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[Sample Turabian Papers](#) [Turabian Style paper \(Austin Peay State University\)](#) from Austin Peay State University, Academic Support Center "Turabian Tutor" (Tennessee Temple University) Tennessee Temple University, [Turabian-style paper ...](#) Footnotes/endnotes are single-spaced but separated by a space between each item.

[Sample Papers in Turabian - Turabian Style Guide ...](#)

The examples in this guide are meant to introduce you to the basics of citing sources using Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (seventh edition). Kate Turabian created her first "manual" in 1937 as a means of simplifying for students *The Chicago Manual of Style* ; the seventh edition of Turabian is based on the 15th edition of the *Chicago Manual* .

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To see what a page with footnotes looks like, consult the sample below. For more details, see chapters 16 and 17 in the *Turabian Manual*. See also section A.2.2.5 in the *Turabian* appendix on paper format and submission. [Sample Page with Footnotes](#). IMPORTANT: Your instructor's requirements may overrule Chicago's formatting recommendations!

[How Do I Format Footnotes in Turabian/Chicago Style ...](#)

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(Note that if you are using author-date style, your paper will not have endnotes.) To see what a page of endnotes looks like, consult the sample below. For more details, see chapters 16 and 17 in the *Turabian Manual*. See also section A.2.3.4 in the *Turabian* appendix on paper format and submission. [Sample Page of Endnotes](#)

[How Do I Format Endnotes in Turabian/Chicago Style? | CMOS ...](#)

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use this method.) In addition to notes, Chicago/Turabian requires the inclusion of a bibliography, which is an alphabetized list of all sources appearing at the end of the paper. Some instructors require you to include footnotes or endnotes but no bibliography; make sure to follow any special directions your instructor provides.

Sample Format for Chicago/Turabian Style Shea Nanigans

To insert a footnote in Turabian style: Make sure your cursor is placed in the exact spot where you want your note (number) to appear. In most word processing programs, go to the "Reference" tab to find footnote options. Click either "Footnotes" or "Endnotes" (whichever you want to use in your paper).

Turabian Format and Style Guide With Examples

Finish the paper in its entirety, including all references used, and then add footnotes. Navigate to the end of the sentence where the footnote will go. If you are using a word processor like Microsoft Word, navigate to the references tab and select 'footnote' and then 'insert footnote' You should see a number "1" to the right of the sentence, and another in the footer.

Sample Footnotes in MLA Style - A Research Guide for Students

For each type of source in this guide, the general form and specific examples will be provided for the Notes-Bibliography style options of Turabian. This information and several of the examples were drawn from *A Manual for Writers of Research Papers, Theses, and Dissertations* (9th Edition). Numbers in parentheses refer to specific pages in the manual.

I. Ibid. and Shortened Footnote - Turabian Citation Style ...

The Turabian citation style offers two different documentation systems. Writers in the humanities generally utilize a system that combines notes and a bibliography: (N) Footnotes or Endnotes. The first line should be indented five spaces, with following lines in the entry flush with

Turabian Style: Footnotes/Endnotes & Bibliography ...

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Chicago Turabian Style Paper Example - Floss Papers

White, good quality, 8½" x 11" paper should be used whether your essay is typed, printed or handwritten. Note the spacing used for this sample essay – it is double-spaced on one side of each sheet. Allow 1 – 1½" on the left for binding and a 1" margin on the other three sides. Indentation for new paragraphs is five typed spaces.

SAMPLE PAPER - University of Lethbridge

The footnotes should be in the same font as the rest of the paper but slightly smaller (385) Example: 10pt., Times New Roman font. If you use the exact same source as the previous footnote, you can use "Ibid." in place of the author's last name. If you use the same page number as well, you do not need to include the page number again (166).*

Biblical Language: The Key to Expecting God's Tangible ...

This resource contains the Notes and Bibliography (NB) sample paper for the Chicago Manual of Style 17 th edition. To download the sample paper, click this link.

CMOS NB Sample Paper // Purdue Writing Lab

Sample Turabian Style and Formatting (Adapted from Kate L. Turabian, *A Manual for Writers*, 6th ed.) On the following pages you will find examples that should help you as you write class papers, theses or dissertations. The earlier you or the person who does you typing gets familiar with the Turabian style and formatting, the easier it will become.

When Kate L. Turabian first put her famous guidelines to paper, she could hardly have imagined the world in which today's students would be conducting research. Yet while the ways in which we research and compose papers may have changed, the fundamentals remain the same: writers need to have a strong research question, construct an evidence-based argument, cite their sources, and structure their work in a logical way. *A Manual for Writers of Research Papers, Theses, and Dissertations*—also known as "Turabian"—remains one of the most popular books for writers because of its timeless focus on achieving these goals. This new edition filters decades of expertise into modern standards. While previous editions incorporated digital forms of research and writing, this edition goes even further to build information literacy, recognizing that most students will be doing their work largely or entirely online and on screens. Chapters include updated advice on finding, evaluating, and citing a wide range of digital sources and also recognize the evolving use of software for citation management, graphics, and paper format and submission. The ninth edition is fully aligned with the recently released Chicago Manual of Style, 17th edition, as well as with the latest edition of *The Craft of Research*. Teachers and users of the previous editions will recognize the familiar three-part structure. Part 1 covers every step of the

research and writing process, including drafting and revising. Part 2 offers a comprehensive guide to Chicago's two methods of source citation: notes-bibliography and author-date. Part 3 gets into matters of editorial style and the correct way to present quotations and visual material. A Manual for Writers also covers an issue familiar to writers of all levels: how to conquer the fear of tackling a major writing project. Through eight decades and millions of copies, A Manual for Writers has helped generations shape their ideas into compelling research papers. This new edition will continue to be the gold standard for college and graduate students in virtually all academic disciplines.

Searchable electronic version of print product with fully hyperlinked cross-references.

Dewey. Bellow. Strauss. Friedman. The University of Chicago has been the home of some of the most important thinkers of the modern age. But perhaps no name has been spoken with more respect than Turabian. The dissertation secretary at Chicago for decades, Kate Turabian literally wrote the book on the successful completion and submission of the student paper. Her Manual for Writers of Research Papers, Theses, and Dissertations, created from her years of experience with research projects across all fields, has sold more than seven million copies since it was first published in 1937. Now, with this seventh edition, Turabian's Manual has undergone its most extensive revision, ensuring that it will remain the most valuable handbook for writers at every level—from first-year undergraduates, to dissertation writers apprehensively submitting final manuscripts, to senior scholars who may be old hands at research and writing but less familiar with new media citation styles. Gregory G. Colomb, Joseph M. Williams, and the late Wayne C. Booth—the gifted team behind *The Craft of Research*—and the University of Chicago Press Editorial Staff combined their wide-ranging expertise to remake this classic resource. They preserve Turabian's clear and practical advice while fully embracing the new modes of research, writing, and source citation brought about by the age of the Internet. Booth, Colomb, and Williams significantly expand the scope of previous editions by creating a guide, generous in length and tone, to the art of research and writing. Growing out of the authors' best-selling *Craft of Research*, this new section provides students with an overview of every step of the research and writing process, from formulating the right questions to reading critically to building arguments and revising drafts. This leads naturally to the second part of the Manual for Writers, which offers an authoritative overview of citation practices in scholarly writing, as well as detailed information on the two main citation styles ("notes-bibliography" and "author-date"). This section has been fully revised to reflect the recommendations of the fifteenth edition of *The Chicago Manual of Style* and to present an expanded array of source types and updated examples, including guidance on citing electronic sources. The final section of the book treats issues of style—the details that go into making a strong paper. Here writers will find advice on a wide range of topics, including punctuation, table formatting, and use of quotations. The appendix draws together everything writers need to know about formatting research papers, theses, and dissertations and preparing them for submission. This material has been thoroughly vetted by dissertation officials at colleges and universities across the country. This seventh edition of Turabian's Manual for Writers of Research Papers, Theses, and Dissertations is a classic reference revised for a new age. It is tailored to a new generation of writers using tools its original author could not have imagined—while retaining the clarity and authority that generations of scholars have come to associate with the name Turabian.

From the author of *The Outsiders*: "Immediate and gripping" tales of two boys whose lives diverge in dramatic ways after a shared childhood tragedy (*School Library Journal*). Terry and Mike were cousins who were as close as cousins could be—more like twin brothers, really. They thought they were invincible and that the happy times would last forever, until the day their fathers headed off for their annual deer-hunting trip. That was when everything started to change, and their paths went in very different directions. Years later, another fateful event will send one of them to prison—and the other to a bartending job in Oklahoma—while the prospect of an eventual reunion looms . . . From the award-winning author of *That Was Then, This Is Now* and *Rumble Fish*, "Some of Tim's Stories is a compact set of vignettes" full of "sharp, concise observation" (*The New York Times*).

Yves Bonnefoy, celebrated translator and critic, is widely considered the most important and influential French poet since World War II. Named to the College de France in 1981 to fill the chair left vacant by the death of Roland Barthes, Bonnefoy was the first poet honored in this way since Paul Valery. Winner of many awards, including the Prix Goncourt in 1987 and the Hudson Review's Bennett Award in 1988, he is the author of six critically acclaimed books of poetry. Spanning four decades and drawing on all of Bonnefoy's major collections, this selection provides a comprehensive overview of and an ideal introduction to his work. The elegant translations, many of them new, are presented in this dual-language edition alongside the original French. Several significant works appear here in English for the first time, among them, in its entirety, Bonnefoy's 1991 book of verse, *The Beginning and the End of the Snow*, the 1988 prose poem *Where the Arrow Falls*, and an important long poem from 1993, "Wind and Smoke." Together with poems from such classic volumes as "In the Lure of the Threshold", these new works shed light on the growth as well as the continuity of Bonnefoy's work. John Naughton's detailed introduction looks at the evolution of Bonnefoy's poetry from the 1953 publication of "On the Motion and Immobility of Douve", which immediately established his reputation as one of France's leading poets, through the 1993 publication of *The Wandering Life* and its centerpiece "Wind and Smoke." "This is a comprehensive selection that contains examples of work spanning [Bonnefoy's] full career of forty years, from the ground-breaking "Du Mouvement et de l'Immobilité de Douve" through the celebratory "Pierre Ecrite" to the magical winter landscapes of America's East Coast and an unsettling reworking of myth in the recent "La Vie Errante" . . . The translations, which are the work of a variety of hands, including Galway Kinnell, Emily Grosholz and Anthony Rudolf, nevertheless fit well together and all are sensitive to the register and subtleties of both languages, while the introductory essay by John Naughton expertly explains Bonnefoy's importance as a poet and the influences which have shaped him. This is definitely a volume worth having, for layman and French specialist alike."—Hilary Davies, *Times Literary Supplement* "Anyone not familiar with Bonnefoy's work will benefit from the background information and explanations given by John Naughton in his excellent introduction . . . The book as a whole provides an excellent introduction to Bonnefoy's poetry and to his concerns of a lifetime."—Don Rodgers, *Poetry Wales*

In *The Nature of the Book*, a tour de force of cultural history, Adrian Johns constructs an entirely original and vivid picture of print culture and its many arenas—commercial, intellectual, political, and individual. "A compelling exposition of how authors, printers, booksellers and readers competed for power over the printed page. . . . The richness of Mr. Johns's book lies in the splendid detail he has collected to describe the world of books in the first two centuries after the printing press arrived in England."—Alberto Manguel, *Washington Times* "[A] mammoth and stimulating account of the place of print in the history of knowledge. . . . Johns has written a tremendously learned primer."—D. Graham Burnett, *New Republic* "A detailed, engrossing, and genuinely eye-opening account of the formative stages of the print culture. . . . This is scholarship at its best."—Merle Rubin, *Christian Science Monitor* "The most lucid and persuasive account of the new kind of knowledge produced by print. . . . A work to rank alongside McLuhan."—John Sutherland, *The Independent* "Entertainingly written. . . . The most comprehensive account available . . . well documented and engaging."—Ian Maclean, *Times Literary Supplement*

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