



Columbine 316

# WRITING CENTER

UNIVERSITY OF COLORADO AT COLORADO SPRINGS

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## Documenting Sources with the Chicago Manual of Style

### Footnotes & Endnotes

Chicago style does not use parenthetical citations, which look like this in MLA (author 12) or like this in APA (author 2007). Instead, Chicago uses footnotes, which are placed at the bottom of each page, or endnotes, which are placed at the end of your paper. Your instructors will let you know if they have a preference, and if not, then you can choose to use either footnotes or endnotes. Word processing programs (like Microsoft Word) can insert the footnote/endnote symbols for you, like this<sup>1</sup>, but you need to know two things: 1) when you need a citation, and 2) how to format that citation.

### Quoting & Paraphrasing

In Chicago style, cite your source material whenever you use a direct quote *and* whenever you paraphrase factual information from your source material. The disciplines that use Chicago style expect scholars to use evidence from source materials to explain and reinforce their arguments, and you need to give credit to your source material each time you reference it within your text.

Here are some guidelines for when to quote and when to paraphrase:

PARAPHRASE factual information from your source material (for example, “Abraham Lincoln was born in 1809” does not need to be quoted – just paraphrase the information into your own words).

QUOTE if the words or language from the original text are unique and/or memorable.

QUOTE if the meaning of the text will be lost if you paraphrase.

And IF YOU QUOTE, *frame* your quote: Explain its context, and show how it supports your argument or analysis.

#### How to frame quotes

Here is an example of an ineffectual quote simply dropped into the text:

Eusebius analyzes the opposition, heretical Christian sects, as coming from a single source. “Simon . . . was the prime author of every heresy.”<sup>2</sup>

With no explanation of the information in the quote, it simply provides factual information that is somewhat unrelated to the argument. There is nothing to connect the stand-alone quote to the text that precedes it.

By contrast, this example *frames* the direct quote with an explanation of its context:

Eusebius analyzes the opposition, heretical Christian sects, as coming from a single source. Specifically, Eusebius traced the source of all heresy to Simon the Magus. Eusebius suggested that “Simon . . . was the prime author of every heresy.”<sup>3</sup>

By explaining the context of the quote, this writer used the quote to support his argument through demonstrating his source’s connection to the argument. The writer framed the quote by providing an explanatory sentence, and then the writer included the quote within a sentence created specifically to introduce it.

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<sup>1</sup>To insert a footnote or endnote in Microsoft Word 2007, click the References tab, then click “Insert Footnote.” The first line of your footnote should be indented one tab (or five spaces).

<sup>2</sup>Eusebius, *The History of the Church: From Christ to Constantine*, ed. Andrew Louth, trans. G.A. Williamson (New York: Penguin, 1990), 48.

<sup>3</sup>*Ibid.*, 48.

## Quotes with omitted words or phrases

If you need to omit a few words (less than a full sentence) from a direct quote, use three periods (known as ellipses) with spaces between each:

In *A Manual for Writers of Term Papers, Theses, and Dissertations*, Kate Turabian points out that "many universities and colleges have their own style of title page . . . and this should be followed exactly."<sup>4</sup>

If you omit a full sentence or more from a direct quote, use four periods with spaces between each, with the first period following directly after the last word:

Hermann Hesse stated that because of his "deep mistrust of the German Republic. . . . I feel as far removed from the dominant German mentality as in 1914-1918."<sup>5</sup>

## Quotes with changed words

If you need to add or change a word within a direct quote for clarification, put your addition/change in brackets:

In *The Poverty of Progress*, E. Bradford Burns argues that Latin Americans "recognized the [dangers of] the wholesale importation of modernization";<sup>6</sup> thus, they tried to resist change.

## Block quotations

If a direct quotation is longer than four typed lines of text, set the quote off from your text in a "block." Start the quote on a new line and indent each line one tab from the left; the block quotation can be double-spaced (like the body of your paper) or single-spaced. Block quotes do not need quotation marks.

Gregory of Tours, sixth-century chronicler and bishop of Tours, peppered his *History of the Franks* with opinion and emotion, as in this recounting of the power usurpation following the death of a fellow bishop:

After the death of Sidonius, the evil priest, the second of the two, the one who was still alive, blinded with greed, immediately laid hands on the property of the church, as if he were already bishop. "God has at last taken notice of me," said he, "for He knows that I am more than just Sidonius and He has granted me this power." . . . On the Sunday following the death of the holy Bishop, this priest prepared a feast . . . He showed no respect for the senior among them, but took his place at table first.<sup>7</sup>

HOWEVER, block quotes should be used *sparingly*, especially in short essays. Excessive use of block quotations indicates that you do not understand your source material.

For examples of how to incorporate other types of direct quotes, such as lines of poetry, see Turabian's *Manual for Writers of Term Papers, Theses, and Dissertations* or the Chicago Manual of Style.

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<sup>4</sup>Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6<sup>th</sup> ed. (Chicago: The University of Chicago Press, 1996), 3.

<sup>5</sup>*Briefwechsel: Hermann Hesse—Thomas Mann*, eds. Anni Carlsson and Volker Michels (Frankfurt am Main: Suhrkamp, 1968), 65.

<sup>6</sup>E. Bradford Burns, *The Poverty of Progress: Latin America in the Nineteenth Century* (Los Angeles: University of California Press, 1980), 5.

<sup>7</sup>Gregory of Tours, *A History of the Franks*, trans. Lewis Thorpe (London: Penguin Books, 1974), 136.

## How to Format Your Footnotes & Endnotes

Word processing programs (like Microsoft Word) can insert footnote/endnote symbols and will help you set up the structure for your notes. Below are examples of the most common types of sources you'll need to cite.

### *Books*

#### **BOOK WITH ONE AUTHOR**

<sup>1</sup>Robert McGhee, *The Last Imaginary Place: A Human History of the Arctic World* (Oxford: Oxford University Press, 2005), 197.

In subsequent references, you can use a shortened form:

<sup>2</sup>Burns, 10.

You can also use *Ibid.* to refer to the same source as listed in the previous footnote/endnote:

<sup>2</sup>*Ibid.*, 15.

If you have more than one book by the same author, use a complete reference for the first footnote, then a shortened form for each subsequent footnote:

<sup>2</sup>McGhee, *Last Imaginary Place*, 25.

#### **BOOK WITH TWO OR MORE AUTHORS**

<sup>2</sup>Philip F. Williams and Yenna Wu, *The Great Wall of Confinement: The Chinese Prison Camp Through Contemporary Fiction and Reportage* (Berkeley: University of California Press, 2004), 153.

#### **BOOK WITH AUTHOR'S NAME IN THE TITLE**

<sup>3</sup>*Charles Darwin's Letters: A Selection, 1825-1859*, ed. Frederick Burkhardt (Cambridge: Cambridge University Press, 1996), 15-19.

#### **EDITED WORK WITHOUT AN AUTHOR**

<sup>4</sup>M. Mohamed Salih, ed., *African Parliament: Between Governments and Governance* (New York: Palgrave Macmillan, 2005), 59-60.

#### **TRANSLATED WORK**

<sup>5</sup>Xie Bingying, *A Woman Soldier's Own Story*, trans. Barry Brissman and Lily Chia Brissman (New York: Columbia University Press, 2001), 296.

#### **MULTIVOLUME WORK**

<sup>6</sup>Hermann Kinder and Werner Hilgemann, *The Penguin Atlas of World History*, vol. 1, *From Prehistory to the Eve of the French Revolution*, rev. ed. (New York: Penguin Books, 2004), 176.

#### **CHAPTER IN AN EDITED WORK**

<sup>7</sup>Bernard Hamilton, "The Impact of the Crusades of Western Geographical Knowledge," in *Eastward Bound: Travel and Travellers, 1050-1550*, ed. Rosamund Allen (Manchester: Manchester University Press, 2004), 17-18.

#### **EDITION OTHER THAN THE FIRST**

<sup>8</sup>William H. Chafe, *The Unfinished Journey: America since World War II*, 5<sup>th</sup> ed. (New York: Oxford University Press, 2002), 247.

#### **WORK IN A SERIES**

<sup>9</sup>Brett Flehinger, *The 1912 Election and the Power of Progressivism: A Brief History with Documents*, Bedford Series in History and Culture (Boston: Bedford/St. Martin's, 2003), 147-48.

### *Periodicals*

#### **ARTICLE IN A JOURNAL PAGINATED BY VOLUME**

<sup>10</sup>Lisa Lucero, "The Collapse of the Classic Maya: A Case for the Role of Water Control," *American Anthropologist* 104 (2002): 817-18.

**ARTICLE IN A JOURNAL PAGINATED BY ISSUE**

<sup>11</sup>Rhoda Wynn, "Saints and Sinners: Women and the Practice of Medicine throughout the Ages," *Journal of the American Medical Association* 283, no. 5 (2000): 668.

**ARTICLE IN A POPULAR MAGAZINE**

<sup>12</sup>Evan Thomas, "The Day That Changed America," *Newsweek Special Double Issue*, December 2001-January 2002, 45-48.

**NEWSPAPER ARTICLE**

<sup>13</sup>Hamil. R. Harris and Darryl Fears, "Thousands Pay Respects to King," *Washington Post*, February 5, 2006, sec. A, Maryland edition.

**BOOK REVIEW**

<sup>14</sup>Ilene Cooper, review of *Nat Turner's Slave Rebellion in American History*, by Judith Edwards, *Booklist* 96 (2000): 1093.

**SOUND RECORDING**

<sup>15</sup>Gustav Holst, *The Planets*, Royal Philharmonic Orchestra, Andre Previn, Telarc compact disc 80133.

**FILM, VIDEOCASSETTE, OR DVD**

<sup>16</sup>"Forever Free," *The Civil War*, produced and directed by Ken Burns, 76 minutes, PBS Video, 1990, videocassette.

**REFERENCE WORK**

<sup>17</sup>Encyclopedia Britannica, 15<sup>th</sup> ed. rev., s.v. "steam power."

*Electronic Sources***WHOLE WEBSITE WITH A KNOWN AUTHOR**

<sup>18</sup>E.L. Skip Knox, *The Crusades*, <http://crusades.boisestate.edu>.

**WHOLE WEBSITE WITHOUT A KNOWN AUTHOR**

<sup>19</sup>The Ohio State Department of History, "The Scopes Trial," <http://history.osu.edu/Projects/Clash/Scopes/scopes-page1.htm>.

**SELECTION FROM A WEBSITE**

<sup>20</sup>Douglas Linder, "An Account of Events in Salem," *Famous Trials*, [www.law.umkc.edu/faculty/projects/ftrials/salem/sal\\_acct.htm](http://www.law.umkc.edu/faculty/projects/ftrials/salem/sal_acct.htm).

**ONLINE BOOK**

<sup>21</sup>Cotton Mather, *Memorable Providences, Relating to Witchcrafts and Possessions* (Boston: 1689), at Douglas Linder, *Famous Trials*, [www.law.umkc.edu/faculty/projects/ftrials/salem/asa\\_math.htm](http://www.law.umkc.edu/faculty/projects/ftrials/salem/asa_math.htm).

**ARTICLE IN AN ONLINE JOURNAL**

<sup>22</sup>Shamma Friedman, "A Good Story Deserves Retelling--The Unfolding of the Akiva Legend," *Jewish Studies: An Internet Journal* 3 (2004), [www.biu.ac.il/JS/JSIJ/3-2004/Friedman.pdf](http://www.biu.ac.il/JS/JSIJ/3-2004/Friedman.pdf).

**ARTICLE ACCESSED THROUGH AN ELECTRONIC DATABASE**

<sup>23</sup>Robert Brent Toplin, "The Filmmaker as Historian," *American Historical Review* 93 (1988): 1210-27. *JSTOR*, [www.jstor.org](http://www.jstor.org).

**ONLINE NEWSPAPER ARTICLE**

<sup>24</sup>Dafna Linzer, "Strong Leads and Dead Ends in Nuclear Case Against Iran," *WashingtonPost.com*, February 8, 2006, [www.washingtonpost.com/wp-dyn/content/article/2006/02/07/AR2006020702126.html](http://www.washingtonpost.com/wp-dyn/content/article/2006/02/07/AR2006020702126.html) (accessed February 9, 2006).

## How to Format Your Bibliography

Your bibliography should include *every* source you cited within your footnotes/endnotes as well as any other sources you consulted during your research. The bibliography should be placed at the *end* of your paper (after all your text and endnotes) and should be headed by the title Bibliography. All bibliography entries should be in *alphabetical order* by the last names of the authors/editors (or by the title of the work, if there is no author/editor – see examples below). The first line of each entry should begin flush with the left margin, and each subsequent line should be indented one tab space. The format for bibliography entries differs in a few other ways from that of footnote/endnote citations. Below are examples of the most common types of sources you'll need to include:

### *Books*

#### **BOOK WITH ONE AUTHOR**

McGhee, Robert. *The Last Imaginary Place: A Human History of the Arctic World*. Oxford: Oxford University Press, 2005.

#### **BOOK WITH TWO OR MORE AUTHORS**

Williams, Philip F. and Yenna Wu. *The Great Wall of Confinement: The Chinese Prison Camp Through Contemporary Fiction and Reportage*. Berkeley: University of California Press, 2004.

#### **WORK WITH AUTHOR'S NAME IN THE TITLE**

Darwin, Charles. *Charles Darwin's Letters: A Selection, 1825-1859*. Edited by RFrederick Burkhardt. Cambridge: Cambridge University Press, 1996.

#### **EDITED WORK WITHOUT AN AUTHOR**

Salih, M. Mohamed Salih, ed. *African Parliament: Between Governments and Governance*. New York: Palgrave Macmillan, 2005.

#### **TRANSLATED WORK**

Bingying, Xie. *A Woman Soldier's Own Story*. Translated by Barry Brissman and Lily Chia Brissman. New York: Columbia University Press, 2001.

#### **MULTIVOLUME WORK**

Kinder, Hermann and Werner Hilgemann. *The Penguin Atlas of World History*. Vol. 1, *From Prehistory to the Eve of the French Revolution*. Rev. ed. New York: Penguin Books, 2004.

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Hamilton, Bernard. "The Impact of the Crusades of Western Geographical Knowledge." In *Eastward Bound: Travel and Travellers, 1050-1550*, edited by Rosamund Allen. Manchester: Manchester University Press, 2004.

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Chafe, William H. *The Unfinished Journey: America since World War II*, 5<sup>th</sup> ed. New York: Oxford University Press, 2002.

#### **WORK IN A SERIES**

Flehinger, Brett. *The 1912 Election and the Power of Progressivism: A Brief History with Documents*. Bedford Series in History and Culture. Boston: Bedford/St. Martin's, 2003.

### *Periodicals*

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Lucero, Lisa. "The Collapse of the Classic Maya: A Case for the Role of Water Control." *American Anthropologist* 104 (2002): 814-26.

**ARTICLE IN A JOURNAL PAGINATED BY ISSUE**

Wynn, Rhoda. "Saints and Sinners: Women and the Practice of Medicine throughout the Ages." *Journal of the American Medical Association* 283, no. 5 (2000): 668.

**ARTICLE IN A POPULAR MAGAZINE**

Thomas, Evan. "The Day That Changed America." *Newsweek Special Double Issue*, December 2001-January 2002, 45-46.

**NEWSPAPER ARTICLE**

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**BOOK REVIEW**

Cooper, Ilene. Review of *Nat Turner's Slave Rebellion in American History*, by Judith Edwards. *Booklist* 96 (2000): 1093.

**SOUND RECORDING**

Holst, Gustav. *The Planets*. Royal Philharmonic Orchestra. Andre Previn. Telarc compact disc 80133.

**FILM, VIDEOCASSETTE, OR DVD**

*The Civil War*. Produced and directed by Ken Burns. 11 hours. PBS Video, 1990. 9 videocassettes.

**REFERENCE WORK**

Well-known reference works, such as encyclopedias, are generally included in footnotes/endnotes but not in the bibliography. Check with your instructor to see if he/she would like you to include them in your bibliography, in which case you would follow one of the examples for a book.

*Electronic Sources***WHOLE WEBSITE WITH A KNOWN AUTHOR**

Knox, E. L. Skip. "The Crusades." <http://crusades.boisestate.edu>.

**WHOLE WEBSITE WITHOUT A KNOWN AUTHOR**

The Ohio State Department of History. "The Scopes Trial." <http://history.osu.edu/Projects/Clash/Scopes/scopes-page1.htm>.

**SELECTION FROM A WEBSITE**

Linder, Douglas. "An Account of Events in Salem." *Famous Trials*. [www.law.umkc.edu/faculty/projects/ftrials/salem/sal\\_acct.htm](http://www.law.umkc.edu/faculty/projects/ftrials/salem/sal_acct.htm).

**ONLINE BOOK**

Mather, Cotton. *Memorable Providences, Relating to Witchcrafts and Possessions*. Boston: 1689. At Douglas Linder. *Famous Trials*. [www.law.umkc.edu/faculty/projects/ftrials/salem/asa\\_math.htm](http://www.law.umkc.edu/faculty/projects/ftrials/salem/asa_math.htm).

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Friedman, Shamma. "A Good Story Deserves Retelling--The Unfolding of the Akiva Legend." *Jewish Studies: An Internet Journal* 3 (2004):55-93. [www.biu.ac.il/JS/JSIJ/3-2004/Friedman.pdf](http://www.biu.ac.il/JS/JSIJ/3-2004/Friedman.pdf).

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Toplin, Robert Brent. "The Filmmaker as Historian." *American Historical Review* 93 (1988): 1210-27. *JSTOR*. [www.jstor.org](http://www.jstor.org).

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All of these examples come from Mary Lynn Rampolla's *Pocket Guide to Writing in History*, 5th ed. (Boston: Bedford/St. Martin's, 2007). For examples of footnote citations not found here, please consult Rampolla's *Pocket Guide*, Turabian's *Manual for Writers of Term Papers, Theses, and Dissertations*, or the Chicago Manual of Style.

(This demonstrates how the title page of a history paper *might* look. Check with your professor for his or her preferences.)

The Title of Your Paper Goes Here  
It Can Continue onto Second and  
Third Lines, if Necessary

by  
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History 123  
Your Instructor's Name  
October 19, 2007