CHICAGO MANUAL OF STYLE

Visual arts and art history publications tend to be uniform in their use of the annotation style found in *The Chicago Manual of Style*. What follows is a brief introduction to the basics of how it should be applied in your paper writing. The *Chicago Manual* is flexible enough to offer several different variations on its guidelines. For the sake of simplicity, in this handout I've isolated A SINGLE VARIATION for students to apply. (However, students interested in exploring the range of options are welcome to consult print editions of its most recent, 17th edition available in the reference sections of both Auraria Library and the CU-Denver Writing Center.)

PLEASE NOTE: <u>ALL STUDENTS IN MY CLASSES ARE EXPECTED TO ANNOTATE THEIR PAPERS ACCORDING TO CHICAGO "NOTE STYLE" (NOT IN-TEXT CITATION)!</u> FAILURE TO DO SO WILL RESULT IN <u>10 POINTS</u> TAKEN AUTOMATICALLY FROM THE TOP OF ONE'S PAPER GRADE.

NOTES: ENDNOTES OR FOOTNOTES

Notes are absolutely necessary not only when directly quoting a source consulted in your research, but even when you borrow a fact, statistic, or idea from another source and restate it in your own words. <u>To not cite your sources every time you consult them in your writing is plagiarism.</u>

Annotating your quotes/sources involves <u>sequentially numbering</u> the last sentence of each quoted (or even slightly "reworked") passage in which you have consulted someone else's work. You then place a correspondingly-numbered source citation either at the end of the paper (endnotes), or at the bottom of the page on which the quote has been used (footnotes), citing the exact page numbers quoted and/or referenced in that passage. **Most computer programs have an endnote/footnote option in the "insert" or "references" toolbar, which will ask you to select a footnote or endnote style when you are ready to begin annotating, then automatically insert, number, and organize your notes as you write**. I don't have a preference for either endnotes or footnotes—they are both acceptable to me, so long as you organize your sources correctly in Chicago Style note (NOT in-text) formatting.

BIBLIOGRAPHY:

If you have correctly/thoroughly cited all your sources in Chicago Style notes, I do not require a bibliography page (although other professors may!), as thorough notes make an additional bibliography redundant. However, <u>if you don't feel that your notes reflect the full extent of your research</u>, it is optional for you to additionally include a bibliography with your paper. *The Chicago Manual* cites bibliographic sources slightly differently than notes. The sources are listed in <u>alphabetical order</u> (by the last name of the author or editor, or by title if there is no author cited) on an individual sheet at the end of the paper, with every line after the first of each new source indented at least 5 spaces from the left margin, and publication information organized differently.

ACADEMIC DISHONESTY AND PLAGIARISM

Students are expected to be honest in both their test taking and paper writing assignments, and cheating and plagiarism are not tolerated in my classes. Plagiarism is a serious offense in the academy, as well as illegal in the context of our nation's copyright law. As such, it is important to know what plagiarism is before embarking upon any research project.

According to the Modern Language Association, plagiarism is "the wrongful act of taking the product of another person's mind, and presenting it as one's own." In other words, plagiarism is the use of not just words but *ideas* borrowed from someone else without crediting the source. (See this Harvard University guide for the differences between different kinds of plagiarism and "paraphrasing" that frequently get students in trouble.)

To steer students away from any danger of plagiarism in their art-historical writing, I require that students learn the arts-standard, Chicago Manual of Style note formatting for citing sources referenced in their writing. For further reading on academic dishonesty, plagiarism, and citation please see the UCD Writing Center's excellent how-to guides (including their student-focused handout on plagiarism.

SAMPLE PARAGRAPH: CREDITING SOURCES IN YOUR WRITING:

According to literary scholar Marianna Torgovnick, the primitive has (in art historical scholarship as in general Western knowledge) been defined as that pertaining to an "original or ancestor." It has also referred to the "social formations within relatively isolated areas of Africa, Oceania, South America and other areas of the world" where cultures are marked by the absence of technology found in Western culture, and thus associated with a simple, developing, "original" state of humanity.[1] As art historian Gill Perry notes in *Primitivism, Cubism, Abstraction*, this definition of primitivism has less to do with geographical location than a value judgment based on a Western notion of civilization, presupposing not only an undifferentiated racial category but evoking a "Eurocentric construct of the uncivilized tribe, the opposite, or 'other' to Western society." Providing what Perry articulates as a "fertile soil" (and the gendered, colonialist themes that the term implies), exotic non-Western locales served as sites in which the artist could escape, deviate from, and perhaps transcend the mores of Western civilization in the name of avant-garde artistic innovation.[2] For many artists of the late nineteenth century, this meant a literal journey—or "going away"—to these (generally colonized) locations to immerse themselves in the cultures and customs of the peoples whose way of life represented an uncivilized or antiquated alternative to European society. This immersion—as best typified in the Oceanic journeys of Gauguin—was to then provide a foundation for artworks imbued with a sense of the style and spirit of the cultures that inspired them.[3]

NOTES:
[1] Marianna Torgovnick, *Gone Primitive: Savage Intellects, Modern Lives* (Chicago and London: University of Chicago Press, 1990), 18 and 23.

[2] Gill Perry, "Primitivism and the 'Modern," in *Primitivism, Cubism, Abstraction: The Early Twentieth Century,* ed. Charles Harrison, Francis Frascina and Gill Perry (New Haven and London: Yale University Press, 1993), 5.

[3] See Perry's discussion of this phenomenon in "Primitivism and the 'Modern," 3-34.

BIBLIOGRAPHY:
Figura, Starr, ed. *Gaugin: Metamorphoses*. New York: The Museum of Modern Art, 2014.

Gaugin, Paul. *The Tahitian Journal*. Minneola, NY: Dover Fine Art, 1985.

Harrison, Charles, Francis Frascina, and Gill Perry, eds. *Primitivism, Cubism, Abstraction: The Early Twentieth Century*. New Haven and London: Yale University Press, 1993.

Torgovnick, Marianna. *Gone Primitive: Savage Intellects, Modern Lives*. Chicago and London: University of Chicago Press, 1990.

REVIEWING THE EXAMPLE ABOVE:

- **Notes and bibliography entries are organized differently!** Notes are organized first-name-first, with the publishing details organized with different punctuation and pagination than bibliography entries! In the following pages, **PAY ATTENTION TO HOW NOTES ARE USED AND ORGANIZED DIFFERENTLY THAN BIBLIOGRAPHY ENTRIES**, as organizing notes like bibliography entries, and vice-versa is the #1 mistake most students make with their citations!
- Please notice the superscripted, sequential numbering of sources in the text and the corresponding notes in the passage above—including repeat references to the same source. **Annotation does *not* mean numbering your sources ONCE in a list at the back or bottom of your paper, and just repeatedly referring to the corresponding number over and over again in your text**. Rather, <u>each time</u> you cite a source—no matter how many times you cite it—<u>you must add a new note number and cite the same source again under that new number</u>.
- When you are referencing, but not directly quoting a large portion of a source, notice that you may direct the reader to "see" this large section in the accompanying note. This is because—even though you are not quoting that source directly—**you are responsible for giving credit to the fact/s, statistic/s, and/or idea/s you derived from that source, even if you are summarizing an entire passage, chapter, or book in your own words.**
- **You may SHORTEN your citation of a source after the first, full reference** to include simply the last name of the author/s, main title of the piece, and page/s referenced. The use of "Ibid." is acceptable for repeated sources **so long as they immediately follow the source that precedes it on that page.** If you are using footnotes (at the bottom of the page), rather than endnotes (at the end of the paper), this can get messy—so, I prefer that you use the last name/page number abbreviation, to ensure you are always abbreviating sources correctly/thoroughly.
- [Here are](#) a [few examples](#) of [papers online](#) **written with Chicago Style notes.** Please pay close attention to the way that the notes are numbered and organized—keeping in mind that you are free to choose either footnotes or endnotes, so long as they are organized correctly.

A QUICK HOW-TO GUIDE FOR CITING YOUR SOURCES AS EITHER ENDNOTES OR FOOTNOTES:

One benefit to the *Chicago* style is that it is simple and fairly flexible. Indeed, if you consult the manual itself, you will see various options for citing sources. However, what follows (here and in *The Chicago Manual of Style Online* "quick guide" to notes and bibliography styles) is a basic guide for correctly annotating your sources in this way.

BOOKS: SINGLE AUTHOR

(...as you see in the sample passage above, the note organization of the single-author book source is:)

Note number.   Author's name first-name-first, *Title of the book italicized* (City: Press, year in parentheses), page number/s of quoted/consulted material.

BOOKS: ANTHOLOGIES

Note number. Chapter/section author's first name first, "Title of the chapter/section in quotation marks," *Name of the anthology italicized*, name/s of editor/s first-name-first (City: Press name, year in parentheses), page numbers of quoted/consulted material.

(...as in the example passage above, applied to a chapter from an anthology, the system works like this:)

3.   Paul Hammond, "Lost and Found: Buñuel, *L'Age d'Or* and Surrealism," in *Luis Buñuel: New Readings,* ed. Peter William Evans and Isabel Santaolalla (London: British Film Institute Publishing, 2004), 15.

PERIODICALS:

Note number.   Author's first name first, "Title of the article in quotation marks," *Title of the journal italicized*, volume, number (date in parentheses): page number/s of quoted/consulted material.

(...applied to a journal article, the system works like this:)

6.   Peter Buse, "The Stage Remains: Theatre Criticism and the Photographic Archive," *Journal of Dramatic Theory and Criticism* 12, no.1 (Fall 1997): 77-79.

GALLERY AND AUDIO/VISUAL MATERIALS:

Unusual sources like gallery labels and audio/visual materials may be cited in different ways, but remember that **you have to cite them** when you take information from any source, including those "published" in ways beyond the printed page. Here's an acceptable way of doing it:

Note number.   Source/type of work/commentator/information if known, *Name of artwork/ label heading italicized*, name of director/author if stated (original year made if known; city if known: institution/production company, year medium was produced if known), medium/source type.

(...this is how a gallery label citation might look in your paper)

1.   Mary Cassatt, *Pattycake (Mother and Child)*, Denver Art Museum, gallery label.

(...this is how DVD commentary might look in your paper)

12.   Jim Jarmusch commentary, *Down By Law*, directed by Jim Jarmusch (1986; New York: Criterion Collection, 2002), DVD.

WEBSITES:

The Chicago Manual demonstrates several ways to annotate websites, depending on whether the source is an electronic journal or a straight-up website. ([See The Purdue Online Writing Lab site for examples](#)!) But (as with its bibliographic form) the manual has generally settled on the following structure:

Note number.   If stated author's first name first, "Title of page/article in quotation marks," *Name of the primary source/site italicized*. Issue and/or date of the publication or last revised, if given or, if not, date accessed by user. Full URL, or site address.

(...this is how a website would then be annotated:)

3. Hakim Bishara, "18,000 Illegally Trafficked Cultural Goods Seized in an International Crackdown," *Hyperallergic* (August 9, 2019) https://hyperallergic.com/513008/18000-illegally-trafficked-cultural-goods-seized-in-an-international-crackdown/

CITING SOURCES IN A BIBLIOGRAPHY:

If you don't feel that your notes reflect the full extent of your research, it is optional for you to additionally include a bibliography with your paper. *The Chicago Manual* organizes bibliographic sources slightly differently than the same sources in your notes. The sources are organized alphabetically (by the last name of the author or editor, or by title if there is no author cited) on an individual sheet at the end of the paper, with every line after the first of each new source indented at least 5 spaces from the left margin.

BOOKS: SINGLE AUTHOR AND ANTHOLOGIES
Authors/editors, first-credited last name first. *Title italicized*. Volume or edition if any. City of publication: Name of press, year of publication.

(...with this structure applied to a book, a bibliography entry would look like this:)

Frueh, Joanna. *Erotic Faculties*. Berkeley and Los Angeles: University of California Press, 1996.

(...with this structure applied to an edited anthology, a bibliography entry would look like this:)

Gibson, Pamela Church and Roma Gibson, eds. *Dirty Looks: Women, Pornography, Power*. London: British Film Institute, 1993.

PERIODICALS:
Author's last name first. "Title in quotation marks." *Name of journal italicized*. Volume, number (Date in parentheses): page number/s.

(...with this structure applied to a scholarly article:)

Eileraas, Karina. "Witches, Bitches and Fluids: Girl Bands Performing Ugliness as Resistance." *The Drama Review: The Journal of Performance Studies* 41, no.3 (Fall 1997):122-139.

GALLERY AND AUDIO/VISUAL MATERIALS:

Again, the number of gallery and a/v sources to which we have access are rapidly multiplying (and The Purdue Online Writing Lab has a student-friendly list of different media formats and how to cite them). But, they tend to follow a basic structure:

Artist/director if known last-name-first. *Name of artwork/ label heading italicized*. Year originally made if known; City: Institution/production company: New-medium producer, year. Medium/source type.

(...this is how a DVD might look in your bibliography:)

Lang, Fritz. *Metropolis*. 1927; Berlin: Universum Film A.G (UFA): Kino Lorber, 2010. DVD.

WEBSITES:

If stated, author's last name first. "Title in quotation marks." *Name of the primary source/site italicized*. Issue and/or date of the publication or last date revised, if given. Full URL.

(...with this structure applied to an online article, its bibliography entry would look like this:)

Kourlas, Gia. "The Whitney Embraces Dancenoise, a Brash '80s Performance Duo." *New York Times Online*. (July 16, 2015): http://www.nytimes.com/2015/07/19/arts/dance/the-whitney-embraces-dancenoise-a-brash-80s-performance-duo.html?ref=design

FOR MORE INFORMATION ON CHICAGO STYLE IN ART AND ART HISTORY, SEE:

The Chicago Manual of Style. 17th edition. Chicago and London: University of Chicago Press, 2017.

The Chicago Manual of Style online "quick guide."
        https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html

The Ohio State University Libraries. "Chicago Manual of Style."
        https://library.osu.edu/documents/english/FINALlibrary_CMS.pdf

        (The OSU quick reference even includes examples of how to cite TV shows,
        YouTube video, Tweets, and summarizes my position on how to cite "PDFs versus
        HTML-versions of journal articles"!)

The Purdue Online Writing Lab. "CMOS Introduction."
        https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/chicago_style_introduction.html