

chicago style examples for quoting movies

Chicago Style Examples for Quoting Movies

chicago style examples for quoting movies is a crucial skill for academics, writers, and researchers who need to properly attribute cinematic works in their scholarly or professional endeavors. The Chicago Manual of Style (CMOS) provides specific guidelines for citing various media, including films, ensuring clarity and consistency in academic writing. Understanding these nuances is essential for avoiding plagiarism and giving due credit to the creators of cinematic content. This comprehensive guide will delve into the intricacies of citing movies in Chicago style, covering everything from basic film citations to more complex scenarios. We will explore how to format entries in both the bibliography and footnotes/endnotes, providing clear examples for different types of movie citations. By mastering these rules, you can confidently incorporate film references into your work, adhering to the rigorous standards of academic citation.

Table of Contents

- Understanding Chicago Style for Film Citations
- Basic Film Citation in Chicago Style
- Citing Films in the Bibliography
- Citing Films in Footnotes and Endnotes
- Quoting Specific Scenes or Dialogue
- Citing Documentaries and Short Films
- Citing Foreign Language Films
- Citing Films with Multiple Directors or Producers
- Citing Older or Archival Films
- Common Pitfalls in Chicago Style Movie Citations

Understanding Chicago Style for Film Citations

The Chicago Manual of Style offers a detailed framework for citing a wide array of sources, and this extends to cinematic works. Proper citation not only upholds academic integrity but also allows readers to locate the exact material being referenced. For films, this involves providing key information that uniquely identifies the work. The primary goal of any citation system, including Chicago, is to enable the reader to find the source material with ease. This means including details like the film's title, director, studio, and year of release. When quoting or referencing a film, researchers must consider whether they are referring to the film as a whole, a specific scene, or dialogue.

Chicago style offers two main citation systems: the notes-bibliography system and the author-date system. For most humanities disciplines, the notes-bibliography system is prevalent, utilizing footnotes or endnotes for in-text citations and a bibliography at the end of the work. This guide will primarily focus on the notes-bibliography system, as it is the most common for quoting and referencing films in academic papers, essays, and theses. Understanding the components of a film citation is the first step toward accurate referencing.

Basic Film Citation in Chicago Style

The core elements of a Chicago style film citation are designed to be comprehensive yet concise. When citing a film, you will generally need to include the title, the director, the production company or studio, and the year of release. For subsequent references or when providing more detailed information, other elements like writers, actors, and distributors can also be included. The specific order and punctuation of these elements are important for adherence to Chicago style guidelines.

When referencing a film in your text, you will typically use a footnote or endnote. The bibliography entry will then provide a more complete record of the film. It's important to distinguish between referring to the film generally and quoting specific content, as this can influence how you construct your citation. The key is to provide enough information for the reader to identify the specific film and, if necessary, the specific moment within the film being discussed.

Citing Films in the Bibliography

The bibliography section of a Chicago style paper lists all the sources consulted and cited. For films, the entry should be formatted to clearly present the essential information. The standard format for a film in the bibliography under the notes-bibliography system prioritizes the title of the film. The title should be italicized. Following the title, you will list the

director, followed by the production company or studio, and finally, the year of release.

Here is a general template for a film bibliography entry:

- *Film Title*. Directed by Director's Name. Production Company/Studio, Year of Release.

For example, a citation for the film *Parasite* would look like this:

- *Parasite*. Directed by Bong Joon Ho. CJ Entertainment, 2019.

If you are citing a specific version or edition of a film, such as a special edition DVD or a streaming version, you may need to include additional details. For instance, if you watched a film on a streaming service, you might add the service's name and the date you accessed it, though this is often more relevant for citing online resources generally. For films, the primary focus remains on the original production details.

Citing Films in Footnotes and Endnotes

Footnotes and endnotes provide the in-text citation for sources in the notes-bibliography system. The first time a film is cited, the note should be more detailed. Subsequent citations of the same film can be shortened. The structure of the note will often mirror the bibliography entry but with slightly different punctuation and the addition of specific reference points if quoting dialogue or describing a scene.

The initial footnote or endnote for a film citation typically includes the director's name first, followed by the film's title, and then the production company and year. The title in the notes should also be italicized.

Here is a template for the first note:

- Director's Name, dir., *Film Title* (Production Company/Studio, Year of Release).

For example, the first note for *Parasite* would be:

- Bong Joon Ho, dir., *Parasite* (CJ Entertainment, 2019).

Subsequent notes for the same film can be shortened, often just including the director's last name and the film title, along with the specific timestamp or scene reference if applicable.

- Bong, *Parasite*.

It is important to ensure that the information in your notes directly corresponds to the entry in your bibliography. Consistency is key to maintaining the integrity of your citations.

Quoting Specific Scenes or Dialogue

When you are quoting specific dialogue or referencing a particular scene from a movie, it is crucial to provide the reader with a way to locate that exact moment. In Chicago style, this is typically done by including a timestamp or reel number, if available. For modern films, timestamps are most common and are usually found in the format hours:minutes:seconds.

When quoting dialogue, the footnote or endnote should include the timestamp where the dialogue occurs. This allows for precise referencing. For example, if you were quoting a line from *The Godfather*, you would add the timestamp after the basic film information.

Here's an example of quoting dialogue:

- Francis Ford Coppola, dir., *The Godfather* (Paramount Pictures, 1972), 00:37:15.

This note indicates that the referenced dialogue can be found at approximately 37 minutes and 15 seconds into the film. When referencing a specific scene without direct dialogue quotation, you can still use the timestamp to pinpoint the scene's beginning or a significant moment within it.

When using the shortened note format for subsequent references to a film with a specific scene or dialogue citation:

- Coppola, *The Godfather*, 01:10:45.

This demonstrates how to cite a different point in the film in a subsequent note.

Citing Documentaries and Short Films

The principles for citing documentaries and short films largely follow those for feature films, but there might be slight variations in how certain information is presented, especially regarding producers or subjects. For documentaries, the director is still a primary figure. The production company or distributor is also essential.

A bibliography entry for a documentary would generally follow this format:

- *Documentary Title*. Directed by Director's Name. Production Company/Studio, Year of Release.

For example:

- *Won't You Be My Neighbor?* Directed by Morgan Neville. Focus Features, 2018.

Short films are cited similarly. If the short film was released as a standalone work or as part of a collection, you would cite it accordingly. If it's part of a larger anthology film, you would cite the anthology, with the short film's title potentially mentioned in the note or bibliography entry if it's a significant component.

When citing a short film that appeared in a festival or as part of a curated program, you might include additional details about the venue or event. However, for most academic purposes, the standard film citation format suffices.

Citing Foreign Language Films

When citing foreign language films, the core citation elements remain the same: title, director, production company, and year. The original title of the film is typically used, followed by an English translation in parentheses if the film is commonly known by its translated title or if the context requires it. The original language of the film should be noted if it is not apparent from the title or context.

For a bibliography entry:

- *Original Film Title (English Translation of Title)*. Directed by Director's Name. Production Company/Studio, Year of Release.

For instance, a citation for the French film *La Haine* could be:

- *La Haine (Hate)*. Directed by Mathieu Kassovitz. Les Films du Losange, 1995.

In footnotes or endnotes, the same principle applies. If you are quoting dialogue, the original language dialogue might be presented first, followed by an English translation, with the timestamp indicating the original language version.

When referencing a film that has been subtitled or dubbed, it's generally sufficient to cite the original film. If the subtitling or dubbing process itself is a subject of analysis, then more specific information about the version might be necessary, but this is rare for general film quotations.

Citing Films with Multiple Directors or Producers

Films are sometimes the product of collaborative efforts, involving multiple directors or a significant team of producers. Chicago style provides guidelines for handling these situations to ensure all key contributors are acknowledged appropriately.

If a film has multiple directors credited equally, you can list them all. The convention is often to list the first director listed in the credits, followed by "and" and then the second director. If there are more than two directors, you might list the first one and then use "et al." (and others), though Chicago generally prefers listing all names if space and clarity allow.

For a bibliography entry with two directors:

- *Film Title*. Directed by Director One and Director Two. Production Company/Studio, Year of Release.

Similarly, if you are citing the producers, and they are a crucial part of your analysis, you can include them. However, for most general citations, the director and production company are the most critical elements.

When citing a documentary that might have many executive producers or a large production team, it's best to stick to the primary director and the most prominent production entity credited. If a specific producer's contribution is central to your argument, you can then add their name with a descriptor like "produced by."

Citing Older or Archival Films

Citing older films or films that may have been accessed through archival sources requires careful attention to detail. For very old films, the primary production information might be less readily available or standardized. In such cases, it's best to use the most reliable information you can find.

If you are citing a film that you accessed via a specific archive or special collection, you might include information about the archive in your footnote or endnote, especially if the version you viewed is unique to that archive. However, the primary film citation remains paramount.

For example, if you viewed an early silent film from a university film archive:

- *The Great Train Robbery*. Directed by Edwin S. Porter. Edison Manufacturing Company, 1903. Viewed via the University Film Archive, Special Collections.

In the bibliography, you would generally stick to the core film details unless the archive itself is the source being analyzed. The focus should be on identifying the film itself clearly. For older films, if a specific distributor is unknown or irrelevant, you can omit it or note it as such if necessary.

Common Pitfalls in Chicago Style Movie Citations

Several common mistakes can occur when citing movies in Chicago style. One of the most frequent is inconsistent formatting between the bibliography and the footnotes/endnotes. Ensure that the information and order of elements match, with variations primarily in punctuation and the inclusion of timestamps.

Another pitfall is omitting crucial details like the director or production company. While you might be familiar with the film, readers may not be, so providing these identifying elements is essential. Failure to italicize film titles is also a common error. In Chicago style, book titles, journal titles, and film titles are typically italicized.

When quoting dialogue, forgetting to include timestamps can make your reference difficult to verify. For academic work, precise referencing is highly valued, so adding timestamps for dialogue or specific scenes is strongly recommended. Additionally, incorrect use of punctuation, such as misplaced commas or periods, can disrupt the flow and clarity of your citation.

Finally, relying on outdated or incorrect citation guides can lead to errors. Always refer to the latest edition of *The Chicago Manual of Style* or reputable academic resources that are up-to-date with CMOS guidelines. Paying attention to these details will ensure your film citations are accurate and professional.

FAQ

Q: How do I cite a movie that I watched on a streaming service like Netflix or Hulu in Chicago style?

A: When citing a movie viewed on a streaming service in Chicago style, the general approach is to treat it as a standard film citation, focusing on the film's production details. However, if the streaming platform itself is essential to your analysis or if the film is exclusive to that platform, you might include the platform's name and the date of access. For a bibliography entry, you would list the film's title, director, production company, and year of release. In the footnote or endnote, you can add the streaming service and access date after the primary citation details if relevant. For example: *Film Title*. Directed by Director's Name. Production Company/Studio, Year of Release. Accessed Month Day, Year. Streamed via [Streaming Service Name].

Q: Should I include the actors' names in my Chicago style film citations?

A: Generally, Chicago style film citations for bibliographies and footnotes prioritize the director, production company, and year. Actors' names are typically not included in the main citation entry unless they are also the director or writer, or if their performance is the specific focus of your analysis. If you need to mention an actor, it is usually done within the text of your paper, or you can include their name in a note with a specific qualifier if it is critically important to your point.

Q: What is the difference between citing a film in the bibliography versus a footnote in Chicago style?

A: In Chicago's notes-bibliography system, the bibliography provides a full, alphabetized list of all sources cited at the end of your work. For films, the bibliography entry typically starts with the italicized title, followed by the director, production company, and release year. Footnotes or endnotes provide in-text citations. The first note for a film is more detailed, often including the director's name first, followed by the italicized title, production company, and year. Subsequent notes for the same film are shortened. Importantly, if you are quoting specific dialogue or referencing a particular scene, the footnote/endnote will include a timestamp, which is usually not part of the bibliography entry itself.

Q: How do I cite a film that has been remade multiple times?

A: When citing a remake of a film, it's crucial to be specific. You should always cite the particular version you are referencing by its full title, including the year of release. If you are discussing the original and its remake, you will have two separate entries or references. For example, if you are discussing the 1990 film *Total Recall* and its 2012 remake, you would cite them distinctly as *Total Recall* (1990) and *Total Recall* (2012), ensuring the director and production company for each version are also clearly identified in your citations.

Q: Can I just put a link to the movie online in my Chicago style citation?

A: Chicago style generally discourages the use of direct hyperlinks within academic citations, especially for traditional media like films. The purpose of a citation is to provide stable, identifiable information about the source. While you might mention the platform if it's critical (as discussed with streaming services), a direct URL is often considered ephemeral and not

ideal for formal academic referencing. For films, the focus is on the original production details, not necessarily the specific online instance you viewed it, unless the online access method is the point of your analysis.

Q: What if I'm quoting a line of dialogue that is translated? How do I cite that?

A: When quoting translated dialogue from a foreign language film, you should provide the original dialogue first, followed by the translation. The timestamp should correspond to the original language version. In your footnote or endnote, you can present it like this: Director's Name, dir., *Original Film Title* (Production Company/Studio, Year of Release), timestamp. "Original Dialogue." Translation of Dialogue. If the translation is from a specific published source or subtitled version that you are analyzing, you might also note that. However, for general quoting, the direct translation is usually sufficient.

Q: How do I cite a film that I saw in a film festival or a special screening?

A: If you viewed a film as part of a festival or a special screening event, and this context is relevant to your analysis, you can include details about the screening in your footnote or endnote. For example, in the footnote, after the basic film citation, you might add: Screened at the [Festival Name], [City, State], [Date of Screening]. In the bibliography, you would typically list the film as you would any other film, focusing on its production details. The specific screening event is usually noted in the text or the footnote if it adds significant context to your research.

[Chicago Style Examples For Quoting Movies](#)

Chicago Style Examples For Quoting Movies

Related Articles

- [chicago style for environmental conservation writing](#)
- [chicago style footnote reference](#)
- [chicago style footnote example thesis formatting](#)

[Back to Home](#)