



A GUIDE TO CHICAGO STYLE (16TH EDITION)



Presented by the Writing Center

**St. Joseph Hall
454-5299**



What is Chicago style?

University of Chicago style:

- specifies how a paper should be set up and how sources should be referenced
- enables consistency for both reader and writer
- is used most frequently in Art and History



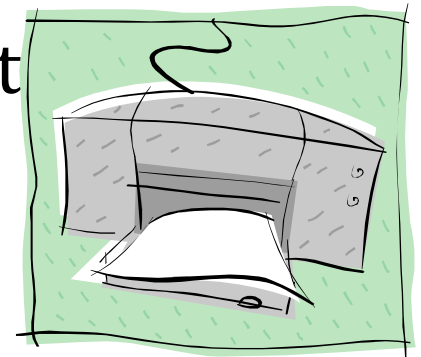


What is the purpose of Chicago style?

- Chicago style...
 - provides consistency
 - gives you credibility as a writer and researcher
 - provides guidelines for using sources properly

General format of Chicago style papers

- Standard paper (8.5" x 11")
- Typed and double-spaced
- 1" margins on all sides
- Times New Roman 10 or 12 point



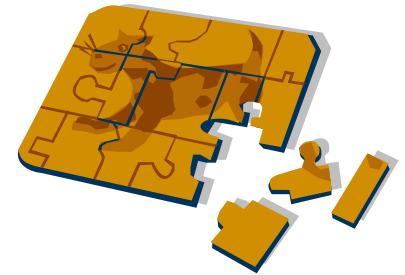


Components of a Chicago style paper

- Title Page
- Text pages
- Footnotes/Endnotes
- Bibliography/Works Cited

You may also have:

- Tables
- Figures
- Appendices



Always check with your professor about the required components for your paper. S/he is the ultimate guide.



Title Page

- *Title in the upper 1/3*
- The writer's name
the Course Number
the Professor's Name
and the Due Date are
near the bottom of the page
- All information is centered

The Effects of Colonialism on Modern British India

Jane Smith
HIS 280
Professor Martin
April 5, 2008

Sample text page:

Typed and double-spaced
1" margins

Times New Roman, 12 pt.
font

The title page is page one,
but does not show a
number. The text begins
with page 2

Some professors may want
a student's last name next to
the page number

2

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.¹ His comedies really only display a mechanism for dealing with hardship in life.² 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.

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.



Academic Integrity

- 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 on the College's website: www.strose.edu/academics/academic_integrity/article2575

Documenting sources



Why do we have to cite sources?

It is essential to credit the work others have done. It is the difference between borrowing and stealing.

From The College's website, plagiarism includes but is not limited to:

Purchasing, copying, down-loading, printing, or paraphrasing another's book, article, paper, speech, exam, portfolio, creative work, argument, or any other work and presenting it as one's own, either in whole or in part.

Incorporating portions of another's work without proper acknowledgement and documentation.

A safe guideline to use is: ANY time you use ANY idea, from ANYONE or ANYWHERE else, you have to say so.

Consequences of Plagiarism

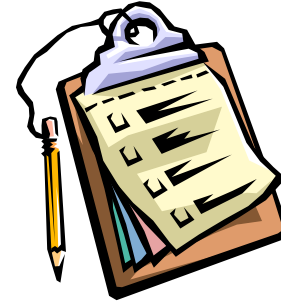
**Plagiarism is taken very seriously
and could result in:
an “F” on the assignment or for the course.**

It could also lead to being expelled.



When do I need to cite my sources?

Cite sources when:



- **Quoting**
- **Paraphrasing**
- **Summarizing**
- **Using facts, statistics, or data**
- **Using a visual (a photograph, painting, chart, table, or graph).**



How do I cite my sources?

Notes let your readers know where you got your information and how they could find it.

Footnotes are located at the bottom of each page.

Endnotes are located at the end of the paper.

A note is needed each and every time you refer to material from an outside source.



Notes cont'd...

Notes are in numerical order.

The number in the text is placed after the period and any “quotation marks.”

Indent the first line of the note ½ inch from the left margin; do not indent additional lines

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

1

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.¹ His comedies really only display a “mechanism for dealing with hardship in life.”² 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?

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.



Let's talk about Quoting



- ❑ Use quotation marks when:
you repeat a source's idea **word for word**
- ❑ I. C. E. every quote:
Introduce, Cite, and Explain it.
- ❑ Provide the **page number** in the note to indicate
where the information appears in the source

Short Quotes:



- Fewer than 100 words
- Marked by quotation marks “ ”
- Include a lead-in/follow-up
- End punctuation *before* final quotation mark
- The note number *follows* closing quotation marks
- Include (in the note) the **page number** of the quoted material

Example:

Some researchers believe that “excessive computer use is the leading cause of the breakdown of social relationships.”¹
There is simply not enough time left in the day for healthy social interaction.

1. Joe Smith, “Technology and Relationships,” *Journal of Social Interaction* 5, no. 2 (1999): 45.

Sample Quoting



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.

Incorrect 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.¹"

No lead-in

Different wording

No explanation follows

Note number in the wrong place

No page number

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

Sample Quoting cont'd...



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.

Correct Quote:

Lead-in

Note number placement

Correct 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."¹ The play suggests that in youth is when we are the most hopeful and even logical, but this ends in adulthood when we are overcome by bitterness and irrationality.

Page number

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

Long Quotes



More than 100 words or 8 typed lines

A self-standing block, indented 5 spaces single-spaced

No “ ” used

Note number is placed after the last sentence

Include in the note the **page number(s)** of the quoted source

Use a lead-in

3

Many scholars have explored how the characters of Romeo and Juliet reject their families' prejudices. As Johnson notes,

The two young lovers are symbolic of the dangers inherent in prejudiced behavior. 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. ²

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?

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



Summarizing and Footnotes/Endnotes

The “**book report**” effect

- ❑ Condense information from a large passage into your own more concise words, following the same order as the original text.
- ❑ The note number follows the summary sentence or sentences

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.³

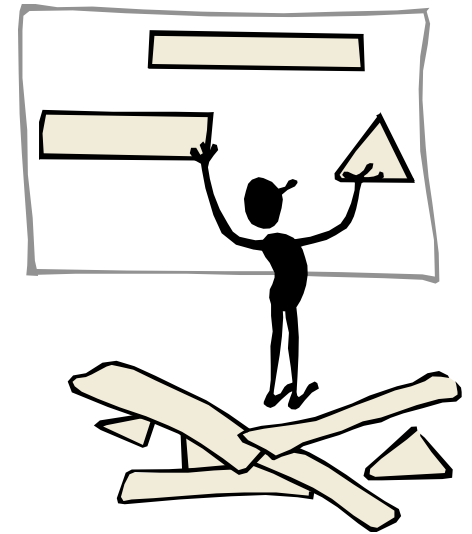
3. Kyle Jones, *Artists and the Royals* (New York: Colorful Press, 1998), 15-20.



Page range

Paraphrasing and Footnotes/Endnotes

- The writer uses her/his own words and phrasing to present an idea from a source.
- **It is necessary to change not only the wording but also the sentence structure.**
- A footnote, including the page number, is needed for each paraphrase.



Sample Paraphrase



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.

Incorrect Paraphrase:

Wording and structure are too similar to the original.

Romeo and Juliet is not only a story of a young pair of tragic lovers, it is a story of the destruction of youth in the face of the monotony of adulthood.⁴

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

No page number

Sample Paraphrase



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.⁴

Correct Paraphrase:

It is the uninspired lifestyle of being an adult, and the destruction of one's childhood innocence that results from its onset, that truly characterizes *Romeo and Juliet*, not simply the story of tragic unrequited love.⁴

New wording and structure.

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



Bibliography/Works Cited

- Check with your professor about which form of reference list you should include!
- **Bibliography** – a list of the sources used in writing the paper, *including those not specifically cited in the paper.*
- **Works Cited** – a list of the sources cited in the paper
- Both provide the information necessary for a reader to locate your sources

Sample bibliography page:

The title (whether Bibliography or Works Cited) is centered at top

Alphabetize

Hanging indent

Each entry is single-spaced, with double-spacing between entries

Bibliography

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

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

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.

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

----. "Looking Ahead at Fashion Week." *New York Times*, August 15, 2006, early edition, Style section.

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

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

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



Basic Forms for Chicago Style Documentation

A Book:

Note:

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

Bibliography/Works Cited:

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



Basic Forms for Chicago Style, cont'd.

Chapter of a book or essay in an anthology

Note:

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:

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.



Basic Forms, cont'd.

Journal Article:

Note:

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

Bibliography/Works Cited:

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



Basic Forms cont'd.

Journal Article from a subscription database:

Note:

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

ID number

Bibliography/Works Cited:

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

ID number



Basic Forms for Web Sources

Website:

Note:

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

Bibliography/Works Cited:

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

If no author is mentioned, the owner or sponsoring organization of the website can be used in its place.



Art Sources



Artwork or Visual Source:

Note:

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

*If you are consulting the artwork from its appearance in a published source, give the publication information instead of the name and location of the housing institution:

Example:

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

Art Sources, cont'd.



Artwork that appears online:

Include the basic identifying information for the artwork. Follow it with information on the type of file and website.

Note:

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

Bibliography/Works Cited:

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



Notes and Bibliography/Works Cited, Less Common Entries

Source with two or three authors:

Note: List all authors' names in your note.

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

Bibliography /Works Cited: List all authors' names.

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



Cont'd....

Source with more than three 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.

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



Cont'd...

Referencing a Source Mentioned in Another Source: Include the necessary publication information for the *original* source, followed by the publication information for the source you used.

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.



Cont'd...

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, 1977), 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, 1977.



Shortened Form of Notes

Second, or Subsequent Note References

- When a work has been cited in notes once in complete form, later references are in shortened form
- Mention last name of author, a shortened form of title of work, and page numbers

Original:

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

Later:

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



Ibid.

- Use **Ibid.** in place of a complete note, when you use the same source you just used.
- If the reference is on a different page, add the page number to Ibid. **Example:**

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

4. Ibid.

5. Ibid., 155.



Use Content Notes to...

Explain or emphasize certain information. Example:

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.

Provide information that is related to your point, but not essential to include in main text of paper. Example:

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

Refer readers to another source. Example:

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



Where can I go for more help with Chicago style?

The College of Saint Rose Writing Center!

The College's online resources:

www.strose.edu/writingcenter

The Chicago Manual of Style, 16th edition

A Manual for Writers of Research Papers, Theses, and Dissertations, 7th edition. (Kate L. Turabian)

Bedford St. Martin's website (Diane Hacker):

<http://bcs.bedfordstmartins.com/rewriting/rc2.html>

www.chicagomanualofstyle.org



Resources

- “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*, 7th ed. Chicago: University of Chicago Press, 2007.
- University of Chicago Press. *The Chicago Manual of Style*, 16th ed. Chicago: University of Chicago Press, 2010.