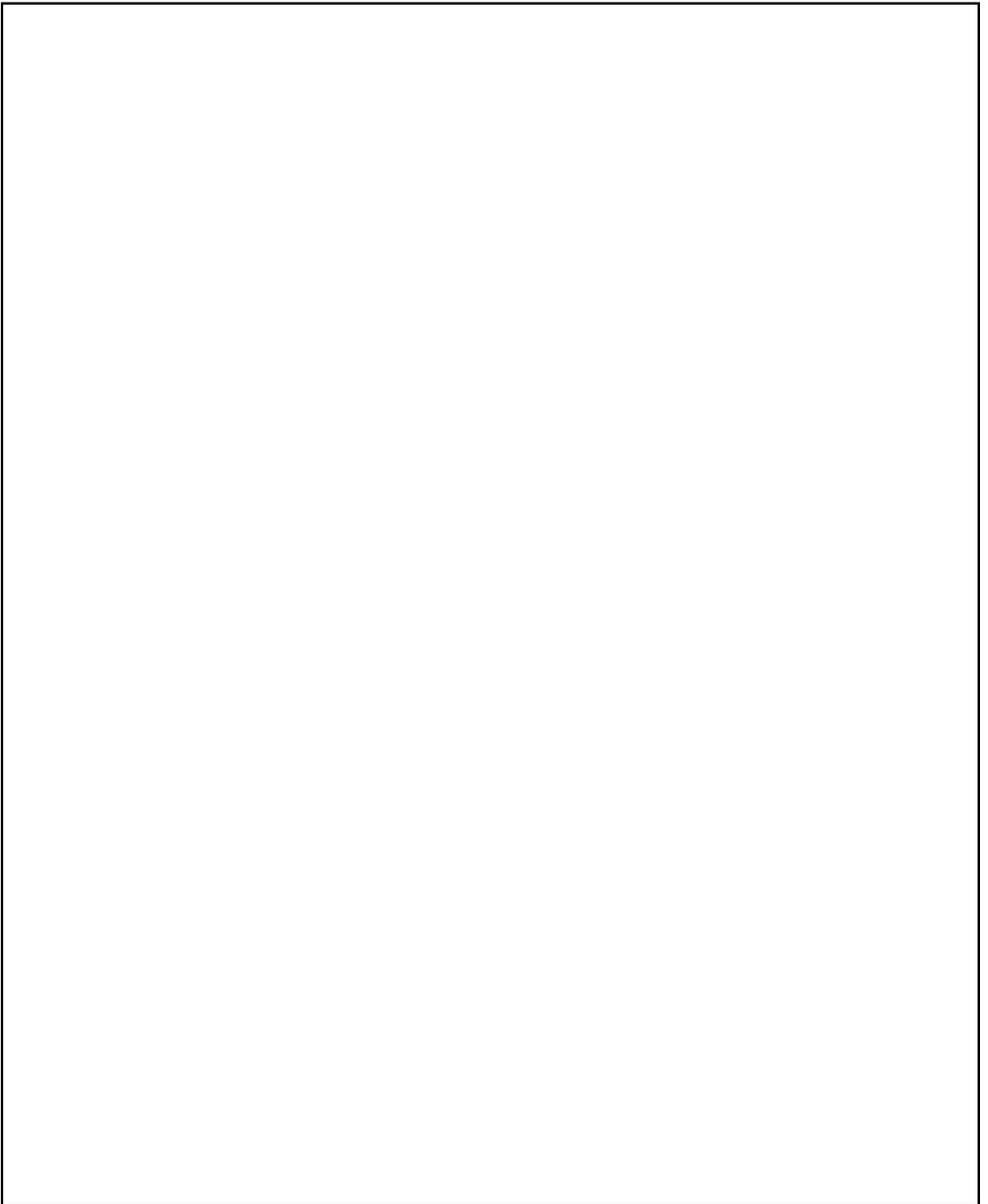


TURABIAN

Style Guide



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Contents

This guide succinctly summarizes the rules and tips for writing historical essays. The information included is based on *The Chicago Manual of Style*, Sixteenth Edition and Kate L. Turabian's work *A Manual for Writers of Research Papers, Theses, and Dissertations*, Eighth Edition.

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For More Information

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. 8th ed.

Chicago: The University of Chicago Press, 2013.

The Chicago Manual of Style. 16th ed. Chicago: The University of Chicago Press, 2010.

Rampolla, Mary Lynn. *A Pocket Guide to Writing in History*. 5th ed.

Boston: Bedford/St. Martin's, 2007.

Formatting Essays

Throughout the Essay

A.1

Use Times New Roman font in 12-point size.

- Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper.
- Leave only one space after periods or other punctuation marks (unless otherwise instructed by your instructor).
- Set the margins of your document to 1 inch on all sides.
- Indent the first line of paragraphs one half-inch from the left margin (use tabs).
- Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin. You do not have to number the title page. Place flush right in header or footer, and follow consistently.
- Use italics throughout your essay for the titles of longer works and, if absolutely necessary, to provide emphasis.
- If you have endnotes, include them on a separate page before your Works Cited page. Title the section Notes (centered, unformatted).
- Use the font Times New Roman and twelve point type. Double space everything except block quotations (a quote of five or more lines) and table titles or picture captions.

The Title Page

A.2

- Many papers will need a title page, unless otherwise specified by the professor.
- Center the title a third down from the top of the page. Do not underline, italicize, or place your title in quotation marks; write the title in Title Case (standard capitalization), not in all capital letters.
- Use quotation marks and/or italics when referring to other works in your title, just as you would in your text: *Fear and Loathing in Las Vegas* as *Morality Play*; *Human Weariness* in "After Apple Picking"
- Several lines below the title put your name, the professor's name, and any information requested by professor, the name and section of the class, and the due date of the paper. Title pages do not have to be numbered.

A.2.1.2

- Type Main title on single line followed by a colon.
- Subtitle follows on next line with an intervening line space

The Bibliography Page

A.2.3.5

The first line of the page is the title (Bibliography). Center the title, and do not apply special text treatment to it, such as italics or bold face.

- Begin your Bibliography page on a separate page at the end of your research paper. It should have the same margins and last name, page number header as the rest of your paper.
- Indent the second and subsequent lines of citations five spaces so that you create a hanging indent.
- List page numbers of sources efficiently. If you refer to a journal article that appeared on pages 225 through 250, list the page numbers on your Works Cited page as 225-50.
- Use two blank lines between title and first entry.
- Entries should be single spaced.
- Leave one blank line between entries.

Paraphrasing, Quoting, and Treating Titles Properly In Your Essay

Paraphrase

Paraphrasing, expressing another's idea in your own words, is used more often than quoting in research papers. When you paraphrase, you must acknowledge the source with a parenthetical citation and/or a signal phrase. Use paraphrasing when the specific words of the quote are not poignant to your paper, but the ideas and details are.

Quotations

- According to the Turabian *Manual*, you should make sure your quote provides evidence to your reasons, an authority that either backs up or disagrees with your view, or expresses your key concepts compellingly (Turabian, 75).
- Quoted material must be attached to your words; it cannot stand alone and “naked.” See the first bullet in this list for a quote that is integrated by using a signal phrase.
- Generally, commas and periods fall within the quote marks. When a quote is followed by a parenthetical citation, however, the punctuation looks like the first bullet in this list: Close quote, then parentheses, then a period.
- If quoted material takes up more than five lines of your paper, set it off on a new line, ten spaces from the left margin and single space it. In the case of these long quotes only, the period comes before, not after, the parenthetical citation, and no quote marks are used.

Titles

- **Capitalize** nouns, pronouns, verbs, adjectives, adverbs, and subordinating conjunctions. Always capitalize the first and last words and words that follow hyphens in compound terms.
- **Italicize** the titles of books, plays, long poems, pamphlets, periodicals, films, radio and TV programs, audio recordings, and most works of art.
- **Quote** the titles of works published within longer works, such as essays published within anthologies. Quote the names of articles, essays, short stories, short poems, chapters of books, individual episodes of TV and radio programs, and songs. Also quote unpublished works such as speeches.

Things to Remember

When writing a history essay, it will be helpful to remember some of the following tips:

- **Change over Time:** If you are lost or do not know where to start, think about what changed over the time period you covered and why did this change occur. Cause and effect over time is a crucial element for a strong history paper.
- **Chronology:** A straightforward history essay will not jump around between eras but keep things chronologically consistent.
- **Dates, Names, and Places:** Remember to be *specific* as much as possible. Who did what, and when did they do it.
- **Evidence:** The job of a historian is to interpret the records left behind. Therefore, it is important to research and find the primary source records needed for your topic and to include them in the paper.
- **Avoid Plagiarism:** Any idea, fact, date, etc.... that is not common knowledge must have a footnote and a bibliography entry for the source that it came from. Common knowledge would be something like “Einstein was a genius,” or something that everyone knows. If unsure, cite it.

Making a Thesis

- When writing a history essay, the writer is essentially assembling an argument for what they consider to have happened in the past. The thesis should succinctly and clearly state this argument and should include roughly the following:
- What is your claim or what is it that you are trying to prove?
- What are the main points (or the topics of the body paragraphs) that support your claim?
- Why is your claim/topic important (this also makes for a conclusion)?
- A thesis statement may be two or three sentences and should be located in the beginning of the paper

Primary and Secondary Sources

- **Primary Sources:**
- Primary sources are records left by participants of or witnesses to an event in history. These may include, but are not limited to, letters, speeches, legislation, memoirs, and films. When interpreting primary sources, remember to keep in mind who the author was (and any biases they may have had), the purpose of the source (why was it written), who the audience was, and how does it fit into the other primary and secondary sources you have seen.
- **Secondary Sources:**
- A secondary source is a work written about primary sources. Secondary sources include essays, monographs, and textbooks written by historians. It is important to find out as much as you can about what has already been written about your topic to avoid repeating someone else's work. Furthermore, for a larger research paper, it is important to include how your work fits in with what others have said on the topic as well as counter-arguments to your claim.

Footnotes and Endnotes

Each reference to an outside source inside the paper must point clearly to a specific entry in the list of works cited. Footnotes are inserted in the work itself, at the bottom of the page which holds the information to be cited. Endnotes come at the end of the work, under the title *Notes*. Usually the professor or department will specify which to use, but if not, you should use footnotes. However, if the footnotes take up too much of the page and affect the readability (especially if there are a good number of tables or graphs) then consider using endnotes. For more information on using footnotes and endnotes, see *A Manual for Writers of Research Papers* by Kate L. Turabian page 151 or *The Chicago Manual of Style* page 665.

Footnotes and endnotes should be numbered consecutively (starting with 1) using note numbers which go **after** punctuation. After the first full note citation of a work, use the shortened form of the work (see below).

In general, notes use first name *then* last name of the author, use commas not periods, have parentheses around the publisher's information, and specific page numbers of where the information was found.

Basic Entry/Book by a Single Author

Author's first name then last name, *Title of the Work* (Place of Publication: Name of the Publisher, Date Published), Page Numbers containing information.

Samuel A. Morley, *Poverty and Inequality in Latin America: The Impact of Adjustment and Recovery* (Baltimore: Johns Hopkins University Press, 1995), 24-25.

Subsequent Footnotes/Endnotes of the Same Work

Author's Last Name, *Shortened Title of the Work*, Page Numbers containing information.

² Morley, *Poverty and Inequality*, 43.

³ *Ibid.*, 44.

If the following consecutive note is from the same work, the word abbreviation *ibid.* may be used (from *ibidem*, "in the same place"). You may take out whatever information is the same from the previous note and insert *ibid.* instead. If it is all the same, including the page number, only the word *ibid.* is used.

Commentary within Footnotes and Endnotes

One of the great advantages note citations provide in a research paper is the chance to further explain a work, or add a piece of commentary that does not exactly fit into the actual paper itself, but is still relevant and important. Following the footnote/endnote citation, simply add the extra information.

Before the 1930's, Siberia was largely unindustrialized.³

Violet Connolly, *Siberia Today and Tomorrow, A Study of Economic Resources, Problems and Achievements* (New York: Taplinger Publishing Co., Inc., 1976), 47. With perhaps the exception of the Trans-Siberian railroad in the early twentieth century.

Citing Commentary within Footnotes and Endnotes

If a quote, or other specific information needing a citation itself, is used inside the footnote or endnote, cite this after the information/quote using the same format as a regular footnote. Citation should follow the terminal punctuation of quote.

² Steven Shapin, *The Scientific Revolution* (Chicago: The University of Chicago Press, 1996), 96-99. However, Shapin's interpretive accounts of the Scientific Revolution have been described by Margaret Osler as "taking old wine and putting it into new bottles," and therefore must be taken with a grain of salt. Margaret J. Osler, "Revolution or Resurrection," *Configurations* 7, no. 1 (1999): 91-100.

Signal Phrase in Your Essay

Make sure to avoid floating quotations or those that lack any introduction as it does not utilize your own writing and ideas.

According to Steven Landsberg, "if you know you're going to treasure something, you don't hesitate to buy it."²

Notes Style for Specific Types of Sources: Books, Journal Articles, Government Documents

Basic Footnote Entry:

¹Author's name (exactly as presented on title page), *Title* (Place of Publication: Publisher, Year of Publication), Page Number.

Making a Notes Entry: Books, Journal Articles, Government Documents

Book by a Single Author

¹Francis Fukuyama, *Our Posthuman Future: Consequences of the Biotechnology Revolution* (New York: Farrar, 2002), 25.

A Book by Two Authors

If making notes for a work with multiple authors, list all names in standard order as shown on the work's title page. If there are four or more authors, list only the first author's name, followed by *et al.* (Latin term for "and all others") as seen in the following examples:

¹Roman Jakobson and Linda R. Waugh, *The Sound Shape of Language* (Bloomington: Indiana University Press, 1979), 11.

Book by Three Authors

Roman Jacobson, Linda R. Waugh, and Bob Ross, *The Sound Shape of Language* (Bloomington: Indiana University Press, 1979), 11.

Book by Four or More Authors

¹ Sander Gilman et al., *Hysteria Beyond Freud* (Berkeley: University of California Press, 1993). 37.

Anthology or Collection with Editor as Author

¹Phillip Lopate, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present* (New York: Anchor-Doubleday, 1994), 57.

Author with an Editor

¹Benjamin Franklin, *The Autobiography and Other Writings*, ed. Kenneth Silverman (New York: Penguin, 1986), 31.

Individual Essay in an Anthology or Collection by Author

¹Joan Didion, "Goodbye to All That," in *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*, ed. Phillip Lopate (New York: Anchor-Doubleday, 1994), 57-63.

Government Document 17.9.4

²U.S. Department of Labor, *Child Care: A Workforce Issue* (Washington: GPO, 1998), 3-11.

Journal Articles

Notes for scholarly journal articles are distinct from notes for magazine articles, as scholarly journals are often listed by volume or volume and issue number as seen in the following examples. Additionally, page numbers in a note for a magazine article are preceded by a comma, rather than a colon:

Journal Article

Use specific page numbers in notes, but full span of pages in bibliography.

²Patrick Hanks, "Do Word Meanings Exist?" *Computers and the Humanities* 34 (February 2000): 205-15.

²Margaret M. Author, "Article Title," *Journal Name* 98 (forthcoming).

²Frederick Barthelme, "Architecture," *Kansas Quarterly* 13, no. 3-4 (1981): 77-80.

Article in a Monthly Magazine

Exclude full span of page numbers in bibliography, but use specific page numbers in notes.

²Sarah Amelar, "Restoration on 42nd Street," *Architecture*, March 1998, 146-50.

Article in an Online Magazine or Internet Publication

²Joan Walsh, "Everything You Know About the Civil War is Wrong," *Salon.com*, June 9, 2011, http://www.salon.com/books/history/index.html?story=/opinion/walsh/politics/2011/06/09/civil_war_america_aflame (accessed June 9, 2011).

Citation same as other journals, but add date accessed and DOI or URL:

Author name, "Title of Article," *Journal Title* volume number, issue no. (Publication date): page numbers. Accessed date. <http://dx.doi.org/>.

(or URL if no DOI)

Making a Bibliography Entry: Books, Pamphlets, Government Documents

Basic Entry:

Author's name (last name first). *Title*. Publisher's Location: Publisher, Year of Publication.

Book by a Single Author

Fukuyama, Francis. *Our Posthuman Future: Consequences of the Biotechnology Revolution*. New York: Farrar, 2002.

Anthology or Compilation

Author of part, "Title of part," in *Anthology Name*, ed. Name(s) (Pub. Info), page numbers.

*In the bibliography, page numbers come after editor (use full span of page numbers).

Author with an Editor

Franklin, Benjamin. *The Autobiography and Other Writings*. Edited by Kenneth Silverman. New York: Penguin, 1986.

Two or More Books by the Same Author

Boroff, Marie. *Language and the Past: Verbal Artistry in Frost, Stevens, and Moore*. Chicago: U of Chicago P, 1979.

---, trans. *Sir Gawain and the Green Knight*. New York: Norton, 1967.

Making a Bibliography Entry: Books, Pamphlets, Government Documents
(continued)

Book by Two or More Authors

Jakobson, Roman, and Linda R. Waugh. *The Sound Shape of Language*. Bloomington: Indiana UP, 1979.

Book by Three or More Authors

Gilman, Sander, Dave Clark, and Miles Davis. *Hysteria Beyond Freud*. Berkeley: U of California P, 1993.

Unknown Author

Encyclopedia of Virginia. New York: Somerset, 1993.

Work in an Anthology (Short Story or Essay)

Allende, Isabel. "Toad's Mouth." Trans. Margaret Sayers Peden. *In A Hammock Beneath the Mangoes: Stories from Latin America*, edited by Thomas Colchie, page numbers. New York: Plume, 1992.

Pamphlet (Treat Like a Book) 17.5.6

Cite mainly in notes, only in bibliography if critical and often cited.

Renoir Lithographs. (New York: Dover, 1994).

Government Document 17.9.4

United States. Dept. of Labor. *Child Care: A Workforce Issue*. Washington: GPO, 1998.

Making a Bibliography Entry: Books and Works from Books

Introduction, Preface, Forward, Afterward 17.1.8

Coetzee, J.M. Introduction. *The Confusions of Young Törless*. By Robert Musil. Trans. Shaun Whiteside. New York: Penguin, 2001. v-xiii.

Article in a Reference Book (Encyclopedia or Dictionary) 17.5.3

Oxford English Dictionary, 3rd ed., s.v. “mondegreen,” accessed February 1, 2012,
<http://www.oed.com/view/entry/250801>.

Less Familiar Reference Books (Give Full Publication Information) 17.5.3

MLA Style Manual and Guide to Scholarly Publishing, 3rd ed. (New York: Modern Language Association of America, 2008), 6.8.2.

Book Published in a Second or Subsequent Edition 17.1.3

Chaucer, Geoffrey. *The Works of Geoffrey Chaucer*. Ed. F. N. Robinson. 2nd ed. Boston: Houghton, 1957.

Multivolume Work 17.1.4

Blanco, Richard L., ed. *The American Revolution, 1775-1783: An Encyclopedia*. 2 vols. Hamden: Garland, 1993.

Making a Bibliography Entry: Books and Works from Books (continued)

Book with Multiple Publishers

Duff, J. Wright. *A Literary History of Rome: From the Origins to the Close of the Golden Age*.

Ed. A. M. Duff. 3rd ed. 1953. London: Benn; New York: Barnes, 1967.

Translation

Beowulf. Translated by E. Talbot Donaldson. New York: Norton, 2001.

Murasaki, Shikibu. *The Tale of Genji*. Translated by Edward G. Seidensticker. New York: Knopf, 1976.

Making a Bibliography Entry: Periodicals

Turabian documentation requires the same basic information for each source: author name, title of work, and publication information (where and when). Different kinds of sources require different specific information (see below for details), but you should always provide this basic information *in this order* for each source. If a piece of information is missing (i.e. there is no author), skip to the next piece of information for the particular type of source. If available, issue number is listed in the following format after volume number:

Basic Entry: 17.3

Author's last name, First name. "Title of the article." *Journal title*, Date of Publication, Page Range.

Article in a Scholarly Journal with Continuous Pagination

Hanks, Patrick. "Do Word Meanings Exist?" *Computers and the Humanities* 34, no. 2 (2000): 205-15. Accessed Date. URL.

Article in a Scholarly Journal Paginated by Issue

Barthelme, Frederick. "Architecture," *Kansas Quarterly* 13.3, no.4 (1981): 77-80. Accessed Date. URL.

Article in a Monthly Magazine

Amelar, Sarah. "Restoration on 42nd Street." *Architecture*, March 1998, 146-50.

Article in a Weekly Magazine

Mehta, PratapBhanu. "Exploding Myths." *New Republic*, June 6, 1998, 17-19.

Making a Bibliography Entry: Periodicals (continued)

Article in a Daily Newspaper

Note: These are normally only used in notes. The + in newspaper page ranges refers to a story that continues on another page.

Chang, Kenneth. "The Melting (Freezing) of Antarctica," *New York Times*, April 2, 2002, late edition, accessed date, URL.

Editorial in a Newspaper 17.4.2

Editorial, *Milwaukee Journal Sentinel*, March 31, 2012.

Unsigned Article in a Newspaper or Magazine

"Dubious Venture." *Time*, January 3, 1994, accessed date, URL.

Letter to the Editor

Christopher O. Ward, letter to the editor, *New York Times*, August 28, 2011.

Book Review or Film Review 17.5.4

Mokyr, Joel. Review of *Natural Experiments of History*, edited by Jared Diamond and James A. Robinson. *American Historical Review* 116, no. 3 (June 2011): 752-55. Accessed December 9, 2011. <http://dx.doi.org/10.1086/ahr.116.3.752>.

Making a Bibliography Entry: Library Databases and Other Internet Sources

A Work Cited Only on the Web

An entry for a nonperiodical publication on the Web usually contains most of the following components, in sequence:

1. Name of the author, compiler, director, editor, narrator, performer, or translator of the work
2. Title of the work (italicized if the work is independent; in roman type and quotation marks if the work is part of a larger work)
3. Title of the overall Web site (italicized), if distinct from item 2
4. Version or edition used
5. Publisher or sponsor of the site; if not available, use *N.p.*
6. Date of publication (day, month, and year, as available); if nothing is available, use *n.d.*
7. Title of the database (italicized)
8. Date of access (day, month, and year)

Basic Format

No single entry will contain all items of information listed above; however, most works cited entries for works from library databases contain the following basic information: Author's last name, First name. "Title of work." Article's original source and publication date: page numbers. If pagination is unavailable, use *n. pag.* *Title of the database.* Date researcher accessed the site. *Writers are no longer required to provide URLs for Web entries.* However, if your instructor or publisher insists on them, include them in angle brackets: "<<http://www.blakearchive.org/blake/>>." For long URLs, break lines only at slashes.

Article from a Scholarly (Peer-Reviewed) Journal

Chan, Evans. "Postmodernism and Hong Kong Cinema." *Postmodern Culture* 10.3 (2000): n. pag. *Project Muse.* 5 June 2008.

Making a Bibliography Entry: Library Databases and Other Internet Sources (continued).

Article from a Popular Journal (Magazine)

Guterl, Fred, and William Underhill. "Behind the Science of Mad Cow Disease." *Newsweek International*. 4 Dec. 2000: 32. *InfoTrac OneFile*. 14 Jan. 2005.

Article from a Newspaper

"Group Seeks to Halt Canada Beef Imports." *Wall Street Journal* 2 Feb. 2005: 1A. *ProQuest Newspapers*. 14 Feb. 2005.

Other Sources in Bibliography: Film, Interviews, Etc.

Published Proceedings of a Conference

Freed, Barbara F., ed. *Foreign Language Acquisition Research and the Classroom*. Proc. of Consortium for Language Teaching and Learning Conference, Oct. 1989, U of Pennsylvania. Lexington: Heath, 1991.

Personal Letter

Morrison, Toni. Letter to the author. 17 May 2001.

Lecture or Public Address 17.6.2

Hyman, Earle. "Othello by William Shakespeare" Lecture, Symphony Space conference, New York, March 28, 1994.

Personal Interview

Pei, I. M. Interview by author, San Diego, CA. 22 July 1993.

Published Interview 17.8.3.3

Gordimer, Nadine. Interview. *New York Times* 10 Oct. 1991, late ed.: C25.

Videotape, DVD, Film 17.8.3.1

Only include actors, etc. if relevant to discussion.

It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. 1946. Republic, 2001. DVD.

Other Sources in Bibliography: Film, Interviews, Etc. (continued)

Crumb. Directed by Terry Zwigoff. Superior Pictures, 1994. DVD. Sony Pictures, 2006.

Or

Zwigoff, Terry, dir. *Crumb*. Superior Pictures, 1994/ DVD. Sony Pictures, 2006.

Radio or Television Program 17.8.3.2

Only include cast if necessary.

Title. Name of episode/segment. Date first aired, entity that produced or broadcast the work.

“Death and Society.” Narr. Joanne Silberner. *Weekend Edition Sunday*. Natl. Public Radio. WUWM, Milwaukee. 25 Jan. 1998. Radio

Passion. By Stephen Sondheim. Dir. James Lapine. Perf. Donna Murphy, Jere Shea, and Marin Mazzie. Amer. Playhouse. PBS. WNET, New York. 7 Mar. 1996. Television.

Mad Men. Season 1, episode 12, “Nixon vs. Kennedy.” Directed by Alan Taylor. Aired October 11, 2007, on AMC. DVD. Lions Gate Television, 2007, disc 4.

Sound Recording 17.8.4

Bono, Brian Eno, the Edge, and Luciano Pavarotti. “Miss Sarajevo.” *Pavarotti and Friends for the Children of Bosnia*. London, 1996. CD.

Rubenstein, Artur. *The Chopin Collection*. Recorded 1946, 1958-67. RCA Victor/BMG 60822-2-RG, 1991. 11 CDs.

Bibliography

"CMS NB Sample Paper. "The Purdue OWL. Purdue U Writing Lab, November 2, 2010.

<http://owl.english.purdue.edu/owl/resource/717/10/>. Accessed July 18, 2011.

Purdue OWL. "Chicago Manual of Style 16th Edition. "The Purdue OWL. Purdue U Writing Lab,

November 2, 2010. <http://owl.english.purdue.edu/owl/resource/717/04/>. Accessed July 18, 2011.

Rampolla, Mary Lynn. *A Pocket Guide to Writing in History*. 5th ed. Boston: Bedford/St. Martin's, 2007.

The Chicago Manual of Style. 16th ed. Chicago: The University of Chicago Press, 2010.

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago*

Style for Students and Researchers. 8th ed. Chicago: The University of Chicago Press, 2013.

Making an Annotated Bibliography 16.2.1

Some papers or professors require an annotated bibliography for their papers. In general, a bibliography is a list of all the sources, both primary and secondary, containing information used in the paper. An annotated bibliography lists all the bibliographic information as in a regular bibliography, but also includes a brief paragraph about the content of the source and its connection to your thesis. When writing an annotated bibliography, make sure to follow the professor's guidelines, as they may differ in terms of the length of the annotations, types of sources to include, and whether or not you need an introduction.

Introduction

An annotated bibliography should have a brief introduction paragraph stating the thesis of the research paper and the evidence that is going to be used to back this up. Think about this introduction as though you were selling your paper to a publishing company and had to convey your paper and its evidence in only one paragraph.

Annotations

The annotation of a source should include roughly the following:

- A one to two sentence explanation of what the source is about, which can include the author's thesis.
- A description of who the author is and their credentials on the subject at hand.
- The evidence used by the author to support their thesis.
- A brief evaluation of the author's argument and use of supporting evidence.
- An account of how you will include the source into your own research and writing.

From Rampolla, Mary Lynn. *A Pocket Guide to Writing in History*. 5th ed. Boston: Bedford/St. Martin's, 2007.

Furthermore, in a regular bibliography the sources are put in alphabetical order based on the author's last name, however in an annotated bibliography, the sources should first be separated into the categories of scholarly articles, monographs (or scholarly secondary books dealing with only one topic), and primary sources first and then listed in alphabetical order.

16.2.1 pg. 151

"Some writers annotate each bibliography entry with a brief description of the work's contents or relevance to their research. ...If your annotations are brief phrases, add them in brackets after the publication data (note that there is no period within or after the bracketed entry). You may also add full-sentence annotations on a new line with paragraph indentation."

Example of an Annotated Bibliography:

Katherine Zhene

Professor Brussels

History 301

February 21, 2011

Annotated Bibliography

This paper examines the role of experimentation in science during the Scientific Revolution. It will argue that there was a new emphasis on experimentation, which was the root cause of the Revolution as it was the real difference between the old pre-existing system based on Aristotle (and natural observation) and the new system based on the manipulation of nature. To prove this, the paper will include Bacon and his ideas for a new way of thinking based on mechanics and experiments, new lab designs to house these experiments, experimentalism in motion (Galileo), medicine (Harvey), optics (Newton), and others. It will argue this with the inclusion of primary sources on detailed experiments in these fields and the different ways people thought about experimentation during that time period. It will then compare these with secondary sources that discuss the relative importance of the rise of experimentalism during the Scientific Revolution.

I. Scholarly Articles

Hannaway, Owen. "Laboratory Design and the Aim of Science, Andreas Libavius versus Tycho Brahe," *Isis* 77 (1986): 585-610.

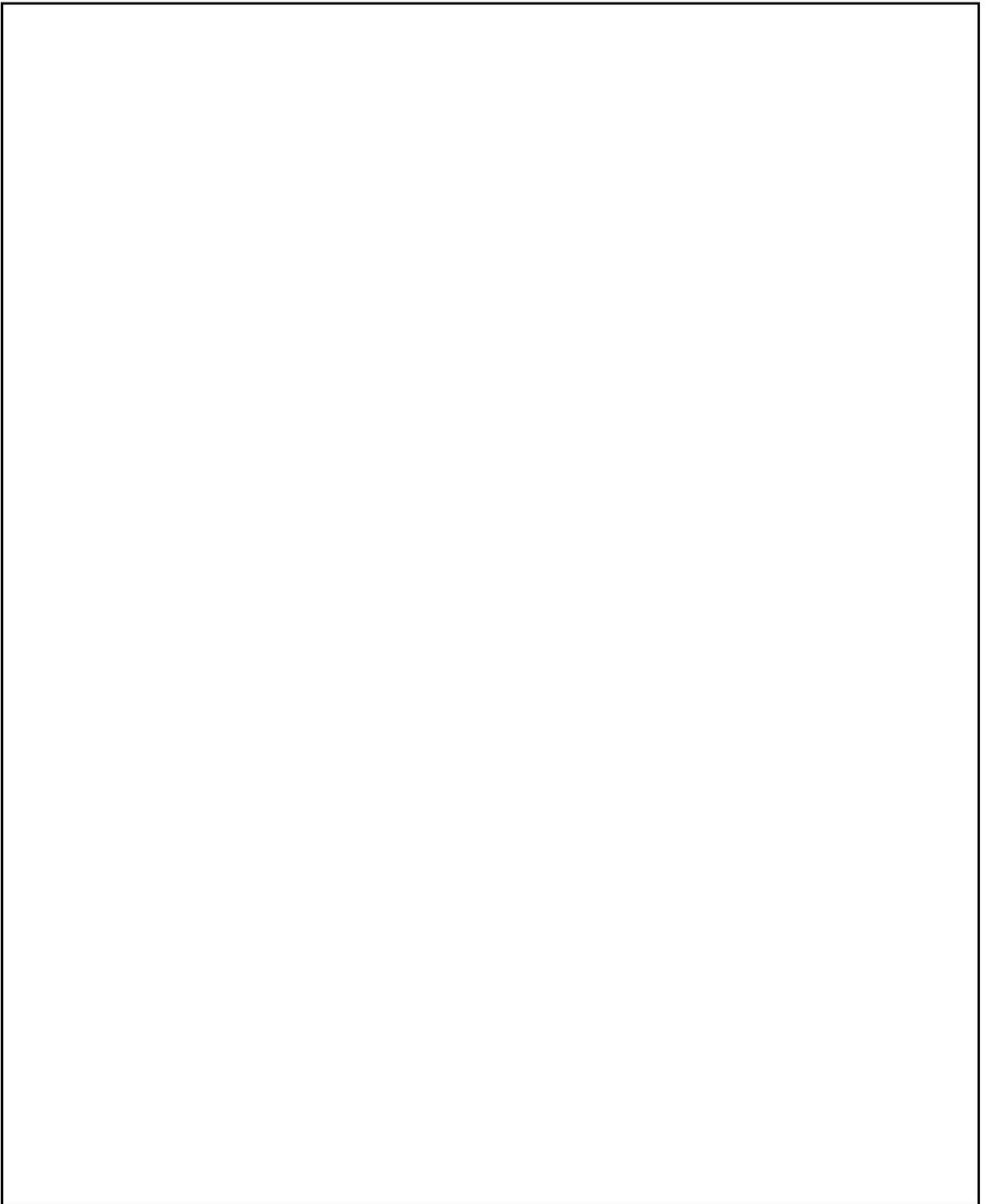
This article by Hannaway, a prominent historian of science who worked at Johns Hopkins, describes the new emphasis on systematic observation, the use of instruments, and the rising importance of the laboratory. Hannaway compares the chemical laboratory of Libavius of 1606 to Brahe's castle-observatory of 1598 to show that the two laboratory designs denote two different scientific goals of each scientist. Brahe built his underground chambers with the desire of contemplation of terrestrial chemistry and an observatory to match it with nightly heavenly observations, while Libavius put his

spacious lab in the sun to make crucial chemical benefits for mankind. In either way, active or contemplative, this article exemplifies the rise in experimentalism by giving two different designs (even if contrasting designs) for laboratories during the Scientific Revolution and will provide good depth and insight for my thesis.

II. Scholarly Books (Monographs)

Debus, Allen G. Man and Nature in the Renaissance. Cambridge: Cambridge University Press, 1978.

In this book, Debus, a historian of science who worked at the University of Chicago, provides insight into the various studies of the Scientific Revolution such as chemistry, astronomy, botany, zoology, and the medical field. He examines each of these in comparison to the old world system from antiquity, using illustrations from works by Renaissance botanists, zoologists and others, while also including snippets of primary sources to further illuminate his explanations of the different theories. This book by Debus has several sections dedicated to the rise of experimentalism in comparison to the old world system, and illustrates experimentation examples from key figures such as Galileo. In the end, this book solidly lays out the main themes during the Renaissance and will provide a good ground foundation for the thesis on experimentation.



Marissa Flanagan and Griffin Limerick, June 2016

