

Chicago Style (Notes-Bibliography) Annotated Example

Complete Format Guide with Annotations - 17th Edition

TITLE PAGE

[Centered vertically and horizontally on page]

The Evolution of the American Dream: Economic Mobility and Social Change in Twentieth-Century Literature

by

Sarah Chen

English 305: American Literature Professor Jennifer Martinez University of California,
Berkeley May 15, 2024

ANNOTATIONS FOR TITLE PAGE: ✓ Title: Centered, about 1/3 down page ✓ Title format: Can be bold or regular (check instructor preference) ✓ Spacing: Double-space between title and subtitle ✓ “by” + name: Centered, several lines below title ✓ Course info: Centered, several lines below name ✓ Professor name: Below course ✓ Institution: Below professor ✓ Date: Month Day, Year format ✓ Page number: NOT on title page (but counts as page 1) ✓ All text: Double-spaced ✓ Font: Times New Roman 12pt (or other readable serif) ✓ Margins: 1 inch all sides

FIRST PAGE OF TEXT (Page 2)

[Page number 2 in top right corner]

The American Dream—the belief that anyone can achieve prosperity through hard work and determination—has served as a defining narrative in American culture since the nation's founding. However, twentieth-century literature increasingly interrogated this mythology, exposing the economic and social barriers that prevent genuine upward mobility. F. Scott Fitzgerald's *The Great Gatsby* (1925), Arthur Miller's *Death of a Salesman* (1949), and Lorraine Hansberry's *A Raisin in the Sun* (1959) span the century's middle decades, each revealing how the American Dream evolved from optimistic possibility to disillusioned critique.[1] These works demonstrate that the promise of economic mobility became increasingly hollow as structural inequalities—particularly those related to class, race, and gender—hardened throughout the twentieth century.

Fitzgerald's *The Great Gatsby* captures the American Dream at its most seductive and most corrosive. Published in 1925 during the height of Jazz Age prosperity, the novel presents Jay Gatsby as the quintessential self-made man who transforms himself from poor Midwestern farm boy into wealthy New York sophisticate. Yet Fitzgerald reveals that Gatsby's reinvention requires abandoning his past, his family, and ultimately his integrity—his fortune comes from criminal bootlegging operations.[2] The novel suggests that achieving the American Dream necessitates moral compromise, and that even successful reinvention cannot overcome fundamental class divisions.

ANNOTATIONS FOR FIRST PAGE OF TEXT: ✓ Page numbering: Begins with page 2 (title page counts as 1 but unnumbered) ✓ Page numbers: Top right corner, 0.5 inch from top ✓ Page numbers: Arabic numerals (2, 3, 4...) ✓ No header text: Just page number ✓

First paragraph: Indented 0.5 inch (use Tab key) ✓ All paragraphs: Indented 0.5 inch ✓ Spacing: Double-spaced throughout body text ✓ Footnote indicators: Superscript numbers after punctuation [shown as [1], [2]] ✓ Footnote numbering: Consecutive throughout entire paper ✓ Font: Times New Roman 12pt ✓ Margins: 1 inch all sides ✓ Alignment: Left-aligned (ragged right)

FOOTNOTES AT BOTTOM OF PAGE:

[Separated from text by short horizontal line about 2 inches long]

1. For comprehensive analysis of the American Dream in literature, see Jim Cullen, *The American Dream: A Short History of an Idea That Shaped a Nation* (Oxford: Oxford University Press, 2003), 5-12.
2. F. Scott Fitzgerald, *The Great Gatsby* (New York: Scribner, 2004), 98-99.

ANNOTATIONS FOR FOOTNOTES: ✓ Location: Bottom of same page as reference ✓ Separator line: Short line (about 2 inches) above footnotes ✓ Numbering: Arabic numerals, not superscript in footnote itself ✓ Number format: 1. (number followed by period and space) ✓ Indent: First line of each footnote indented 0.5 inch ✓ Format: Full citation on first reference to source ✓ Spacing within: Single-spaced within each footnote ✓ Spacing between: Double-space between footnotes ✓ Font size: Same as body (12pt) or slightly smaller (10pt acceptable) ✓ Author format: First name Last name (normal order, not reversed) ✓ Book format: Author, Title in italics (Place: Publisher, Year), page.

PAGE 3 - CONTINUATION

[Page 3 in top right]

The novel's symbolism reinforces this critique. The green light at the end of Daisy's dock—visible from Gatsby's mansion but perpetually out of reach—represents both Gatsby's impossible desire and the American Dream's inherent unattainability. As narrator Nick Carraway observes in the novel's famous conclusion, "Gatsby believed in the green light, the orgastic future that year by year recedes before us."^[3] The verb "recedes" captures the essential tragedy: the dream moves backward as the dreamer moves forward, ensuring perpetual dissatisfaction rather than fulfillment. Fitzgerald thus suggests that the American Dream functions as an ideological mechanism that sustains capitalism by promising rewards it cannot deliver.

Where Fitzgerald examined the dream's corruption through the lens of class aspiration, Arthur Miller interrogated its psychological devastation. *Death of a Salesman*, premiering on Broadway in 1949, presents Willy Loman as a tragic figure destroyed by his unwavering belief in the American Dream's promise. Willy has devoted his life to the principle that being "well-liked" and maintaining a positive attitude will lead to success, yet he ends his career discarded and impoverished.^[4] Miller critiques not individual failure but systemic false consciousness—Willy cannot recognize that his economic system requires most people to fail so that a few can succeed.

Miller's stage directions emphasize this entrapment. The play's setting—a small house "boxed in" by surrounding apartment buildings—physically manifests Willy's psychological imprisonment.^[5] The American Dream requires believing in individual agency and unlimited opportunity, yet the play's very structure reveals how circumscribed Willy's choices actually are.

FOOTNOTES - PAGE 3:

3. Fitzgerald, *The Great Gatsby*, 180.
4. Arthur Miller, *Death of a Salesman* (New York: Penguin Books, 1998), 138.
5. Miller, *Death of a Salesman*, 11.

ANNOTATIONS FOR SHORTENED FOOTNOTES: ✓ Shortened form: Used after first

full citation ✓ Format: Last name, Shortened Title, page. ✓ Italics: Book titles remain italicized in shortened form ✓ Consistency: Use same shortened title throughout ✓ No “Ibid.”: Modern Chicago prefers shortened citations ✓ Alternative: Can use “Ibid.” if immediately following same source

PAGE 4 - SHOWING DIFFERENT SOURCE TYPES

[Page 4 in top right]

As theater critic Mary McCarthy argued in her 1949 review, “Miller has written not about an individual’s failure but about a system’s cruelty.” [6] The play thus transforms personal tragedy into social critique, suggesting that the American Dream functions as ideology that obscures economic exploitation.

Lorraine Hansberry’s *A Raisin in the Sun* extended this critique by foregrounding how race compounds class barriers to achieving the American Dream. The Younger family’s struggle to escape their cramped South Side Chicago apartment reveals how housing discrimination and employment inequality create nearly insurmountable obstacles for Black Americans.[7] When the family attempts to move into a white neighborhood, they encounter violent resistance that exposes the American Dream’s de facto racial exclusivity.[8]

Hansberry’s title, drawn from Langston Hughes’s poem “Harlem,” asks what happens to “a dream deferred.”[9] The play answers that deferred dreams generate explosive resentment, family conflict, and psychological damage. Yet Hansberry avoids simple despair. The play concludes with the Younger family defiantly moving into their new house despite threats, suggesting that collective resistance might force the American Dream to fulfill its egalitarian promises.[10] This qualified optimism distinguishes Hansberry’s approach from Fitzgerald’s tragic pessimism and Miller’s systemic critique.

FOOTNOTES - PAGE 4:

6. Mary McCarthy, “Realism in the American Theater,” *Harper’s Magazine*, July 1949, 48.
7. Lorraine Hansberry, *A Raisin in the Sun* (New York: Vintage Books, 2004), 45-47.
8. For historical context on housing discrimination, see Richard Rothstein, *The Color of Law: A Forgotten History of How Our Government Segregated America* (New York: Liveright Publishing, 2017), 78-95.
9. Langston Hughes, “Harlem,” in *The Collected Poems of Langston Hughes*, ed. Arnold Rampersad (New York: Vintage Books, 1994), 426.
10. Hansberry, *A Raisin in the Sun*, 148-151.

ANNOTATIONS FOR VARIOUS SOURCE TYPES: ✓ Magazine article: Author, “Article Title,” Magazine Title, Date, page. ✓ Article titles: In quotation marks ✓ Magazine titles: Italicized ✓ Date format: Month Year (no day for monthly magazines) ✓ Chapter in edited book: Include editor’s name with “ed.” ✓ Multiple pages: Use en dash (45-47) not hyphen ✓ Contextual citation: Can introduce source in text, with details in note

PAGE 5 - BLOCK QUOTE EXAMPLE

[Page 5 in top right]

These three works span crucial decades in twentieth-century American history—the prosperous 1920s, the post-World War II boom, and the emerging Civil Rights movement—and collectively trace how the American Dream narrative evolved and fractured. Fitzgerald exposed the moral bankruptcy beneath material success. Miller revealed how the dream's psychological grip prevented recognition of economic exploitation. Hansberry demonstrated that racial exclusion fundamentally contradicted the dream's egalitarian rhetoric.

The persistence of American Dream rhetoric despite mounting evidence of its inaccessibility has led scholars to examine its ideological function. Historian Jennifer Hochschild explains:

The American Dream is a complex and often contradictory set of beliefs about the proper relationship between individual and society. At its core lies the promise that anyone, regardless of origins, can succeed through hard work and talent. But this promise has always coexisted uneasily with systematic barriers based on race, class, and gender. The dream persists not despite these contradictions but because of them—it provides ideological cover for structural inequality by locating failure in individuals rather than systems.[11]

This analysis helps explain why all three literary works examined here focus on individual characters—Gatsby, Willy, the Younger family—even as they critique systemic failures. The American Dream's power lies partly in its ability to personalize structural problems.

Contemporary scholars continue debating whether the American Dream retains any progressive potential or functions purely as ideological mystification.[12]

FOOTNOTES - PAGE 5:

11. Jennifer Hochschild, *Facing Up to the American Dream: Race, Class, and the Soul of the Nation* (Princeton: Princeton University Press, 1995), 18.
12. For recent debates, see Brandon King, “The American Dream: Dead, Alive, or on Hold?” in *They Say / I Say: The Moves That Matter in Academic Writing*, ed. Gerald Graff and Cathy Birkenstein (New York: W. W. Norton, 2018), 572-579; and Cal Thomas and Bob Beckel, *Common Ground: How to Stop the Partisan War That Is Destroying America* (New York: Harper, 2007), 34-56.

ANNOTATIONS FOR BLOCK QUOTES: ✓ Use for: Quotations of 5 or more lines (or 100+ words) ✓ Format: Indent entire quote 0.5 inch from left margin ✓ Spacing: Double-spaced like rest of paper ✓ No quotation marks: Block format replaces quotation marks ✓ Footnote number: After final punctuation ✓ Text continues: Resume regular margins after quote ✓ Introduction: Introduce block quote with complete sentence ending in colon

PAGE 6 - MULTIPLE SOURCES & CONCLUSION

[Page 6 in top right]

Some argue the dream has adapted to changing circumstances, while others contend it has become hollow nostalgia. What remains clear is that literature continues interrogating this central American mythology, just as Fitzgerald, Miller, and Hansberry did in the twentieth century.

These three works reveal a progressive disillusionment with the American Dream across three decades. Fitzgerald's 1925 novel captured the dream at its Jazz Age apex, exposing corruption but maintaining tragic grandeur. Miller's 1949 play showed the dream crushing ordinary people under psychological and economic pressure. Hansberry's 1959 work demonstrated that racial barriers made the dream functionally inaccessible to many Americans, despite its universal rhetoric. Together, they chart how twentieth-century American literature transformed the American Dream from aspirational promise to critical target.

The American Dream persists in twenty-first-century discourse, now often invoked defensively or ironically. These mid-twentieth-century literary works remind us that skepticism about the dream is not new—artists have long recognized the gap between America's egalitarian rhetoric and its stratified reality. As contemporary inequality reaches levels unseen since the Gilded Age, Fitzgerald, Miller, and Hansberry's critiques remain urgently relevant.[13]

FOOTNOTE - PAGE 6:

13. For contemporary data on inequality, see Thomas Piketty, *Capital in the Twenty-First Century*, trans. Arthur Goldhammer (Cambridge, MA: Harvard University Press, 2014), 23-45; and Emmanuel Saez and Gabriel Zucman, "Wealth Inequality in the United States since 1913: Evidence from Capitalized Income Tax Data," *Quarterly Journal of Economics* 131, no. 2 (May 2016): 519-578.

ANNOTATIONS FOR COMPLEX CITATIONS: ✓ Translated book: Include translator after title ✓ Journal article: Include volume number, issue number, date, page range ✓ Journal format: Author, "Title," Journal Title vol., no. issue (Date): pages. ✓ Place of publication: City, State abbreviation for less-known cities

BIBLIOGRAPHY PAGE (Separate from Footnotes)

[New page]

7

[Centered] Bibliography

Cullen, Jim. *The American Dream: A Short History of an Idea That Shaped a Nation*. Oxford: Oxford University Press, 2003.

Fitzgerald, F. Scott. *The Great Gatsby*. New York: Scribner, 2004.

Hansberry, Lorraine. *A Raisin in the Sun*. New York: Vintage Books, 2004.

Hochschild, Jennifer. *Facing Up to the American Dream: Race, Class, and the Soul of the Nation*. Princeton: Princeton University Press, 1995.

Hughes, Langston. "Harlem." In *The Collected Poems of Langston Hughes*, edited by Arnold Rampersad, 426. New York: Vintage Books, 1994.

Kennedy, David M. *Freedom from Fear: The American People in Depression and War, 1929-1945*. New York: Oxford University Press, 1999.

King, Brandon. "The American Dream: Dead, Alive, or on Hold?" In *They Say / I Say: The Moves That Matter in Academic Writing*, edited by Gerald Graff and Cathy Birkenstein, 572-579. New York: W. W. Norton, 2018.

McCarthy, Mary. "Realism in the American Theater." *Harper's Magazine*, July 1949, 45-52.

Miller, Arthur. *Death of a Salesman*. New York: Penguin Books, 1998.

Patterson, James T. *Grand Expectations: The United States, 1945-1974*. New York: Oxford University Press, 1996.

Piketty, Thomas. *Capital in the Twenty-First Century*. Translated by Arthur Goldhammer. Cambridge, MA: Harvard University Press, 2014.

Rothstein, Richard. *The Color of Law: A Forgotten History of How Our Government Segregated America*. New York: Liveright Publishing, 2017.

Saez, Emmanuel, and Gabriel Zucman. "Wealth Inequality in the United States since 1913: Evidence from Capitalized Income Tax Data." *Quarterly Journal of Economics* 131, no. 2 (May 2016): 519-578.

Thomas, Cal, and Bob Beckel. *Common Ground: How to Stop the Partisan War That Is Destroying America*. New York: Harper, 2007.

ANNOTATIONS FOR BIBLIOGRAPHY: ✓ New page: Starts on fresh page ✓ Title: "Bibliography" centered at top ✓ Page number: Continues from body text ✓ Alphabetical order: By author's last name ✓ Hanging indent: First line flush left, subsequent lines indented 0.5 inch ✓ Spacing: Single-space within entries, double-space between entries ✓ Author format: Last name, First name (reversed, unlike footnotes) ✓ All sources: Include ALL sources cited in footnotes ✓ Format: Similar to first footnote but with author name reversed ✓ Periods: Replace commas between major elements (except within publication info)

COMPLETE FORMATTING RULES

PAPER SETUP

Font & Size: - Times New Roman 12pt (standard) - OR other readable serif font 12pt

Margins: - 1 inch on all sides

Spacing: - Body text: Double-spaced - Footnotes: Single-spaced within, double-space between - Bibliography: Single-space within entries, double-space between

Page Numbers: - Arabic numerals (1, 2, 3...) - Top right corner, 0.5 inch from top - Title page counts as page 1 but not numbered - First page of text is page 2

Paragraphs: - First line indented 0.5 inch (use Tab key)

FOOTNOTE CITATION FORMATS

BOOKS

First reference - One author:

1. Author First name Last name, *Book Title* (Place: Publisher, Year), page.

Example:

1. F. Scott Fitzgerald, *The Great Gatsby* (New York: Scribner, 2004), 98.

Shortened reference:

2. Last name, *Short Title*, page.

Example:

2. Fitzgerald, *Great Gatsby*, 180.

Two authors:

1. First Author and Second Author, *Title* (Place: Publisher, Year), page.

Example:

1. Gerald Graff and Cathy Birkenstein, *They Say / I Say* (New York: W. W. Norton, 2018), 45.

Three authors:

1. First Author, Second Author, and Third Author, Title (Place: Publisher, Year), page.

Four or more authors:

1. First Author et al., Title (Place: Publisher, Year), page.

Edited book:

1. Editor First Last, ed., Book Title (Place: Publisher, Year), page.

Example:

1. Arnold Rampersad, ed., The Collected Poems of Langston Hughes (New York: Vintage, 1994), 426.

Chapter in edited book:

1. Author, "Chapter Title," in Book Title, ed. Editor Name (Place: Publisher, Year), page.

Example:

1. Brandon King, "The American Dream: Dead, Alive, or on Hold?" in They Say / I Say, ed. Gerald Graff and Cathy Birkenstein (New York: W. W. Norton, 2018), 575.

Translated book:

1. Author, Title, trans. Translator Name (Place: Publisher, Year), page.

Example:

1. Thomas Piketty, Capital in the Twenty-First Century, trans. Arthur Goldhammer (Cambridge, MA: Harvard University Press, 2014), 34.

Edition other than first:

1. Author, Title, edition number (Place: Publisher, Year), page.

Example:

1. William Strunk Jr. and E. B. White, The Elements of Style, 4th ed. (New York: Longman, 1999), 23.

E-book:

1. Author, Title (Place: Publisher, Year), page or location.

If no page numbers, cite chapter or section.

ARTICLES

Journal article:

1. Author, "Article Title," Journal Title volume, no. issue (Date): page.

Example:

1. Emmanuel Saez and Gabriel Zucman, "Wealth Inequality in the United States since 1913," Quarterly Journal of Economics 131, no. 2 (May 2016): 525.

Shortened:

2. Last name, "Short Title," page.

Example:

2. Saez and Zucman, "Wealth Inequality," 530.

Magazine article:

1. Author, "Article Title," Magazine Title, Date, page.

Example:

1. Mary McCarthy, "Realism in the American Theater," Harper's Magazine, July 1949, 48.

Newspaper article:

1. Author, "Article Title," Newspaper Name, Date, page.

Example:

1. David Brooks, "The American Dream, Deferred," New York Times, May 15, 2024, A23.

Online article:

1. Author, "Article Title," Website/Publication, Date, URL.

Example:

1. Ta-Nehisi Coates, "The Case for Reparations," The Atlantic, June 2014, <https://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/>.

WEBSITES**Webpage:**

1. Author or Organization, "Page Title," Website Name, Date, URL.

Example:

1. American Dream Coalition, "History of the American Dream," American Dream Coalition, accessed May 15, 2024, <https://www.americandream.org/history>.

No author:

1. "Page Title," Website Name, Date, URL.

No date:

1. Author, "Page Title," Website Name, accessed Date, URL.

OTHER SOURCES**Interview (published):**

1. Interviewee, interview by Interviewer, Publication, Date, page or URL.

Example:

1. Toni Morrison, interview by Claudia Tate, Black Women Writers at Work (New York: Continuum, 1983), 118.

Interview (personal):

1. Interviewee, interview by author, Date, Location.

Example:

1. Professor Jennifer Martinez, interview by author, May 10, 2024, Berkeley, CA.

Film:

1. Film Title, directed by Director Name (Year; Place: Studio, Year), format.

Example:

1. The Great Gatsby, directed by Baz Luhrmann (2013; Burbank, CA: Warner Bros., 2013), DVD.

YouTube video:

1. Creator/Channel, "Video Title," YouTube video, Duration, Date, URL.

Example:

1. CrashCourse, "The Great Gatsby - Thug Notes Summary," YouTube video, 5:32, June 15, 2014, <https://www.youtube.com/watch?v=xxxxx>.

Podcast:

1. Host, "Episode Title," Podcast Name, podcast audio, Duration, Date, URL.

Example:

1. Sarah Koenig, "The Alibi," Serial, podcast audio, 53:00, October 3, 2014, <https://serialpodcast.org/season-one/1/the-alibi>.

BIBLIOGRAPHY FORMATS

Same as footnotes BUT: - Author name reversed: Last name, First name. - Periods replace most commas between major elements - No page numbers (unless article/chapter - then include full range) - Alphabetical by author last name - Hanging indent

BOOKS IN BIBLIOGRAPHY

One author:

Last name, First name. Book Title. Place: Publisher, Year.

Example:

Fitzgerald, F. Scott. The Great Gatsby. New York: Scribner, 2004.

Two authors:

Last name, First, and First Last. Title. Place: Publisher, Year.

Example:

Graff, Gerald, and Cathy Birkenstein. They Say / I Say. New York: W. W. Norton, 2018.

Edited book:

Last name, First, ed. Book Title. Place: Publisher, Year.

Example:

Rampersad, Arnold, ed. The Collected Poems of Langston Hughes. New York: Vintage Books, 1994.

Chapter in edited book:

Author Last, First. "Chapter Title." In Book Title, edited by First Last, page-page. Place: Publisher, Year.

Example:

King, Brandon. "The American Dream: Dead, Alive, or on Hold?" In They Say / I Say, edited by Gerald Graff and Cathy Birkenstein, 572-579. New York: W. W. Norton, 2018.

ARTICLES IN BIBLIOGRAPHY

Journal:

Last, First. "Article Title." Journal Title vol., no. issue (Date): page-page.

Example:

Saez, Emmanuel, and Gabriel Zucman. "Wealth Inequality in the United States since 1913: Evidence from Capitalized Income Tax Data." Quarterly Journal of Economics 131, no. 2 (May 2016): 519-578.

Magazine:

Last, First. "Article Title." Magazine Title, Date, page-page.

Example:

McCarthy, Mary. "Realism in the American Theater." Harper's Magazine, July 1949, 45-52.

SPECIAL SITUATIONS

IBID. USAGE

Traditional usage (still acceptable):

1. Fitzgerald, *The Great Gatsby*, 45.
2. Ibid., 47. [same source, different page]
3. Ibid. [same source, same page]

Modern preference: Use shortened form instead:

1. Fitzgerald, *The Great Gatsby*, 45.
2. *The Great Gatsby*, 47.

MULTIPLE WORKS BY SAME AUTHOR

In footnotes: Include shortened title to distinguish:

1. Miller, *Death of a Salesman*, 23.
2. Miller, *Timebends*, 45.

In bibliography: List chronologically, use three em dashes for repeated author:

Miller, Arthur. *Death of a Salesman*. New York: Penguin, 1998.
———. *Timebends: A Life*. New York: Grove Press, 1987.

CITING CLASSICS

Novels: Include chapter or part numbers for reader convenience:

1. F. Scott Fitzgerald, *The Great Gatsby* (New York: Scribner, 2004), 180 (ch. 9).

Plays: Cite by act, scene, and line numbers:

1. William Shakespeare, *Hamlet*, act 3, scene 2, lines 115-120.

Poetry: Cite by canto, book, or line numbers:

1. Homer, *The Iliad*, trans. Robert Fagles (New York: Penguin, 1990), book 1, lines 1-7.

Bible:

1. Genesis 1:1 (New Revised Standard Version).
-

FORMATTING CHECKLIST

TITLE PAGE: ☐ Title centered vertically and horizontally ☐ "by" + your name several lines below title ☐ Course info, professor, institution, date at bottom ☐ No page number visible (but counts as page 1) ☐ All double-spaced

BODY TEXT: ☐ Page 2 begins body text ☐ Page numbers in top right corner ☐ Double-spaced throughout ☐ First line of paragraphs indented 0.5 inch ☐ 1-inch margins all sides ☐ Times New Roman 12pt

FOOTNOTES: ☐ Superscript numbers in text after punctuation ☐ Corresponding footnotes at bottom of same page ☐ Short separator line above footnotes ☐ Full citation on first reference ☐ Shortened citations for subsequent references ☐ Single-spaced within footnotes ☐ Double-spaced between footnotes ☐ Consecutive numbering throughout paper

BIBLIOGRAPHY: ☐ Starts on new page ☐ “Bibliography” centered at top ☐ Alphabetical by author last name ☐ Hanging indent (0.5 inch) ☐ Single-space within entries ☐ Double-space between entries ☐ Author names reversed (Last, First) ☐ All cited sources included

COMMON CHICAGO STYLE ERRORS

☐ Using in-text parenthetical citations (that’s MLA/APA) ☐ Forgetting page numbers in title page count ☐ Not indenting first line of footnotes ☐ Using commas instead of periods in bibliography ☐ Not reversing author names in bibliography ☐ Forgetting hanging indent in bibliography ☐ Inconsistent shortened titles ☐ Mixing footnote and endnote formats ☐ Not single-spacing within footnotes ☐ Missing separator line above footnotes

NOTES VS. BIBLIOGRAPHY SYSTEM

Chicago offers two systems:

Notes-Bibliography (shown here): - Used in humanities (literature, history, arts) - Footnotes or endnotes for citations - Separate bibliography - More detailed publication information

Author-Date (not shown here): - Used in sciences and social sciences - Parenthetical citations like APA: (Author Year, page) - Reference list instead of bibliography - Similar to APA format

This guide covers Notes-Bibliography system only.

QUICK TIPS

✓ Set up footnotes properly in Word: References → Insert Footnote ✓ Use short separator line above footnotes (Insert → Shapes → Line) ✓ Save shortened title format - use consistently ✓ Keep bibliography list updated as you add sources ✓ Double-check author name order (normal in footnotes, reversed in bibliography) ✓ Verify all footnote numbers match correctly ✓ Proofread footnotes - they’re easy to overlook ✓ Ask instructor about Ibid. preference (some still require it)

RESOURCES

Official Chicago Manual: - The Chicago Manual of Style, 17th edition - Chicago Style Q&A: chicagomanualofstyle.org - Purdue OWL Chicago Guide: owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/

Citation Management: - Zotero (free, reliable) - EndNote - Mendeley

Always verify citation generator output against Chicago Manual guidelines.

END OF COMPLETE CHICAGO STYLE GUIDE

This guide demonstrates Notes-Bibliography system for humanities papers. For Author-Date system (sciences), consult The Chicago Manual of Style, 17th edition.

