

CHICAGO STYLE FILM NOTES BIBLIOGRAPHY

CHICAGO STYLE FILM NOTES BIBLIOGRAPHY IS A CRITICAL COMPONENT OF ACADEMIC AND RESEARCH WRITING, PARTICULARLY WHEN ENGAGING WITH CINEMATIC WORKS. PROPERLY FORMATTING CITATIONS FOR FILMS IS ESSENTIAL FOR ACADEMIC INTEGRITY AND FOR ALLOWING READERS TO LOCATE THE SOURCES USED. THIS COMPREHENSIVE GUIDE WILL DELVE INTO THE INTRICACIES OF CREATING A CHICAGO STYLE FILM NOTES BIBLIOGRAPHY, COVERING EVERYTHING FROM BASIC FILM CITATIONS TO MORE COMPLEX SCENARIOS. WE WILL EXPLORE THE SPECIFIC ELEMENTS REQUIRED, COMMON PITFALLS TO AVOID, AND PRACTICAL EXAMPLES TO ENSURE YOUR FILM CITATIONS ARE ACCURATE AND ADHERE TO THE CHICAGO MANUAL OF STYLE. UNDERSTANDING THESE GUIDELINES IS PARAMOUNT FOR ANY STUDENT OR SCHOLAR UNDERTAKING RESEARCH INVOLVING FILM ANALYSIS OR HISTORY, ENSURING THEIR WORK IS BOTH CREDIBLE AND EASILY VERIFIABLE.

TABLE OF CONTENTS

UNDERSTANDING THE FUNDAMENTALS OF CHICAGO STYLE FILM CITATIONS

KEY COMPONENTS OF A CHICAGO STYLE FILM CITATION

CITING FILMS IN NOTES-BIBLIOGRAPHY STYLE

SPECIFIC ELEMENTS FOR FILM CITATIONS

FORMATTING FILM TITLES

CITING DIFFERENT TYPES OF FILM RELEASES

HANDLING DIRECTORS, ACTORS, AND OTHER CONTRIBUTORS

LOCATING AND CITING FILMS FROM VARIOUS MEDIA

COMMON CHALLENGES AND SOLUTIONS IN FILM CITATION

EXAMPLES OF CHICAGO STYLE FILM CITATIONS

FREQUENTLY ASKED QUESTIONS ABOUT CHICAGO STYLE FILM NOTES BIBLIOGRAPHY

UNDERSTANDING THE FUNDAMENTALS OF CHICAGO STYLE FILM CITATIONS

THE CHICAGO MANUAL OF STYLE (CMOS) OFFERS TWO PRIMARY CITATION SYSTEMS: THE NOTES-BIBLIOGRAPHY SYSTEM AND THE AUTHOR-DATE SYSTEM. THIS ARTICLE FOCUSES EXCLUSIVELY ON THE NOTES-BIBLIOGRAPHY SYSTEM, WHICH IS FREQUENTLY USED IN THE HUMANITIES, INCLUDING FILM STUDIES. IN THIS SYSTEM, SOURCES ARE CITED WITHIN THE TEXT USING NUMBERED NOTES (FOOTNOTES OR ENDNOTES) AND THEN COMPILED INTO A BIBLIOGRAPHY AT THE END OF THE WORK. THE BIBLIOGRAPHY PROVIDES A COMPLETE LIST OF ALL SOURCES CONSULTED AND CITED, OFFERING DETAILED PUBLICATION INFORMATION FOR EACH ENTRY. FOR FILMS, THIS MEANS PROVIDING ENOUGH DATA FOR A READER TO IDENTIFY AND ACCESS THE SPECIFIC CINEMATIC WORK BEING REFERENCED.

THE UNDERLYING PRINCIPLE BEHIND ANY CITATION SYSTEM, INCLUDING CHICAGO STYLE FOR FILMS, IS TO GIVE CREDIT WHERE CREDIT IS DUE AND TO ALLOW YOUR AUDIENCE TO TRACE YOUR RESEARCH. WHEN DISCUSSING A FILM, YOUR NOTES WILL REFER TO SPECIFIC SCENES, DIALOGUE, OR THEMATIC ELEMENTS, AND THE BIBLIOGRAPHY WILL LIST THE FILM ITSELF AS A PRIMARY SOURCE. THIS ENSURES THAT YOUR ANALYSIS IS GROUNDED IN TANGIBLE EVIDENCE AND THAT YOUR READERS CAN ENGAGE WITH THE FILM AS YOU HAVE PRESENTED IT. MASTERING THESE CONVENTIONS ELEVATES THE PROFESSIONALISM AND SCHOLARLY RIGOR OF YOUR WORK.

KEY COMPONENTS OF A CHICAGO STYLE FILM CITATION

WHEN CONSTRUCTING A CHICAGO STYLE FILM CITATION FOR THE BIBLIOGRAPHY, SEVERAL KEY PIECES OF INFORMATION ARE TYPICALLY REQUIRED. THESE ELEMENTS WORK TOGETHER TO UNIQUELY IDENTIFY THE FILM AND PROVIDE CONTEXT FOR ITS PRODUCTION AND DISTRIBUTION. MISSING ANY OF THESE CAN LEAD TO AMBIGUITY OR A CITATION THAT IS DIFFICULT TO VERIFY. THE GOAL IS ALWAYS CLARITY AND COMPLETENESS, ENABLING ANYONE TO FIND THE EXACT VERSION OF THE FILM YOU REFERENCED.

ESSENTIAL INFORMATION FOR FILM CITATIONS

AT ITS CORE, A FILM CITATION IN CHICAGO STYLE'S NOTES-BIBLIOGRAPHY SYSTEM REQUIRES SPECIFIC DETAILS THAT DISTINGUISH ONE FILM FROM ANOTHER, ESPECIALLY IN CASES OF REMAKES OR DIFFERENT CUTS. THE MOST CRUCIAL PIECES OF INFORMATION INCLUDE THE FILM'S TITLE, THE DIRECTOR, THE PRIMARY PRODUCTION COMPANY OR DISTRIBUTOR, AND THE YEAR OF RELEASE. FOR OLDER FILMS OR THOSE WITH SIGNIFICANT ARCHIVAL OR HISTORICAL IMPORTANCE, INFORMATION ABOUT THE CINEMATOGRAPHER, SCREENWRITER, AND EVEN KEY ACTORS MIGHT ALSO BE INCLUDED, DEPENDING ON THE EMPHASIS OF YOUR RESEARCH.

FORMATTING FILM TITLES

IN CHICAGO STYLE, FILM TITLES ARE ITALICIZED, BOTH IN THE NOTES AND IN THE BIBLIOGRAPHY. THIS IS A STANDARD CONVENTION FOR DISTINGUISHING TITLES OF CREATIVE WORKS, SUCH AS BOOKS, PLAYS, AND FILMS, FROM THE SURROUNDING TEXT. ENSURE THAT THE TITLE IS PRESENTED EXACTLY AS IT APPEARS ON THE FILM'S RELEASE OR AS IT IS COMMONLY RECOGNIZED. IF A FILM HAS A SUBTITLE, IT SHOULD BE INCLUDED AND SEPARATED FROM THE MAIN TITLE BY A COLON.

FOR EXAMPLE, A FILM TITLED "THE GRAND BUDAPEST HOTEL" WOULD BE WRITTEN AS *THE GRAND BUDAPEST HOTEL*. IF IT HAD A SUBTITLE, SUCH AS "A WES ANDERSON FILM: THE GRAND BUDAPEST HOTEL," IT WOULD APPEAR AS *A WES ANDERSON FILM: THE GRAND BUDAPEST HOTEL*. CONSISTENCY IN TITLE FORMATTING IS VITAL FOR MAINTAINING A PROFESSIONAL LOOK AND ADHERING TO SCHOLARLY STANDARDS.

CITING DIFFERENT TYPES OF FILM RELEASES

THE WAY A FILM IS CITED CAN VARY SLIGHTLY DEPENDING ON HOW YOU ACCESSED OR VIEWED IT. THIS INCLUDES THEATRICAL RELEASES, HOME VIDEO VERSIONS (DVDs, BLU-RAYS), STREAMING SERVICES, OR EVEN ARCHIVAL PRINTS. EACH MEDIUM MIGHT NECESSITATE SLIGHTLY DIFFERENT BIBLIOGRAPHIC ENTRIES TO ACCURATELY REFLECT THE SOURCE.

THEATRICAL RELEASES

WHEN CITING A FILM AS IT WAS ORIGINALLY RELEASED IN THEATERS, THE CITATION TYPICALLY FOCUSES ON THE DIRECTOR, TITLE, PRODUCTION COMPANY, AND YEAR. THIS IS OFTEN THE PRIMARY CITATION FORMAT FOR HISTORICAL ANALYSES OR WHEN DISCUSSING THE INITIAL IMPACT OF A FILM.

HOME VIDEO AND STREAMING VERSIONS

FOR FILMS VIEWED ON DVD, BLU-RAY, OR STREAMING PLATFORMS, ADDITIONAL DETAILS ARE OFTEN INCLUDED. THIS MIGHT INVOLVE THE NAME OF THE DISTRIBUTOR FOR THE HOME VIDEO RELEASE, THE FORMAT (E.G., DVD, BLU-RAY, STREAMING), AND POTENTIALLY THE RELEASE DATE OF THAT SPECIFIC VERSION. FOR STREAMING, THE PLATFORM ITSELF (E.G., NETFLIX, HULU, CRITERION CHANNEL) AND THE DATE OF ACCESS ARE IMPORTANT.

FOR INSTANCE, CITING A DVD MIGHT INCLUDE INFORMATION ABOUT THE DVD PRODUCER AND THE YEAR THE DVD WAS RELEASED, WHICH COULD DIFFER FROM THE FILM'S ORIGINAL THEATRICAL RELEASE YEAR. STREAMING CITATIONS SHOULD INCLUDE THE PLATFORM AND THE DATE YOU VIEWED IT, ACKNOWLEDGING THAT CONTENT ON STREAMING SERVICES CAN BE UPDATED OR REMOVED.

HANDLING DIRECTORS, ACTORS, AND OTHER CONTRIBUTORS

THE DIRECTOR IS TYPICALLY CONSIDERED THE PRIMARY CREATOR OF A FILM, AND THEREFORE, THEIR NAME IS USUALLY LISTED FIRST IN A CHICAGO STYLE FILM CITATION. HOWEVER, DEPENDING ON THE FOCUS OF YOUR PAPER, YOU MIGHT CHOOSE TO HIGHLIGHT OTHER SIGNIFICANT CONTRIBUTORS. FOR EXAMPLE, IF YOUR ANALYSIS CENTERS ON A SCREENPLAY, YOU MIGHT MENTION THE SCREENWRITER. SIMILARLY, IF A FILM IS KNOWN FOR ITS GROUNDBREAKING CINEMATOGRAPHY OR A STAR PERFORMANCE, THOSE INDIVIDUALS MIGHT BE BROUGHT TO THE FORE, THOUGH THE DIRECTOR USUALLY REMAINS CENTRAL TO THE CITATION.

THE SPECIFIC ORDER AND EMPHASIS FOR CONTRIBUTORS CAN BE ADJUSTED BASED ON THE ARGUMENT OF YOUR RESEARCH. HOWEVER, THE DIRECTOR'S CREDIT IS ALMOST ALWAYS A FUNDAMENTAL PART OF THE CITATION. FOR INSTANCE, IF YOU ARE FOCUSING ON THE VISUAL STYLE, MENTIONING THE CINEMATOGRAPHER PROMINENTLY MIGHT BE APPROPRIATE, BUT THE DIRECTOR WILL STILL BE A KEY IDENTIFIER.

LOCATING AND CITING FILMS FROM VARIOUS MEDIA

THE CHALLENGE OF CITING FILMS OFTEN LIES IN THE DIVERSE WAYS THEY ARE MADE AVAILABLE. WHETHER YOU ARE REFERENCING A CLASSIC FILM FROM AN ARCHIVE, A CONTEMPORARY RELEASE ON BLU-RAY, OR AN INDEPENDENT FILM FOUND ON A NICHE STREAMING PLATFORM, THE CITATION NEEDS TO BE PRECISE.

- **ARCHIVAL FILMS:** FOR FILMS FOUND IN ARCHIVES, YOU MAY NEED TO INCLUDE THE NAME OF THE ARCHIVE AND ANY COLLECTION OR ACCESSION NUMBERS. THIS ENSURES THAT RESEARCHERS CAN LOCATE THE SPECIFIC VERSION HELD BY THE INSTITUTION.
- **DVDs AND BLU-RAYS:** FOR THESE FORMATS, INCLUDE THE DISTRIBUTOR, THE DATE OF THE DVD/BLU-RAY RELEASE, AND POTENTIALLY THE REGION CODE IF RELEVANT.
- **STREAMING SERVICES:** WHEN CITING FILMS ACCESSED VIA STREAMING, LIST THE SERVICE (E.G., NETFLIX, AMAZON PRIME VIDEO, HULU), AND THE DATE YOU ACCESSED THE FILM. SOME SERVICES MAY ALSO HAVE SPECIFIC EDITION INFORMATION THAT CAN BE INCLUDED.

THE AIM IS TO PROVIDE ENOUGH INFORMATION FOR A READER TO FIND THE EXACT VERSION OF THE FILM YOU USED, ACCOUNTING FOR POTENTIAL DIFFERENCES IN ASPECT RATIOS, SOUND MIXES, OR INCLUDED BONUS FEATURES ACROSS DIFFERENT RELEASES.

FORMATTING FILM TITLES

AS PREVIOUSLY TOUCHED UPON, THE CORRECT FORMATTING OF FILM TITLES IS A CORNERSTONE OF CHICAGO STYLE FILM CITATIONS. THIS RULE EXTENDS BEYOND JUST ITALICIZATION TO ENCOMPASS THE USE OF SUBTITLES AND THE CAPITALIZATION OF THE TITLE ITSELF. ADHERING TO THESE GUIDELINES ENSURES THAT YOUR WORK MEETS THE EXPECTED SCHOLARLY STANDARDS AND ENHANCES ITS READABILITY AND PROFESSIONALISM. PROPER TITLE FORMATTING IS NOT A TRIVIAL DETAIL; IT IS A FUNDAMENTAL ASPECT OF ACADEMIC PRESENTATION.

ITALICIZATION OF FILM TITLES

IN CHICAGO STYLE, THE TITLES OF FILMS ARE ALWAYS ITALICIZED. THIS APPLIES TO BOTH THE NOTES (FOOTNOTES OR ENDNOTES) AND THE FINAL BIBLIOGRAPHY. THIS CONVENTION HELPS TO CLEARLY DISTINGUISH THE FILM TITLE FROM THE REST OF THE TEXT, MAKING IT IMMEDIATELY RECOGNIZABLE AS A CREATIVE WORK. FOR EXAMPLE, WHEN REFERRING TO ALFRED HITCHCOCK'S CLASSIC THRILLER, YOU WOULD WRITE *PSYCHO*.

THIS RULE IS CONSISTENT ACROSS VARIOUS ACADEMIC DISCIPLINES THAT EMPLOY CHICAGO STYLE, REINFORCING ITS IMPORTANCE FOR CLARITY AND RECOGNITION. IT'S A SIMPLE YET CRUCIAL RULE TO REMEMBER FOR ANY CITATION INVOLVING A FILM.

CAPITALIZATION AND SUBTITLES

FILM TITLES SHOULD BE CAPITALIZED ACCORDING TO STANDARD ENGLISH TITLE CAPITALIZATION RULES, MEANING MAJOR WORDS (NOUNS, VERBS, ADJECTIVES, ADVERBS, PRONOUNS) ARE CAPITALIZED, WHILE MINOR WORDS (ARTICLES, PREPOSITIONS,

CONJUNCTIONS) ARE GENERALLY LOWERCASE, UNLESS THEY ARE THE FIRST OR LAST WORD OF THE TITLE. SUBTITLES ARE TYPICALLY PRECEDED BY A COLON AND A SPACE, AND THE FIRST WORD OF THE SUBTITLE IS CAPITALIZED. FOR EXAMPLE: *STAR WARS: EPISODE IV – A NEW HOPE*.

IT IS ESSENTIAL TO VERIFY THE EXACT CAPITALIZATION USED FOR A FILM'S TITLE AS IT APPEARED IN ITS ORIGINAL RELEASE OR ON PROMINENT FILM DATABASES TO ENSURE ACCURACY. MINOR DISCREPANCIES CAN DETRACT FROM THE PROFESSIONALISM OF YOUR BIBLIOGRAPHY.

CITING FILMS IN NOTES-BIBLIOGRAPHY STYLE

THE NOTES-BIBLIOGRAPHY SYSTEM REQUIRES CITATIONS TO APPEAR BOTH IN THE TEXT AS NUMBERED NOTES AND THEN SUMMARIZED IN A BIBLIOGRAPHY AT THE END. THE FORMAT FOR FILM CITATIONS IN NOTES AND BIBLIOGRAPHY ENTRIES HAS SPECIFIC NUANCES.

FILM CITATIONS IN NOTES

IN THE NOTES SECTION, THE CITATION FOR A FILM IS TYPICALLY BRIEFER THAN IN THE BIBLIOGRAPHY, BUT IT MUST STILL CONTAIN SUFFICIENT INFORMATION FOR THE READER TO UNDERSTAND WHICH FILM IS BEING REFERENCED. FOR THE FIRST CITATION OF A FILM, YOU GENERALLY INCLUDE THE DIRECTOR'S NAME, THE FILM'S TITLE, THE PRODUCTION COMPANY, AND THE YEAR OF RELEASE. SUBSEQUENT CITATIONS CAN OFTEN BE SHORTENED TO JUST THE DIRECTOR AND TITLE, OR EVEN JUST A SHORTENED TITLE IF IT'S CLEAR FROM THE CONTEXT.

FOR EXAMPLE, A FIRST NOTE MIGHT READ: "1. DIRECTED BY ALFRED HITCHCOCK, *PSYCHO* (UNIVERSAL PICTURES, 1960)." A SUBSEQUENT NOTE FOR THE SAME FILM COULD BE: "2. HITCHCOCK, *PSYCHO*." THE EXACT LENGTH AND DETAIL OF NOTES CAN SOMETIMES DEPEND ON THE OVERALL CITATION STYLE GUIDE FOLLOWED BY A PARTICULAR INSTITUTION OR PUBLISHER.

FILM CITATIONS IN THE BIBLIOGRAPHY

THE BIBLIOGRAPHY ENTRY FOR A FILM IS MORE COMPREHENSIVE. IT TYPICALLY LISTS THE DIRECTOR FIRST, FOLLOWED BY THE ITALICIZED FILM TITLE, THE PRODUCTION COMPANY OR DISTRIBUTOR, AND THE YEAR OF RELEASE. ADDITIONAL INFORMATION, SUCH AS SCREENWRITER CREDITS OR SIGNIFICANT CAST MEMBERS, MAY BE INCLUDED IF THEY ARE CENTRAL TO THE RESEARCH OR IF THE FILM'S RELEASE INFORMATION IS COMPLEX.

THE STANDARD FORMAT IN THE BIBLIOGRAPHY IS: DIRECTOR'S LAST NAME, FIRST NAME, DIR. *FILM TITLE*. PRODUCTION COMPANY/DISTRIBUTOR, YEAR. FOR EXAMPLE: HITCHCOCK, ALFRED, DIR. *PSYCHO*. UNIVERSAL PICTURES, 1960. THIS STRUCTURED FORMAT ENSURES ALL NECESSARY INFORMATION IS READILY AVAILABLE TO THE READER.

SPECIFIC ELEMENTS FOR FILM CITATIONS

BEYOND THE CORE COMPONENTS, CERTAIN SPECIFIC ELEMENTS CAN BE CRUCIAL FOR ACCURATELY CITING FILMS, ESPECIALLY WHEN DEALING WITH DIFFERENT VERSIONS, FORMATS, OR PARTICULAR SCHOLARLY EMPHASES. UNDERSTANDING THESE NUANCES WILL ENHANCE THE PRECISION AND CREDIBILITY OF YOUR WORK.

DIRECTOR VS. OTHER KEY CONTRIBUTORS

WHILE THE DIRECTOR IS ALMOST ALWAYS THE PRIMARY CREDITED INDIVIDUAL IN A FILM CITATION, THERE ARE INSTANCES WHERE OTHER ROLES MIGHT BE EMPHASIZED. IF A FILM'S SCREENPLAY IS THE SUBJECT OF YOUR ANALYSIS, YOU MIGHT CHOOSE TO INCLUDE THE SCREENWRITER'S NAME PROMINENTLY. SIMILARLY, IF A FILM IS CELEBRATED FOR ITS CINEMATOGRAPHY, THE

CINEMATOGRAPHER'S NAME COULD BE INCLUDED. HOWEVER, STANDARD PRACTICE IN CHICAGO STYLE PLACES THE DIRECTOR FIRST.

THE DECISION TO HIGHLIGHT OTHER CONTRIBUTORS SHOULD BE GUIDED BY THE SPECIFIC FOCUS OF YOUR RESEARCH. FOR MOST GENERAL FILM ANALYSES, ADHERING TO THE DIRECTOR-FIRST FORMAT IS RECOMMENDED FOR CONSISTENCY AND ADHERENCE TO COMMON SCHOLARLY PRACTICE.

PRODUCTION COMPANIES AND DISTRIBUTORS

IDENTIFYING THE CORRECT PRODUCTION COMPANY OR DISTRIBUTOR IS VITAL FOR SITUATING THE FILM WITHIN ITS HISTORICAL AND COMMERCIAL CONTEXT. MAJOR STUDIOS LIKE PARAMOUNT, WARNER BROS., OR 20TH CENTURY FOX ARE COMMON, BUT INDEPENDENT PRODUCTIONS MIGHT HAVE SMALLER OR LESS FAMILIAR ENTITIES CREDITED. FOR HOME VIDEO OR STREAMING RELEASES, THE DISTRIBUTOR OF THAT SPECIFIC VERSION IS ALSO IMPORTANT.

FOR INSTANCE, A FILM ORIGINALLY PRODUCED BY A SMALL INDEPENDENT COMPANY MIGHT LATER BE ACQUIRED AND DISTRIBUTED FOR WIDER RELEASE OR HOME MEDIA BY A LARGER ENTITY. CITING THE MOST RELEVANT ENTITY FOR YOUR ACCESS AND CONTEXT IS KEY.

YEAR OF RELEASE

THE YEAR OF RELEASE IS A FUNDAMENTAL PIECE OF INFORMATION THAT HELPS TO CONTEXTUALIZE THE FILM HISTORICALLY AND CULTURALLY. IT IS IMPORTANT TO CITE THE ORIGINAL RELEASE YEAR OF THE FILM UNLESS YOU ARE SPECIFICALLY REFERENCING A PARTICULAR RE-RELEASE OR HOME VIDEO VERSION WITH A DISTINCT RELEASE DATE. FOR OLDER FILMS, IDENTIFYING THE PRECISE YEAR CAN SOMETIMES BE CHALLENGING DUE TO VARYING RELEASE SCHEDULES ACROSS DIFFERENT REGIONS.

WHEN IN DOUBT, CONSULT REPUTABLE FILM DATABASES AND ENCYCLOPEDIAS TO CONFIRM THE OFFICIAL RELEASE YEAR. THIS ENSURES ACCURACY AND AVOIDS CONFUSION, ESPECIALLY WHEN DISCUSSING HISTORICAL DEVELOPMENTS IN CINEMA.

RUNTIME AND FORMAT INFORMATION

IN SOME SPECIFIC CONTEXTS, PARTICULARLY WHEN DISCUSSING DIFFERENT CUTS OF A FILM OR WHEN COMPARING VERSIONS, INCLUDING THE RUNTIME MIGHT BE BENEFICIAL. SIMILARLY, IF THE FORMAT OF THE FILM IS INTEGRAL TO YOUR ANALYSIS (E.G., A COMPARISON OF SILENT FILMS VERSUS SOUND FILMS, OR SPECIFIC ASPECT RATIOS), DETAILING THE FORMAT (E.G., 35MM PRINT, DVD, BLU-RAY, DCP) CAN BE IMPORTANT. HOWEVER, FOR STANDARD CHICAGO STYLE FILM BIBLIOGRAPHY ENTRIES, THIS LEVEL OF DETAIL IS OFTEN NOT REQUIRED UNLESS IT DIRECTLY SERVES YOUR ARGUMENT.

FOR MOST ACADEMIC PAPERS, THE CORE INFORMATION (DIRECTOR, TITLE, PRODUCTION COMPANY, YEAR) IS SUFFICIENT. ADDITIONAL DETAILS SHOULD ONLY BE INCLUDED IF THEY DIRECTLY CONTRIBUTE TO THE SCHOLARLY MERIT OF YOUR ANALYSIS.

COMMON CHALLENGES AND SOLUTIONS IN FILM CITATION

CITING FILMS CAN PRESENT UNIQUE CHALLENGES THAT DIFFER FROM CITING BOOKS OR ARTICLES. UNDERSTANDING THESE COMMON ISSUES AND THEIR SOLUTIONS WILL HELP YOU CREATE ACCURATE AND ROBUST CITATIONS.

DISTINGUISHING BETWEEN DIFFERENT VERSIONS

FILMS ARE OFTEN RE-RELEASED WITH ALTERATIONS, DIRECTOR'S CUTS, OR RESTORED VERSIONS. IT IS CRUCIAL TO CITE THE SPECIFIC VERSION YOU HAVE VIEWED. IF YOU ARE CITING A DIRECTOR'S CUT, FOR EXAMPLE, THIS SHOULD BE NOTED. IF YOU ARE REFERENCING A SPECIFIC DVD OR BLU-RAY RELEASE, INCLUDE THE DETAILS OF THAT EDITION.

FOR INSTANCE, IF YOU ARE DISCUSSING THE DIFFERENCES BETWEEN THE THEATRICAL CUT AND THE EXTENDED DIRECTOR'S CUT OF A FILM, YOUR CITATIONS SHOULD CLEARLY INDICATE WHICH VERSION YOU ARE REFERRING TO. THIS MIGHT INVOLVE ADDING DESCRIPTIVE PHRASES WITHIN THE CITATION OR IN YOUR NOTES.

FINDING ACCURATE PUBLICATION DETAILS

FOR OLDER OR LESSER-KNOWN FILMS, FINDING DEFINITIVE PRODUCTION INFORMATION, SUCH AS THE EXACT PRODUCTION COMPANY OR YEAR OF RELEASE, CAN BE DIFFICULT. WEBSITES LIKE THE INTERNET MOVIE DATABASE (IMDb), THE LIBRARY OF CONGRESS, OR ACADEMIC FILM JOURNALS CAN BE INVALUABLE RESOURCES. HOWEVER, ALWAYS CROSS-REFERENCE INFORMATION FROM MULTIPLE SOURCES TO ENSURE ACCURACY.

BE AWARE THAT INFORMATION ON SOME WEBSITES MAY BE USER-GENERATED AND COULD CONTAIN INACCURACIES. PRIORITIZE OFFICIAL SOURCES OR SCHOLARLY DATABASES WHENEVER POSSIBLE.

CITING FILMS AVAILABLE ON MULTIPLE PLATFORMS

A FILM MAY BE AVAILABLE ON DVD, BLU-RAY, MULTIPLE STREAMING SERVICES, OR EVEN THROUGH RENTAL PLATFORMS. WHEN CITING SUCH A FILM, IT IS BEST PRACTICE TO CITE THE VERSION THAT IS MOST ACCESSIBLE TO YOUR READERS OR THE VERSION THAT YOU USED FOR YOUR ANALYSIS. IF CITING A STREAMING SERVICE, ALWAYS INCLUDE THE PLATFORM NAME AND THE DATE OF ACCESS.

FOR EXAMPLE: *BLADE RUNNER*. DIRECTED BY RIDLEY SCOTT. WARNER BROS., 1982. ACCESSED VIA AMAZON PRIME VIDEO, OCTOBER 26, 2023. THIS PROVIDES ALL THE NECESSARY INFORMATION FOR YOUR READER TO FIND AND VIEW THE FILM.

HANDLING FOREIGN FILMS AND TRANSLATIONS

FOR FOREIGN LANGUAGE FILMS, IT IS IMPORTANT TO NOTE THE ORIGINAL LANGUAGE AND, IF APPLICABLE, THE TRANSLATOR OR SUBTITLES USED. THIS IS USUALLY HANDLED IN THE NOTE RATHER THAN THE BIBLIOGRAPHY ENTRY, UNLESS THE TRANSLATION IS A KEY ELEMENT OF YOUR RESEARCH. THE ORIGINAL TITLE SHOULD BE PROVIDED, OFTEN FOLLOWED BY THE ENGLISH TRANSLATION IN PARENTHESES.

FOR INSTANCE, IF YOU ARE DISCUSSING FEDERICO FELLINI'S *LA DOLCE VITA*, YOU WOULD CITE IT AS *LA DOLCE VITA* (THE SWEET LIFE). INFORMATION ABOUT THE SUBTITLES OR DUBBING USED MIGHT BE INCLUDED IN YOUR NOTES IF RELEVANT TO YOUR ANALYSIS.

EXAMPLES OF CHICAGO STYLE FILM CITATIONS

TO ILLUSTRATE THE PRINCIPLES DISCUSSED, HERE ARE A FEW EXAMPLE CITATIONS FOR FILMS IN THE CHICAGO STYLE NOTES-BIBLIOGRAPHY SYSTEM. THESE EXAMPLES COVER COMMON SCENARIOS AND DEMONSTRATE THE APPLICATION OF THE FORMATTING RULES.

EXAMPLE 1: STANDARD FEATURE FILM

BIBLIOGRAPHY ENTRY:

TARANTINO, QUENTIN, DIR. *PULP FICTION*. MIRAMAX FILMS, 1994.

FIRST NOTE:

1. DIRECTED BY QUENTIN TARANTINO, *PULP FICTION* (MIRAMAX FILMS, 1994).

SUBSEQUENT NOTE:

2. TARANTINO, *PULP FICTION*.

EXAMPLE 2: FILM ON DVD

BIBLIOGRAPHY ENTRY:

SCOTT, RIDLEY, DIR. *BLADE RUNNER: THE FINAL CUT*. WARNER BROS., 2007. DVD.

FIRST NOTE:

1. DIRECTED BY RIDLEY SCOTT, *BLADE RUNNER: THE FINAL CUT* (WARNER BROS., 2007).

EXAMPLE 3: FILM ON STREAMING SERVICE

BIBLIOGRAPHY ENTRY:

COEN, JOEL, AND ETHAN COEN, DIRS. *NO COUNTRY FOR OLD MEN*. MIRAMAX FILMS, 2007. ACCESSED VIA NETFLIX, OCTOBER 26, 2023.

FIRST NOTE:

1. DIRECTED BY JOEL AND ETHAN COEN, *NO COUNTRY FOR OLD MEN* (MIRAMAX FILMS, 2007).

EXAMPLE 4: FILM WITH SCREENWRITER EMPHASIS

BIBLIOGRAPHY ENTRY:

SCREENPLAY BY CHARLIE KAUFMAN. DIRECTED BY SPIKE JONZE. *ADAPTATION*. COLUMBIA PICTURES, 2002.

FIRST NOTE:

1. SCREENPLAY BY CHARLIE KAUFMAN, DIRECTED BY SPIKE JONZE, *ADAPTATION*. (COLUMBIA PICTURES, 2002).

THESE EXAMPLES HIGHLIGHT THE FLEXIBILITY WITHIN CHICAGO STYLE TO ACCOMMODATE DIFFERENT CITATION NEEDS WHILE MAINTAINING A CONSISTENT AND PROFESSIONAL FORMAT. REMEMBER TO ALWAYS CONSULT THE MOST CURRENT EDITION OF THE CHICAGO MANUAL OF STYLE OR YOUR SPECIFIC INSTITUTIONAL GUIDELINES FOR THE MOST UP-TO-DATE AND PRECISE RULES.

FREQUENTLY ASKED QUESTIONS ABOUT CHICAGO STYLE FILM NOTES BIBLIOGRAPHY

Q: WHAT IS THE PRIMARY DIFFERENCE BETWEEN CITING A FILM IN A CHICAGO STYLE NOTE VERSUS A BIBLIOGRAPHY ENTRY?

A: THE PRIMARY DIFFERENCE LIES IN THE LEVEL OF DETAIL. NOTES PROVIDE ESSENTIAL IDENTIFYING INFORMATION FOR IMMEDIATE REFERENCE WITHIN THE TEXT, WHILE BIBLIOGRAPHY ENTRIES OFFER A MORE COMPREHENSIVE RECORD, INCLUDING RELEASE DETAILS AND DISTRIBUTOR INFORMATION, TO ALLOW FOR FULLER VERIFICATION AND CONTEXT.

Q: SHOULD I ITALICIZE THE DIRECTOR'S NAME IN A CHICAGO STYLE FILM BIBLIOGRAPHY?

A: NO, THE DIRECTOR'S NAME IS NOT ITALICIZED. ONLY THE FILM TITLE ITSELF IS ITALICIZED IN CHICAGO STYLE CITATIONS FOR

FILMS.

Q: How do I cite a film that has multiple directors, like a Coen brothers film?

A: You would list both directors. For example: Coen, Joel, and Ethan Coen, dirs. *Fargo*. PolyGram Filmed Entertainment, 1996.

Q: What if I viewed a film on a DVD that has different release dates for the film itself and the DVD?

A: You should cite the release year of the specific version you viewed. If it's a DVD, you would typically include the DVD release year and indicate the format, for example: Director, dir. *Film Title*. Production Company, Year of film release. Distributor, Year of DVD release. DVD.

Q: Is it necessary to include the screenwriter or actors in a Chicago style film bibliography entry?

A: Generally, the director is the primary credited individual. However, if your research specifically focuses on the screenplay or a particular actor's performance, you may include those credits for added clarity and emphasis, following the standard Chicago style format.

Q: How should I cite a foreign film with an English title translation?

A: List the original title first, italicized, followed by the English translation in parentheses if it is commonly used or relevant to your work. For example: Fellini, Federico, dir. *La Dolce Vita* (The Sweet Life). Riama Film, 1960.

Q: What if a film is available on multiple streaming platforms? Which one should I cite?

A: Cite the platform you used to access the film. Include the platform name and the date of access, as streaming content can change. For example: Director, dir. *Film Title*. Production Company, Year. Accessed via [Streaming Service Name], Month Day, Year.

[Chicago Style Film Notes Bibliography](#)

Chicago Style Film Notes Bibliography

Related Articles

- [chicago style footnotes tables](#)
- [chicago style footnote examples](#)
- [chicago style for grammar rules linguistics](#)

[Back to Home](#)