

## US History

### Creating Footnotes in Chicago Style [CMS Presentation](#)

[CMOS Quick Guide](#) [CMOS Guide \(Purdue\)](#) [Sample Paper](#)

For every quotation or paraphrase you include in your paper, you need a footnote to show where the information came from. Footnotes are placed at the end of a sentence or the end of a clause and after most punctuation marks. The number should be in superscript.

- Dyspepsia, a common plight in the 19th century, was seen by many as a "physical commentary on the stresses of the age."<sup>5</sup>
- Many people noted "modern man's abuse of his body," and they argued dyspepsia was the inevitable result of such excesses.<sup>8</sup>

### Shortening Footnotes

The first footnote should give the full information about the source. However, subsequent notes can be shortened. Shortened notes typically include

- the author's last name, followed by a comma
- the main title of the work, shortened to about four words (properly formatted in quotations marks or italics)
- the page number, followed by a period.

Thus, the first note above would be a full note, and the second would be shortened.

5. Michelle Stacy, *The Fasting Girl: A True Victorian Medical Mystery* (New York: Tarcher/Putnam, 2002), 18.

8. Stacy, *The Fasting Girl*, 18.

### Multiple Notes for the Same Source *This is no longer preferred by CMS. You may find it in articles you read.*

If two notes for the same source follow one right after the other, you may use the abbreviation "*Ibid.*"

Latin for "in the same place," *Ibid.* should be written with a period, a comma, and the page number followed by a period. If the note refers to the same source and page number, no page number is necessary.

In these following three notes, the first is a full note, the second is a note referring to the same source, different page number, and third refers to the same source, same page number.

8. Nicole Mones, *The Last Chinese Chef* (Boston: Houghton, 2007), 89.

9. *Ibid.*, 90.

10. *Ibid.*

## A Bit of History Class *Satire* Using Footnotes with Chicago Style

When thinking about challenging courses, and the relationship between brilliance of the instructor and achievement of the students, US History comes to mind as a primary example. One particularly incredible teacher noted that in her class, students performed at 97% of their intellectual capacity.<sup>1</sup> She attributed that success to her scintillating lectures and unbelievable command of content.<sup>2</sup> Other teachers suggested that it was perhaps the heretofore unseen brilliance of the students that mattered,<sup>3</sup> but Crowley roundly dismissed that, stating that most other teachers did not have the skill to recognize true talent.<sup>4</sup> As an independent scholar, she continued to develop materials for her students that went beyond the pedestrian, and moved them into the realms of the magnificent.<sup>5</sup> One former student expressed the thoughts of many, “Ms. Crowley’s methods expanded my mind and pushed me beyond what I thought was possible. I am eternally grateful for her guidance, which has entirely redirected the course of my life.”<sup>6</sup>

Supervisors spoke to the influence of Crowley’s teaching on young minds:

The classroom itself was a kind of holy place. Students gathered at the altar to praise and receive wisdom. Rarely did they leave the classroom unenlightened, and when they did, it might have been the excessive amount of candy consumed during the school’s annual charity drive. Still, Ms. Crowley continued for many years to make students feel as though they had been transported to another realm. What that realm consisted of remained a topic of much debate and confusion.<sup>7</sup>

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<sup>1</sup> H. M. Crowley, *The Wisdom of Teaching* (Oxford: Oxford Press, 1994), 97.

<sup>2</sup> Crowley, *Wisdom*, 234.

<sup>3</sup> Jerry Lavin, *Why Students Rock, and Other Reflections on Byzantine Culture* (New Haven: Yale Press, 2012), 43-44.

<sup>4</sup> Crowley, *Wisdom*, 2-3.

<sup>5</sup> Others, such as Ken Kramer and Amy Skonberg, have suggested that the quality of colleagues has the most influence on the success of curriculum, but the patent absurdity of that claim makes it irrelevant to this discussion.

<sup>6</sup> Sissy Sweetness, “My Favorite Teacher Ever,” in *Stories My Students Tell About Me*, edited by H. M. Crowley (New York: Vintage Books, 1996), 1002.

<sup>7</sup> Richard Grady, “Strange Moments in the Classroom,” in *Great Teaching: An Exercise in the Absurd*, edited by Nikoletta Antonakos and Richard Grady (Chicago: University of Chicago Press, 2000), ix-x. *Gale eBooks*

## **Bibliography**

Crowley, H. M., *Stories My Students Tell About Me*. New York: Vintage Books, 1996.

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Grady, Richard, "Strange Moments in the Classroom." In *Great Teaching: An Exercise in the Absurd*, edited by Nikoletta Antonakos and Richard Grady, Chicago: University of Chicago Press, 2000. *Gale eBooks*

Skonberg, Amy, and Ken Kramer, "The Joys of Collaboration." In *Adventures in Secondary Teaching* 58, no. 4 (2007): 0-145. Accessed December 4, 2020.  
<http://www.jstor.org/stable/1963110>.

Lavin, Jerry, *Why Students Rock, and Other Reflections on Byzantine Culture*. New Haven: Yale Press, 2012.