

CHICAGO MANUAL FILM RESEARCH CITATION

UNDERSTANDING CHICAGO MANUAL FILM RESEARCH CITATION

CHICAGO MANUAL FILM RESEARCH CITATION IS AN ESSENTIAL SKILL FOR ANY ACADEMIC OR RESEARCHER DELVING INTO THE WORLD OF CINEMA. PROPERLY CITING FILM ENSURES THAT YOUR WORK IS CREDIBLE, ALLOWS READERS TO LOCATE YOUR SOURCES, AND ADHERES TO ACADEMIC INTEGRITY STANDARDS. THIS GUIDE PROVIDES A COMPREHENSIVE OVERVIEW OF HOW TO NAVIGATE THE COMPLEXITIES OF CITING FILMS ACCORDING TO THE CHICAGO MANUAL OF STYLE (CMOS), COVERING BOTH NOTES-AND-BIBLIOGRAPHY AND AUTHOR-DATE SYSTEMS. WE WILL EXPLORE THE FUNDAMENTAL ELEMENTS OF FILM CITATIONS, SPECIFIC EXAMPLES FOR VARIOUS MEDIA FORMATS, AND COMMON CHALLENGES ENCOUNTERED WHEN DOCUMENTING CINEMATIC WORKS. MASTERING THESE CITATION PRINCIPLES WILL ENHANCE THE CLARITY AND AUTHORITY OF YOUR FILM-RELATED RESEARCH PAPERS, ESSAYS, AND SCHOLARLY ARTICLES.

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INTRODUCTION TO CHICAGO STYLE FILM CITATION

THE CHICAGO MANUAL OF STYLE (CMOS) OFFERS A ROBUST FRAMEWORK FOR ACADEMIC CITATION, AND ITS GUIDELINES FOR CITING FILMS ARE DESIGNED TO BE THOROUGH AND ADAPTABLE. WHETHER YOU ARE A STUDENT WRITING A FILM STUDIES PAPER OR A SCHOLAR CONDUCTING IN-DEPTH RESEARCH, UNDERSTANDING HOW TO ACCURATELY ATTRIBUTE CINEMATIC WORKS IS PARAMOUNT. CMOS RECOGNIZES THAT FILMS, LIKE BOOKS AND ARTICLES, ARE INTELLECTUAL PROPERTY THAT DESERVE PROPER ACKNOWLEDGMENT. THIS SECTION WILL INTRODUCE THE FUNDAMENTAL PRINCIPLES BEHIND CITING FILMS IN CHICAGO STYLE, SETTING THE STAGE FOR MORE DETAILED EXPLANATIONS TO FOLLOW.

ADHERENCE TO A CONSISTENT CITATION STYLE LIKE CMOS IS CRUCIAL FOR ACADEMIC RIGOR. IT NOT ONLY PREVENTS PLAGIARISM BUT ALSO ALLOWS YOUR AUDIENCE TO TRACE THE ORIGINS OF YOUR INFORMATION, FOSTERING TRANSPARENCY IN YOUR RESEARCH. FILM CITATION IN CHICAGO STYLE REQUIRES ATTENTION TO DETAIL REGARDING THE DIRECTOR, PRODUCER, DISTRIBUTOR, RELEASE YEAR, AND OFTEN THE SPECIFIC VERSION OR FORMAT OF THE FILM BEING REFERENCED.

CORE ELEMENTS OF A FILM CITATION

REGARDLESS OF THE SPECIFIC CHICAGO STYLE SYSTEM EMPLOYED (NOTES-AND-BIBLIOGRAPHY OR AUTHOR-DATE), CERTAIN CORE ELEMENTS ARE CONSISTENTLY REQUIRED FOR AN ACCURATE FILM CITATION. THESE ELEMENTS HELP IDENTIFY THE SPECIFIC WORK AND PROVIDE ENOUGH INFORMATION FOR RETRIEVAL. UNDERSTANDING THESE COMPONENTS IS THE FIRST STEP TOWARD MASTERING FILM CITATION.

ESSENTIAL BIBLIOGRAPHIC INFORMATION

THE FOUNDATIONAL PIECES OF INFORMATION FOR ANY FILM CITATION INCLUDE THE TITLE OF THE FILM, TYPICALLY ITALICIZED. BEYOND THE TITLE, THE DIRECTOR IS ALMOST ALWAYS INCLUDED, AS THEY ARE THE PRIMARY CREATIVE FORCE BEHIND THE WORK. PRODUCERS ARE ALSO OFTEN NOTED, AS THEIR ROLE IN BRINGING THE FILM TO FRUITION IS SIGNIFICANT. THE YEAR OF RELEASE IS ANOTHER CRITICAL PIECE OF DATA, DISTINGUISHING BETWEEN DIFFERENT VERSIONS OR REMAKES.

DISTRIBUTOR AND RELEASE DETAILS

THE DISTRIBUTOR OF THE FILM IS IMPORTANT BECAUSE IT INDICATES THE ENTITY RESPONSIBLE FOR ITS INITIAL RELEASE AND DISTRIBUTION. THIS CAN BE ESPECIALLY RELEVANT WHEN CITING OLDER FILMS OR FILMS FROM SPECIFIC GEOGRAPHICAL REGIONS. THE STUDIO OR PRODUCTION COMPANY CAN ALSO BE INCLUDED, OFFERING FURTHER CONTEXT ABOUT THE FILM'S ORIGIN AND BACKING.

FORMAT AND ACCESS INFORMATION

FOR FILMS VIEWED IN CONTEMPORARY SETTINGS, CITING THE FORMAT IS CRUCIAL. THIS INCLUDES SPECIFYING WHETHER THE FILM WAS WATCHED VIA DVD, BLU-RAY, STREAMING SERVICE (AND THE SPECIFIC SERVICE), OR A DOWNLOADED FILE. IF ACCESSED ONLINE, THE URL OR PLATFORM WHERE THE FILM WAS VIEWED SHOULD BE PROVIDED. THIS DETAIL HELPS RESEARCHERS LOCATE THE EXACT VERSION YOU CONSULTED.

CITING FILMS IN THE NOTES-AND-BIBLIOGRAPHY SYSTEM

THE NOTES-AND-BIBLIOGRAPHY SYSTEM, OFTEN FAVORED IN HISTORY AND SOME HUMANITIES FIELDS, USES FOOTNOTES OR ENDNOTES FOR IN-TEXT CITATIONS AND A BIBLIOGRAPHY AT THE END OF THE PAPER. CITING FILMS WITHIN THIS SYSTEM REQUIRES CAREFUL FORMATTING FOR BOTH THE NOTES AND THE BIBLIOGRAPHY ENTRY.

FOOTNOTE/ENDNOTE FORMAT FOR FILMS

IN A FOOTNOTE OR ENDNOTE, THE PRIMARY INFORMATION PRESENTED WILL BE THE DIRECTOR'S NAME, FOLLOWED BY THE FILM TITLE (ITALICIZED), THE DISTRIBUTOR, AND THE RELEASE YEAR. SPECIFIC DETAILS SUCH AS ACTORS OR OTHER CREW MEMBERS MAY BE INCLUDED IF THEY ARE PARTICULARLY RELEVANT TO YOUR ARGUMENT. IF YOU ARE REFERENCING A SPECIFIC SCENE OR SEGMENT, YOU WOULD ALSO INCLUDE THE TIMESTAMP.

FOR EXAMPLE, A FOOTNOTE MIGHT LOOK LIKE THIS:

- **NOTE:** DIRECTED BY ALFRED HITCHCOCK, *PSYCHO* (UNIVERSAL PICTURES, 1960).

BIBLIOGRAPHY ENTRY FORMAT FOR FILMS

THE BIBLIOGRAPHY ENTRY FOR A FILM IS MORE COMPREHENSIVE AND FOLLOWS A STANDARDIZED STRUCTURE. IT TYPICALLY BEGINS WITH THE DIRECTOR'S LAST NAME, THEN FIRST NAME, FOLLOWED BY THE FILM TITLE (ITALICIZED), THE DISTRIBUTOR, AND THE RELEASE YEAR. INFORMATION ABOUT PRINCIPAL ACTORS CAN ALSO BE INCLUDED HERE FOR GREATER DETAIL.

A TYPICAL BIBLIOGRAPHY ENTRY FOR A FILM WOULD BE:

- HITCHCOCK, ALFRED, DIRECTOR. *PSYCHO*. PRODUCED BY ALFRED HITCHCOCK. UNIVERSAL PICTURES, 1960.

CITING FILMS IN THE AUTHOR-DATE SYSTEM

THE AUTHOR-DATE SYSTEM, COMMON IN SOCIAL SCIENCES, RELIES ON IN-TEXT PARENTHETICAL CITATIONS THAT INCLUDE THE AUTHOR'S LAST NAME AND THE PUBLICATION YEAR. A REFERENCE LIST AT THE END OF THE DOCUMENT PROVIDES FULL PUBLICATION DETAILS. FOR FILMS, THE DIRECTOR OFTEN SERVES AS THE "AUTHOR."

IN-TEXT CITATIONS IN AUTHOR-DATE STYLE

IN THE AUTHOR-DATE SYSTEM, THE IN-TEXT CITATION FOR A FILM WOULD TYPICALLY INCLUDE THE DIRECTOR'S LAST NAME AND THE RELEASE YEAR IN PARENTHESES. IF THE DIRECTOR'S NAME IS MENTIONED IN THE SENTENCE, ONLY THE YEAR NEEDS TO BE INCLUDED IN THE PARENTHESES. SPECIFIC SCENES OR QUOTES WOULD REQUIRE A TIMESTAMP.

AN EXAMPLE OF AN IN-TEXT CITATION:

- (HITCHCOCK 1960)

REFERENCE LIST ENTRY FOR FILMS

THE REFERENCE LIST ENTRY IN THE AUTHOR-DATE SYSTEM IS SIMILAR TO THE BIBLIOGRAPHY ENTRY IN THE NOTES-AND-BIBLIOGRAPHY SYSTEM, BUT THE ORDER AND EMPHASIS MIGHT SHIFT SLIGHTLY. THE DIRECTOR'S NAME (TREATED AS THE AUTHOR), THE FILM TITLE (ITALICIZED), THE DISTRIBUTOR, AND THE RELEASE YEAR ARE ALL ESSENTIAL. AGAIN, PRODUCERS AND KEY ACTORS CAN BE INCLUDED.

A REFERENCE LIST ENTRY WOULD APPEAR AS:

- HITCHCOCK, ALFRED, DIRECTOR. 1960. *PSYCHO*. UNIVERSAL PICTURES.

SPECIFIC EXAMPLES FOR DIFFERENT FILM MEDIA

THE WAY YOU CITE A FILM CAN VARY DEPENDING ON HOW YOU ACCESSED IT. CMOS PROVIDES GUIDELINES FOR CITING FILMS FROM PHYSICAL MEDIA, STREAMING SERVICES, AND EVEN ONLINE ARCHIVES.

CITING FILMS ON DVD OR BLU-RAY

WHEN CITING A FILM FROM A DVD OR BLU-RAY, INCLUDE INFORMATION ABOUT THE DISC ITSELF. THIS OFTEN INVOLVES THE FORMAT, THE STUDIO THAT RELEASED THE DISC, AND POTENTIALLY THE REGION CODE IF RELEVANT TO YOUR RESEARCH.

EXAMPLE (NOTES-AND-BIBLIOGRAPHY):

- **NOTE:** DIRECTED BY BONG JOON-HO, *PARASITE* (BLU-RAY), NEON, 2019.

EXAMPLE (BIBLIOGRAPHY):

- BONG JOON-HO, DIRECTOR. *PARASITE*. BLU-RAY. DIRECTED BY BONG JOON-HO. NEON, 2019.

CITING FILMS FROM STREAMING SERVICES

CITING FILMS ACCESSED THROUGH STREAMING PLATFORMS REQUIRES IDENTIFYING THE PLATFORM AND, IF POSSIBLE, THE SPECIFIC DATE OF ACCESS. THIS IS BECAUSE STREAMING CONTENT CAN BE UPDATED OR REMOVED.

EXAMPLE (NOTES-AND-BIBLIOGRAPHY):

- **NOTE:** DIRECTED BY GRETA GERWIG, *LADY BIRD*, NETFLIX, 2017. VIEWED MARCH 15, 2023.

EXAMPLE (BIBLIOGRAPHY):

- GERWIG, GRETA, DIRECTOR. *LADY BIRD*. NETFLIX, 2017. VIEWED MARCH 15, 2023.

CITING FILMS FROM ONLINE ARCHIVES OR DATABASES

FOR FILMS FOUND IN ACADEMIC DATABASES OR ONLINE ARCHIVES, YOU SHOULD CITE THE SPECIFIC URL AND THE DATE OF ACCESS. THIS ENSURES REPRODUCIBILITY OF YOUR RESEARCH, ESPECIALLY IF THE CONTENT IS BEHIND A PAYWALL OR REQUIRES INSTITUTIONAL ACCESS.

EXAMPLE (NOTES-AND-BIBLIOGRAPHY):

- **NOTE:** DIRECTED BY FRITZ LANG, *METROPOLIS*, THE CRITERION CHANNEL, ACCESSED MARCH 16, 2023, [HTTPS://WWW.CRITERION.COM/CURRENT/VIDEOS/103-METROPOLIS](https://www.criterion.com/current/videos/103-metropolis).

EXAMPLE (BIBLIOGRAPHY):

- LANG, FRITZ, DIRECTOR. *METROPOLIS*. THE CRITERION CHANNEL. ACCESSED MARCH 16, 2023. [HTTPS://WWW.CRITERION.COM/CURRENT/VIDEOS/103-METROPOLIS](https://www.criterion.com/current/videos/103-metropolis).

DOCUMENTING FILM ELEMENTS: BEYOND THE MAIN FEATURE

FILM RESEARCH OFTEN EXTENDS BEYOND JUST CITING THE MAIN FEATURE. DOCUMENTARIES, SHORT FILMS, AND EVEN SPECIFIC SEQUENCES WITHIN A FILM REQUIRE CAREFUL CITATION TO MAINTAIN ACADEMIC INTEGRITY.

CITING DOCUMENTARIES

DOCUMENTARIES ARE CITED MUCH LIKE NARRATIVE FILMS, WITH THE DIRECTOR AND TITLE BEING PRIMARY. HOWEVER, THE SPECIFIC SUBJECT MATTER OR THE UNIQUE INVESTIGATIVE NATURE OF A DOCUMENTARY MIGHT WARRANT ADDITIONAL DETAILS IN THE CITATION, SUCH AS THE MAIN SUBJECTS INTERVIEWED OR THE FOCUS OF THE INVESTIGATION.

EXAMPLE (NOTES-AND-BIBLIOGRAPHY):

- **NOTE:** DIRECTED BY JOSHUA OPPENHEIMER, *THE ACT OF KILLING*, DRAFTHOUSE FILMS, 2012.

CITING SHORT FILMS

SHORT FILMS, WHETHER SCREENED INDEPENDENTLY OR AS PART OF A COMPILATION, NEED TO BE CLEARLY IDENTIFIED. IF THE SHORT FILM IS PART OF A LARGER COLLECTION, THE CITATION SHOULD REFLECT BOTH THE SHORT FILM AND ITS CONTAINER.

EXAMPLE (NOTES-AND-BIBLIOGRAPHY):

- **NOTE:** DIRECTED BY WES ANDERSON, *HOTEL CHEVALIER*, 2007. AVAILABLE ON YOUTUBE, VIEWED MARCH 17, 2023.

CITING SPECIFIC SCENES OR SEQUENCES

WHEN YOU ARE ANALYZING A PARTICULAR SCENE OR SEQUENCE, IT IS CRUCIAL TO PROVIDE A TIMESTAMP TO GUIDE YOUR READER DIRECTLY TO THE RELEVANT PART OF THE FILM. THIS PRECISION IS VITAL FOR DETAILED TEXTUAL ANALYSIS.

EXAMPLE (NOTES-AND-BIBLIOGRAPHY):

- **NOTE:** THE ICONIC SHOWER SCENE IN *PSYCHO* OCCURS BETWEEN 00:50:11 AND 00:51:30.

COMMON CHALLENGES IN FILM CITATION

CITING FILMS CAN PRESENT UNIQUE CHALLENGES DUE TO THE COLLABORATIVE NATURE OF FILMMAKING AND THE EVOLVING LANDSCAPE OF MEDIA DISTRIBUTION. NAVIGATING THESE COMPLEXITIES IS PART OF BECOMING PROFICIENT IN CHICAGO STYLE FILM RESEARCH CITATION.

ATTRIBUTION OF AUTHORSHIP

IN FILM, "AUTHORSHIP" IS OFTEN DEBATED. WHILE THE DIRECTOR IS TYPICALLY TREATED AS THE PRIMARY AUTHOR, THE ROLES OF SCREENWRITERS, PRODUCERS, AND EVEN ACTORS CAN BE SIGNIFICANT. CMOS ALLOWS FOR FLEXIBILITY HERE, ENCOURAGING RESEARCHERS TO ATTRIBUTE AUTHORSHIP IN A WAY THAT BEST REFLECTS THE CREATIVE AGENCY RELEVANT TO THEIR ARGUMENT.

VARIATIONS IN FILM TITLES AND VERSIONS

FILMS MAY HAVE DIFFERENT TITLES IN DIFFERENT COUNTRIES, OR MULTIPLE VERSIONS (E.G., DIRECTOR'S CUT, THEATRICAL RELEASE, EXTENDED EDITION). IT IS ESSENTIAL TO USE THE TITLE UNDER WHICH YOU VIEWED THE FILM AND TO NOTE ANY SIGNIFICANT VARIATIONS IF THEY ARE RELEVANT TO YOUR ANALYSIS.

ARCHIVAL AND OBSCURE FILMS

CITING FILMS FROM ARCHIVES OR THOSE THAT ARE LESS WIDELY DISTRIBUTED CAN BE CHALLENGING DUE TO LIMITED AVAILABILITY OF BIBLIOGRAPHIC INFORMATION. IN SUCH CASES, PROVIDE AS MUCH DETAIL AS POSSIBLE, INCLUDING ANY ARCHIVAL ACCESSION NUMBERS OR COLLECTION DETAILS. ALWAYS PRIORITIZE PROVIDING ENOUGH INFORMATION FOR THE READER TO POTENTIALLY LOCATE THE FILM.

CONCLUSION

EFFECTIVELY CITING FILMS USING THE CHICAGO MANUAL OF STYLE IS A SKILL THAT ENHANCES THE CREDIBILITY AND CLARITY OF YOUR ACADEMIC WORK. BY UNDERSTANDING THE CORE ELEMENTS OF FILM CITATIONS, ADHERING TO THE SPECIFIC FORMATTING REQUIREMENTS OF THE NOTES-AND-BIBLIOGRAPHY AND AUTHOR-DATE SYSTEMS, AND BEING MINDFUL OF DIFFERENT MEDIA FORMATS, YOU CAN CONFIDENTLY DOCUMENT YOUR CINEMATIC SOURCES. THE ABILITY TO ACCURATELY CITE FILMS, WHETHER THEY ARE WIDELY ACCLAIMED FEATURES OR OBSCURE ARCHIVAL PIECES, IS FUNDAMENTAL TO RIGOROUS FILM RESEARCH AND CONTRIBUTES TO THE BROADER SCHOLARLY CONVERSATION.

FAQ

Q: WHAT IS THE MOST IMPORTANT ELEMENT TO INCLUDE WHEN CITING A FILM IN CHICAGO STYLE?

A: THE MOST IMPORTANT ELEMENT IS THE FILM'S TITLE, WHICH SHOULD ALWAYS BE ITALICIZED. BEYOND THAT, THE DIRECTOR'S NAME AND THE YEAR OF RELEASE ARE CRITICAL FOR IDENTIFICATION.

Q: HOW DO I CITE A FILM IF I WATCHED IT ON A STREAMING SERVICE LIKE NETFLIX OR HULU?

A: YOU SHOULD INCLUDE THE NAME OF THE STREAMING SERVICE AND THE DATE YOU ACCESSED THE FILM. THE GENERAL FORMAT IS SIMILAR TO CITING ANY OTHER SOURCE FROM THE WEB.

Q: CAN I CITE A FILM WITHOUT A DIRECTOR?

A: WHILE MOST FILMS HAVE A CREDITED DIRECTOR, IF A FILM IS AN ANTHOLOGY OR HAS AN UNKNOWN DIRECTOR, YOU WOULD ADJUST YOUR CITATION ACCORDINGLY, PERHAPS ATTRIBUTING IT TO THE PRODUCER OR COMPILER, AND NOTING THE ABSENCE OF A DIRECTOR.

Q: WHAT IS THE DIFFERENCE BETWEEN A FOOTNOTE/ENDNOTE CITATION AND A BIBLIOGRAPHY ENTRY FOR A FILM IN CHICAGO STYLE?

A: FOOTNOTES/ENDNOTES PROVIDE A CONCISE IN-TEXT CITATION, WHILE THE BIBLIOGRAPHY ENTRY OFFERS MORE COMPREHENSIVE DETAILS ABOUT THE FILM, INCLUDING PRODUCERS, DISTRIBUTOR, AND RELEASE YEAR, IN A STANDARDIZED FORMAT.

Q: HOW DO I CITE A SPECIFIC SCENE OR MOMENT FROM A FILM?

A: YOU SHOULD INCLUDE THE TIMESTAMP (E.G., 00:15:30-00:17:00) IN YOUR CITATION TO DIRECT THE READER TO THE EXACT LOCATION OF THE SCENE WITHIN THE FILM.

Q: SHOULD I INCLUDE THE NAMES OF ACTORS IN MY FILM CITATIONS?

A: INCLUDING PRINCIPAL ACTORS IS OPTIONAL BUT CAN BE BENEFICIAL IF THEIR PERFORMANCE OR PRESENCE IS CENTRAL TO YOUR RESEARCH OR ARGUMENT. CMOS ALLOWS FOR THIS INCLUSION IN BOTH NOTES AND BIBLIOGRAPHIES.

Q: WHAT IF THE FILM I'M CITING HAS BEEN RELEASED IN MULTIPLE VERSIONS (E.G., DIRECTOR'S CUT, THEATRICAL RELEASE)?

A: YOU SHOULD CITE THE SPECIFIC VERSION YOU VIEWED AND, IF RELEVANT TO YOUR ARGUMENT, NOTE THAT IT IS A PARTICULAR CUT OR VERSION. FOR EXAMPLE, "*BLADE RUNNER: THE FINAL CUT*."

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