bit, read the footnote on p. 302.

In a **citation to an ancient or medieval work**, you will often need to use chapter and section numbers rather than page numbers. (See **17.5.1.1 and 17.5.1.2.**)

Numbering of the Notes (16.3.3)

Looking at Figure **16.1**, you may have noticed that the ‘reference numbers’ (the numbers before the footnotes) are not superscript and that each is followed by a period and a space. In a footnote produced by the Insert Footnote function in Word 2010, the reference number is superscript and is followed by a space but no period. Fortunately, Word’s format is allowed by *Turabian* (**16.3.4**). Since changing the format would be a pain, we’ll go with Word on this one.

Spacing (16.3.4.1)

Footnotes and endnotes should be single-spaced, with a blank space between notes. The same is true of entries in bibliographies.

Placement of Superscript Footnote Numbers in Text

With regard to the placement of superscript footnote numbers in text, **section 16.3.2** tells you to “put the number at the end of the sentence or clause containing the quotation or other material” that you are attributing to your source. If you spend a few sentences or even a paragraph summarizing an idea, one footnote, with the superscript number at the end of the summary, will suffice. In such a case, you don’t need a footnote for each sentence. Remember that a footnote cannot refer to text that comes after the superscript number, nor should you use one footnote to attribute more than one paragraph to a source.

Subsequent Citations (as Opposed to Initial Citations)

The first time you cite a particular source (**initial citation**), you will give full bibliographic information in your footnote or endnote, as shown in **Figure 16.1** in *Turabian*. Each time you cite that source thereafter (**subsequent citation**), you will use a shortened note. *Turabian* gives you **3 options for shortened notes**. **Figure 16.2** shows the first two of those options: the author-only note and the author-title note. You should use the author-title form of shortened note only when you are citing more than one work by the same author.

Section 16.4.2 discusses the third option for shortened notes, the *Ibid.* note. Arguably, word processors have made the *Ibid.* note obsolete. Suppose you cite a particular source for the first time in footnote 15. In footnote 16, you cite the same source again, using an *Ibid.* note. Later, you revise your paper, adding material from another source and citing that source in a new footnote that becomes footnote 16. What *was* footnote 16 is now footnote 17. Footnote 17 is still an *Ibid.* note. The note, however, is no longer correct, because it refers to the source cited in footnote 15, which is no longer the immediately preceding footnote.

Suppose, on the other hand, that you cite a particular source for the first time in footnote 15. In footnote 16, you cite the same source again, using an author-only or author-title note. Then you add material from another source and cite that source in a new footnote that becomes footnote 16. What was footnote 16 is now footnote 17, and footnote 17 is still correct. In fact, it will still be correct if it becomes footnote 117. The only way to make that footnote incorrect is to rearrange the paper so that the footnote becomes the initial citation to the source to which it refers. Thus, the author-only or author-title type of shortened note has a significant advantage over *ibid.* If you still choose to use *ibid.*, make sure you read **section 16.4.2** and use *ibid.* correctly.

Note well: Though their names do not reflect it, author-only and author-title notes include page numbers.

What to Include in a Bibliography

Section 16.2.1 tells you, “In most cases, your bibliography should include every work you cite in your text. . . . You may also include works that were important to your thinking but that you did not specifically mention in the text.” Some professors may prefer that your bibliography be a ‘list of works cited’, containing every source that you cited in your paper and no source that you did not cite. Other professors may want your bibliography to be more extensive. Different approaches will be appropriate for different assignments. Any professor who has a strong preference will make it known.

Section 16.2.3 lists **exceptions to the rule in 16.2.1**—sources that need not be included in your bibliography even if you have cited them. That list includes “classical, medieval, and early English literary works.” Some professors may disagree with *Turabian* on this point. The list also includes the Bible. On this point, we agree with *Turabian*.

Citing the Bible

If you cite the Bible, use **chapter-and-verse references in text or in parentheses**, even if you are using footnotes for your other citations. As *Turabian* instructs in **17.5.2**, “use arabic numerals for chapter and verse numbers (with a colon between them) and for numbered books.” You need not write out something like “in the fifth verse of the second chapter of Second Corinthians.” “In 2 Corinthians 2:5” will work just fine. On the other hand, since you should never begin a sentence with a numeral, if the title of a numbered book begins a sentence, you will need to write out that number: “Second Thessalonians is a brief letter”

When you quote a translation of the Bible, be sure to **identify the translation** you are quoting in addition to citing the chapter and verse. If all of your quotes come from the same translation, save yourself some work by stating one time in text or (preferably) in a note, “All Scriptural quotations are from” If almost all quotes are from the same translation, state, “All Scriptural quotations, unless otherwise noted, are from” Then identify the exceptions as they occur.

Multiple Works by One Author in a Bibliography

Figure A.15 (in the Appendix) shows a page from a bibliography. Note that where two or more works by a given author appear in the bibliography, the author’s name appears only in the first entry. In subsequent entries, a line replaces the author’s name. That line is a series of three em-dashes with no intervening spaces (**21.7.3**).

A Great, Big Wrinkle: Citing Biblical Commentaries

Turabian does not provide a format that really works well for biblical commentaries. For citing these very helpful works, we suggest the following formats, adapted from *The SBL Handbook of Style*.¹⁴

Note:

²Joseph Fitzmyer, *Romans: A New Translation with Introduction and Commentary* (Anchor Bible 33; New York: Doubleday, 1993), 599.

Shortened Note:

²Fitzmyer, 599.

Entry in Bibliography:

Fitzmyer, Joseph. *Romans: A New Translation with Introduction and Commentary*. Anchor Bible 33. New York: Doubleday, 1993.

¹⁴ Patrick H. Alexander et al., eds. *The SBL Handbook of Style* (Peabody, MA: Hendrickson), 61–62.

Special Case: New Interpreter's Bible Commentary

Note:

²Richard Hays, "Galatians" (*New Interpreters Bible* 11; Nashville: Abingdon, 1997), 213-14.

Shortened Note:

²Hays, 213-14.

Entry in Bibliography:

Hays, Richard. "Galatians." *The New Interpreter's Bible* 11. Nashville: Abingdon, 1997.

THE AUTHOR-DATE CITATION STYLE (CHAPTERS 18–19)

Formatting for Citations and Reference List Entries

Chapters 18–19 of *Turabian* cover the author-date citation style. **Figure 18.1** (pp. 218–20) offers a number of helpful templates. You probably will find this figure helpful and consult it often. Along with this figure, we recommend that you use the Turabian website (http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html), which presents many of the same templates as Figure 18.1 but perhaps in a more readable format. Neither the figure nor the website, however, will tell you all that you need to know. As we've said before, you will need to peruse both chapters thoroughly. As you study and follow the formats, pay close attention to capitalization, italicization, quotation marks, abbreviations, indentation, the presentation of ranges of pages, and spacing. Below are some comments on some of these elements.

Capitalization (18.1.3)

Most titles are capitalized 'headline style'. In other words, generally speaking, every word that is not an article, preposition, or conjunction begins with an uppercase letter. The first and last words of the title and the first and last words of the subtitle begin with uppercase letters

no matter what parts of speech they are. Titles in foreign languages are capitalized ‘**sentence style**’. In other words, the title and subtitle are treated as though each is a complete sentence. The first word of each begins with an uppercase letter, as does any other word that would begin with an uppercase letter in an ordinary sentence. Both styles are explained thoroughly in **22.3.1**.

Italics and Quotation Marks (18.1.4)

Italicize book and journal titles. Place article and chapter titles in quotation marks, not in italics.

Indentation (18.1.7)

The first line of a reference list entry is flush left (not indented). Subsequent lines are indented. This is called the ‘hanging style’.

Page Numbers

In a range of pages, the page numbers are separated by a hyphen (**23.2.4**) with no space intervening between the numbers and the hyphen.¹⁵

Notice that the first sample parenthetical citation in **Figure 18.1** gives the range of pages as “64-65.” The first sample at the top of p. 1220, on the other hand, gives the range of pages as “155-69.” The second of these two samples leaves out the first digit of the second number. How do you know when to include all digits and when to leave out one or more digits? **Section 23.2.4** explains what *Turabian* calls “one system” of abbreviating numbers. Since *Turabian* suggests this system, it’s the system we’re going to use.

In a citation to an ancient or medieval work, you will often need to use chapter and section numbers rather than page numbers. (See **19.5.1.1 and 19.5.1.2**.)

¹⁵ If you’d like to have your thinking complicated just a bit, read the footnote on p. 302.

Spacing (16.3.4.1)

Reference list entries should be single-spaced, with a blank space between entries.

Placement of Parenthetical Citations in Text

With regard to the placement of parenthetical citations in text, **section 18.3.1** states that “normally, the parenthetical citation should be placed at the end of the sentence or clause containing the quotation or other material” that you are attributing to your source. If you spend a few sentences or even a paragraph summarizing an idea, one parenthetical citation at the end of the summary will suffice. In such a case, you do not need a citation for each sentence.

What to Include in a Reference List

Section 18.2.1 tells you, “In papers that use author-date style, the reference list presents full bibliographical information for all the sources cited in parenthetical citations. . . . You may also include works that were important to your thinking but that you did not specifically mention in the text.” Some professors may prefer that your reference list be a ‘list of works cited’, containing every source that you cited in your paper and no source that you did not cite. Other professors may want your reference list to be more extensive. Different approaches will be appropriate for different assignments. Any professor who has a strong preference will make it known.

Section 18.2.2 lists **exceptions to the rule in 18.2**—sources that need not be included in your reference list even if you have cited them. That list includes “classical, medieval, and early English literary works.” Some professors may disagree with *Turabian* on this point. The list also includes the Bible. On this point, we agree with *Turabian*.

Citing the Bible

If you cite the Bible, use chapter-and-verse references in text or in parentheses. As *Turabian* instructs in **19.5.2**, “use arabic numerals for chapter and verse numbers (with a colon between them) and for numbered books.” You need not write out something like “in the fifth verse of the second chapter of Second Corinthians.” “In 2 Corinthians 2:5” will work just fine. On the other hand, since you should never begin a sentence with a numeral, if the title of a numbered book begins a sentence, you will need to write out that number: “Second Thessalonians is a brief letter”

When you quote a translation of the Bible, be sure to **identify the translation** you are quoting in addition to citing the chapter and verse. If all of your quotes come from the same translation, save yourself some work by stating one time in text or in a note, “All Scriptural quotations are from” If almost all quotes are from the same translation, state, “All Scriptural quotations, unless otherwise noted, are from” Then identify the exceptions as they occur.

Multiple Works by One Author in a Reference List

Figure A.16 (in the Appendix) shows a page from a reference list. Note that where two or more works by a given author appear in the list, the author’s name appears only in the first entry. In subsequent entries, a line replaces the author’s name. That line is a series of three em-dashes with no intervening spaces (21.7.3).

A Great, Big Wrinkle: Citing Biblical Commentaries

Turabian does not provide a format that really works well for biblical commentaries. For citing these very helpful works, we suggest the following formats, adapted from *The SBL Handbook of Style*.¹⁶

Parenthetical Citation:
(Fitzmyer 1993, 599)

Entry in List of Works cited:

Fitzmyer, Joseph. 1993. *Romans: A New Translation with Introduction and Commentary*. Anchor Bible 33. New York: Doubleday.

A Special Note on Transliteration

If you need to transliterate a word or passage from an ancient text in a paper, see Chapter 5 of *The SBL Handbook of Style* for guidelines.

¹⁶ Patrick H. Alexander et al., eds. *The SBL Handbook of Style* (Peabody, MA: Hendrickson), 64.

Template for Title Page

On Line 6 or 7 (Assuming Double-Spacing), the Title:

On Line 7 or 8, the Subtitle

On Line 16 or 17, Student's Name

On Line 17 or 18, the Name of the Class

On Line 18 or 19, the Date

Template for the First Page of a Paper That Does Not Require a Title Page**Line 1: Author's Name****Line 2 (Assuming single-spacing): Date****Line 3: Course Number****Line Five: Begin Title of Paper (Double-space from here forward.)**