

## CHICAGO STYLE

The Chicago style guidelines presented here have been adapted from the Chicago Manual of Style, 16th edition, 2010, as supplemented for student use by Maimon's *A Writer's Resource*, 3rd ed., 2010. This introductory handout is focused on documentation, but the manual addresses a wide variety of issues from abbreviations to layout and should be consulted for further information. (Copies of both resources are available in the Writing Center, but may not be taken from the center).

The Chicago style is used in some of the humanities and social sciences and is often used outside the university. In it, the writer directs the reader to entries in a bibliography or reference list by using one of two basic forms of documentation: notes and author/date. **This handout describes the note system, which has been widely used for many decades.**

### *Citing Sources in Your Paper*

1. Show the source of every direct quotation and every idea that is not your own. In general, introduce any paraphrase or direct quotation with the name of the author. Then lead the reader to other publication information with a note number.

Burchard observes that although Governor Andrew was forbidden to recruit African-American soldiers from outside Massachusetts, he routinely did so.<sup>1</sup>

2. Place each note number directly after the first punctuation following the sentence or group of words that refers to the source. (Exception: note numbers come before, not after, a long dash).

Many critics believe the film to be centrally concerned with the struggle for women's rights,<sup>2</sup> but Gutierrez interprets it as a critique of colonialist world views.<sup>3</sup>

3. Show that you found all the information in a paragraph in a single part of one source by naming the author at the beginning of the paragraph and placing a note number at the end:

By watching the cottagers, Shelley's creature both learns about family and learns how isolated he is in not having one. His observations teach him the difference between children and parents, and they show him how parents interact with children at different ages. As he sees the warm relationships between Felix, Agatha, and the old man, he "groans" to realize that he has no siblings or parents of his own.<sup>4</sup>

4. If, however, you're discussing both your own ideas and your source's, you'll need to show where your ideas end and the author of your source's begin by repeating the author's name or using a note number every time you come back to your source.

Kennedy sees Sister as the victim of her family's bad behavior.<sup>5</sup> This portrayal is unconvincing because Sister's own actions, like taking the radio that had been a joint gift to her mother, are so outrageous. While it may be true that she was driven out of the household,<sup>6</sup> Sister's attitude towards Stella-Rondo was hostile from the beginning.

5. Note numbers in your paper can direct the reader to either footnotes or endnotes. Unless your teacher tells you otherwise, it's your choice. (*Manual* 14.14, 14.39-40).
6. When you **first** refer to any source in your paper, provide its full publication information in a note. Notes are single-spaced, and only the first line is indented. Authors' first and last names are not reversed in notes (*Manual* 14.18).

7. For works with two or three authors, use “and” instead of “&.” In notes for works with four or more authors, use the first author’s name followed by “et al.” (*Manual* 14.18 and 14.76).
8. When a reference is made to a work cited earlier in the paper, the full citation is replaced by the “short form”: the last name of the author, 2-3 words from the title, and the page number. If the source is a book, its short title is italicized. If the source is an article, its short title is placed in quotation marks (*Manual* 14.24).
  1. Alan Macfarlane, *Marriage and Love in England: Modes of Reproduction 1300-1840* (Oxford: Basil Blackwell, Ltd., 1986), 314-30.
  2. Macfarlane, *Marriage and Love*, 278.
9. When several references in a row are made to the same work, any notes after the first can replace the short form with the abbreviation “Ibid.” (followed, if necessary, by a new page number). Be careful, though, when you revise your draft. If you move the reference to an earlier part of the paper, the “Ibid” may then be incorrect (*Manual* 14.29). **The author’s last name is sometimes used instead of Ibid. Check your teacher’s preference.**
  1. Alan Macfarlane, *Marriage and Love in England: Modes of Reproduction 1300-1840* (Oxford: Basil Blackwell, Ltd., 1986), 314-30.
  2. Ibid., 282.
10. If you use endnotes, endnote pages should be numbered consecutively with the rest of the manuscript. The title “Notes” should be centered on the first page about one inch from the top of the page. Indent the first line of each entry five spaces; do not indent any following lines. Begin the note with the Arabic numeral corresponding to the number in the text and follow the number with a period and one space. Single-space individual notes, but double space between notes. (*Manual* 14.41 and Fig. 14.3; Maimon 378).
11. Encyclopedia articles and dictionary entries are cited in notes but not usually included in the bibliography. Identify entries in quotation marks following the abbreviation “s.v.” (*Manual* 14.247). Some disciplines, however, consider these sources “common knowledge” and so do not cite them at all unless they disagree with one another. **Check your teacher’s preference.**
12. Personal communications like letters, emails, and conversations are cited in notes or described in your text but not usually included in the bibliography (*Manual* 14.222).
13. If an idea or quotation that you want to use is quoted in another source, find the original source if you can. If not, name the original source in a signal phrase and then, in your footnote or endnote, give the publication information for **both** the original source and the source where you found it. Separate the two with the words “quoted in” (*Manual* 14.273).
14. If you use a quotation longer than 100 words, set it off from the rest of your paper by indenting it 5 spaces (one tab space). Do not put it inside quotation marks (*Manual* 13.10). **As a general rule, no more than 10% of your paper should consist of direct quotations.**

## The Bibliography

The bibliography at the end of the paper contains all the sources you've cited or consulted. Its purpose is to help the readers find the materials you used, so each entry must be complete, accurate, and easy to follow.

15. Every line should be single-spaced, with an extra space between entries. (Maimon 379). The title "Bibliography" is centered one inch from the top of the page without underlining, italics, or quotation marks. The pages should be numbered as if they were part of your paper (*Manual* Fig. 14.8 p. 686).
16. Use the "hanging indent" format: start the first line of each entry at the left margin, but indent any additional lines one tab space (five spaces) (*Manual* 1.61 and Fig. 14.8).
17. Each source should be listed alphabetically by the last name of its first author. List all names as they appear on the title page of your source, whether they're C.J. Kent or Jean-Marie Formentin de la Maisoneuve Jr. Don't include academic degrees (*Manual* 14.72).
18. Reverse the first and last names of the author by whose name you're alphabetizing the entry. Do not reverse the order of any other names in the entry (*Manual* 14.61 and 14.76).
19. For works with two or more authors, use "and" instead of "&." For works with up to ten authors, list every author's name (*Manual* 14.76).
20. If you don't know the author, alphabetize your source by the first word of its title (excluding a, an, the) (*Manual* 14.79).
21. When you have more than one work by the same author, list the author's name for the first entry only. For other works by the same author, substitute three long ("em") dashes and a period for the author's name and arrange the titles alphabetically (*Manual* 14.64).  

Hou, Haixia. *A Dream Deferred*. New York: Random House, 2001.  
———. *Voices of the Harlem Renaissance*. New York: Random House, 1998.
22. In a book, the date of publication is usually on the copyright page behind the title page.
23. The place of publication is usually found at the bottom of the title page. If several cities are listed, use only the first. If the city isn't well-known or if there is more than one city with that name, add a state or national abbreviation for clarity (*Manual* 14.135-6).
24. Book, play, and film titles and subtitles are italicized. The titles of short stories, essays, poems, chapters and songs are placed in quotation marks. Titles within titles are placed in quotation marks (*Manual* 8.161, 14.94, 14.102, 14.111).
25. Students are usually required to include the date an online source was accessed, although this rule does not always apply to professional writing. Entries for online sources also include a URL, DOI, or database name in addition to publication data. (*Manual* 14.4, 14.7, 14.271).

## Model References

Because each source is cited differently in a note and in a bibliography, examples of both forms are given for each entry below. Note that any source you use may contain elements of several different examples--for example, it could be a book by two authors in its second edition.

Book with one author (*Manual* 14.18):

**NOTE** 1. Peter Burchard, *One Gallant Rush: Robert Gould Shaw and His Brave Black Regiment* (New York: St. Martin's Press, 1965), 85.

**BIB.** Burchard, Peter. *One Gallant Rush: Robert Gould Shaw and His Brave Black Regiment*. New York: St. Martin's Press, 1965.

Book with two authors (*Manual* 14.18):

**NOTE** 2. Liam P. Unwin and Joseph Galloway, *Peace in Ireland* (Boston: Stronghope Press, 1990), 112-29.

**BIB.** Unwin, Liam P. and Joseph Galloway. *Peace in Ireland*. Boston: Stronghope Press, 1990.

Book with editor instead of author (*Manual* 14.87):

**NOTE** 3. Katha Ann Kalish, ed., *The Decorative Arts in Europe, 1715-1804* (New York: Metropolitan Museum of Art, 1982), 36-47.

**SHORT FORM** 4. Kalish, *Decorative Arts*, 56-57

**BIB.** Kalish, Katha Ann, ed. *The Decorative Arts in Europe, 1715-1804*. New York: Metropolitan Museum of Art, 1982.

Book with editor (or translator) and author (*Manual* 14.88):

**NOTE** 5. Dorothy Parker, *Greatest Short Stories*, ed. Elizabeth M. Krauss. (New York: Routledge Press, 1986), 54.

**BIB.** Parker, Dorothy. *Greatest Short Stories*. Edited by Elizabeth M. Krauss. New York: Routledge Press, 1986.

Essay, chapter, or section in edited work (*Manual* 14.112):

**NOTE** 6. Joseph R. Aronson, "Converso Religious Practice in Sixteenth-Century Spain," in *Reformation and Resignation*, ed. John Hiram Walker (Princeton: Princeton University Press, 1985), 231-42.

**BIB.** Aronson, Joseph R. "Converso Religious Practice in Sixteenth-Century Spain." In *Reformation and Resignation*, edited by John Hiram Walker, 231-42. Princeton: Princeton University Press, 1985.

Edition of book other than the first (*Manual* 14.118):

**NOTE** 7. Minh Nguyen, *Trade and Talent*, 3rd ed. (Berkeley, Access Press, 2007), 56.

**BIB.** Nguyen, Minh. *Trade and Talent*, 3rd ed. Berkeley: Access Press, 2007.

Journal article in print with one author (*Manual* 14.173):

**NOTE** 8. Herlinda L. Garcia, "Reforming the Whig Patronage System," *Political Review* 5, no. 4 (1984): 51.

**BIB.** Garcia, Herlinda L. "Reforming the Whig Patronage System." *Political Review* 5, no. 4 (1984): 45-61.

Journal article online (*Manual* 14. 7 and 14.185):

**NOTE** 9. Glenn Hendler, "The Structure of Sentimental Experience," *The Yale Journal of Criticism* 12, no. 1 (1999): 147, accessed March 15, 2011, [http://muse.jhu.edu/journals/yale\\_journal\\_of\\_criticism/v012/12.1hendler.html](http://muse.jhu.edu/journals/yale_journal_of_criticism/v012/12.1hendler.html).

**BIB.** Hendler, Glenn. "The Structure of Sentimental Experience." *The Yale Journal of Criticism* 12, no. 1 (1999):145-153. Accessed March 15, 2011. [http://muse.jhu.edu/journals/yale\\_journal\\_of\\_criticism/v012/12.1hendler.html](http://muse.jhu.edu/journals/yale_journal_of_criticism/v012/12.1hendler.html).

Journal article retrieved from an electronic database (*Manual* 14.271, 14.185, and 14.7):

**NOTE** 10. Jennifer Snead, "Print, Predestination and the Public Sphere," *Early American Literature* 45, no. 1 (2010): 102, accessed March 15, 2011, Humanities International Index.

**BIB.** Snead, Jennifer. "Print, Predestination and the Public Sphere." *Early American Literature* 45, no. 1 (2010): 102. Accessed March 15, 2011. Humanities International Index.

Magazine article in print (*Manual* 14.199):

**NOTE** 11. Caroline McClintock, "Emergent Technologies: Eight-Track Tape Decks," *McCall's*, April 1975, 16-17.

**BIB.** McClintock, Caroline. "Emergent Technologies: Eight-Track Tape Decks." *McCall's*, April 1975.

Magazine article online, author known (*Manual* 14.185, 14.200, 14.245):

**NOTE** 12. Tim Harford, "Charity is Selfish: The Economic Case against Philanthropy," *Slate*. October 14, 2006, accessed October 15, 2006, <http://www.slate.com/id/2151244/>.

- BIB.** Harford, Tim. "Charity is Selfish: The Economic Case against Philanthropy." *Slate*, October 14, 2006. Accessed October 15, 2006. <http://www.slate.com/id/2151244/>.

Article originally published online, author unknown (*Manual* 14.245 and 14.303):

- NOTE** 13. National Parks Service. "Events Leading to the Inauguration." Theodore Roosevelt Inaugural National Historic Site, accessed March 18, 2011, <http://www.nps.gov/archive/thri/EdRPreInaugEvents.htm>.

- BIB.** National Parks Service. "Events Leading to the Inauguration." Theodore Roosevelt Inaugural National Historic Site. Accessed March 18, 2011. <http://www.nps.gov/archive/thri/EdRPreInaugEvents.htm>.

Newspaper article in print, *not in bibliography unless required by teacher* (*Manual* 14.203-6):

- NOTE** 14. Ahmed Khalili, "One Year Later, Students Waiting," *New York Times*, September 21, 2006, sec. A.

- BIB.** Khalili, Ahmed. "One Year Later, Students Waiting," *New York Times*, September 21, 2006, national edition, sec. A.

Newspaper article online, *not in bibliography unless required by teacher* (*Manual* 14.203-6)

- NOTE** 15. Sam Dillon, "U.S. Is Urged to Raise Teachers' Status," *New York Times*, March 16, 2011, accessed March 18, 2011, <http://www.nytimes.com/2011/03/16/education/16teachers.html?src=me&ref=us>.

- BIB.** Dillon, Sam. "U.S. Is Urged to Raise Teachers' Status." *New York Times*, March 16, 2011. Accessed March 18, 2011. <http://www.nytimes.com/2011/03/16/education/16teachers.html?src=me&ref=us>.

Personal Interview, *not in bibliography unless required by teacher* (*Manual* 14.219):

- NOTE** 16. Kerry Donahue (Associate Professor of Economics, I.S.U.), in discussion with the author, March 2007.

Reference Work, *if required by teacher* (*Manual* 14.247):

- NOTE** 17. *The Columbia Encyclopedia*, s.v. "Berthe Morisot," accessed April 18, 2007, <http://www.bartleby.com/65/mo/Morisot.html>.

- NOTE** 18. *Encyclopedia Britannica*, 16th ed., s.v. "radium."

Last Revised Spring 2011