

# **A Short Guide to Chicago Style**

The College of Saint Rose Writing Center

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**Chicago Style** is a system that specifies how papers should be set up and how sources that are used in the paper should be referenced. This system is often used in history and art, and sometimes in music. It is recommended, however, that students ask their professors which format they require for research papers. This handout will follow the guidelines indicated in *The Chicago Manual of Style (CMS)*, 16<sup>th</sup> edition, and Kate Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 7<sup>th</sup> edition.

### General Formatting for Chicago Style:

- 8 ½" x 11" paper
- Typed
- Double-spaced
- 1" margins on all sides
- Times New Roman font, size 10 or 12
- One space after the final punctuation of each sentence
- Number all pages, except the title page, in the upper right corner, starting with pg. 2. Some professors may want your last name before the page number.

### Titles

- **Titles of long works are *italicized*:** books, journals, films, CD's, newspapers, plays, works of art, photographs, long musical compositions, television and radio programs, etc.
- **Titles of short works go inside "quotation marks":** articles, chapters, essays, short stories, poems, songs, etc.
- **Capitalized only titles like** general websites (e.g. CNN.com), book series, editions, broadcast networks and channels (e.g., The Learning Channel), and artistic works with unknown creators
- **Use lowercase with** parts of a book—foreword, preface, appendix, chapter, etc.

### General Components of a Chicago Style paper:

- **Title Page**
- **Text Pages** – the body of the paper
- **Footnotes/Endnotes** –information about the author, content, copyright permissions, and tables, as well as citations for sources
- **Bibliography/Works Cited** – list of sources used in the paper
- **Appendices** – materials that is relevant to the paper's topic but that could be distracting if presented within the paper (e.g., charts, tests, questionnaires, interviews, etc.)
- **Tables** (see *The Chicago Manual of Style* for more information)
- **Figures** (see *The Chicago Manual of Style* for more information)

### Title Page

*The Chicago Manual of Style* does not specify formatting for the title page of a research paper. The following information appears in the *Turabian Manual*. The title of the paper appears approximately 1/3 of the way down the page, center aligned. The student writer's name, the course number, the instructor's name, and the date appear in the lower 1/3 of the page, center aligned). Another option is for the writer's name to appear at the center of the page, separated from the course information. The title page is not numbered but is counted for numbering purposes (i.e., the first page of the text itself will be page 2).

The Effects of Colonialism on Modern British India

Jane Smith  
HIS 280  
Professor Martin  
April 5, 2008

**General Text Page:**

2

1 inch margins on both sides

Page number in header

Double-spaced

Times New Roman, 12 point font

Indented 5 spaces

Single-spaced within notes, and double-spaced between notes.

Much can be said of the humor in Shakespeare’s comedies, but what of the dark undertones? It is necessary to view the Bard’s work with an ever-doubting eye, as he often intends the opposite of what is on the surface.<sup>1</sup> His comedies really only display a “mechanism for dealing with hardship in life.”<sup>2</sup> Is it possible that there really is no such thing as isolated, pure comedy for Shakespeare—that it exists only in the presence of tragedy, difficulties, and other problems? When reading his play, *A Midsummer Night’s Dream* the darker themes of paternal control, harsh laws, and manipulation that accompany the seemingly silly antics of mistaken identity, foolish behavior, and whimsy make it clear that this is a play not to be taken lightly, but a play that we are to pay close attention to and learn from.

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1. Joe Smith, *Shakespeare’s Meaning* (London: Oxford University Press, 1999), 25.

2. Mary Jones, “On Helena and Lysander,” *Shakespeare Quarterly* 45, no. 3 (2002): 144.

**Using Chicago Style to Document Sources**

Cite sources whenever you:

- quote (use the exact wording of the original text)
- paraphrase (put a section of text into your own words)
- summarize (present a condensed version of a text)
- use facts, statistics, or data from a text
- refer to an idea or source in passing
- use a photograph, painting, chart, table, graph, or other visual from a source.

## Saint Rose's Academic Integrity Policy

Students at The College of Saint Rose are expected to be honest in every aspect of their academic work. All work presented as a student's own must be the product of her or his own efforts. Plagiarism, cheating, academic misconduct, or any other submission of another's work as one's own are unacceptable. Students working in groups are each individually responsible for the academic integrity of the entire group project. The College's *Policy on Plagiarism and Other Infringements of Academic Honesty*, which includes the definition, detailed explication of plagiarism and academic misconduct, and procedures, is found at: [http://www.strose.edu/academics/academic\\_integrity/article2575](http://www.strose.edu/academics/academic_integrity/article2575)

A safe guideline: **ANY** time you use **ANY** idea, from **ANYONE** or **ANYWHERE** else, document it.

### Footnotes/Endnotes:

For each quotation, paraphrased idea, summary, statistic, fact, and visual, it is necessary to provide a **Footnote** (placed at the bottom of the page) **or Endnote** (placed at the end of the paper, labeled as Notes), with the basic information about the source of the information.

These **consist of the basic information about the source** (author, title, publisher, place of publication, date, page number, etc.). Footnotes are used more frequently than Endnotes, but ask the professor about her/his preference. Footnotes and Endnotes have the same function as the in-text citations that are used in MLA and APA styles of documentation.

### How to Insert a Note:

When inserting the note, do so after the end punctuation mark and any quotation marks. In Microsoft Word, click on the "References" tab at the top, and click on "Insert Footnote" or "Insert Endnote."

### Indenting:

Indent the first line of each note entry 1/2 inch (or five spaces) from the left margin; do not indent any additional lines in an entry.

### Line Spacing:

Single-space the contents of each note and double-space between notes.

### Formatting and Numbering:

- Begin the note with the Arabic numeral that corresponds to the numbered note in the text (Microsoft Word will do this automatically). Put a period after the number. The number should be the same size as the text of the note, either 10 or 12 pt. font (Times New Roman).
- Every quote, paraphrase, statistic, etc. that is included from the research sources should have a new note, each time one is mentioned. So, if ideas from sources are referred to fifteen times, there should be fifteen corresponding notes, numbered 1-15.
- The first time a source is mentioned in a note, the entry should be in **complete form**. Citations from the same source that are mentioned again can appear in **shortened form**.

### Other uses for Notes:

- To cross-reference other pages in the paper
- To comment on material that could interrupt the flow of the paper
- To acknowledge other writers and researchers

## Examples of Footnotes (see the bottom of this page)

Example<sup>1</sup>

Example<sup>2</sup>

Example<sup>3</sup>

## Example of Endnote (see the end of this handout)

Example<sup>1</sup>

## Quoting

Quoting is using the exact wording of a text, with quotation marks bracketing the quoted material.

### Short Quotes:

- Fewer than 100 words
- Surrounded by quotation marks “ ”
- Include an introduction to the quote, within the same sentence
- Include an interpretation of the quote and an explanation of how it is relevant
- End punctuation is placed before final quotation mark
- Note number follows the final quotation mark
- Include in the note the **page number** of where the quoted material appears (see example below)
- Anything inserted into a quotation needs brackets [ ]
- Use an ellipsis (. . .) for any portions of a quotation that are omitted.

Example:

### Original Text:

*Romeo and Juliet* is not only the tale of two young, doomed lovers; it is the story of how youth can be destroyed when the banality of adulthood is imminent.

(From: Joe Smith, *Youth and Shakespeare* (London: British Literature Press, 2002), 15.)

### Incorrectly Formatted Quote:

Shakespeare's tragedies also feature lessons about youth and aging. “*Romeo and Juliet* is not just the story of young lovers; it is the tale of how youth can be destroyed when the banality of being an adult is imminent.<sup>1</sup>”

Note for this quote:

1. Joe Smith, *Youth and Shakespeare* (London: British Literature Press, 2002).

The quote is **incorrect** because the writer has left out the page number, inserted the note number incorrectly, left out words and phrases (“two” and “doomed”), and has altered other phrasing (“tale” became “story,” “story” became “tale,” and “adulthood” became “being an adult”). The writer is misrepresenting the exact wording and idea of the author. The writer has also left the quote by itself in a sentence with no lead-in or follow-up wording, which is ineffective writing. The writer also failed to include an explanation of the quote.

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1. Joe Smith, *Youth and Shakespeare* (London: British Literature Press, 2002), 15. If there was more information to the source then the second line would be formatted like this (i.e. not indented).

2. George Rogers and Kim O’Neil, *Renaissance Painters* (Chicago: British Art Press, 2000), 60.

3. Debra DeAngelo et al., *The Civil War’s Effects* (Detroit: American History Publishers, 1994), 305.

### Correctly Formatted Quote:

Shakespeare's tragedies also feature lessons about youth and aging. According to Smith, "*Romeo and Juliet* is not only the tale of two young, doomed lovers; it is the story of how youth can be destroyed when the banality of adulthood is imminent."<sup>1</sup> The play suggests that youth is a fragile time, which can be badly damaged by the tediousness of impending adulthood.

Number

Lead-in

Explanation of Quote

*Note for this quote:*

1. Joe Smith, *Youth and Shakespeare* (London: British Literature Press, 2002), 15.

Page number

This is a **correct** quote because the writer has properly introduced, explained, and cited the quote.

### Long Quotes:

- More than 100 words or 8 typed lines
- Printed in a standing block, indented 5 spaces
- Single-spaced
- No "quotation marks" used
- Number follows the final sentence of the quote
- **Page number(s)** of the quoted material are included in the note the (see example below)
- Lead-in and Explanation or Interpretation needed
- Include an introduction to the quote
- Include an interpretation of the quote and an explanation of how it is relevant

### Example:

Many scholars have explored how the characters of *Romeo and Juliet* reject their families'

prejudices. As Johnson notes,

Lead-in

Single-spaced

Indented  
→ 5  
spaces

The two young lovers are symbolic of the dangers inherent in prejudiced behavior. It will inevitably destroy those who hate and are hated, along with anyone else caught in the crossfire. Both teens have parents who reject the possibility of young love because they have forgotten how to love one another as friends and neighbors. The parents are firmly resolved to live only within the confines of their own families, refusing to understand, forgive, and accept those who have wronged them. *Romeo and Juliet* refuse to give in to this way of life, not wanting to believe that this is the fate that will befall them.<sup>2</sup>

However, their refusal to bow to such pressures results only in their deaths. How should an audience view such a consequence? When death is the only alternative to living in discord, is there any hope at all in the play?

Explanation

*(Note for this quote):*

Page number

2. Nina Johnson, *Prejudice in Shakespeare* (Los Angeles: Hollywood Books, 2001), 4.

## Summarizing

Summarizing involves taking information from a longer passage, condensing it, and then putting it into your own words (similar to a book report). The note number follows the summary sentence(s). Include the page numbers of where the information is found. **Example:**

Jones outlines the causes of the painter's refusal to work for the King. He provides an overview of the relationship between the painter and the royal family, from its blissful beginning to its turbulent end. Jones also details the artist's own struggles with his identity and creative potential. <sup>3</sup>

3. Kyle Jones, *Artists and the Royals* (New York: Colorful Press, 1998), 15-20.

## Paraphrasing

Paraphrasing involves presenting, in your own words, a representation of the author's idea(s). **The student writer uses not only her/his own words but also a different phrasing. A paraphrase must be restructured.** The page number for where the information appears in the text must also be included in the note. **Example:**

### Original text

*Romeo and Juliet* is not only the tale of two young, doomed lovers; it is the story of how youth can be destroyed when the banality of adulthood is imminent.

[From: Joe Smith, *Youth and Shakespeare* (London: British Literature Press, 2002), 15.]

### Incorrectly Paraphrased text:

*Romeo and Juliet* is not only a story of a young pair of tragic lovers; it is a tale of the destruction of youth when the monotony of adulthood is pending.<sup>4</sup>

Grammatical structure is too similar to the original

### Incorrect note for this paraphrase:

4. Joe Smith, *Youth and Shakespeare* (London: British Literature Press, 2002).

Missing page number

These two are **incorrect** because the writer left out the page number and has not changed the structure of the author's original sentence; instead, the writer simply substituted synonyms for various words.

### Correctly Paraphrased text:

It is the uninspired lives of the adults and the resulting destruction of childhood innocence that truly characterize *Romeo and Juliet*, not simply the story of tragic unrequited love.<sup>4</sup>

Grammatical structure is different from the original

### Note for this paraphrase:

4. Joe Smith, *Youth and Shakespeare* (London: British Literature Press, 2002), 15.

Page number

This is a **correct** paraphrase because the writer has properly cited the idea, used her/his own wording and restructured the order of ideas within the sentence.

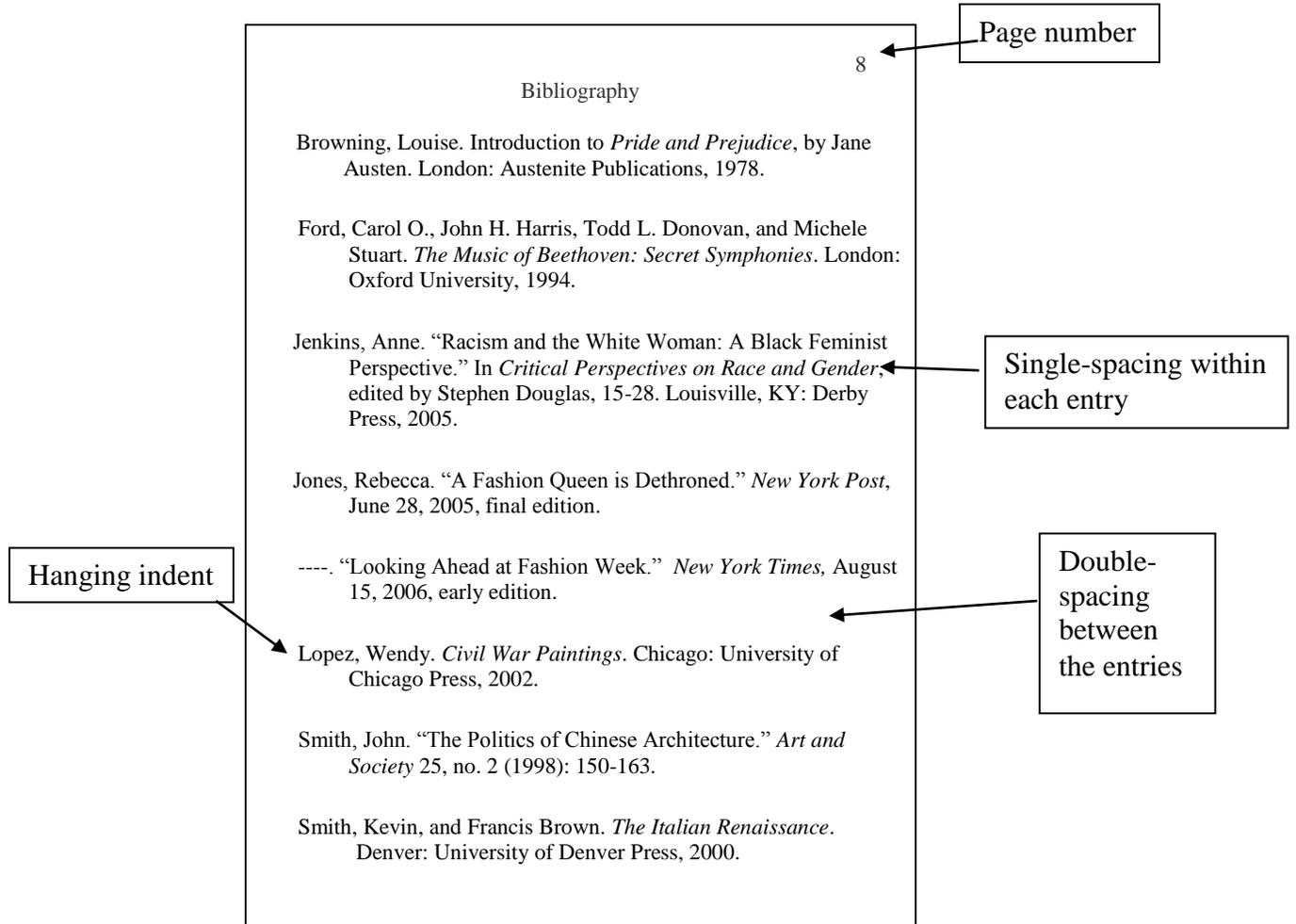
## Tips for creating effective paraphrases:

- Read the original passage several times to facilitate understanding
- Set aside the passage and write the ideas in your own words
- Check your words with the original and be sure that both the wording and the structure are different from the original, but that the meaning has not changed.

**Bibliography/Works Cited** Your professor will likely specify which of the following to use:  
 The **Bibliography** details the sources used in the process of research and writing the paper, including those not specifically cited in the paper.  
 The **Works Cited** details only the sources documented and referenced in the research paper.

**Requirements:**

- The title Bibliography or Works Cited should be centered at the top of the page
- Continue numbering these pages in the same manner as the preceding pages
- The list is **alphabetized** according to the first word of each entry, usually an author’s last name or, when no author is listed, according to the title of the entry. With titles, ignore *the* or *a(n)*.
- The first line of each entry should be flush with the left margin. The second and subsequent lines of each entry should be indented five spaces (hanging indent).
- Each entry is **single spaced**, with **double spacing** between each entry
- If there are **two or more works by the same author**, starting with the second entry, replace the author’s name with four hyphens followed by a period.
- If there are **two or more authors with the same last name**, alphabetize the entries according to first name. See the Smith examples in the Bibliography below.



## **Examples of Chicago Style Documentation**

Find **Note** and **Bibliography/Works Cited** examples below. *The Chicago Manual of Style* (16<sup>th</sup> edition) states that when a Bibliography/Works Cited lists every source referenced in the paper, then it is necessary to include only a shortened form of the citation in the notes portion of the paper (see “Second and Subsequent References” for formatting). However, it is recommended that a full note be included for a source the first time it is mentioned, and then a shortened form for each subsequent mention of the source. Format each note and citation with the intent to fit the information on one line; however, many citations will carry over to a second or third line.

**A note about DOI numbers:** DOI stands for Digital Object Identifier. Many online articles and books have one. It is often found on the first page of an article, the landing page of an article or book in a database, and the webpage where the article or book is located. The number always begins with 10 and will help readers to find the cited online sources cited more easily.

### **Book**

#### **Note:**

#. First Name Last Name of Author, *Title of Book* (Place of Publication: Publisher, Year of Publication), page number.

1. Wendy Lopez, *Civil War Paintings* (Chicago: University of Chicago Press, 2002), 25.

#### **Bibliography/Works Cited:**

Last Name, First Name of Author. *Title of Book*. Place of Publication: Publisher, Year of Publication.

Lopez, Wendy. *Civil War Paintings*. Chicago: University of Chicago Press, 2002.

### **Book with an editor, translator, or compiler (no author named)**

Use the following abbreviations: translator (trans.), editor (ed.) compiler (comp.).

#### **Note:**

#. First Name Last Name of editor, translator, or compiler, role abbreviation, *Title of Book* (Place of Publication: Publisher, Year of Publication), page number.

4. Eve Ferris, trans., *Beowulf* (Detroit: Old English Press, 1988), 55.

#### **Bibliography/Works Cited:**

Last Name, First Name of editor, translator, compiler, role abbreviation. *Title of Book*. Place of Publication: Publisher, Year of Publication.

Ferris, Eve, trans. *Beowulf*. Detroit: Old English Press, 1988.

### **Book with an editor, translator, or compiler (author named)**

#### **Note:**

#. First Name Last Name of Author, *Title of Book*, role abbreviation. First Name Last Name of translator, editor, or compiler (Place of Publication: Publisher, Year of Publication), page number.

4. Rigoberta Menchu, *Crossing Borders*, trans. and ed. Ann Wright (New York: Verso, 1999), 49.

**Bibliography/Works Cited:**

Last Name, First Name of Author. *Title of Book*. Edited, translated, or compiled by First Name Last Name.  
Place of Publication: Publisher, Year of Publication.

Menchu, Rigoberta. *Crossing Borders*. Translated and edited by Ann Wright. New York: Verso, 1999.

**Essay/Chapter in a book**

**Note** (Author different from the editor):

#. First Name Last Name of the chapter/essay's Author, "Title of Chapter or Essay," in *Title of Book*, ed. Editor's First Name Last Name (Place of Publication: Publisher, Year of Publication), page number.

5. Anne Jenkins, "Racism and the White Woman: A Black Feminist Perspective," in *Critical Perspectives on Race and Gender*, ed. Stephen Douglas (Louisville, KY: Derby Press, 2005), 20.

**Bibliography/Works Cited** (Author different from the editor):

Last Name, First Name of the essay/chapter's author. "Title of Chapter or Essay." In *Title of Book*, edited by editor's First name Last name, page range of chapter /essay. Place of Publication: Publisher, Year of Publication.

Jenkins, Anne. "Racism and the White Woman: A Black Feminist Perspective." In *Critical Perspectives on Race and Gender*, edited by Stephen Douglas, 15-28. Louisville, KY: Derby Press, 2005.

**Preface, foreword, introduction, and similar parts of a book**

**Note** (Author different from the author of the book):

#. First Name Last Name of Author of Part, part (introduction, preface, forward, etc.) to *Title of Book*, by First Name Last Name of Book Author (Place of Publication: Publisher, Year of Publication), page number.

7. Louise Browning, introduction to *Pride and Prejudice*, by Jane Austen (London: Austenite Publications, 1978), 2.

**Bibliography/Works Cited** (Author different from the author of the book):

Last Name, First Name of Author of the part. Introduction, preface, foreword, etc. to *Title of Book*, by First name Last name of author of book, page range. Place of Publication: Publisher, Year of Publication.

Browning, Louise. Introduction to *Pride and Prejudice*, by Jane Austen, 1-5. London: Austenite Publications, 1978.

**Note** (Same Author):

1. Kim Harris, foreword to *Looking at Italian Photography* (Boston: ART Press, 2005), xi.

**Bibliography/Works Cited** (Same Author):

Harris, Kim. Foreword to *Looking at Italian Photography*. Boston: ART Press, 2005.

**Online Book:** Begin with the same information used for the print version. For notes, if there are no page numbers available, list a heading or other identifier. Include the URL or the DOI number (see pg. 8). If the source was *downloaded*, give the version (Kindle edition, PDF e-book, etc.).

**Note:**

#. First Name Last Name of Author, *Title of Book* (Place of Publication: Publisher, Year of Publication), identifier or page number. web address, DOI number, or version.

2. Nathaniel Hawthorne, *The Scarlett Letter* (Boston: Ticknor, Reid, and Fields, 1850), chap 1.  
<http://www.bartleby.com/83/>.

**Bibliography/Works Cited:**

Last Name, First Name of Author. *Title of Book*. Place of Publication: Publisher, Year of Publication. Web address, DOI number, or version.

Hawthorne, Nathaniel. *The Scarlett Letter*. Boston: Ticknor, Reid, and Fields, 1850.  
<http://www.bartleby.com/83/>.

**Letter (from a collection)**

**Note:**

#. Name of Writer to Name of Addressee, Location where the letter was written, Date letter was written, in *Title of the Larger Text the Letter Appears in*, ed. Editor's First and Last Name (Place of Publication: Publisher, Year of Publication), page numbers the letter appears on.

17. Elizabeth Barrett Browning to Robert Browning, London, 13 April, 1844, in *Letters of Elizabeth and Robert Browning*, ed. Henrietta Worthington (London: Oxford University Press, 1998), 30-31.

**Bibliography/Works Cited:** Begin with the author of the letter. If referring to a source that contains multiple letters referenced in the paper, use only the writer's name, followed by the title of the collection.

Last Name, First Name of the Letter Writer. Name of the Writer to Name of the Addressee, Location where the letter was written, Date the letter was written. In *Title of the Larger Text Containing the Letter*, edited by Editor's Name. Page numbers or Letter number. Place of Publication: Publisher, Year of Publication.

Browning, Elizabeth Barrett. Elizabeth Barrett Browning to Robert Browning, London, April 13, 1844. In *Letters of Elizabeth and Robert Browning*, edited by Henrietta Worthington. 30-31. London: Oxford University Press, 1998.

**Journal Article** obtained from a database. Follow the guidelines for "Electronic Article from a Library or Commercial Subscription Database" below

**Note:**

#. First Name Last Name of Author, "Title of Article," *Title of Journal* Volume #, Issue # (Year of Publication): page number.

8. John Smith, "The Politics of Chinese Architecture," *Art and Society* 25, no. 2 (1998): 150.

**Bibliography/Works Cited:**

Last Name, First Name of Author. "Title of Article." *Title of Journal* Volume #, Issue # (Year of Publication): page range.

Smith, John. "The Politics of Chinese Architecture." *Art and Society* 25, no. 2 (1998): 150-163.

**Electronic Article from a Library or Commercial Subscription Database** Provide the information required for the print version of the source, followed by a stable URL or, if unavailable, the database name and any identifying number provided (e.g. accession number, DOI number, etc.).

**Note:**

#. First Name Last Name of Author, "Title of Article," *Title of Journal* Volume #, Issue # (Year of Publication): Page number, web address of the article or database name and (identification number).

13. Frank Prochaska, "The American Monarchy," *History Today* 57, no. 8 (August 2007): 23, Academic Search Premier (26055440).

**Bibliography/Works Cited:**

Last Name, First Name of Author. "Title of Article." *Title of Journal* Volume #, Issue # (Year of Publication): Page range. Stable web address to the article or Database name and (identification number).

Prochaska, Frank. "The American Monarchy." *History Today* 57, no. 8 (August 2007): 22-29. Academic Search Premier (26055440).

**Electronic Journal Article from a Website (Non-Database)** Follow the guidelines for the print version and add the DOI number (see pg. 8) or, if not provided, the URL. Access dates are optional.

**Note:**

#. First Name Last Name of Author, "Title of Article," *Title of Journal* Volume #, Issue # (Year of Publication): Page number, access date (optional), doi # or a stable web address to the article.

12. Michael R. Olsson, "The Play's the Thing: Theater Professionals Make Sense of Shakespeare," *Library and Information Science Research* 32, no. 4 (October 2010): 273, doi: 10.1016/j.lisr.2010.07.009.

**Bibliography/Works Cited:**

Last Name, First Name of Author. "Title of Article." *Title of Journal* Volume #, Issue # (Year of Publication): Page range. Access date (optional). doi # or a stable web address to the article.

Olsson, Michael R. "The Play's the Thing: Theater Professionals Make Sense of Shakespeare." *Library and Information Science Research* 32, no. 41 (October 2010): 272-280. doi: 10.1016/j.lisr.2010.07.009.

**Magazine article****Note:**

#. First Name Last Name of Author, "Title of Article," *Title of Magazine*, Month Day, Year of Publication, page number.

9. Derek Jeter, "My Life as a Yankee," *Sports Monthly*, May 2, 2007, 45.

**Online Magazine Article:** Same as above, with the addition of the DOI number or URL at the end of the note or bibliographic entry

**Note:**

10. Pat Smith, "Gender Politics," *Politics Weekly*, May 5, 2009. [politicsweekly.com/352009/gender](http://politicsweekly.com/352009/gender).

**Bibliography/Works Cited:**

Last Name, First Name of Author. "Title of Article." *Title of Magazine*, Month Day, Year of Publication.

Jeter, Derek. "My Life as a Yankee." *Sports Monthly*, May 2, 2007.

**Online Magazine Article**

Smith, Pat. "Gender Politics." *Politics Weekly*, May 5, 2009. [www.politicsweekly.com/352009/gender](http://www.politicsweekly.com/352009/gender).

**Newspaper article** Page numbers are generally omitted. Citations are not necessary in the Bibliography/Works Cited for a newspaper article, but if included, the format is below. For less well-known newspapers, include the city and state in parentheses after the newspaper's title.

**Note:**

#. First Name Last Name of Author, "Title of Article," *Title of Newspaper*, Month Day, Year of Publication, name of edition (if relevant).

10. Rebecca Jones, "A Fashion Queen is Dethroned," *New York Post*, June 28, 2005, final edition.

**Online newspaper article:** Include the URL after the last item in the note or citation.

11. John Thomas, "Chicago and Its Political Drama," *Chicago Sun Times*, November 8, 2009. [www.suntimes.com/1182009/politicaldrama](http://www.suntimes.com/1182009/politicaldrama).

**Bibliography/Works Cited:**

Last Name, First Name of Author. "Title of Article." *Title of Newspaper*, Month Day, Year of Publication, name of edition (if relevant).

Jones, Rebecca. "A Fashion Queen is Dethroned." *New York Post*, June 28, 2005, final edition.

**Online newspaper article**

Thomas, John. "Chicago and Its Political Drama." *Chicago Sun Times*, November 8, 2009. [www.suntimes.com/1182009/politicaldrama](http://www.suntimes.com/1182009/politicaldrama).

**Book review** If the book review is from the web, add the appropriate information at the end (doi number from the database, newspaper website info., general website info., etc.).

**Note:**

#. First Name Last Name of Review Author, "Title of Review," review of *Title of Book*, by book author's First Name Last Name, *Title of the Text in which the Review is Published* volume #, issue # (Date of Publication): page number.

11. Greg Adams, "Standing Tall," review of *Heroes and Giants*, by Elizabeth Keller, *Classic Mythology* 5, no. 2 (January 1999): 145.

**Bibliography/Works Cited:**

Last Name, First Name of Review Author. "Title of Review." Review of *Title of Book*, by book author's First Name Last Name. *Title of the Text in which the Review is Published* volume #, issue # (Date of Publication): page range.

Adams, Greg. "Standing Tall." Review of *Heroes and Giants*, by Elizabeth Keller. *Classic Mythology* 5, no. 2 (January 1999): 136-159.

**Court Case Decision** Include the first page number of the case and any other pages cited in your paper. If found online, include the URL. Court Cases are generally not cited in a Bibliography or Works Cited page.

**Note:**

#. Party A v. Party B, Vol. number Reporter abbreviation Page numbers(s) (Abbreviated Name of Court and Date).

12. United States v. Christmas, 222 F.3d 141, 145 (4<sup>th</sup> cir. 2000).

**Webpage** The author may be a person or organization. If the author is unknown, cite the website owner in place of the author. If the date of publication or modification is not known, include the access date.

**Note:**

#. Author's Name [Person or Group], "Title of Webpage," Title or Owner of the Site, date last modified, published, or accessed, URL.

13. Henry Jones, "Titanic Truth," Oceanic History Institute, last modified March 4, 2008, <http://www.oceanic.org/titanic/truth>.

**Bibliography/Works Cited:**

Author's Name [Person or Group]. "Title of Webpage." Title or Owner of the Site. Date of Publication, modification, or access. URL.

Jones, Henry. "Titanic Truth." Oceanic History Institute. Last modified March 4, 2008. <http://www.oceanic.org/titanic/>.

**Speech or Lecture** Treat a published speech/lecture that appears in a book as a chapter, and from a journal, as a journal article (see pgs. 10-11). Below are examples of how to cite a live speech or lecture. Label a professor's lecture as "class lecture," and follow with the course title.

**Note:**

#. First Name Last Name of Speaker, "Title or Subject of Speech/Lecture" (type of presentation, Title of Event or Course, Location, Date).

4. Mary Smith, "The Importance of Citing Correctly" (class lecture, Introduction to College Writing, The College of Saint Rose, Albany, NY, March 15, 2009).

**Bibliography/Works Cited:**

Last Name, First Name of Speaker. "Title or Subject of Speech/Lecture." Type of Presentation, Title of Event, or Course, Location, Date.

Smith, Mary. "The Importance of Citing Correctly." Class Lecture, Introduction to College Writing, The College of Saint Rose, Albany, NY, March 15, 2009.

**Film/Movie** Begin with the writers' names; if not listed, begin with the name of the film/movie, and include the format (e.g., DVD, VHS, etc.).

**Note:**

#. First Name Last Name of Writer, *Film Title*, directed by First Name Last Name of Director (Original Release Year; Publisher or Production Company location: Publisher or Production Company, Year of DVD, VHS, etc. Release). Format.

8. Alan Ball, *American Beauty*, directed by Sam Mendes (1999; Burbank, CA: Dreamworks Video, 2000). DVD.

**Bibliography/Works Cited:**

Last Name, First Name of Writer. *Film Title*. Original Year of Release; Directed by First Name Last Name of Director. Production Location: Production Company, Year of DVD, VHS, etc. Release. Format.

Ball, Alan. *American Beauty*. Directed by Sam Mendes. 1999; Burbank, CA: Dreamworks Video, 2000. DVD.

**Online Video** If the video originally aired elsewhere, include that information as well.

**Note:**

#. "Title of Video," Type of File or Version, length of video, original presentation, posted by "Username," Date of Posting, web address.

8. "Obamas Reflect on Life in White House," YouTube video, 5:16, from an interview televised on Good Morning America on November 25, 2009, posted by "ABCNews," November 26, 2009, <http://www.youtube.com/watch?v=tTxsNE5QPGs>.

**Bibliography/Works Cited:**

"Title of Video." Type of File or Version, length of video. Original Airing. Posted by "Username," Date of Posting. Web address.

"Obamas Reflect on Life in White House." YouTube video, 5:16. From an interview televised on ABC's *Good Morning America* on November 25, 2009. Posted by "ABCNews," November 26, 2009. <http://www.youtube.com/watch?v=tTxsNE5QPGs>.

**Artwork or Visual Sources** Visual sources are cited only in notes, and not in Bibliographies/Works Cited. The same information can also appear in a caption below any artwork integrated into a paper.

**Note (Artwork):**

#. Name of the Artist, *Title of the Artwork*, Date of its creation [use ca. for *circa* if it's approximate], Name and location of institution that houses the artwork.

14. Michelangelo, *David*, 1501-1504, Galleria dell'Accademia, Florence.

If the artwork appears in a published source, include the publication information instead of the name and location of the housing institution:

15. Michelangelo, *David*, 1501-1504, in John Johnson, *The History of Michelangelo* (Chicago: Chicago Art College Press, 1995), 115.

**Note (Maps/Graphs/Advertisements):** As above, but include the format of the visual: map, graph, etc. Titles are in " "

16. National Council for Voters' Rights. "Registered Voters: Trends since 1950," graph, Mary Smith, *Vote Now or Forever Hold Your Peace!* New York: Writer's Press, 2008, 44.

**Artwork or Visual Sources Online** Include the basic identifying information for the artwork. Follow it with information on the type of file and website. An entry in the bibliography should also be included.

**Note (Artwork):**

#. First Name Last Name of Author, *Title of Work*, year it was created, Title of Website, Type of file, web address.

16. Michelangelo, *David*, 1501-1504, Italian Sculptures Website, JPG. File, <http://www.italiansculptures.org/david.jpg>.

**Note (Maps/Graphs/Advertisements):** Include the format of the visual: map, graph, etc. Titles are in “ ”

17. National Geographic Society, "Europe," map, National Geographic Website, <http://maps.nationalgeographic.com/maps>.

**Bibliography/Works Cited:**

Last Name, First Name of Author. *Title of Work*. Year it was created. Title of Website. Type of file. web address.

Michelangelo. *David*. 1501-1504. Italian Sculptures Website. JPG file. <http://www.italiansculptures.org/david.jpg>.

National Geographic Society. "Europe." Map. National Geographic Website. <http://maps.nationalgeographic.com/maps>.

**Variations**

**Source with 2-3 authors**

**Note:** List both authors' names in the note.

2. Kevin Smith and Francis Brown, *The Italian Renaissance* (Denver: University of Colorado Press, 2000), 145.

**Bibliography/Works Cited:** List both authors' names. List the first author's name using his/her last name first. List the second author's name using his/her first name first.

Smith, Kevin, and Francis Brown. *The Italian Renaissance*. Denver: University of Denver Press, 2000.

**Source with more than 3 authors**

**Note:** List the first author's name only and the abbreviation **et al.**

3. Carol O. Ford et al., *The Music of Beethoven: Secret Symphonies* (London: Oxford University Press, 1994), 15-16.

**Bibliography /Works Cited:** List all of the authors' names. List the first author's name, with last name first. List the other authors' names using their first names first. Separate each name with a comma.

Ford, Carol O., John H. Harris, Todd L. Donovan, and Michele Stuart. *The Music of Beethoven: Secret Symphonies*. London: Oxford University, 1994.

**Referencing a Source Mentioned in Another Source** Finding the original source is recommended. However, these are the guidelines for citing an idea from an author that appears in another source.

Include the necessary publication information for the original source, followed by the publication information for the source in which you found the first.

**Note:**

5. Greta Brown, "On Writing about Yourself," *Reflective Writing* 45 (May 2001): 77, quoted in James Davidson, *Personal Writing and Therapy Practice* (Chicago: University of Chicago Press, 2004), 154.

**Bibliography/Works Cited:**

Brown, Greta. "On Writing about Yourself." *Reflective Writing* 45 (May 2001): 77. Quoted in James Davidson, *Personal Writing and Therapy Practice*. Chicago: University of Chicago Press, 2004.

**Referencing a Text without an Author** If there is no known author, begin the entry with the title.

**Note:**

6. "My Experience as a Slave," in *Slave Narratives—Power and Pain*, ed. James O'Neil (New York: Empire State Press, n.d.), 205.

**Bibliography/Works Cited:**

"My Experience as a Slave." in *Slave Narratives—Power and Pain*, edited by James O'Neil, 200-222. New York: Empire State Press, n.d.

**Referencing a Text without a Date** The abbreviation n.d. is used for "no date" (see the example above).

**Second, or Subsequent, References in Notes**

Once a work has been cited in the text in complete note form, any additional references are in shortened form. The most common method for the shortened form is to mention only the last name of the author, a shortened form of the title, and the page numbers.

For works with three or more authors, list the first author's name only and the abbreviation *et al.*

**Source used for the first time:**

2. John Smith, "Citing the Write Way: A Guide for College Students," *Journal of College Writing* 14, no. 3 (Sept. 2005): 145.

**Same source referenced later in the paper:**

8. Smith, "Citing the Write Way," 150.

**Ibid.** **Ibid.** may be used in place of a note, if it follows (with no other references in between) a complete note for the same text (a full note or the shortened form). If the page number of the information is the same as in the previous note, then only *Ibid.* is needed. If the page number differs, it would follow *Ibid.*

3. John Smith, "Citing the Write Way: A Guide for College Students," *Journal of College Writing* 14, no. 3 (Sept. 2005): 145.

4. *Ibid.*, 155

5. *Ibid.*

## **Content Notes**

Include a content note to:

- explain or emphasize certain information
- provide information that is relevant but not essential to include in the main text
- acknowledgement another author's ideas
- to refer a reader to information in another source or other place in your text.

Provide source information in a sentence or listed separately.

### **Notes:**

1. The idea of *dénouement* refers to the section of a story where the central action has ceased and the conclusion of the story is upon us.

2. The childhood of Picasso is also considered when interpreting his pieces, especially the influence of his artist father and the death of his sister.

2. Washington's childhood is detailed fully in Tom Wagnor, *George Washington: A Biography of Youth* (Baltimore: Politics and Government Press, 1995), 20-55.

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### **The following sources were used in the creation of this handout.**

"Citation Guide: Chicago Manual of Style." The University of Arizona Library. The University of Arizona, <http://www.library.arizona.edu/search/reference/citation-cms.html#cmsbk9a>

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 7<sup>th</sup> ed. Chicago: University of Chicago Press, 2007.

University of Chicago Press. *The Chicago Manual of Style*, 16<sup>th</sup> ed. Chicago: University of Chicago Press, 2010.

### *Notes*

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1. This is an example of an Endnote. Any additional notes would appear as a list at the end of a Chicago Style research paper. Endnotes are labeled **Notes**.