

# The Chicago style

(2014 Edition)

As used in:

English (as well as MLA)

History

History of Art



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## Using this Guide

This guide is intended to help you understand how to use source material effectively in this referencing style. It outlines the general features of the style, but **it is important that you follow your department's specific guidelines as there are some different interpretations and requirements that might be specifically required within your discipline. The guide has been compiled using The Chicago Manual of Style (16th ed.)**, which is the official publication for the referencing style. The examples are consistent with the format of the set of Chicago citations and references available at [www.york.ac.uk/integrity](http://www.york.ac.uk/integrity).

## Why Reference?

Citing and referencing source material is a crucial aspect of academic writing. You will probably be aware that plagiarism (using someone else's work as though it were your own) is a serious form of academic misconduct and it must be avoided at all costs. Referencing accurately and consistently is an important part of ensuring the distinction is clear between your words and the words and ideas of others in your assignments. **In-text citation** is included in the body of your text and is there to **directly** show the reader where an idea, piece of information, and/ or a quotation are from. The reader will then be able to match the source cited in the text to the full reference given in your works cited/ bibliography where full details of the publication are presented. Citing of source materials within your assignment is useful and beneficial to supporting your argument. However, be selective. Do not just use as many references as you can in a bid to impress the marker that you've read a massive amount. Your references should be relevant and integral to your argument, that is, you discuss or critique them in your writing.

For example, if you:

- include data from your reading (for example tables, statistics, diagrams)
- describe or discuss a theory, model or practice from a particular writer
- want to add credibility to your argument by bringing in the ideas of another writer – for or against
- provide quotations or definitions in your essay
- paraphrase or summarise information which is not common knowledge.

} *cite the source*

## Frequently asked questions

### ► What is the Chicago Style?

The Chicago style originates from the University of Chicago and is a standard for acknowledging source materials and producing publications. It is used internationally in humanities subjects and provides the scope to cite a wide range of source materials. Chicago is a standard – a set format – for citing sources using footnotes. When a source is used, a superscript number is given after it to a footnote containing publication details. A bibliography/ reference list of full publication details is then given at the end, with sources listed in alphabetical order by author's last name.

### ► How do I include in-text citations?

The Chicago style of footnotes provides either full details of a source in a footnote or sufficient summary details to allow the reader to identify the source in the reference list/ bibliography. The amount of information provided in footnotes can vary. Full details of a source should be provided the first time a source is cited, with a shortened version for subsequent uses, and then a full reference provided in the reference list/ bibliography.

It is important to note that the format of footnotes is slightly different to the format of the reference entry.

For example:

Hall presents the awkwardness of conversations between a patient and doctor.<sup>1</sup>

### First footnote

1. M. R. Hall, *The Coroner* (Basingstoke: Pan Books, 2009), 7-10.

### Subsequent footnote

2. Hall, *The Coroner*, 12.

### Reference

Hall, M. R. *The Coroner*. Basingstoke: Pan Books, 2009.

In this example, the first footnote provides the details of the publication, giving the author's initials (or first name if listed) first and then last name. 7-10 notes the pages to which the citation refers. The subsequent citation need only give the author's last name and the title, again with the page. Where the title is less than five words, it should not be shortened. Longer titles can be shortened (for example, Larsson's *The Girl with the Dragon Tattoo* could be shortened to 'Larsson, *Dragon Tattoo*'). The reference entry inverts the name, giving the last name before initials/ first name. The title is always given in full in the reference entry.

### ► Is it acceptable to use *ibid.* in footnotes?

'Ibid.', short for *ibidem*, meaning 'in the same place' is used in the Chicago Style in certain circumstances where a source is cited on more than one occasion, in place of a shortened version of a source's details. 'Ibid.' should **only** be used to refer again to the source **directly preceding** the footnote. The word is used

in place of all material on the source that is exactly identical. For example:

**3. Emma Smith and Anne Jones. *Surrealist Artists* (London: Easel Books, 2007), 15.**

**4. *Ibid.*, 17-18.**

*Ibid.* should not be overused and so attention should be paid to how source material is included in the text and footnotes to ensure it remains clear to the reader what material is being cited.

### ► How do I effectively cite quotations?

Quotations of word-for-word copies of another person's work included in your writing must be clearly distinguished from your own words and ideas. To present quotations in your writing you should either:

- Run-in the quotation – that is include it as part of your sentence

OR

- Format as an indented block quotation

When you run-in or indent a quotation depends on the length of the quote:

- Run-in quotations of less than three lines of text or two lines of poetry.
- Indent quotations of more than three lines of text or two lines of poetry.

### **Example of a short quotation of text**

When inserting quotations into your work, use a brief phrase to introduce it. Short quotations should be enclosed within double quotation marks “ ”.

Give the page number for a quotation within the footnote, but do not include it in the reference list/ bibliography entry, for example:

As Neville states, “you should cite all sources and present full details of these in your list of references.”<sup>5</sup>

### **Footnote:**

5. Colin Neville, *The Complete Guide to Referencing and Avoiding Plagiarism*, 2nd ed. (Maidenhead: Open University Press), 37.

### **Reference**

Neville, Colin. *The Complete Guide to Referencing and Avoiding Plagiarism*. 2nd ed. Maidenhead: Open University Press, 2010.

### **Example of a short quotation of poetry**

Give the line number(s) for lines of poetry or a play script, for example:

Coward creates a delicate image of nature in “To a Maidenhair Fern”, which begins “You pretty thing / each dainty frond unbending,”<sup>6</sup>

### **Footnote**

6. Noel Coward, “To a Maidenhair Fern,” in *The Complete Verse of Noël Coward*, ed. Barry Day (London: Methuen Drama, 2011), 72, lines 1-2.

### **Reference**

Coward, Noel. “To a Maidenhair Fern.” In *The Complete Verse of Noël Coward*, edited by Barry Day, 72. London: Methuen Drama, 2011.

**NB:** In the Coward example, the name of the poem is given in quotation marks, as it is the title

of a poem within a collected edition. The page on which the poem appears in the edited collection is also given, followed by the line numbers of the quoted poem. Note also, in the reference, the page number is moved before the publisher details, and 'ed'. is replaced by 'edited by'.

### **Example of a longer quotation of text**

For longer quotations, use block quotation, without quotation marks, but clearly indent the quote to indicate these words are not your own. For example:

Neville comments that:

It can sometimes be difficult, if not impossible, to avoid using some of the author's original words, particularly those that describe or label phenomena. However, you need to avoid copying out what the author said, word for word. Choose words that you feel give a true impression of the author's original ideas or action.<sup>7</sup>

### **Footnote**

7. Neville, *Complete Guide*, 38.

**NB:** As the source has been cited previously, a shortened version of the footnote can be used.

For poetry, either indent the full quotation and left align, or if appropriate, retain the unusual spacing. For example:

Coward creates an optimistic image of nature in "To a Maidenhair Fern":

You pretty thing,  
Each dainty frond unbending,  
Supple unending,  
Like pearls on a string –  
Your message in sending

A promise of spring.<sup>8</sup>

### **Footnote**

8. Coward, "To a Maidenhair Fern", 72, lines 1–6.

### ► **When must I use page/ line numbers in my in-text citations?**

It is important to give a page number in an in-text citation in the following circumstances:

- when quoting directly
- when referring to a specific detail in a text (for example, a specific theory or idea, an illustration, a table, a set of statistics)
- when giving a paraphrase or summary from a text.

This might mean giving an individual page number or a small range of pages from which you have taken the information. Giving page numbers enables the reader to locate the specific item to which you refer.

**NB:** Where no page or paragraph number can be given for a source, such as an online publication, 'n.p.' can be used to denote 'no pagination'.

### ► **What if I want to reference a work in an in-text citation that has more than one author?**

If a book or journal has one, two or three authors you should give all three names within your footnote and name all the authors in your reference list/ bibliography. For example:

## Footnote

9. John M. Swales and Christine B. Feak, *Academic Writing for Graduate Students: Essential Tasks and Skills*, 2nd ed. (Ann Arbor: University of Michigan Press, 2004), 14.

## Reference

Swales, John M., and Christine B. Feak. *Academic Writing for Graduate Students: Essential Tasks and Skills*. 2nd ed. Ann Arbor: University of Michigan Press, 2004.

**NB:** The authors' names should appear as they do on the source. In the reference list/ bibliography, the first listed author is presented last name first, then first name/ initial. The subsequent author(s) should be presented with their first name/ initial and then last name.

If a book or journal has four or more authors you should give the name of the first author in the footnote, followed by et al. All named authors should be listed in the reference list/ bibliography. For example:

## Footnote

10. Sarah Moore et al., *The Ultimate Study Skills Handbook* (Maidenhead: OU Press, 2010), 26.

## Reference

Moore, Sarah, Colin Neville, Maura Murphy, and Cornelia Connolly. *The Ultimate Study Skills Handbook*. Maidenhead: Open University Press, 2010.

## ► What if an author I am referencing has published two or more works?

If you are referring to a number of works by the same author, in your reference list/ bibliography you can replace the author's name, after first use, with the 3-em dash — (this can be done in Word by pressing ctrl + alt + the minus sign on the number pad). For example:

Horowitz, Anthony. *Necropolis*. London: Walker, 2009.

— . *Oblivion*. London: Walker, 2012.

Order the sources alphabetically by title when the author's name is the same.

If you are citing the same person but individually and in co-authored works, you should write their name in full in the reference list/ bibliography for each source cited with different authors, for example:

Smith, Emma. *A History of Surrealism*. London: National Gallery, 2005.

Smith, Emma and Anne Jones. *Surrealist Artists*. London: Easel Books, 2007.

— . *Joan Miro*. London: Easel Books, 2009.

Smith, Emma, James Jackson and Anne Jones. *A Young Person's Guide to Surrealism*. London: National Gallery, 2009.

### ► Are footnotes included in my word count?

How footnotes are included in your word count varies depending on departmental practice.

<i>Dept of English</i>	<i>Dept of History</i>	<i>Dept of History of Art</i>
<ul style="list-style-type: none"> <li>All footnotes are included in the word count</li> </ul>	<ul style="list-style-type: none"> <li>Footnotes containing only reference to source material are excluded</li> <li>Discursive footnotes are included in the word count</li> </ul>	<ul style="list-style-type: none"> <li>Quotations and footnotes are included</li> <li>The bibliography, plate captions or appendices are not included in the word count</li> </ul>

If footnotes are included, this does not mean you should leave out citations where they are appropriate, as references to source material are an integral part of academic writing.

### ► What if I cannot locate the name of an author of a source?

It is important to use quality sources to support your arguments and so you should consider carefully the value of using any source when you cannot identify its author. For online sources, look carefully for named contributors, such as in the 'about us' sections. For printed material, try to locate authors in the publication/ copyright information which is often on the inside cover of a book or back page of a report.

If you cannot locate the author information, do not use 'Anon.' or 'Anonymous', instead you could use:

- The name of the organisation in place of the author – for example BBC
- The title of the work/ webpage in full or in short form, in such a way as to easily locate the source in the reference list/ bibliography – *The Georgian Assembly Hall*.

In the reference list/ bibliography, the work would then be listed alphabetically by the first major word of its title, that is, the above would be listed under G. For example:

*The Georgian Assembly Hall*. York: Wright's Books, 1885.

### ► What if I cannot locate the date of a source?

Knowing when a source was created, published, or last updated is important as this helps you to determine its currency. How current a source is relates, for example, to being contemporary to an event or containing the latest research findings. Sacred and classical works where dates are not given (precisely) are, however, also commonly used.

For online sources, look carefully for created and/ or last updated dates on the page(s).

If the source does not give the date, but you can reasonably estimate it, put the date in [ ] to indicate this, adding a ? to emphasise any uncertainty, for example:

John, Jeremy. *My Poems from the Trenches*. London: Knight Books, [1919?].

OR

Use 'n.d., ca. 1919' for no date, circa 1919

John, Jeremy. *My Poems from the Trenches*. London: Knight Books, n.d., ca. 1919.

If you cannot locate or estimate a publication date, use 'n.d.' for no date in place of the year.

### ► Should I include web addresses in a footnote?

Yes. Include the full details of the source, concluding the footnote with the URL, for an example of a whole website:

The society was founded in 1924 dedicated to promoting interest in the notorious king.<sup>11</sup>

#### Footnote

11. The Richard III Society, 2013, accessed Aug 2, 2013, <http://www.richardiii.net/>.

#### Reference

The Richard III Society. 2013. Accessed Aug 2, 2013. <http://www.richardiii.net/>.

Or if a specific page of a website is referred to:

#### Footnote

12. "Ricardian Sites: Leicester," The Richard III Society, 2013, accessed Aug 2, 2013, [http://www.richardiii.net/richards\\_world.php#leicester](http://www.richardiii.net/richards_world.php#leicester).

#### Reference

The Richard III Society. "Ricardian Sites: Leicester." The Richard III Society. 2013. Accessed Aug 2, 2013. [http://www.richardiii.net/richards\\_world.php#leicester](http://www.richardiii.net/richards_world.php#leicester).

[richardiii.net/richards\\_world.php#leicester](http://www.richardiii.net/richards_world.php#leicester).

The reference includes the sponsor or owner of the site, which is presented first. In the example above, The Richard III Society are both the owners of the website and the name of the site, though these could be different in other cases. Individual webpages are presented in quotation marks, but titles of whole websites are not.

### ► Should I use secondary references?

A secondary reference is given when you are referring to a source which you have not read yourself, but have read about in another source. For example, referring to Jones' work that you have read about in Smith. **Avoid using secondary references wherever possible** and locate the original source and reference that. Only give a secondary reference where this is not possible and you deem it essential to use the material. It is important to think carefully about using secondary references as the explanation or interpretation of that source by the author you have read may not be accurate.

### ► What if I want to use a number of sources in one in-text citation?

If, for example, you are pulling together a number of sources to support your argument, you can cite them in one footnote. For example:

Bedford and Holbeche, Kingsley, and Riley-Smith trace the origins of the Hospitallers to Jerusalem and 1099 if not earlier, though hospitals had been founded in the city before then.<sup>13</sup>

## Footnote

13. W. K. R. Bedford and Richard Holbeche, *The Order of the Hospital of St. John of Jerusalem* (London: F. E. Robinson, 1902): 2; Rose G. Kingsley, *The Order of St. John of Jerusalem (Past and Present)* (London: Skeffington and Son, 1918): 14; Jonathan Riley-Smith, *Hospitallers: The History of the Order of St John* (London: The Hambledon Press): 19.

Sources should appear in the footnote in the order mentioned in the text or the order in which details from them were presented, with care not to cause confusion. Sources should then be listed alphabetically in the reference list/ bibliography.

### ► What is the Chicago convention for using capital letters in the titles of texts?

You should capitalise the first word, the last word and any major word of a book, journal article, etc. Also, capitalise the first word following a colon in the title. For example:

*Pride and Prejudice*

*Troy and Homer: Towards a Solution of an Old Mystery*

## Further information

University of York referencing guides and A to Z of examples [www.york.ac.uk/integrity](http://www.york.ac.uk/integrity).

'Referencing the Discussion' tutorial available in the Academic Skills Tutorials module on Yorkshare <http://vle.york.ac.uk>.

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

*The Chicago Manual of Style Online*. <http://www.chicagomanualofstyle.org/home.html>.

Neville, Colin. *The Complete Guide to Referencing and Avoiding Plagiarism*. 2nd ed. Maidenhead: Open University Press, 2010.

# Examples of the Chicago Style

## ► Book (one author):

### Footnote:

14. Edward Burns, *William Shakespeare: Richard III* (Horndon: Northcote House, 2006): 3–5.

### Reference list/ bibliography:

Burns, Edward. *William Shakespeare: Richard III*. Horndon: Northcote House, 2006.

## ► Book (two or three authors):

### Footnote:

15. Gavin Fairbairn and Christopher Winch, *Reading, Writing and Reasoning: A Guide for Students*, 3rd ed. (Maidenhead: Open University Press), 30.

### Reference list/ bibliography:

Fairbairn, Gavin and Christopher Winch. *Reading, Writing and Reasoning: A Guide for Students*, 3rd ed. Maidenhead: Open University Press.

## ► Book (four or more authors):

### Footnote:

16. Sara Mills et al., *Feminist Readings/ Feminists Reading* (Hemel Hempstead: Harvester Wheatsheaf, 1989), 56.

### Reference list/ bibliography:

Mills, Sara, Lynne Pearce, Sue Spaul, and Elaine Millard. *Feminist Readings/ Feminists*

*Reading*. Hemel Hempstead: Harvester Wheatsheaf, 1989.

## ► Chapter in an edited book:

### Footnote:

17. John Marenbon, “The Mediaevals,” in *The Oxford Handbook of Causation*, ed. Helen Beebee, Christopher Hitchcock and Peter Menzies (Oxford: Oxford UP, 2009): 40–54.

### Reference list/ bibliography:

Marenbon, John. “The Mediaevals.” In *The Oxford Handbook of Causation*, edited by Helen Beebee, Christopher Hitchcock and Peter Menzies, 40–54. Oxford: Oxford UP, 2009.

## ► Journal article:

### Footnote:

18. W. Mark Ormrod, “John Mandeville, Edward III, and the King of Inde,” *The Chaucer Review* 46, no. 3 (2012): 321.

### Reference list/ bibliography:

Ormrod, W. Mark. “John Mandeville, Edward III, and the King of Inde.” *The Chaucer Review* 46, no. 3 (2012): 314–39.

## ► Journal article (electronic):

### Footnote:

19. Soh-young Chung, “The Modality of the Textual Institutionalisation of Literary Studies:

Towards a Sociology of Literature,” *Sociological Research Online* 16 no. 3 (2011): 1.3, accessed Aug 2, 2013, <http://www.socresonline.org.uk/16/3/3.html>.

### Reference list/ bibliography:

Chung, Soh-young. “The Modality of the Textual Institutionalisation of Literary Studies: Towards a Sociology of Literature.” *Sociological Research Online* 16 no. 3 (2011). Accessed 2 Aug 2013. <http://www.socresonline.org.uk/16/3/3.html>.

**NB:** This web only publication uses paragraph numbers to help pinpoint parts of the text and so the paragraph number cited is given as a substitute for a page number.

### ► Newspaper article (with author):

#### Footnote:

20. Kaya Burgess, “Star Heads for Unhappy Ending in Saga of Jane Austen’s Ring,” *Times*, Aug 2, 2013, 3.

### Reference list/ bibliography:

Burgess, Kaya. “Star Heads for Unhappy Ending in Saga of Jane Austen’s Ring.” *Times*, Aug 2, 2013, 3.

**NB:** Articles such as ‘the’ (as in *The Times*) are removed from the footnote and reference for newspaper titles. Where a newspaper’s location might be important to include, this can be given in ( ) after the name, for example *Morning Herald (London)*.

### ► Newspaper article (with no author):

#### Footnote:

21. “Reform the Lords,” leading article, *Times*, Aug 2, 2013, 26.

### Reference list/ bibliography:

*Times*. “Reform the Lords.” Leading Article. Aug 2, 2013, 26.

### ► Secondary referencing:

**Secondary referencing should be avoided as far as possible and the original source consulted and cited. If it is essential to refer to a source indirectly follow:**

Bagley, categorises parish records according to poll tax returns and those compiled by the church.<sup>22</sup>

#### Footnote:

22. J. J. Bagley, *Historical Interpretation, 2: Sources of English History, 1540 to the Present Day* (Harmondsworth: Penguin Books, 1971): 84–154, quoted in Roderick Floud, *An Introduction to Quantitative Methods for Historians*, 2nd ed. (London: Methuen, 1979), 7.

### Reference list/ bibliography:

Bagley, J. J. *Historical Interpretation, 2: Sources of English History, 1540 to the Present Day*. Harmondsworth: Penguin Books, 1971.

Floud, Roderick. *An Introduction to Quantitative Methods for Historians*, 2nd ed. London: Methuen, 1979.

**NB:** The **Departments of English and History of Art** ask that both the secondary source and the source in which you read about it are included in the footnote and reference list/ bibliography. The **Department of History** ask that the footnote includes details of both sources, but that only the source read is included in the reference list/ bibliography.

► **Website with author:**

**Footnote:**

23. Peter Higginbotham, "York, East Riding of Yorkshire." The Workhouse, 2013, accessed Aug 2, 2013, <http://www.workhouses.org.uk/York/>.

**Reference list/ bibliography:**

Higginbotham, Peter. "York, East Riding of Yorkshire," The Workhouse. 2013. Accessed Aug 2, 2013. <http://www.workhouses.org.uk/York/>.

► **Website with no author:**

**Footnote:**

24. "The Bronte Sisters (1818-1855)," BBC, 2013, accessed Aug 2, 2013, [http://www.bbc.co.uk/history/historic\\_figures/bronte\\_sisters.shtml](http://www.bbc.co.uk/history/historic_figures/bronte_sisters.shtml).

**Reference list/ bibliography:**

BBC. "The Bronte Sisters (1818-1855)." BBC. 2013. Accessed Aug 2, 2013. [http://www.bbc.co.uk/history/historic\\_figures/bronte\\_sisters.shtml](http://www.bbc.co.uk/history/historic_figures/bronte_sisters.shtml).

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21960 / www.york.ac.uk/design-print-solutions

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