

CHAPTER 51

Writing in Other Humanities

The humanities include literature, the visual arts, music, film, dance, history, philosophy, and religion. The preceding chapter discusses the particular requirements of reading and writing about literature. This chapter concentrates on history. Although the arts, religion, and other humanities have their own concerns, they share many important goals and methods with literature and history.

51a Using the methods and evidence of the humanities

Writers in the humanities record and speculate about the growth, ideas, and emotions of human beings. Based on the evidence of written words, artworks, and other human traces and creations, humanities writers explain, interpret, analyze, and reconstruct the human experience.

The discipline of history focuses particularly on reconstructing the past. In Greek the word for history means “to inquire”: historians inquire into the past to understand the events of the past. Then they report, explain, analyze, and evaluate those events in their context, asking such questions as what happened before or after the events or how the events were related to then existing political and social structures.

Historians’ reconstructions of the past—their conclusions about what happened and why—are always supported with reference to the written record. The evidence of history is mainly primary sources, such as eyewitness accounts and contemporary documents, letters, commercial records, and the like. For history papers, you might also be asked to support your conclusions with those in secondary sources.

In reading historical sources, you need to weigh and evaluate their evidence. If, for example, you find conflicting accounts of the same event, you need to consider the possible biases of the authors. In general, the more a historian’s conclusions are supported by public records such as deeds, marriage licenses, and newspaper accounts, the more reliable the conclusions are likely to be.

51b Understanding writing assignments in the humanities

Papers in the humanities generally perform one or more of the following operations:

- ✓ **Explanation:** for instance, showing how a painter developed a particular technique or clarifying a general’s role in a historical battle.
- ✓ **Analysis:** examining the elements of a philosophical argument or breaking down the causes of a historical event.
- ✓ **Interpretation:** inferring the meaning of a film from its images or the significance of a historical event from contemporary accounts of it.
- ✓ **Synthesis:** finding a pattern in a historical period or in a composer’s works.
- ✓ **Evaluation:** judging the quality of an architect’s design or a historian’s conclusions.

Most likely, you will use these operations in combination—say, interpreting and explaining the meaning of a painting and then evaluating it. (These operations are discussed in more detail in Chapter 8.)

51c Using the tools and language of the humanities

The tools and language of the humanities vary according to the discipline. Major reference works in each field, such as those listed on the next four pages, can clarify specific tools you need and language you should use.

1 Writing tools

A useful tool for the arts is to ask a series of questions to analyze and evaluate a work. (A list of such questions for reading literature appears on pp. 741–42.) In any humanities discipline, a journal—a log of questions, reactions, and insights—can help you discover and record your thoughts. (See pp. 152–53 and 559–60.)

In history the tools are those of any thorough and efficient researcher, as discussed in Chapters 42–44: a system for finding and tracking sources; a methodical examination of sources, including evaluating and synthesizing them; a system for gathering source information; and a separate system, such as a research journal, for tracking one’s own evolving thoughts.

2 Language considerations

Historians strive for precision and logic. They do not guess about what happened or speculate about “what if.” They avoid trying to influence readers’ opinions with words having strongly negative or positive connotations, such as *stupid* or *brilliant*. Instead, historians show the evidence and draw conclusions from that. Generally, they avoid using *I* because it tends to draw attention away from the evidence and toward the writer.

Writing about history demands some attention to the tenses of verbs to maintain consistency. Generally, historians use the past tense to refer to events that occurred in the past. They reserve the present tense only for statements about the present or statements of general truths. For example:

Franklin Delano Roosevelt died in 1945. Many of Roosevelt’s economic reforms persist in programs such as Social Security, unemployment compensation, and farm subsidies.

3 Research sources

The following lists give resources in the humanities. (Resources for literature appear on pp. 744–45.)

v Specialized encyclopedias, dictionaries, and bibliographies

The arts

Architecture: From Prehistory to Post-Modernism

Dance Encyclopedia

Dictionary of Art

Encyclopedia of Pop, Rock, and Soul

Encyclopedia of World Art

Film Research: A Critical Bibliography

Film Review Annual

Guide to the Literature of Art History

International Cyclopedia of Music and Musicians

International Encyclopedia of Communications

International Television and Video Almanac

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures

New Grove Dictionary of Music and Musicians

New Grove Dictionary of Opera

New Harvard Dictionary of Music

Oxford Companion to Twentieth-Century Art

Variety’s Film Reviews

History

Afro-American Reference

American Heritage Encyclopedia of American History

American Indian Studies: A Bibliographic Guide

Cambridge Ancient History

Cambridge History of China
Dictionary of American History
Dictionary of American Immigration History
Dictionary of the Middle Ages
Encyclopedia of American History
Encyclopedia of Asian History
Encyclopedia of Latin-American History
Encyclopedia of World History
Guide to American Foreign Relations Since 1700
Harvard Guide to American History
History: Illustrated Search Strategy and Sources
Middle East Bibliography
Modern Encyclopedia of Russian and Soviet History
New Cambridge Modern History
Oxford Classical Dictionary
The Study of the Middle East: Research and Scholarship in the Humanities and Social Sciences

Philosophy and religion

Catholic Encyclopedia
Concise Encyclopedia of Islam
Dictionary of the History of Ideas
Encyclopedia Judaica
Encyclopedia of Asian Philosophy
Encyclopedia of Ethics
Encyclopedia of Philosophy
Encyclopedia of Religion
Interpreter's Dictionary of the Bible
Library Research Guide to Religion and Theology
New Standard Jewish Encyclopedia
Oxford Dictionary of the Christian Church
Research Guide to Philosophy

v Indexes

America: History and Life
Art Index
Arts and Humanities Citation Index
Avery Index to Architectural Periodicals
Dissertation Abstracts International (doctoral dissertations)
Film Literature Index
Historical Abstracts
Humanities Index
Musical Literature International
Music Index
Philosopher's Index
Religion Index

v Book reviews

Book Review Digest
Book Review Index

v Web sources

For updates of these sources and URLs, visit ablongman.com/littlebrown.

General

Arts and Humanities Data Service (ahds.ac.uk)
BUBL Information Service (bubl.ac.uk)
EDSITEment (edsitement.neh.gov)
Humbul Humanities Hub (humbul.ac.uk)
Internet Public Library (ipl.org/div/subject/browse/hum00.00.00)
Librarians' Index to the Internet: Arts and Humanities (lii.org/search/file/artscraftshum)
Voice of the Shuttle Humanities (vos.ucsb.edu)

Art

Artnet (artnet.com)

BUBL Link: The Arts (publ.ac.uk/link/linkbrowse.cfm?menuid=9847)

World Wide Arts Resources (wwar.com/browse.html)

Dance

BUBL Link: Dance (publ.ac.uk/link/d/dance.htm)

Google Directory: Dance (directory.google.com/Top/Arts/Performing_Arts/Dance)

Film

CinemaSpot (cinemaspot.com)

Film Studies on the Internet (www.ualberta.ca/~slis/guides/films/film.htm)

Internet Movie Database (imdb.com)

History

British History Resources on the Internet (libraries.rutgers.edu/rul/rr_gateway/research_guides/history.shtml)

Best of History Web Sites (besthistorysites.net)

Librarians' Index to the Internet: History (lii.org/search/file/history)

National Women's History Project (nwhp.org)

Music

American Music Resource (amrhome.net)

MusicMoz (musicmoz.org)

Music Theory Online (societymusictheory.org/mto)

Web Resources for Research in Music (www.music.ucc.ie/wrrm)

Philosophy

Guide to Philosophy on the Internet (www.earlham.edu/~peters/gpi)

Philosophy Documentation Center (pdnet.org)

Philosophy Pages (philosophypages.com)

Social Science Information Gateway: Philosophy (sosig.ac.uk/philosophy)

Religion

Academic Info: Religion Gateway (academicinfo.net/religindex.html)

Pluralism Project (pluralism.org/directory/index.php)

Religious Studies Web Guide (www.acs.ucalgary.ca/~lipton)

Virtual Religion Index (religion.rutgers.edu/vri)

Theater

McCoy's Brief Guide to Internet Resources in Theater and Performance Studies

(stetson.edu/departments/csata/thr_guid.html)

Theater Connections (uncc.edu/jvanoate/theater)

TheatreHistory.com (theatrehistory.com)

51d Citing sources in Chicago style

Writers in the humanities generally rely on one of the following guides for source-citation style:

The Chicago Manual of Style, 15th ed., 2003

Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th ed., 2003

Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed., rev. John Grossman and Alice Bennett, 1996

The recommendations of the *MLA Handbook* are discussed and illustrated in Chapter 47. Unless your instructor specifies otherwise, use these recommendations for papers in English and foreign languages. In history, art history, and many other disciplines, however, writers rely on *The Chicago Manual of Style* or the student reference adapted from it, *A Manual for Writers*.

Both books detail two documentation styles. One, used mainly by scientists and social scientists, closely resembles the style of the American Psychological Association, covered in

Chapter 52. The other style, used more in the humanities, calls for footnotes or endnotes and an optional bibliography. This style is described below.

1 Using Chicago notes and a list of works cited

In the Chicago note style, a raised numeral in the text refers the reader to source information in endnotes or footnotes. In these notes, the first citation of each source contains all the information readers need to find the source. Thus your instructor may consider a list of works cited optional because it provides much the same information. Ask your instructor whether you should use footnotes or endnotes and whether you should include a list of works cited.

Whether providing footnotes or endnotes, use single spacing for each note and double spacing between notes, as shown in the samples below. Separate footnotes from the text with a short line. Place endnotes directly after the text, beginning on a new page. For the list of sources at the end of the paper, use the format on the following page. Arrange the sources alphabetically by the authors' last names.

The examples below illustrate the essentials of a note and a works-cited entry.

Note

6. Martin Gilbert, *Pictorial Atlas of British History* (New York: Dorset Press, 2001), 96.

Works-cited entry

Gilbert, Martin. *Pictorial Atlas of British History*. New York: Dorset Press, 2001.

Notes and works-cited entries share certain features:

- ✓ Single-space each note or entry, and double-space between them.
- ✓ Italicize or underline the titles of books and periodicals. Ask your instructor for his or her preference.
- ✓ Enclose in quotation marks the titles of parts of books or articles in periodicals.
- ✓ Do not abbreviate publishers' names, but omit "Inc.," "Co.," and similar abbreviations.
- ✓ Do not use "p." or "pp." before page numbers.

Notes and works-cited entries also differ in important ways:

Note

Start with a number that corresponds to the note number in the text.

Note

Indent the first line five spaces.

Give the author's name in normal order.

Use commas between elements such as author's name and title.

Enclose publication information in parentheses, with no preceding punctuation

Include the specific page number(s) you borrowed from, omitting "p." or "pp."

Works-cited entry

Do not begin with a number.

Works-cited entry

Indent the second and subsequent lines five spaces.

Begin with the author's last name.

Use periods between elements.

Precede the publication information with a period, and don't use parentheses.

Omit page numbers except for parts of books or articles in periodicals.

You can instruct your computer to position footnotes at the bottoms of appropriate pages. It will also automatically number notes and renumber them if you add or delete one or more.

2 Following Chicago models

The Chicago models for common sources are indexed on the next page. The models show notes and works-cited entries together for easy reference. Be sure to use the numbered note form for notes and the unnumbered works-cited form for works-cited entries.

v Books

1. A book with one, two, or three authors

1. Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development* (Cambridge: Harvard University Press, 1982), 27.

Gilligan, Carol. *In a Different Voice: Psychological Theory and Women's Development*. Cambridge: Harvard University Press, 1982.

1. Dennis L. Wilcox, Phillip H. Ault, and Warren K. Agee, *Public Relations: Strategies and Tactics*, 6th ed. (New York: Irwin, 2005), 182.

Wilcox, Dennis L., Phillip H. Ault, and Warren K. Agee. *Public Relations: Strategies and Tactics*. 6th ed. New York: Irwin, 2005.

2. A book with more than three authors

2. Geraldo Lopez and others, *China and the West* (Boston: Little, Brown, 2004), 461.

Lopez, Geraldo, Judith P. Salt, Anne Ming, and Henry Reisen. *China and the West*. Boston: Little, Brown, 2004.

3. A book with an editor

3. Hendrick Ruitenbeek, ed., *Freud as We Knew Him* (Detroit: Wayne State University Press, 1973), 64.

Ruitenbeek, Hendrick, ed. *Freud as We Knew Him*. Detroit: Wayne State University Press, 1973.

4. A book with an author and an editor

4. Lewis Mumford, *The City in History*, ed. Donald L. Miller (New York: Pantheon, 1986), 216-17.
Mumford, Lewis. *The City in History*. Edited by Donald L. Miller. New York: Pantheon, 1986.

5. A translation

5. Dante Alighieri, *The Inferno*, trans. John Ciardi (New York: New American Library, 1971), 51.
Alighieri, Dante. *The Inferno*. Translated by John Ciardi. New York: New American Library, 1971.

6. An anonymous work

6. *The Dorling Kindersley World Reference Atlas* (London: Dorling Kindersley, 2005), 150-51.
The Dorling Kindersley World Reference Atlas. London: Dorling Kindersley, 2005.

7. A later edition

7. Dwight L. Bolinger, *Aspects of Language*, 3rd ed. (New York: Harcourt Brace Jovanovich, 1981), 20.

Bolinger, Dwight L. *Aspects of Language*. 3rd ed. New York: Harcourt Brace Jovanovich, 1981.

8. A work in more than one volume

Citation of one volume without a title:

8. Abraham Lincoln, *The Collected Works of Abraham Lincoln*, ed. Roy P. Basler (New Brunswick: Rutgers University Press, 1953), 5:426-28.

Lincoln, Abraham. *The Collected Works of Abraham Lincoln*. Edited by Roy P. Basler. Vol. 5. New Brunswick: Rutgers University Press, 1953.

Citation of one volume with a title:

8. Linda B. Welkin, *The Age of Balanchine*, vol. 3 of *The History of Ballet* (New York: Columbia University Press, 1999), 56.

Welkin, Linda B. *The Age of Balanchine*. Vol. 3 of *The History of Ballet*. New York: Columbia University Press, 1999.

9. A selection from an anthology

9. Rosetta Brooks, "Streetwise," in *The New Urban Landscape*, ed. Richard Martin (New York: Rizzoli, 2005), 38-39.

Brooks, Rosetta. "Streetwise." In *The New Urban Landscape*, ed. Richard Martin, 37-60. New York: Rizzoli, 2005.

10. A work in a series

10. Ingmar Bergman, *The Seventh Seal*, Modern Film Scripts, no. 12 (New York: Simon and Schuster, 1995), 27.

Bergman, Ingmar. *The Seventh Seal*. Modern Film Scripts, no. 12. New York: Simon and Schuster, 1995.

11. An article in a reference work

11. *Merriam-Webster's Collegiate Dictionary*, 11th ed., s.v. "reckon."

Merriam-Webster's Collegiate Dictionary, 11th ed. S.v. "reckon."

As in the example, use the abbreviation *s. v.* (Latin *sub verbo*, "under the word") for reference works that are alphabetically arranged. Well-known works like the one listed here do not need publication information except for edition number. Chicago style generally recommends notes only, not works-cited entries, for reference works; a works-cited model is given here in case your instructor requires such entries.

v Periodicals: Journals, magazines, newspapers

12. An article in a journal

12. Janet Lever, "Sex Differences in the Games Children Play," *Social Problems* 23 (1996): 482.

Lever, Janet. "Sex Differences in the Games Children Play." *Social Problems* 23 (1996): 478-87.

Provide the issue number if the journal numbers issues. The issue number is required for any journal that pages each issue separately or that numbers only issues, not volumes:

12. June Dacey, "Management Participation in Corporate Buy-Outs," *Management Perspectives* 7, no. 4 (1998): 22.

Dacey, June. "Management Participation in Corporate Buy-Outs." *Management Perspectives* 7, no. 4 (1998): 20-31.

13. An article in a magazine

13. Mark Stevens, "Low and Behold," *New Republic*, December 24, 2005, 28.

Stevens, Mark. "Low and Behold." *New Republic*, December 24, 2005, 27-33.

Chicago works-cited style does not require inclusive page numbers for magazine articles, so 27-33 could be omitted from the preceding example.

14. An article in a newspaper

14. Gina Kolata, "Kill All the Bacteria!" *New York Times*, January 7, 2006, national edition, B1.

Kolata, Gina. "Kill All the Bacteria!" *New York Times*, January 7, 2006, national edition, B1, B6.

Chicago style does not require page numbers for newspaper citations, whether in notes or in works-cited entries. Thus B1 and B1, B6 could be omitted from the above examples.

15. A review

15. John Gregory Dunne, "The Secret of Danny Santiago," review of *Famous All over Town*, by Danny Santiago, *New York Review of Books*, August 16, 1994, 25.

Dunne, John Gregory. "The Secret of Danny Santiago." Review of *Famous All over Town*, by Danny Santiago. *New York Review of Books*, August 16, 1994, 17-27.

v Electronic sources

The Chicago Manual's models for documenting electronic sources derive mainly from those for print sources, with the addition of an electronic address (URL) or other indication of the medium along with any other information that may help readers locate the source. Chicago requires the date of your access to an online source only if the source could change significantly (for instance, a report on medical research). However, your instructor may require access dates for a broader range of online sources, so they are included in the following models (in parentheses at the end).

Note Chicago style allows many ways to break URLs between the end of one line and the beginning of the next: after slashes, before most punctuation marks (periods, commas, question marks, and so on), and before or after equal signs and ampersands (&). *Do not* break after a hyphen or add any hyphens.

16. A work on CD-ROM or DVD-ROM

16. *The American Heritage Dictionary of the English Language*, 4th ed., CD-ROM (Boston: Houghton Mifflin, 2000).

The American Heritage Dictionary of the English Language. 4th ed. CD-ROM. Boston: Houghton Mifflin, 2000.

17. A work from an online database

17. Irina Netchaeva, "E-Government and E-Democracy," *International Journal for Communication Studies* 64 (2002): 470-71, <http://www.epnet.com> (accessed December 20, 2005).

Netchaeva, Irina. "E-Government and E-Democracy." *International Journal for Communication Studies* 64 (2002): 467-78. <http://www.epnet.com> (accessed December 20, 2005).

For news and journal databases, including those to which your library subscribes, you may omit the name of the database. Give its main URL (as in the examples) unless the work has a usable URL of its own. (See p. 671 for more on database URLs.)

18. An online book

18. Jane Austen, *Emma*, ed. R. W. Chapman (1816; Oxford: Clarendon, 1926; Oxford Text Archive, 2004), chap. 1, <http://ota.ahds.ac.uk/Austen/Emma.1519> (accessed December 15, 2005).

Austen, Jane. *Emma*. Edited by R. W. Chapman. 1816. Oxford: Clarendon, 1926. Oxford Text Archive, 2004. <http://ota.ahds.ac.uk/Austen/Emma.1519> (accessed December 15, 2005).

19. An article in an online journal

19. Andrew Palfrey, "Choice of Mates in Identical Twins," *Modern Psychology* 4, no. 1 (2003): 28, [http://www.liasu.edu/modpsy/palfrey4\(1\).htm](http://www.liasu.edu/modpsy/palfrey4(1).htm) (accessed February 25, 2006).

Palfrey, Andrew. "Choice of Mates in Identical Twins." *Modern Psychology* 4, no. 1 (2003): 26-40. [http://www.liasu.edu/modpsy/palfrey4\(1\).htm](http://www.liasu.edu/modpsy/palfrey4(1).htm) (accessed February 25, 2006).

20. An article in an online magazine

20. Ricki Lewis, "The Return of Thalidomide," *Scientist*, January 22, 2001, http://www.the-scientist.com/yr2001/jan/lewis_pl_010122.html (accessed January 24, 2006).

Lewis, Ricki. "The Return of Thalidomide." *Scientist*, January 22, 2001. http://www.the-scientist.com/yr2001/jan/lewis_pl_010122.html (accessed January 24, 2006).

21. An article in an online newspaper

21. Lucia Still, "On the Battlefields of Business, Millions of Casualties," *New York Times on the Web*, March 3, 2005, <http://www.nytimes.com/specials/downsize/03down1.html> (accessed August 17, 2005).

Still, Lucia. "On the Battlefields of Business, Millions of Casualties." *New York Times on the Web*, March 3, 2005. <http://www.nytimes.com/specials/downsize/03down1.html> (accessed August 17, 2005).

22. An article in an online reference work

22. *Encyclopaedia Britannica Online*, s.v. "Wu-ti," <http://www.eb.com:80> (accessed December 23, 2005).

Encyclopaedia Britannica Online. S.v. "Wu-ti." <http://www.eb.com:80> (accessed December 23, 2005).

23. An online audio or visual source*A work of art:*

23. Jackson Pollock, *Shimmering Substance*, oil on canvas, 1946, Museum of Modern Art, New York, WebMuseum, <http://www.ibiblio.org/wm/paint/auth/Pollock/pollock.shimmering.jpg> (accessed March 12, 2006).

Pollock, Jackson. *Shimmering Substance*. Oil on canvas, 1946. Museum of Modern Art, New York. WebMuseum. <http://www.ibiblio.org/wm/paint/auth/Pollock/pollock.shimmering.jpg> (accessed March 12, 2006).

A sound recording:

23. Ronald W. Reagan, State of the Union Address, January 26, 1982, Vincent Voice Library, Digital and Multimedia Center, University of Michigan, <http://www.lib.msu.edu/vincent/presidents/reagan.html> (accessed May 6, 2005).

Reagan, Ronald W. State of the Union Address. January 26, 1982. Vincent Voice Library. Digital and Multimedia Center, University of Michigan. <http://www.lib.msu.edu/vincent/presidents/reagan.html> (accessed May 6, 2005).

A film or film clip:

23. Leslie J. Stewart, *96 Ranch Rodeo and Barbecue* (1951), 16mm, from Library of Congress, *Buckaroos in Paradise: Ranching Culture in Northern Nevada, 1945-1982*, MPEG, http://lcweb2.loc.gov/ammem/afc96ran_v034 (accessed January 7, 2006).

Stewart, Leslie J. *96 Ranch Rodeo and Barbecue*. 1951, 16 mm. From Library of Congress, *Buckaroos in Paradise: Ranching Culture in Northern Nevada, 1945-1982*. MPEG. http://lcweb2.loc.gov/ammem/afc96ran_v034 (accessed January 7, 2006).

24. An entry on a Web log or posting to a discussion group

24. Susheel Daswani, "Hollywood vs. Silicon Valley," Berkeley Intellectual Property Weblog, March 16, 2005, http://www.biplog.com/archive/cat_hollywood.html (accessed August 22, 2005).

Daswani, Susheel. "Hollywood vs. Silicon Valley." Berkeley Intellectual Property Weblog. March 16, 2005. http://www.biplog.com/archive/cat_hollywood.html (accessed August 22, 2005).

24. Michael Tourville, "European Currency Reform," e-mail to International Finance Discussion List, January 6, 2006, <http://www.weg.isu.edu/finance-dl/archive/46732> (accessed January 12, 2006).

Tourville, Michael. "European Currency Reform." E-mail to International Finance Discussion List. January 6, 2006. <http://www.weg.isu.edu/finance-dl/archive/46732> (accessed January 12, 2006).

25. Electronic mail

25. Michele Millon, "Re: Grief Therapy," e-mail message to author, May 4, 2005.

Millon, Michele. "Re: Grief Therapy." E-mail message to author. May 4, 2005.

v **Other sources**

26. A government publication

26. House Committee on Ways and Means, *Medicare Payment for Outpatient Physical and Occupational Therapy Services*, 108th Cong., 1st sess., 2003, H. Doc. 409, 12-13.

U.S. Congress. House. Committee on Ways and Means. *Medicare Payment for Outpatient Physical and Occupational Therapy Services*. 108th Cong., 1st sess., 2003. H. Doc. 409.

26. Hawaii Department of Education, *Kauai District Schools, Profile 2004-05* (Honolulu, 2005), 27.

Hawaii. Department of Education. *Kauai District Schools, Profile 2004-05*. Honolulu, 2005.

27. A published letter

27. Mrs. Laura E. Buttolph to Rev. and Mrs. C. C. Jones, June 20, 1857, in *The Children of Pride: A True Story of Georgia and the Civil War*, ed. Robert Manson Myers (New Haven, CT: Yale University Press, 1972), 334.

Buttolph, Laura E. Mrs. Laura E. Buttolph to Rev. and Mrs. C. C. Jones, June 20, 1857. In *The Children of Pride: A True Story of Georgia and the Civil War*, edited by Robert Manson Myers. New Haven, CT: Yale University Press, 1972.

28. A published or broadcast interview

28. Donald Rumsfeld, interview by William Lindon, *Frontline*, PBS, October 13, 2005.

Rumsfeld, Donald. Interview by William Lindon. *Frontline*. PBS, October 13, 2005.

29. A personal letter or interview

29. Ann E. Packer, letter to author, June 15, 2005.

Packer, Ann E. Letter to author. June 15, 2005.

29. Vera Graaf, interview by author, December 19, 2005.

Graaf, Vera. Interview by author. December 19, 2005.

30. A work of art

30. John Singer Sargent, *In Switzerland*, watercolor, 1908, Metropolitan Museum of Art, New York.

Sargent, John Singer. *In Switzerland*. Watercolor, 1908. Metropolitan Museum of Art, New York.

31. A film, DVD, or video recording

31. George Balanchine, *Serenade*, DVD, San Francisco Ballet (New York: PBS Video, 2003).

Balanchine, George. *Serenade*. DVD. San Francisco Ballet. New York: PBS Video, 2003.

32. A sound recording

32. Johannes Brahms, Piano Concerto no. 2 in B-flat, Artur Rubinstein, Philadelphia Orchestra, Eugene Ormandy, compact disc, RCA BRC4-6731.

Brahms, Johannes. Piano Concerto no. 2 in B-flat. Artur Rubinstein. Philadelphia Orchestra. Eugene Ormandy. Compact disc. RCA BRC4-6731.

v **Shortened notes**

To streamline documentation, Chicago style recommends short-ened notes for sources that are fully cited elsewhere, either in a complete list of works cited or in previous notes. Ask your instructor whether your paper should include a list of works cited and, if so, whether you may use shortened notes for first references to sources as well as for subsequent references.

A shortened note contains the author's last name, the work's title (minus any initial *A*, *An*, or *The*), and the page number. Reduce long titles to four or fewer key words.

Complete note

8. Janet Lever, "Sex Differences in the Games Children Play," *Social Problems* 23 (1996): 482.

Complete works-cited entry

Lever, Janet. "Sex Differences in the Games Children Play." *Social Problems* 23 (1996): 478-87.

Shortened note

12. Lever, "Sex Differences," 483.

You may use the Latin abbreviation *ibid.* (meaning "in the same place") to refer to the same source cited in the preceding note. Give a page number if it differs from that in the preceding note.

12. Lever, "Sex Differences," 483.

13. Gilligan, *In a Different Voice*, 92.

14. *Ibid.*, 93.

15. Lever, "Sex Differences," 483.

Chicago style allows for in-text parenthetical citations when you cite one or more works repeatedly. In the following example, the raised number 2 refers to the source information in a note; the number in parentheses is a page number in the same source.

British rule, observes Stuart Cary Welch, "seemed as permanent as Mount Everest."² Most Indians submitted, willingly or not, to British influence in every facet of life (42).

51e Formatting documents in Chicago style

The following guidelines for document format come mainly from Turabian's *Manual for Writers*, which offers more specific advice than *The Chicago Manual* on the format of students' papers. See pages 765–66 for the format of footnotes, endnotes, and a list of works cited. And see pages 116–26 for advice on type fonts, lists, illustrations, and other elements of document design.

Margins and spacing Use minimum one-inch margins on all pages of the body. (The first page of endnotes or works cited begins two inches from the top; see pp. 765–66.) Double-space your own text and between notes and works-cited entries; single-space displayed quotations (see below) and each note and works-cited entry.

Paging Number pages consecutively from the first text page through the end (endnotes or works cited). Use Arabic numerals (1, 2, 3) in the upper right corner of all pages except the first page of endnotes and first page of works cited. On those pages, the number falls at the foot of the page (see pp. 765–66).

Title page On an unnumbered title page provide the title of the paper, your name, the course title, your instructor's name, and the date. Use all capital letters, and center everything horizontally. Double-space between adjacent lines, and add extra space as shown opposite.

Poetry and long prose quotations Display certain quotations separately from your text: three or more lines of poetry and two or more sentences of prose. Indent a displayed quotation four spaces from the left, single-space the quotation, and double-space both above it and below it. *Do not add quotation marks.*

Gandhi articulated the principles of his movement in 1922:

I discovered that pursuit of truth did not permit violence being inflicted on one's opponent, but that he must be weaned from error by

patience and sympathy. For what appears to be truth to one may appear to be error to the other. And patience means self-suffering.⁹

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Chicago footnotes

In 1901, Madras, Bengal, and Punjab were a few of the huge Indian provinces governed by the British viceroy.⁶ British rule, observes Stuart Cary Welch, "seemed as permanent as Mount Everest."⁷

6. Martin Gilbert, *Pictorial Atlas of British History* (New York: Dorset Press, 2001), 96.
7. Stuart Cary Welch, *India: Art and Culture* (New York: Metropolitan Museum of Art, 1995), 421.

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1. Martin Gilbert, *Pictorial Atlas of British History* (New York: Dorset Press, 2001), 96.
2. Stuart Cary Welch, *India: Art and Culture* (New York: Metropolitan Museum of Art, 1995), 421.

9. Mohandas Gandhi, *Young India, 1919-1922* (New York: Huebsch), 1923, 101.

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Gandhi, Mohandas. *Young India, 1919-1922*. New York: Huebsch, 1923.
 Gilbert, Martin. *Pictorial Atlas of British History*. New York: Dorset Press, 2001.

Welch, Stuart Cary. *India: Art and Culture*. New York: Metropolitan Museum of Art, 1995.

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World War I was a transformative event for every participant, not least for faraway India. Though at first it was unified strongly behind

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