

HILLSBOROUGH, APRIL 15, 1989
PROFESSOR ANDREW H. LEE
NYU COLLEGE OF ARTS & SCIENCES
HIST-UA 929 SPRING 2024
4 POINTS, NO PREREQUISITES

Thursdays, 2:00–4:45
60 Fifth Avenue, Room C14

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By appointment

DESCRIPTION

This is a workshop class in the History Department. We will focus on developing the “unnatural” skills of thinking historically. This requires you to apply the five C’s of historical thinking (causality, change over time, complexity, context, and contingency) around one specific event: the 15 April 1989 Hillsborough Disaster or Tragedy (henceforth just Hillsborough). This is the unlawful death of ninety–seven fans of Liverpool Soccer Club at Hillsborough Stadium in Sheffield. We will listen, read, and watch sources, evaluating and using these sources as well as others discovered in research to make historical arguments, and present your research and argument in both oral and written forms. By the end of the course, you should be able to formulate an historical question, create a list of appropriate sources in an annotated bibliography, analyze the historiography on your question, and write thoughtful, well–grounded, and scholarly essays.

Because Hillsborough was an ongoing series of court cases in England, our access to material was hampered by the threat of contempt of court and the libel laws of the United Kingdom. Some material I have personally saved and will be available only in class, so attendance is mandatory. You need to read Professor Phil Scraton’s history, *Hillsborough: The Truth*, 4th edition (Edinburgh: Mainstream, 2016). Professor Scraton was the lead investigator for the Hillsborough Independent Panel and principal author of its report. It is the **only book you are required read in its entirety and use in class**. The other relevant readings will be provided for you via NYU’s Brightspace as download texts (pdf), most of the films are streaming through Reserves, and the music and one film we will use in class.

EVALUATION (in order of value)

10% Participation (all semester)
10% Weekly Responses (all semester)
10% Analysis of a primary source (February 8)
10% Annotated bibliography (February 22)
10% Historiographical essay (March 14)
10% Draft for Workshop (March 28)
15% Weekly quizzes (all semester)
25% Final Paper (May 2)

WEEKLY RESPONSES (due at midnight on Tuesday) Students will post two or three original questions via Brightspace’s email system. These are to be sent to everyone in the course. Questions must be different, no one can ask the same question, but you can play off another question. Your question may address specific sources or issues raised in the context of class discussion, issues that perhaps were left unexamined or that you wished we had discussed more. At the beginning of the semester the questions can be as specific or broad as you wish, but should genuinely demonstrate either an engagement with the sources or an effort at clarification for the purposes of helping you to better engage. Was something unclear? If you have a question about something, chances are that others do as well. After the final paper drafts are submitted on November 7, you are to ask questions off of your classmates’ drafts, still asking some of the same types of questions but focused on the drafts. During the following class you will be expected to discuss your questions and/or provide answers to any questions asked of your draft. You will need to do ten during the semester.

TOPIC: Please make an individual appointment with me to decide your topic and research possibilities. You need to confirm in writing the topic of your final paper before September 26.

ANALYSIS OF A PRIMARY SOURCE: You will do a written three to five–page analyses of the primary source (I provide it). The analysis is not a summary. Instead look at the following prompts to help you deconstruct and contextualize your source. Compare and contrast your source with the texts we are reading or the images we are looking at. A series of questions to consider when analyzing a source: What is the point of view? What is the goal? Does it achieve it? How? What impact does the choice of medium have? Why? What is missing? What devices does the creator use to draw you in? Does it appeal to emotions, facts, prejudices, stereotypes? Think about your reactions as you examine the source. What do you NOT understand? It is not a research paper but an essay focused on just on that single source.

ANNOTATED BIBLIOGRAPHY: This is to be a list of works relating to the topic of your final paper. It should be at least four pages. You need to include your research question at the start of the bibliography. The sources follow the research question and are divided into two parts: primary and secondary. You will write a short annotation (no more than five sentences) with each citation outlining why it is important for your research and how it fits within the historiography. The [*American Historical Association's Guide to Historical Literature*, ed. Mary Beth Norton \(Oxford: Oxford University Press, 1995\)](#) is a good example of the content of an annotation. Each entry is single spaced with a hanging indent. The annotation comes immediately after the citation and is also single spaced. For each citation you must cite the appropriate paragraph number from the [*Chicago Manual of Style*](#) that you used for to make your citation.

HISTORIOGRAPHICAL ESSAY: This is a three to four–page essay placing your historical question within the larger historiography and debates relating to your topic.

FINAL PAPER WORKSHOP DRAFT / FINAL PAPER Everyone will submit a readable draft of at least the introduction of their final paper by November 7. The drafts will then be “workshopped” in the remaining classes. Readers should be providing authors with constructive criticism and authors should take it in the spirit of helping us to improve. The finished ten–page paper is due on December 12.

POLICIES

ASSIGNMENTS: I have assigned the relevant chapters from [*Antonova, Katherine Pickering. The Essential Guide to Writing History Essays* \(New York: Oxford University Press, 2020\)](#) to assist you with understanding these exercises, as well their function and importance. These are listed in the syllabus as Antonova and the chapter number. More details will be provided in class, in the readings from Antonova, or on Brightspace. These are to be submitted directly to me via [email](#) before midnight of the day they are due, after which point they will be considered late and lose one point for each successive day without advance permission to turn work in late. [*The Chicago Manual of Style*](#) is the required standard by which references are to be cited. Standards of academic writing (grammar and spelling) are important. I have included at the end of the syllabus the pages created by Professor Ortolano on tips for writing in History. There you will also find my formatting rules. You should always notify me as soon as possible of any problems, illness, etc.—**not** at the due date. If you have difficulties with writing, make use of NYU’s resources such as the Writing Center: <https://cas.nyu.edu/ewp/writing-center.html>

ATTENDANCE: This policy begins with the start of the class. This course relies on class discussion based on a close engagement with the sources. Some of the material is unavailable except in my personal copies, so attending every class is crucial for your own success as well as for the course. I will treat you like adults. Absences from class will be excused if you contact me ahead of time. You do not need to provide a reason, unless central NYU administration announces it will be required in certain situations. An excused absence requires advance notice (before class) except in truly exceptional circumstances such as a Martian landing or a similar ahistorical occurrence. Unfortunately, political *coups d'état* are no longer ahistorical in the USA. You cannot make up attendance or class discussion, so even if an absence is excused, it is not helpful for your overall performance. You are allowed two excused absences and one unexcused absence. Once you have reached these limits, your final grade will be reduced by five points for each additional absence. You

must be on time and ready to participate. Repeated tardiness (more than twice) will be treated as an unexcused absence.

CONDUCT/ETIQUETTE: I recognize that you are all adults and I promise to treat you as such. Correspondingly, that means you are expected to behave as adults in a professional setting. This is a very raw and emotionally wrenching topic: the killing of ninety-seven people at a soccer match. We need to recognize that this is not an event that is over. Please be considerate of everyone's varying reactions. I will try to respond to emails within twenty-four hours; however, I cannot discuss grades nor answer substantive questions over email. Moreover, emails that lack a subject line, pertain to matters answered by the syllabus, or are not signed will be ignored. For guidance on emails, please see <https://bit.ly/2v2Ethk>.

INTEGRITY: History is a collaborative process, but we must give credit to those we disagree with as well as to those with whom we collaborate. (I have gleaned some of these policies from my colleagues and fellow historians Stefan Aune, Valerie Deacon, Mary Nolan, Guy Ortolano, and Jack Tchen.) Integrity in academia is fundamental to the community of scholars. Dishonesty (such as plagiarism and cheating) is unacceptable. I recommend that you retain your working materials for this course to be able to document your work. Please see the guidelines at <https://cas.nyu.edu/content/nyu-as/cas/academic-integrity.html>. You are responsible for understanding this and ignorance of these policies is not a valid excuse.

MOSES CENTER FOR STUDENTS WITH DISABILITIES: Academic accommodations are available for differently abled students. Please contact the Moses Center at (212) 998-4980 or mosescsd@nyu.edu for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

STUDENT WELLNESS: In a large, complex community like NYU, it's vital to reach out to others, particularly those who are isolated or engaged in self-destructive activities. Student wellness (<https://cas.nyu.edu/content/nyu-as/cas/academic-programs/student-wellness.html>) is the responsibility of all of us. The NYU [Wellness Exchange](#) is the constellation of NYU's programs and services designed to address the overall health and mental health needs of its students. Students can access this service 24 hours a day, seven days a week—wellness.exchange@nyu.edu; (212) 443-9999. Students can call the Wellness Exchange hotline (212-443-9999) or the NYU Counseling Service (212-998-4780) to make an appointment for Single Session, Short-term, or Group counseling sessions.

READINGS & VIEWING: All the readings will be on Reserve (in print or online), in Bobcat for download, or available for download from the course site on Brightspace. Films will be on Reserve or on Brightspace. All the material is to be read, watched, listen to before the assigned class session.

THE SCHEDULE (L=LISTENING, V=VIEWING. EVERYTHING ELSE IS A READING.)



1: HISTORICAL THINKING & "THE ENEMIES WITHIN" 1/25

- Andrews, Thomas, and Flannery Burke. "What Does It Mean to Think Historically?" *Perspectives on History* 45, no. 1 (2007): 32–35.
- Boyce, Frank Cottrell. "Dreams and Despair." *Marxism Today* (June 1989): 7.
- McMillan, Nicola. "The Hillsborough Football Disaster: Context and Consequences." In *The Hillsborough Football Disaster: Context and Consequences*, edited by Jim Sharman, [4]. Teddington: EMI-Project, 2009 (via RAWK/Red and White Kop).
- V Marshall, Peter. "Hillsborough — How They Buried the Truth" *Panorama* Season 61, Episode 15. Aired on 20 May 2013 on BBC1.
- Way, Steve. "'Spion Kop Standing'." *The Spectator* (22 April 1989): 17.
- *When Saturday Comes*, no. 27 (May 1989): 1 (front cover).
- Williams, John M. "'C'mon, La'! We'll Get in'." *New Statesman and Society* (21 April 1989): 14–15.



2: ENGLISH FOOTBALL 2/1

Every student needs to schedule individual appointments with me to discuss their paper topic or you lose ten points from your final grade.

- Antonova, Katherine Pickering. "Primary Source Interpretation." In *The Essential Guide to Writing History Essays*, 200-235. New York: Oxford University Press, 2020.
- Bucke, Tom. "Eye Witness." *When Saturday Comes*, no. 28 (June 1989): 8.
- Cheeseman, Doug. "Pass the Report." *When Saturday Comes*, no. 28 (June 1989): 6.
- King, Anthony. "Football, Ritual and Historical Change." In *The End of the Terraces: The Transformation of English Football in the 1990s*, 16-24. London: Leicester University Press, 1998.
- Ward, Andrew, and John M. Williams. "Football, Yeah, Yeah, Yeah," "Members Only," Introduction to Part Five," & "Amen to the Kop'." In *Football Nation: Sixty Years of the Beautiful Game*, 110-117, 252-259, & 269-279. London: Bloomsbury, 2009.
- Warner, Daniel. "When Saturday Comes: Football, Public Disorder and Liverpool's Urban Crisis, c. 1965-1985," *Urban History* 50, no. 2 (2023): 264-282.



3: MASS PANIC BY AUTHORITIES (PRIMARY SOURCE ANALYSIS DUE) 2/8

- Antonova, Katherine Pickering. "Historical Research" in *The Essential Guide to Writing History Essays*, 236-267. New York: Oxford University Press, 2020.
- Critcher, Chas. "Football Crazy," *Marxism Today* (September 1989): 18-21.
- Home Office. *The Hillsborough Stadium Disaster 15 April 1989. Inquiry by the Rt Hon Lord Justice Taylor, Interim Report*. August 1989, Cm. 765. SKIM
- Home Office. *The Hillsborough Stadium Disaster. 15 April 1989. Inquiry by the Right Honorable Lord Justice Taylor. Final Report*. January 1990, Cm. 962. SKIM
- Howe, Jim. "The Persistent Vegetative State, Treatment Withdrawal, and the Hillsborough Disaster: Airedale NHS Trust v Bland," *Practical Neurology* 6, no. 4 (2006): 238-246.
- King, Anthony. "The Strong State and the Crisis of 1985," "Free-Market Arguments," & "The Taylor Report and Italia '90." In *The End of the Terraces: The Transformation of English Football in the 1990s*, 73-106. London: Leicester University Press, 1998.
- "Putting the Boot In," *The Sunday Times* (19 May 1985).
- Wardrope, James, Frank Ryan, George Clark, Graham Venables, A. Courtney Crosby, and Paul Redgrave. "The Hillsborough Tragedy," *BMJ British Medical Journal* 303, no. 6814 (30 November 1991): 1381-1385.
- [Wilenius, Paul. "Enemies Within: Thatcher and the Unions" BBC News \(Last updated 5 March 2004\).](#)



4: MEDIA 2/15

- Antonova, Katherine Pickering. "The Historiographical Essay." In *The Essential Guide to Writing History Essays*, 163-199. New York: Oxford University Press, 2020.
- Doyle, John. "Through the Lens of Hillsborough: The Truth, Archival Remixes and Critical Sociology." In *Transforming Sport: Knowledge, Practices, Structures*, edited by Thomas F. Carter, Daniel Burdsey, and Mark Doidge, 234-247. London: Routledge, 2018.
- Duncan, John. "But First the Bad News." *When Saturday Comes*, no. 28 (June 1989): 4-5.
- V Gordon, Daniel dir. *Hillsborough*. London: BBC, 2016. [We will be watching a full-length copy from the director of original version that first aired on BBC2 on 8 May 2016. The library owns ESPN's shorter version of the film.]
- Greenslade, Ray. "Kelvin, This Is the Real Reason for the Boycott of Your Sun," *The Guardian* (27 September 2012).
- Hall, Stuart. "The Treatment of 'Football Hooliganism' in the Press." In *Football Hooliganism: The Wider Context*, edited by R. Ingham, Stuart Hall, J. Clarke, P. Marsh, & J. Donovan, 15-36. London: Inter-Action Imprint, 1978.
- Herbert, Ian. "Mackenzie's Hillsborough: 'The Sun Told the Truth'." *The Independent* (December 2, 2006).
- Johnson, Boris. "Bigley's Fate." *The Spectator* (16 October 2004): 7.

- Johnson, Boris. "What I Should Say Sorry for." *The Spectator* (23 October 2004): 14–16.
- MacKenzie, Kelvin. "Hillsborough and Me." *The Spectator* (29 September 2019).
- Whannel, Gary. "Football Crowd Behaviour and the Press," *Media, Culture & Society* 1, no.4 (1979): 327–342.



5: SUPPORTERS (ANNOTATED BIBLIOGRAPHY DUE) 2/22

- Drury, John, Chris Cocking, and Steve Reicher. "Everyone for Themselves? A Comparative Study of Crowd Solidarity Among Emergency Survivors," *British Journal of Social Psychology* 48, no. 3 (2009): 487–506.
- Giulianotti, Richard, and Gary Armstrong. "Avenues of Contestation: Football Hooligans Running and Ruling Urban Spaces." *Social Anthropology* 10, no. 2 (2008): 211–238.
- Hocking, Tom. "Stadium Control." *When Saturday Comes*, no. 309 (November 2012): 31.
- Hughes, Rob. "Just Cause." *When Saturday Comes*, no. 309 (November 2012): 26–27.
- McAleenan, Nick. "Legal Matters." *When Saturday Comes*, no. 309 (November 2012): 28–29.
- Preece, Ian. "Eye Witness." *When Saturday Comes*, no. 309 (November 2012): 30.
- "Support Structure." *When Saturday Comes*, no. 309 (November 2012): 5.
- Titford, Roger. "Standing Orders." *When Saturday Comes*, no. 309 (November 2012): 29.
- Williams, John M. "Kopites, 'Scallies' and Liverpool Fan Cultures: Tales of Triumph and Disasters." In *Passing Rhythms: Liverpool FC and the Transformation of Football*, edited by John M. Williams, Stephen Hopkins, and Cathy Long, 99–127. Oxford: Berg, 2001.



6: WRITING IN HISTORY 2/29

- Antonova, Katherine Pickering. "The Research Essay." In *The Essential Guide to Writing History Essays*, 268–297. New York: Oxford University Press, 2020.
- Tempamy, Adrian. "Truth and Reconciliation." In *And the Sun Shines Now: How Hillsborough and the Premier League Changed Britain*, 367–421. London: Faber & Faber, 2016.



7: RACE & LIVERPOOL: CHANGE OVER TIME? 3/7

- Alrababa'h, Ala', William Marble, Salma Mousa, and Alexandra A. Siegel. "Can Exposure to Celebrities Reduce Prejudice? The Effect of Mohamed Salah on Islamophobic Behaviors and Attitudes." *The American Political Science Review* 115, no. 4 (2021): 1111–1128.
- V Bell, Celeste, and Paul Sng, dirs. *Poly Styrene: I Am a Cliché*. [London:] Generation Indigo Films, 2021.
- Farred, Grant. "At Home, Out of Place." In *Long Distance Love: A Passion for Football*, 128–148. Philadelphia: Temple University Press, 2008.
- Hill, Dave. "From Barnes to Camara: Football, Identity and Racism in Liverpool." In *Passing Rhythms: Liverpool FC and the Transformation of Football*, edited by John M. Williams, Stephen Hopkins, and Cathy Long, 129–145. Oxford: Berg, 2001.
- Hill, Dave. *Out of His Skin: The John Barnes Phenomenon*. London: When Saturday Comes, 2001. SKIM



WEEK 8: TAKING A STEP BACK (HISTORIOGRAPHY ESSAY DUE) 3/14

By this date you should have glanced through the entire report of Hillsborough Independent Panel

- Hillsborough Independent Panel. *The Report of the Hillsborough Independent Panel*. HC 581. London: Stationary Office, 2012. SKIM
- V McDougall, Charles, dir. and Jimmy McGovern, writer. *Hillsborough*. Manchester: Granada Television. Aired on 5 December 1996.



WEEK 9: A CRUYFF TURN (DRAFTS DUE) 3/28

- Campbell, Thomas. "'The Enemy Within': Football Hooliganism and the Miners' Strike." *Sport in History* 43, no. 1 (2023): 81–102.
- Conn, David. "Hillsborough and Battle of Orgreave: One Police Force, Two Disgraces," *The Guardian* (12 April 2012).
- V Gower, Owen, dir. *The Enemy Within* [aka *Still the Enemy Within*], London: Bad Bonobo, 2014.

- L Justice Collective. “He Ain’t Heavy, He’s My Brother.” London: Metropolis, 2012 (and look at the sleeve on Brightspace).
- L Manic Street Preachers. “S.Y.M.M.” *This Is My Truth Tell Me Yours*. London: Epic, 1998.
- V Marsden, Gerry. “You’ll Never Walk Alone.” Recording of the 2009 Hillsborough Twentieth Memorial Service, Liverpool. <https://youtu.be/HcBRHYuOr-A>.
- L Nyman, Michael. *Symphony 11: Hillsborough Memorial*. Liverpool: Royal Liverpool Philharmonic Orchestra. Josep Vicent. With Kathryn Rudge and the Liverpool Philharmonic Youth Choir. London: MN Records, 2014.



WEEK 10, 11, 12: WORKSHOPPING DRAFTS 4/4,11, 18

- Holt, Richard, and Tony Mason. *Sport in Britain, 1945-2000*, Oxford: Blackwell, 2000. Read chapters as appropriate, approximately 25 pages.
- King, Anthony. “New Directors, Customers, and Fans: The Transformation of English Football in the 1990s.” *Sociology of Sport Journal* 14, no. 1 (1997): 124–140.
- Mason, Tony. “Football and the Historians.” *International Journal of the History of Sport* 5, no. 1 (1988): 136–141.
- “Surveying the Damage.” *When Saturday Comes*, no. 28 (June 1989): 2–3.
- Walvin, James. *Football and the Decline of Britain*. Houndmills: Macmillan, 1986. Read chapters as appropriate, approximately 25 pages.
- Williams, John M. “Out of the Blue and into the Red: The Early Liverpool Years.” In *Passing Rhythms: Liverpool FC and the Transformation of Football*, edited by John M. Williams, Stephen Hopkins, and Cathy Long, 15–37. Oxford: Berg, 2001.



WEEK 13: WITNESSES 4/25

- *Hillsborough Voices: The Real Story Told by the People Themselves*, London: Ebury, 2016. SKIM
- Scraton, Phil. “The Legacy of Hillsborough: Liberating Truth, Challenging Power.” *Race & Class* 55, no. 2 (2013): 1–27.
- Scraton, Phil. “Researching ‘Truth’, Delivering ‘Justice’.” *Times Higher Education Supplement* (December 1, 2016).



WEEK 14: TRUTH IS STRANGER THAN FICTION (FINAL PAPER DUE) 5/2

- Harvey, Jonathan. “Introduction” and “Guiding Star.” In *Plays* 2, ix-xiv & 1–114. London: Methuen Drama, 2002.
- Williams, John M. “A Spring Day Remembered.” *When Saturday Comes*, no. 267 (May 2009): 28–29.

Ortolano’s Notes on Style

1. Eliminate extra words.

- Clear writing is persuasive, muddled writing is confusing. If your reader cannot understand what you are arguing, she will not be persuaded to agree with your thesis.
- Instead of, “As one of the many causes of the Scopes Trial, the issue of control over education was very important in the context of the national system of state education.”
- Write, “The issue of popular authority over public education erupted in the Scopes Trial.”

2. Avoid adverbs.

- If you need to emphasize your verb or adjective, don’t just stick an adverb before it — find a stronger verb or adjective! *This tip is one of the best ways to eliminate unnecessary words.*
- Instead of, “William Jennings Bryan was very, very tired.”
- Write, “William Jennings Bryan was exhausted.”

3. Avoid slang, contractions, colloquial language, “etc.”

- For example, do not write:
 - “laid back,” “pretty much,” “ok with . . .”

- “didn’t,” “wasn’t,” “couldn’t”
- “and so forth,” “etc.,” “you get the idea”
- “very”

4. **Re-write confusing clauses.**

- Make your writing crisp by eliminating extra clauses. If you must communicate the information contained in that clause, it is usually better to write another sentence.
- Instead of, “Feeling threatened by the modernist ideas promulgated by the clergy in the seminaries, fundamentalists advocated a return to the basic tenets of Christian faith, even though those ideas were often at odds with the findings of modern science, which had been developing rapidly since the nineteenth century.”
- Write, “The modernists attempted to reconcile their beliefs with the findings of science. The fundamentalists responded by advocating a return to the basic tenets of the Christian faith.”

5. **Construct sentences around a single subject and verb.**

- Confusing structure produces confusing sentences.
- Consider this bewildering jumble of words and ideas: “Although often treated as separate entities, before the time of Darwin many people combined science and religion together as natural theology, even though we now give them distinct labels.”
- That sentence is about the relationship between science and religion. It could be rewritten, “Science and religion were two elements of ‘natural theology’ in the period before Darwin.”

6. **Use active verbs instead of forms of “to be.”**

- Forms of “to be” include the conjugated forms such as is/are/was/were. These verbs imply an equivalent relationship between your subject and your verb, which means that you have gone to the trouble of writing an entire sentence that does not advance your argument.
- So instead of, “William Gladstone was the Liberal leader who embraced Home Rule.”
- Write, “Liberal leader William Gladstone embraced Home Rule.”

7. **Avoid passive voice.**

- “Passive voice” is when you arrive at the verb and still don’t know who did it: “This letter was written by Thomas Jefferson.”
- “Active voice” is when the subject is followed by the verb: “Thomas Jefferson wrote this letter.”

8. **When writing about the past, use the simple past tense; when writing about writing about [sic] the past, use the simple present tense.**

- Instead of, “Historian Edward Larson began by discussing the moment when Clarence Darrow arrives in Dayton.”
- Write, “Historian Edward Larson begins by discussing the moment when Clarence Darrow arrived in Dayton.”

9. **Revise!**

- The difference between first drafts and second drafts is obvious, as is the difference between second drafts and final essays. If you wield an unforgiving red pencil upon your own writing, you will easily identify unnecessary words, confusing sentences, extra clauses, weak verbs, passive voice, and shifts in tenses. Revision will result in writing that is more clear, and therefore more persuasive.

10. **In short, *take care with your writing*. Think about *every* paragraph, *every* sentence, *every* word, and ask yourself whether you have communicated your ideas as clearly and briskly as possible.**

AHL’S FORMATTING RULES

Files need to follow this naming convention: **your** surname and the assignment, i.e.: Lee primary source.docx. Use one-inch margins, double space lines, an 11- or 12- point serif font, with black ink, and all pages (except the cover page) numbered at the bottom center. Do not add your name, the date, or anything else as headers and the only footer is the page number. Every paper needs to have footnotes and a bibliography. In both you must adhere to the citation rules in chapter 14 of the *Chicago Manual of Style*.