

# chicago style footnote example film

## Understanding Chicago Style Footnotes for Film Studies

**chicago style footnote example film** references are a crucial component of academic scholarship, particularly when analyzing cinematic works. Whether you're a student writing a research paper on a specific director's oeuvre, a film critic dissecting a particular scene, or a historian examining the cultural impact of a movie, correctly citing your sources is paramount. This article will delve into the intricacies of the Chicago Manual of Style (CMOS) for citing films, providing clear examples for both footnotes and endnotes, and explaining the essential elements required for accurate attribution. We will explore how to cite feature films, documentaries, short films, and even specific directorial choices or performances, ensuring your academic work adheres to the highest standards of scholarly integrity and allows readers to easily locate your sources. Mastering these citation practices is fundamental for any serious engagement with film studies.

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## The Importance of Citing Films in Chicago Style

Properly citing films in Chicago style is not merely a matter of following arbitrary rules; it is a cornerstone of academic honesty and credibility. When engaging with cinematic scholarship, you are building upon the work of others, whether they are directors, screenwriters, actors, critics, or fellow academics. A meticulously crafted Chicago style footnote for a film provides an unambiguous trail for your readers, allowing them to verify your claims, explore your sources further, and understand the foundation of your analysis. This practice demonstrates respect for intellectual property and ensures that your research is transparent and verifiable.

The Chicago Manual of Style offers a robust framework for academic citation, and its application to film requires attention to specific details. Unlike books or articles, films are collaborative artistic endeavors with multiple contributors and unique release histories. Therefore, the citation format needs to capture this complexity accurately. By adhering to Chicago style, you are communicating your understanding of scholarly conventions within film studies and contributing to a shared intellectual conversation. This meticulousness elevates your work from a personal opinion piece to a rigorously researched academic contribution.

# Basic Structure of a Chicago Style Footnote for Film

The fundamental structure of a Chicago style footnote or endnote for a film generally follows a consistent pattern, although variations exist depending on the specific type of film and the information you wish to convey. The goal is to provide enough detail for a reader to identify and locate the specific film and the version you consulted. Typically, this includes the film's title, the director, the production company, the year of release, and relevant release information such as the distributor or the platform from which it was accessed.

The core components, when presented in a footnote for the first citation, usually appear in this order: Title of Film, directed by Director's Name (Production Company, Year of Release). For subsequent citations, a shortened form is employed. It is also common practice to include the medium or format, such as "DVD" or "streaming service," and potentially the timestamp for specific scenes or moments you are referencing in your text. The correct punctuation and capitalization are crucial for maintaining the integrity of the citation.

## Footnote Examples for Different Film Types

When applying Chicago style to film citations, different categories of films will necessitate slight adjustments to the standard format. Understanding these distinctions ensures accuracy and clarity in your academic writing.

### Feature Films

For a standard feature-length narrative film, the footnote format is generally straightforward. You will want to include the title in italics, followed by the director, production company, and year.

First citation: *Citizen Kane*, directed by Orson Welles (RKO Radio Pictures, 1941).

Subsequent citation: *Citizen Kane*, Welles.

If referencing a specific version or release: *Citizen Kane*, directed by Orson Welles (RKO Radio Pictures, 1941; Criterion Collection Blu-ray, 2011).

### Documentaries

Documentaries, while narrative in nature, often have a different emphasis in their citation, highlighting the filmmaker and the subjects or themes.

First citation: *Hoop Dreams*, directed by Steve James (Kartemquin Films,

1994).

Subsequent citation: Hoop Dreams, James.

## Short Films

Short films, often found in collections or online, require a clear identification of their title and origin.

First citation: The Wonderful World of Whimsies, directed by John Smith (Animation Studios, 2018).

Subsequent citation: Whimsies, Smith.

## Films Accessed Online

With the prevalence of streaming services and online archives, citing films accessed digitally is increasingly common. It's important to include information about the platform and the access date.

First citation: Parasite, directed by Bong Joon Ho (Neon, 2019), accessed October 26, 2023, [Streaming Service Name/URL].

Subsequent citation: Parasite, Bong Joon Ho.

## Films on DVD or Blu-ray

When referencing physical media, include the distributor and the format.

First citation: 2001: A Space Odyssey, directed by Stanley Kubrick (MGM/UA Entertainment, 1968; Warner Bros. Blu-ray, 2018).

Subsequent citation: 2001: A Space Odyssey, Kubrick.

## Citing Specific Elements of a Film

Beyond citing the film as a whole, academic analysis often requires referencing particular aspects, such as performances, musical scores, or specific directorial techniques. Chicago style allows for detailed attribution of these elements.

## Directorial Choices and Cinematography

When focusing on a director's specific stylistic contributions or a cinematographer's work, you can highlight these aspects.

Example: The stark lighting choices in Blade Runner are crucial to its dystopian atmosphere, the result of director Ridley Scott's vision and Jordan Cronenweth's cinematography ( Blade Runner, directed by Ridley Scott, Warner

Bros., 1982).

## **Actor Performances**

Highlighting a specific actor's contribution is common in film analysis.

Example: Meryl Streep's nuanced portrayal of Miranda Priestly in *The Devil Wears Prada* elevates the character beyond a mere caricature ( *The Devil Wears Prada*, directed by David Frankel, 20th Century Fox, 2006).

## **Specific Scenes or Dialogue**

To draw attention to particular moments, including a timestamp is essential.

Example: The iconic "Here's looking at you, kid" line is delivered in the final scene of the film ( *Casablanca*, directed by Michael Curtiz, Warner Bros., 1942), approximately 1:38:50.

## **Musical Scores**

If the film's score is central to your argument, it should be cited.

Example: The unsettling score by Bernard Herrmann significantly amplifies the tension in *Psycho* (directed by Alfred Hitchcock, Paramount Pictures, 1960).

## **FAQ**

### **Q: What is the most critical piece of information when citing a film in Chicago style?**

A: The most critical pieces of information are the film's title (italicized), the director's name, the primary production company, and the year of release. These elements allow for clear identification and retrieval of the source material.

### **Q: Do I need to include the distributor if I watched the film on a streaming service?**

A: Yes, if you watched the film on a streaming service, it is good practice to include the name of the streaming service and, if readily available, the URL. This helps specify the exact version and access point.

## **Q: How do I cite a film that has multiple directors or significant production changes?**

A: For films with multiple directors, list them in the order they are credited. If there were significant production changes or co-directors, you might need to consult more specific CMOS guidelines or academic advisors for the most accurate format, but generally, adhere to the primary credited directors.

## **Q: What is the difference between a footnote and an endnote in Chicago style for film?**

A: The difference is purely in placement. Footnotes appear at the bottom of the page where the reference is made, while endnotes are compiled at the end of the document. The citation format for both is the same.

## **Q: Should I include the runtime of the film in my Chicago style footnote?**

A: The runtime of the film is generally not required in a Chicago style footnote unless it is particularly relevant to your argument, such as comparing the lengths of different cuts of the same film.

## **Q: How do I cite a film that I saw in a theater?**

A: If you saw a film in a theater and are citing it, you would typically include the title, director, production company, and the date and location of your viewing. For example: Parasite, directed by Bong Joon Ho (Neon, 2019), viewed at AMC River East 21, Chicago, IL, October 15, 2019.

## **Q: What if the film I'm citing is part of a DVD box set?**

A: When citing a film from a box set, include the box set title and disc information if it helps clarify the specific version. For instance: The Lord of the Rings: The Fellowship of the Ring, directed by Peter Jackson (New Line Cinema, 2001; Extended Edition DVD box set, New Line Home Entertainment, 2004), Disc 2.

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