

CHICAGO STYLE FILM ESSAYS CITATION CHICAGO

CHICAGO STYLE FILM ESSAYS CITATION CHICAGO IS THE CORNERSTONE OF ACADEMIC INTEGRITY AND CLEAR COMMUNICATION FOR STUDENTS AND SCHOLARS DELVING INTO THE WORLD OF CINEMA. MASTERING THIS CITATION STYLE IS NOT MERELY A PROCEDURAL HURDLE BUT A CRUCIAL SKILL THAT ALLOWS FOR PRECISE REFERENCING OF FILMS, INTERVIEWS, AND SECONDARY SOURCES, ENSURING PROPER ATTRIBUTION AND ENABLING READERS TO LOCATE THE EXACT MATERIAL CITED. THIS COMPREHENSIVE GUIDE WILL NAVIGATE THE INTRICACIES OF CHICAGO STYLE FOR FILM ESSAYS, COVERING EVERYTHING FROM IN-TEXT CITATIONS AND FOOTNOTES TO BIBLIOGRAPHICAL ENTRIES, AND PROVIDING PRACTICAL EXAMPLES FOR COMMON FILM-RELATED SOURCES.

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UNDERSTANDING CHICAGO STYLE: AN OVERVIEW

THE CHICAGO MANUAL OF STYLE (CMOS) OFFERS TWO PRIMARY CITATION SYSTEMS: THE AUTHOR-DATE SYSTEM AND THE NOTES-BIBLIOGRAPHY SYSTEM. FOR FILM ESSAYS, PARTICULARLY WITHIN HUMANITIES AND ARTS DISCIPLINES, THE NOTES-BIBLIOGRAPHY SYSTEM IS OVERWHELMINGLY PREFERRED. THIS SYSTEM UTILIZES FOOTNOTES OR ENDNOTES FOR IN-TEXT CITATIONS AND CONCLUDES WITH A COMPREHENSIVE BIBLIOGRAPHY. THE STRENGTH OF THE NOTES-BIBLIOGRAPHY SYSTEM LIES IN ITS ABILITY TO PROVIDE DETAILED SOURCE INFORMATION WITHIN THE NOTES THEMSELVES, WHILE THE BIBLIOGRAPHY OFFERS A CONSOLIDATED LIST OF ALL CONSULTED WORKS. THIS DUAL APPROACH ENHANCES BOTH THE READER'S ABILITY TO VERIFY SOURCES AND THE WRITER'S CAPACITY TO PROVIDE NUANCED CONTEXT.

ADHERING TO CHICAGO STYLE ENSURES THAT YOUR FILM ANALYSIS IS GROUNDED IN CREDIBLE SCHOLARSHIP AND THAT YOUR ENGAGEMENT WITH CINEMATIC WORKS IS TRANSPARENT. WHEN DISCUSSING FILMS, IT IS ESSENTIAL TO DISTINGUISH BETWEEN PRIMARY SOURCES (THE FILM ITSELF) AND SECONDARY SOURCES (CRITICAL ESSAYS, BOOKS, REVIEWS, ETC.). EACH REQUIRES A SPECIFIC APPROACH TO CITATION, AND A THOROUGH UNDERSTANDING OF THESE DISTINCTIONS IS VITAL FOR ACCURATE REFERENCING. THE GOAL IS ALWAYS TO PRESENT YOUR ARGUMENTS WITH THE UTMOST SCHOLARLY RIGOR.

IN-TEXT CITATIONS AND FOOTNOTES IN CHICAGO STYLE FOR FILM

IN THE NOTES-BIBLIOGRAPHY SYSTEM, IN-TEXT CITATIONS ARE TYPICALLY RENDERED AS SUPERSCRIT NUMBERS THAT CORRESPOND TO A FOOTNOTE OR ENDNOTE. THESE NOTES CONTAIN THE FULL CITATION DETAILS. FOR FILMS, THE INITIAL CITATION IN A FOOTNOTE OR ENDNOTE WILL BE MORE DETAILED, WHILE SUBSEQUENT CITATIONS OF THE SAME SOURCE CAN BE SHORTENED. THE KEY IS TO PROVIDE ENOUGH INFORMATION SO THAT THE READER CAN EASILY IDENTIFY THE SOURCE, EVEN IF IT'S THE FILM ITSELF.

WHEN CITING THE FILM DIRECTLY, THE FOOTNOTE SHOULD INCLUDE THE DIRECTOR, FILM TITLE (ITALICIZED), PRODUCTION COMPANY, YEAR OF RELEASE, AND THE SPECIFIC TIMECODE OR SCENE BEING REFERENCED. FOR EXAMPLE, A FIRST CITATION MIGHT LOOK LIKE: "1. DIRECTED BY ALFRED HITCHCOCK, *PSYCHO* (UNIVERSAL PICTURES, 1960), 00:47:15." SUBSEQUENT CITATIONS FOR THE SAME FILM WOULD THEN BE SIMPLIFIED TO SOMETHING LIKE: "2. *PSYCHO*, 00:52:30." THIS SYSTEM ALLOWS FOR A CLEAN TEXTUAL FLOW WHILE STILL PROVIDING PRECISE SOURCE MATERIAL.

WHEN CITING SECONDARY SOURCES SUCH AS SCHOLARLY ARTICLES OR BOOKS DISCUSSING A FILM, THE FOOTNOTE WILL RESEMBLE A STANDARD CHICAGO STYLE CITATION FOR THAT TYPE OF SOURCE. THIS TYPICALLY INCLUDES THE AUTHOR'S NAME, THE TITLE OF THE WORK, AND THE RELEVANT PAGE NUMBER. FOR INSTANCE: "3. DAVID BORDWELL, *THE CINEMA OF EISENSTEIN* (NEW YORK: COLUMBIA UNIVERSITY PRESS, 1993), 88." THIS CONSISTENCY ENSURES THAT ALL SOURCES, WHETHER PRIMARY OR SECONDARY, ARE TREATED WITH UNIFORM CITATION STANDARDS.

FOOTNOTES FOR FILM TITLES

THE INITIAL FOOTNOTE FOR A FILM IS CRUCIAL FOR ESTABLISHING ITS IDENTITY AND ORIGIN. IT SHOULD ALWAYS INCLUDE THE DIRECTOR'S NAME, THE FULL ITALICIZED TITLE OF THE FILM, THE PRIMARY PRODUCTION COMPANY, AND THE YEAR OF RELEASE. THIS INFORMATION PROVIDES THE ESSENTIAL CONTEXT FOR THE CINEMATIC WORK BEING DISCUSSED.

HERE'S A BREAKDOWN OF WHAT TO INCLUDE IN THE FIRST FOOTNOTE FOR A FILM:

- DIRECTOR'S FULL NAME.
- ITALICIZED FILM TITLE.
- PRODUCTION COMPANY (OR PRIMARY DISTRIBUTOR IF COMPANY IS LESS RELEVANT).
- YEAR OF RELEASE.
- SPECIFIC TIMECODE OR SCENE NUMBER FOR THE REFERENCE (IF APPLICABLE).

FOOTNOTES FOR SECONDARY SOURCES

FOOTNOTES FOR SECONDARY SOURCES, SUCH AS ACADEMIC BOOKS AND JOURNAL ARTICLES, FOLLOW THE STANDARD CHICAGO MANUAL OF STYLE FORMAT. THESE INCLUDE THE AUTHOR'S NAME, THE TITLE OF THE WORK (ITALICIZED FOR BOOKS, IN QUOTATION MARKS FOR ARTICLES), PUBLICATION DETAILS, AND THE SPECIFIC PAGE NUMBER BEING REFERENCED. ACCURATE PAGE NUMBERS ARE CRITICAL FOR ALLOWING READERS TO VERIFY YOUR CLAIMS AND ENGAGE WITH THE ORIGINAL ARGUMENTS.

CRAFTING BIBLIOGRAPHIES FOR FILM ESSAYS

THE BIBLIOGRAPHY IS AN ALPHABETICAL LIST OF ALL THE SOURCES CITED IN YOUR ESSAY, INCLUDING THE FILM ITSELF AND ALL SECONDARY MATERIALS. FOR FILM ESSAYS, THE BIBLIOGRAPHY REQUIRES CAREFUL ORGANIZATION TO CLEARLY DISTINGUISH BETWEEN PRIMARY AND SECONDARY SOURCES. THIS DISTINCTION IS KEY TO DEMONSTRATING YOUR ENGAGEMENT WITH THE MATERIAL AND ITS CRITICAL CONTEXT. THE BIBLIOGRAPHY SERVES AS A COMPLETE REFERENCE GUIDE FOR YOUR READER, OFFERING A PATHWAY TO THE MATERIALS YOU CONSULTED.

FILMS ARE TYPICALLY LISTED FIRST IN THE BIBLIOGRAPHY, UNDER A HEADING SUCH AS "FILMOGRAPHY" OR "PRIMARY SOURCES." THIS IS FOLLOWED BY A LIST OF SECONDARY SOURCES, OFTEN CATEGORIZED INTO "BOOKS," "ARTICLES," OR SIMPLY LISTED ALPHABETICALLY UNDER "BIBLIOGRAPHY." THE CONSISTENT FORMATTING OF EACH ENTRY IS PARAMOUNT TO MAINTAINING CLARITY AND PROFESSIONALISM.

EACH ENTRY IN THE BIBLIOGRAPHY SHOULD BE COMPLETE AND FOLLOW THE CHICAGO STYLE GUIDELINES PRECISELY. THIS MEANS ENSURING ALL NECESSARY PUBLICATION INFORMATION IS PRESENT AND CORRECTLY FORMATTED. THE GOAL IS TO PROVIDE A CLEAR AND COMPREHENSIVE OVERVIEW OF YOUR RESEARCH FOUNDATION, ALLOWING READERS TO EXPLORE YOUR SOURCES FURTHER IF THEY WISH.

STRUCTURING THE BIBLIOGRAPHY

A WELL-STRUCTURED BIBLIOGRAPHY ENHANCES THE READABILITY AND ACADEMIC RIGOR OF YOUR FILM ESSAY. THE TYPICAL STRUCTURE INVOLVES DISTINCT SECTIONS THAT HELP ORGANIZE THE VARIOUS TYPES OF SOURCES YOU HAVE CONSULTED. THIS ORGANIZATION MAKES IT EASIER FOR YOUR READER TO NAVIGATE YOUR RESEARCH.

- BEGIN WITH A SECTION FOR PRIMARY SOURCES, USUALLY THE FILM(S) YOU ARE ANALYZING.
- FOLLOW WITH A SECTION FOR SECONDARY SOURCES, WHICH CAN BE FURTHER DIVIDED IF YOU HAVE A SUBSTANTIAL NUMBER OF BOOKS AND ARTICLES.

- ALPHABETIZE ENTRIES WITHIN EACH SECTION BY THE AUTHOR'S LAST NAME OR THE TITLE OF THE WORK IF NO AUTHOR IS LISTED.
- ENSURE CONSISTENT FORMATTING FOR ALL ENTRIES ACCORDING TO CHICAGO STYLE GUIDELINES.

BIBLIOGRAPHY ENTRIES FOR FILMS

THE BIBLIOGRAPHY ENTRY FOR A FILM SERVES AS A DEFINITIVE RECORD OF THE PRIMARY SOURCE. IT MUST CONTAIN ALL THE ESSENTIAL IDENTIFYING INFORMATION THAT ALLOWS SOMEONE TO LOCATE AND IDENTIFY THE SPECIFIC FILM YOU ANALYZED. CLARITY HERE IS PARAMOUNT FOR ACADEMIC TRANSPARENCY.

- DIRECTOR'S LAST NAME, FIRST NAME, DIRECTOR. *ITALICIZED FILM TITLE*. CITY OF PRODUCTION: PRODUCTION COMPANY, YEAR OF RELEASE.
- EXAMPLE: HITCHCOCK, ALFRED, DIRECTOR. *PSYCHO*. UNIVERSAL PICTURES, 1960.

BIBLIOGRAPHY ENTRIES FOR SECONDARY SOURCES

ENTRIES FOR SECONDARY SOURCES IN YOUR BIBLIOGRAPHY SHOULD MIRROR THE FORMAT USED IN YOUR FOOTNOTES OR ENDNOTES, PROVIDING COMPLETE BIBLIOGRAPHIC INFORMATION. CONSISTENCY BETWEEN YOUR NOTES AND BIBLIOGRAPHY IS A HALLMARK OF CAREFUL CITATION.

- FOR BOOKS: AUTHOR'S LAST NAME, FIRST NAME. TITLE OF BOOK. CITY OF PUBLICATION: PUBLISHER, YEAR OF PUBLICATION.
- FOR ARTICLES IN JOURNALS: AUTHOR'S LAST NAME, FIRST NAME. "TITLE OF ARTICLE." TITLE OF JOURNAL VOLUME, NO. ISSUE (YEAR): PAGE RANGE.

CITING SPECIFIC FILM ELEMENTS

BEYOND THE FILM AS A WHOLE, YOU MAY NEED TO CITE SPECIFIC ELEMENTS WITHIN A FILM, SUCH AS DIALOGUE, MUSIC, OR VISUAL SEQUENCES. CHICAGO STYLE PROVIDES GUIDELINES FOR REFERENCING THESE COMPONENTS PRECISELY, ENSURING YOUR ANALYSIS IS TIED TO TANGIBLE EVIDENCE WITHIN THE CINEMATIC WORK. THIS LEVEL OF DETAIL STRENGTHENS YOUR ARGUMENTS AND DEMONSTRATES A DEEP ENGAGEMENT WITH THE FILM.

WHEN QUOTING DIALOGUE, IT'S CUSTOMARY TO CITE THE FILM AND THE TIMECODE WHERE THE LINE APPEARS. THIS ALLOWS READERS TO QUICKLY FIND THE EXACT MOMENT. SIMILARLY, REFERENCING A SPECIFIC MUSICAL CUE OR A PROMINENT VISUAL MOTIF SHOULD INCLUDE THE FILM TITLE AND TIMECODE FOR EASY VERIFICATION. THE AIM IS TO BE AS SPECIFIC AS POSSIBLE, SO YOUR READER CAN FOLLOW YOUR ANALYTICAL THREAD WITHOUT AMBIGUITY.

THE PRECISE FORMATTING FOR THESE SPECIFIC ELEMENTS WILL GENERALLY BE INTEGRATED INTO YOUR FOOTNOTE OR ENDNOTE. THE KEY IS TO CONVEY THE INFORMATION CLEARLY AND CONCISELY, LINKING YOUR CRITICAL OBSERVATION DIRECTLY TO ITS SOURCE WITHIN THE FILM. THIS PRECISION IS WHAT DIFFERENTIATES STRONG ACADEMIC WRITING FROM CASUAL COMMENTARY.

CITING DIALOGUE

QUOTING DIALOGUE FROM A FILM REQUIRES ATTRIBUTING THE LINE TO THE CHARACTER AND PROVIDING THE TIMECODE FOR ITS UTTERANCE. THIS ENSURES THAT YOUR READER CAN LOCATE THE EXACT MOMENT THE DIALOGUE OCCURS WITHIN THE FILM.

IN A FOOTNOTE, THIS MIGHT LOOK LIKE: "4. MARION CRANE: 'WHAT'S THE MATTER WITH ME?' *PSYCHO*, 00:10:45."

CITING VISUAL OR AUDITORY ELEMENTS

WHEN REFERRING TO SPECIFIC VISUAL SEQUENCES, SOUND DESIGN, OR MUSICAL SCORES, THE TIMECODE REMAINS YOUR PRIMARY TOOL FOR PRECISE REFERENCING. THIS ALLOWS YOU TO ANCHOR YOUR OBSERVATIONS TO THE EXACT MOMENT THEY OCCUR IN THE FILM.

FOR EXAMPLE: "5. THE ICONIC SHOWER SCENE BEGINS WITH A JARRING MUSICAL STING AT *PSYCHO*, 00:47:15."

CITING SECONDARY SOURCES FOR FILM ANALYSIS

YOUR FILM ESSAYS WILL UNDOUBTEDLY ENGAGE WITH EXISTING SCHOLARSHIP, INCLUDING FILM THEORY, CRITICISM, AND HISTORICAL ACCOUNTS. CHICAGO STYLE PROVIDES A ROBUST FRAMEWORK FOR CITING THESE SECONDARY SOURCES, ENSURING YOU GIVE PROPER CREDIT TO THE AUTHORS WHOSE IDEAS INFORM YOUR OWN. ACCURATE CITATION OF SECONDARY SOURCES IS FUNDAMENTAL TO ACADEMIC DISCOURSE.

WHEN INCORPORATING ARGUMENTS, INTERPRETATIONS, OR FACTUAL INFORMATION FROM BOOKS, JOURNAL ARTICLES, ESSAYS, OR EVEN REPUTABLE ONLINE FILM CRITICISM, YOU MUST CITE THEM METICULOUSLY. THE FOOTNOTES OR ENDNOTES SHOULD INCLUDE THE AUTHOR, TITLE, PUBLICATION DETAILS, AND SPECIFIC PAGE NUMBERS. THE BIBLIOGRAPHY WILL THEN LIST THESE SOURCES IN FULL.

IT'S IMPORTANT TO UNDERSTAND THE NUANCES OF CITING DIFFERENT TYPES OF SECONDARY MATERIALS. FOR EXAMPLE, CITING AN ONLINE ARTICLE MIGHT REQUIRE A URL AND ACCESS DATE, WHEREAS A BOOK CITATION WILL INCLUDE PUBLISHER INFORMATION. FAMILIARITY WITH THESE VARIATIONS ENSURES YOUR CITATIONS ARE BOTH COMPREHENSIVE AND CORRECT.

CITING BOOKS ON FILM

BOOKS DEDICATED TO FILM ANALYSIS, THEORY, OR HISTORY ARE COMMON SECONDARY SOURCES. ENSURE YOUR CITATIONS ACCURATELY REFLECT THE AUTHOR, TITLE, PUBLICATION CITY, PUBLISHER, AND YEAR, ALONG WITH THE SPECIFIC PAGE NUMBER(S).

EXAMPLE FOOTNOTE: "6. NOEL CARROLL, *THE PHILOSOPHY OF MOTION PICTURES* (MALDEN, MA: BLACKWELL PUBLISHING, 1998), 215."

CITING ARTICLES ON FILM

JOURNAL ARTICLES AND ESSAYS IN EDITED COLLECTIONS OFFER CRITICAL PERSPECTIVES ON FILM. ACCURATE CITATION INVOLVES THE AUTHOR, ARTICLE TITLE (IN QUOTATION MARKS), JOURNAL TITLE (ITALICIZED), VOLUME AND ISSUE NUMBERS, PUBLICATION YEAR, AND PAGE RANGE.

EXAMPLE FOOTNOTE: "7. MARY ANN DOANE, "THE VOICE OF THE STORYTELLER: THE CINEMA OF JEAN-LUC GODARD," *FILM QUARTERLY* 21, no. 4 (1968): 6."

CITING ONLINE FILM RESOURCES

WITH THE PROLIFERATION OF ONLINE FILM CRITICISM AND ACADEMIC DATABASES, CITING ONLINE RESOURCES IS INCREASINGLY COMMON. ENSURE YOU INCLUDE THE AUTHOR (IF AVAILABLE), TITLE OF THE PIECE, WEBSITE NAME, PUBLICATION DATE (IF AVAILABLE), AND THE URL AND ACCESS DATE.

EXAMPLE FOOTNOTE: "8. ROGER EBERT, "CITIZEN KANE MOVIE REVIEW," *ROGEREBERT.COM*, OCTOBER 26, 1997, [HTTPS://WWW.ROGEREBERT.COM/REVIEWS/GREAT-MOVIE-CITIZEN-KANE-1941](https://www.rogerebert.com/reviews/great-movie-citizen-kane-1941)."

COMMON PITFALLS AND BEST PRACTICES FOR CHICAGO STYLE FILM

CITATIONS

WHILE CHICAGO STYLE OFFERS A CLEAR FRAMEWORK, CERTAIN PITFALLS CAN TRIP UP EVEN EXPERIENCED WRITERS. ONE COMMON ERROR IS INCONSISTENCY IN FORMATTING, PARTICULARLY BETWEEN FOOTNOTES AND THE BIBLIOGRAPHY. ANOTHER IS THE INCORRECT IDENTIFICATION OF PRIMARY VERSUS SECONDARY SOURCES. ENSURING EVERY DETAIL IS ACCURATE—FROM DIRECTOR'S NAMES TO PUBLICATION YEARS—IS CRITICAL.

A BEST PRACTICE IS TO CONSULT THE LATEST EDITION OF THE CHICAGO MANUAL OF STYLE OR A RELIABLE ONLINE RESOURCE FOR SPECIFIC QUESTIONS. CREATING A TEMPLATE FOR YOUR MOST COMMON SOURCE TYPES CAN ALSO SAVE TIME AND PREVENT ERRORS. ALWAYS DOUBLE-CHECK YOUR CITATIONS AGAINST YOUR SOURCES BEFORE SUBMITTING YOUR WORK.

FURTHERMORE, PAYING CLOSE ATTENTION TO ITALICIZATION OF FILM TITLES AND QUOTATION MARKS FOR ARTICLE TITLES IS ESSENTIAL. THE DISTINCTION BETWEEN FIRST AND SUBSEQUENT CITATIONS IN FOOTNOTES ALSO NEEDS CAREFUL MANAGEMENT. BY BEING DILIGENT AND SYSTEMATIC, YOU CAN AVOID THESE COMMON MISTAKES AND ENSURE YOUR FILM ESSAYS ARE IMPECCABLY CITED.

MAINTAINING CONSISTENCY

CONSISTENCY IS KEY TO ANY CITATION STYLE, AND CHICAGO IS NO EXCEPTION. ENSURE THAT THE FORMATTING OF YOUR IN-TEXT CITATIONS, FOOTNOTES, AND BIBLIOGRAPHY ENTRIES IS UNIFORM THROUGHOUT YOUR ESSAY. THIS INCLUDES THE CONSISTENT USE OF ITALICS, QUOTATION MARKS, AND PUNCTUATION.

VERIFYING INFORMATION

BEFORE FINALIZING YOUR CITATIONS, ALWAYS VERIFY THE ACCURACY OF THE INFORMATION. DOUBLE-CHECK NAMES, TITLES, DATES, PAGE NUMBERS, AND TIMECODES. SMALL ERRORS CAN UNDERMINE YOUR CREDIBILITY AND LEAD TO MISATTRIBUTION.

CONCLUSION: ELEVATING YOUR FILM ESSAYS WITH CHICAGO STYLE

MASTERING CHICAGO STYLE FOR FILM ESSAYS IS AN INVESTMENT IN THE CLARITY, CREDIBILITY, AND ACADEMIC RIGOR OF YOUR WORK. BY METICULOUSLY ATTENDING TO THE DETAILS OF IN-TEXT CITATIONS, FOOTNOTES, AND BIBLIOGRAPHIES, YOU NOT ONLY DEMONSTRATE RESPECT FOR INTELLECTUAL PROPERTY BUT ALSO EMPOWER YOUR READERS TO ENGAGE MORE DEEPLY WITH YOUR ANALYSIS. THE PRINCIPLES OF PRECISE ATTRIBUTION AND CLEAR SOURCING ARE FUNDAMENTAL TO SCHOLARLY COMMUNICATION, AND THE CHICAGO MANUAL OF STYLE PROVIDES AN AUTHORITATIVE AND EFFECTIVE SYSTEM FOR ACHIEVING THESE GOALS. EMBRACE THE PROCESS OF CAREFUL CITATION, AND YOU WILL UNDOUBTEDLY ELEVATE THE QUALITY AND IMPACT OF YOUR FILM SCHOLARSHIP.

FAQ

Q: WHAT IS THE PRIMARY CITATION SYSTEM RECOMMENDED BY CHICAGO STYLE FOR FILM ESSAYS?

A: THE NOTES-BIBLIOGRAPHY SYSTEM IS THE PRIMARY CITATION SYSTEM RECOMMENDED BY THE CHICAGO MANUAL OF STYLE FOR FILM ESSAYS, ESPECIALLY IN HUMANITIES AND ARTS DISCIPLINES. THIS SYSTEM USES FOOTNOTES OR ENDNOTES FOR IN-TEXT CITATIONS AND CONCLUDES WITH A BIBLIOGRAPHY.

Q: HOW SHOULD I CITE A FILM FOR THE FIRST TIME IN A FOOTNOTE IN CHICAGO STYLE?

A: FOR THE FIRST CITATION OF A FILM IN A FOOTNOTE, YOU SHOULD INCLUDE THE DIRECTOR'S NAME, THE ITALICIZED FILM TITLE, THE PRODUCTION COMPANY, AND THE YEAR OF RELEASE. IF YOU ARE REFERENCING A SPECIFIC MOMENT, INCLUDE THE TIMECODE. FOR EXAMPLE: 1. DIRECTED BY ALFRED HITCHCOCK, *PSYCHO* (UNIVERSAL PICTURES, 1960), 00:47:15.

Q: How do I cite a film in subsequent footnotes after the first mention?

A: Subsequent footnotes for the same film can be shortened. Typically, you would just include the italicized film title and the specific timecode or page number being referenced. For example: 2. *Psycho*, 00:52:30.

Q: What is the format for a film entry in the bibliography in Chicago style?

A: In the bibliography, a film entry should include the director's last name, first name, followed by "director," the italicized film title, the city of production, the production company, and the year of release. Example: Hitchcock, Alfred, director. *Psycho*. Universal Pictures, 1960.

Q: How do I cite a specific scene or visual element from a film in Chicago style?

A: To cite a specific scene or visual element, include the film title and the relevant timecode in your footnote or endnote. For example: 3. The famous aerial shot of the Bates Motel appears at *Psycho*, 00:15:02.

Q: What is the Chicago style approach to citing scholarly articles about films?

A: When citing scholarly articles about films, use the standard Chicago style footnote/endnote format for journal articles: Author's last name, first name. "Title of article." Title of journal volume, no. issue (year): page number. The bibliography entry will follow a similar format.

Q: Should I italicize film titles in Chicago style?

A: Yes, film titles should always be italicized in both footnotes/endnotes and bibliography entries in Chicago style.

Q: How do I distinguish between primary and secondary sources in my Chicago style bibliography for a film essay?

A: It is good practice to separate your bibliography into sections. Typically, films would be listed under a "filmography" or "primary sources" heading, followed by secondary sources listed under "bibliography," which can be further divided into "books" and "articles" if needed.

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