



Penn State Harrisburg

***Handbook
Graduate Studies***

***Master of Arts
Program in Humanities***

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HANDBOOK MASTER OF ARTS IN HUMANITIES PENN STATE HARRISBURG

NATURE OF THE PROGRAM

The Humanities Graduate Program is interdisciplinary. It emphasizes critical theories and interpretive approaches that transcend disciplinary boundaries, as well as providing advanced study within various humanities disciplines. The Program offers graduate-level study in the fields of art, art history, communications, critical and cultural studies, history, literature, philosophy, and writing, along with interdisciplinary topics. Drawing on the perspectives of the various arts and disciplines and on a variety of theoretical approaches, the Program's faculty assists students in developing important analytical, synthetic, and interpretive skills. Graduate students in this Program acquire an ability to interpret several kinds of "texts" (both literary and non-literary works); investigate them using standard reference tools; situate them aesthetically, critically, and socially; and write about them in scholarly and sophisticated ways. They learn to relate works from different genres to one another, to a pertinent critical or theoretical perspective, or to a significant issue. Students are expected to create their own programs of study, focusing on the analysis of at least two different disciplines and learning to make connections between them.

THE STUDENTS AND THEIR CAREERS

Graduate study in the humanities can prepare students for careers in teaching, communications, business, government, and the arts, as well as for further study in the liberal arts. The intellectual content and expressive skills it cultivates are advantageous in many professions. Students come to the Program from many backgrounds and for a range of purposes. Most are returning after spending some time in other pursuits since college; most attend part-time. Others arrive directly from undergraduate work. Many are teachers, taking classes toward permanent certification through an interdisciplinary degree that expands their pedagogical and personal repertoire. Some intend to begin or change careers; others wish to develop further expertise, prepare for doctoral study, or satisfy strong personal interests. Many Program alumnae/i have returned to their schools prepared to teach a wider range of courses and subjects; others have gone on to doctoral or professional programs; become faculty at universities and community colleges; worked as journalists, public relations specialists, and corporate art directors; practiced various fine and performing arts; become directors of colleges' cultural programming; and followed still other pursuits.

THE FACULTY

The Program's disciplinary and interdisciplinary breadth is evident in the activities of its faculty. Their varied yet overlapping interests, both creative and academic, support interdisciplinary

teaching and research and a wide range of student projects. The faculty's specialties focus mainly on the modern era and Western civilization, but encompass some earlier periods and other cultures as well. The School's American Studies and Communications faculty provides additional expertise on U.S. history, art and architecture, literature, music, folklore, anthropology, cultural and media studies, film, and international and intercultural communications; see the separate American Studies and Communications Graduate Program publications for details.

George W. Boudreau (Ph.D., Indiana), Associate Professor of Humanities and History, publishes works on the history and culture of early America, especially eighteenth century Philadelphia and the work of Benjamin Franklin. He's received numerous fellowships and grants, most recently from the National Endowment for the Humanities. He's especially interested in eighteenth century American culture and the intersections of history, art, material culture, and literature. He is on sabbatical during the academic year 2008-09.

Gloria Clark (Ph.D., SUNY, Binghamton), Associate Professor of Humanities and Spanish, teaches Spanish language and comparative literature courses as well as interdisciplinary humanities. She emphasizes the connections between Spanish language and Latin American cultures and often addresses human rights and environmental issues in her courses. Her most recent, very innovative work has developed Spanish teaching and learning through use of Second Life, where her avatar resides and leads her students through that virtual world. She received Penn State Schuylkill's award for excellence in teaching (2004).

Jen Hirt (M.F.A, University of Idaho), Assistant Professor of English and Creative Writing, teaches courses in composition and creative writing. Her memoir, *Under Glass: The Girl With a Thousand Christmas Trees*, recounts the final seven years of her family's greenhouses in Ohio. Her writing focuses on the genre of the personal essay, often weaving observation, research, and theory around her favorite topics of greenhouses, gardens, and the wild. She has received three Pushcart Prize nominations, three creative writing grants, and was a writer-in-residence at Bernheim Arboretum in Kentucky.

Margaret Rose Jaster (Ph.D., Maryland), Associate Professor of Humanities and English, uses cultural studies and feminist theory to examine early British literature and culture. She explores Shakespeare's works, the role of clothing in his time, and the role of Shakespeare and his contemporaries in our own day, and has published essays on all these topics. She teaches courses in British and Irish literature, clothing and culture, and interdisciplinary humanities. She won the Penn State Harrisburg Faculty Teaching Award in 2002.

Patricia E. Johnson (Ph.D., Minnesota), Professor of Humanities and English, is a scholar of British literature who investigates Victorian culture and novels and the works of nineteenth and twentieth century women writers. She has published a book, *Hidden Hands: Working-Class Women and Victorian Social-Problem Fiction* (Ohio University

Press, 2001), as well as articles on novelists Charlotte Bronte, Charles Dickens, George Eliot, Elizabeth Gaskell, and Pat Barker. She is particularly interested in feminist criticism of narrative forms, class issues in British novels, and the relationship between literature and history. She teaches courses in British and women's literature and interdisciplinary humanities.

Paul Manlove (M.F.A., Brooklyn College), Instructor in Humanities and Art, is an accomplished painter, graphic designer, and multimedia artist. He draws on his creative, academic, and industry experience to teach courses in drawing, painting, computer art, and art appreciation. He's been a visiting artist or artist in residence at the Chautauqua School of Art, Chautauqua, NY, and elsewhere. His work has been exhibited across the U.S. as well as locally. He also coordinates the College's two art galleries.

Glen A. Mazis (Ph.D., Yale), Professor of Humanities and Philosophy, is particularly interested in phenomenology; current Continental philosophy; critical theory; philosophy of art, embodiment, imagination, and memory; Buddhism; Taoism; feminism; ecology; and philosophy of technology, literature and poetry, as well as interdisciplinary humanities. He has published widely in journals and anthologies about Merleau-Ponty, emotion, imagination, depth, animal studies, Heidegger, Sartre, interpersonal perception, embodiment, emptiness, et. al. His books include *Emotion and Embodiment: Fragile Ontology* (Peter Lang, 1994), *Earthbodies: Rediscovering Our Planetary Senses* (SUNY, 2004), and *Humans, Animals, Machines: Blurring Boundaries* (SUNY, 2008). He is also a poet with more than 70 poems published in literary journals. He is working on a book on Merleau-Ponty and Proust on memory.

Kathryn D. Robinson (Ph.D., Texas Tech), Director, School of Humanities, and Professor of Humanities, has also received Certification in Acting from the Royal Academy of Dramatic Arts and the M.F.A. in Acting/Directing from Southern Illinois University. As a director/actor/producer, she has worked in both the academic and professional theatre throughout her career. She is past National Chair of the Kennedy Center American College Theatre Festival and has been named Distinguished Partner of the National Partners of the American Theatre. Her areas of specialty are acting, directing, and arts management.

Yu Shi (Ph.D., Iowa), Associate Professor of Speech Communication and Humanities, conducts and publishes research on media globalization, media audiences, intercultural communication, and issues of immigration, racial/ethnic, gender, and class relations in the U.S. Her current work studies the influences of U.S. television programs on Chinese youth culture. She has been the editor of *Journal of Communication Inquiry*, and continues to review submissions to that journal. She teaches courses on effective speech, intercultural communication, and other topics at the undergraduate and graduate levels.

Troy Thomas (M.F.A., Colorado; Ph.D., California, Berkeley), Associate Professor of Humanities and Art History, primarily teaches undergraduate and graduate courses in

European art history from the Renaissance to the present. He also teaches interdisciplinary courses that include literature, music, film, history, and the pedagogy of interart comparison. He has published numerous scholarly articles on Renaissance and Baroque art, including essays on Caravaggio and Poussin, and on methods of interdisciplinary humanities scholarship. He has read scholarly papers at numerous conferences, including one at the University of Paris and several at the annual conferences of the College Art Association. He has spent over five years studying art objects and pursuing art historical research in Europe. He has received the College's awards for excellence in research (1988) and teaching (1999).

Robin Veder (Ph.D., William and Mary), Associate Professor of Humanities and Art History/Visual Culture, teaches courses in art history, visual culture, cultural history, and interdisciplinary humanities. She has published articles and curated exhibits on a wide range of topics including transatlantic nineteenth-century and twentieth-century garden history, visual pedagogy, art history, and history of the body. Her latest project, which has received research awards from the Smithsonian American Art Museum and the Georgia O'Keeffe Museum, is about how posture training, choreographed gestures, and breathing exercises shaped American production and consumption of modernist visual art.

Matthew Wilson (Ph.D., Rutgers), Professor of Humanities and English, has published on contemporary American novelists as well as a number of nineteenth century writers. His book, *Whiteness in the Novels of Charles W. Chesnutt* (University Press of Mississippi), won the Sylvia Lyons Render Award in 2005, and he won the Penn State Harrisburg Faculty Research Award in 2006. He has also edited three of Chesnutt's previously unpublished novels—*Paul Marchand*, *F.M.C.*, *A Business Career*, and *Evelyn's Husband* (also University Press of Mississippi). He has taught in Saudi Arabia and in 2007-2008 served as Fulbright Distinguished Chair in American Literature and Culture at the English Institute, University of Lodz, Poland. He teaches courses in nineteenth and twentieth century American literature, African-American fiction, international fiction, composition studies, and interdisciplinary humanities.

David Witwer (Ph.D., Brown), Associate Professor of History and Humanities, teaches courses in modern U.S. history, labor history, African-American history, and Asian history. He's published numerous articles; one award-winning book, *Corruption and Reform in the Teamsters Union*; and another book published 2008 on scandals in the American labor movement. He's held fellowships at the Shelby Cullom Davis Center for Historical Studies, the Herbert Hoover Presidential Library, and elsewhere.

Rod Zink (Ph.D., Oklahoma State), Instructor of Humanities and English, teaches writing courses including rhetoric and composition, technical communication, and business writing. He received his Ph.D. and M.A. in English from Oklahoma State University, and his B.A. from Penn State, Behrend. While his background is rooted in British and American Literature, from Old English to the present, his specialty is creative writing. He has published works of poetry and fiction, and also possesses a strong interest in metal

sculpture. While at OSU, he received the Audre Chapman Award for Excellence in Teaching.

AMERICAN STUDIES AND COMMUNICATIONS FACULTY

Humanities students may also take courses in the American Studies and/or the Communications Graduate Programs. American Studies and Communications faculty include:

Erin Battat (Ph.D. Harvard), Assistant Professor of American Studies and Ethnic Studies, was a fellow at the W.E.B. Du Bois Institute for African and African American Research in 2009. She is currently working on a book, *Ain't Got No Home: Race and American Migration Narratives in the Depression Era*, that examines how writers and artists used stories of migration to advance an interracial reform movement. Recent publications include "Literature, Social Science, and the Development of American Migration Narratives in the Twentieth Century" *Literature Compass* (March 2007), an essay on Steinbeck in *The Grapes of Wrath: A Reconsideration* (Rodopi 2009), and contributions to *African American National Biography*. Dr. Battat research interests include African American and ethnic literature, proletarian literature, 1930s literature and culture, migration and immigration, social movements, working-class women's history, and labor history.

Michael Barton (Ph.D., Pennsylvania), Professor of American Studies and Social Science, received his Ph.D. in American Civilization in 1974. His teaching and research cover the lives of Civil War soldiers, the American character, and the history of Harrisburg. His Civil War books are *Goodmen: The Character of Civil War Soldiers* (Penn State, 1981), *The Civil War Soldier: A Historical Reader* (NYU, 2002), and *The Civil War Veteran: A Historical Reader* (NYU, 2007). His local histories include *Life by the Moving Road: An Illustrated History of Greater Harrisburg* (3rd ed. forthcoming); *Harrisburg's Old Eighth Ward* (Arcadia, 2002); *Citizen Extraordinaire: The Diplomatic Diaries of Vance McCormick in London and Paris, 1917-1919* (Stackpole, 2004); and *Steelton* (Arcadia, 2008), with Prof. Simon Bronner. He was a Fulbright professor of American Studies at the University of Copenhagen in 1999.

Simon J. Bronner (Ph.D., Indiana), Distinguished Professor of American Studies and Folklore, is Coordinator of the American Studies Program. His areas of expertise include folklore and folklife, material culture, ethnicity, consumer culture, and aging. He has authored or edited 18 books. Recent books are *Folk Nation: Folklore in the Making of American Tradition* (SR Books, 2002) and *Lafcadio Hearn's America* (University Press of Kentucky, 2002). He is also editor of two book series: *Material Worlds* (University Press of Kentucky) and *Pennsylvania German History and Culture* (Penn State Press). He now serves as president of the Middle Atlantic American Studies Association.

C. Patrick Burrowes (Ph.D., Temple), Associate Professor of Humanities and Communications, previously taught at Morgan State and Marshall Universities. His areas of research include media history, cultural studies and press freedom, especially in Africa and its

Diaspora. He teaches courses in communication theory, media and politics, communication in history, comparative media, and cultural studies. Burrowes is the author of *Power and Press Freedom in Liberia, 1830 to 1970* (Trenton, N. J.: African World Press: 2004). His research has appeared in such scholarly journals as *Communication Theory*, *Mass Communications & Journalism Quarterly*, *Journal of Negro History* and *American Journalism*, and he has also published articles in *The New York Times*, the *Philadelphia Inquirer*, and *Essence* and *Emerge* magazines.

John Haddad (Ph.D., Texas), Associate Professor of American Studies and Literature, previously taught at the University of Central Oklahoma, the University of Texas, and Nankai University in China. He has specialties in American literature, popular culture, and Asian-American history. His dissertation, entitled “The American Marco Polo: Excursions to a Virtual China in U.S. Popular Culture, 1784-1912,” won the 2002 Gutenberg-e Prize, which is awarded by the American Historical Association. He has published several journal articles and is currently working on a book on popular ways that Americans learned about Chinese culture in the nineteenth century.

Peter Kareithi (Ph.D., Massachusetts-Amherst), Associate Professor of Humanities and Communications, has practiced journalism and taught media theory in Africa, Europe, and the United States. His field of scholarship is in critical cultural studies and his areas of expertise include the histories of American and African media, media and democracy in Africa, media representations of race, media technologies and cultural transformations, and the political economy of media globalization. He has published articles on these subjects in academic journals and in major national and international media. He has taught courses in the history of U.S. media, media theory and criticism, race and popular culture, media and representation, social impact of new media technologies, and advertising as social communication. Skills courses he has taught include journalism research, news writing and reporting, magazine and feature writing, news editing, layout and design, public affairs reporting, and computer assisted reporting. He is currently editing a book on economics journalism in Africa.

Charles Kupfer (Ph.D., Texas) Associate Professor of American Studies. His areas of expertise include cultural, political, and intellectual history, and his focus is on 20th Century American history. Among his interests are the intersections between diplomatic events and American life. Before coming to PSH, he taught for three years at Michigan State University. His first book, *We Felt the Flames: Hitler's Blitzkrieg, America's Story*, published in 2003, concentrates on the work in Europe by American news correspondents during 1940. His second book, *Indomitable Will: Turning Defeat into Victory from Pearl Harbor to Midway*, was published in 2012. He also has degrees from Johns Hopkins and Oxford.

Catherine Rios (MFA, Columbia University), Associate Professor of Humanities and Communications, is a graduate of the screenwriting program at Columbia University's film school, where she also received a fellowship in cinematography, and a fellowship to study cinematography and editing at the Los Angeles Film School. Her films and

screenplays have received several awards, and her work as both director and cinematographer has been screened in many national and international film festivals. She received her BFA from the Rhode Island School of Design, where she studied sculpture and glass, and writes on the relationship of artists to their media. She directed her script, *What Ana Left Behind*, in 2004. Previously at Lycoming College and Columbia University she taught courses in both the production and history of filmmaking, photography, and digital media.

Anne Verplanck (Ph.D., College of William and Mary), Associate Professor of American Studies and Heritage Studies, has previously taught in the Winterthur Program in American Material Culture, George Washington University, and George Mason University. She has museum and public heritage experience as Curator of Prints and Paintings at the Winterthur Museum, Marion and Dorothy Brewington Curator of Maritime Collections at the Maryland Historical Society, Guest Curator at the National Portrait Gallery, and Assistant Curator at Independence National Historical Park. She is the co-editor of the book *Quaker Aesthetics: Reflections on a Quaker Ethic in American Design and Consumption*, published by the University of Pennsylvania Press, and contributor to *American Material Culture: The Shape of the Field* (edited by Ann Smart Martin and J. Ritchie Garrison) and *Winterthur Portfolio*. Her research and teaching areas include museum and public heritage studies, early America, material and visual culture, and urban studies.

Craig Welsh (M.F.A., Marywood), Assistant Professor of Humanities and Communications, has published work in *Print, How, STEP Inside Design, and Graphis*. He has exhibited at The Eisner American Museum of Advertising and Design, The One Club, and AIGA/Times Square Alliance. He has received awards from The One Show, The Philadelphia Art Directors Club, and the Ad Club of Central PA (three-time recipient of Best of Show), and has been selected by AIGA 365 for inclusion in the permanent archives of the Denver Art Museum. He was named to the Central Penn Business Journal's "Forty Under 40" list and has served on the boards of directors for Music for Everyone, The Ad Club of Central PA, and the Pennsylvania e-Commerce Association.

Samuel P. Winch (Ph.D., Indiana), Associate Professor of Humanities and Communications, is a former photojournalist who now specializes in communication ethics and visual communication. His book, *Mapping the Cultural Space of Journalism: How Journalists Distinguish News from Entertainment* (Praeger), is a cultural studies examination of tabloids and the boundaries between journalism and entertainment. He has also conducted research examining cross-cultural conceptions of privacy, and experiments on the emotional effects and ethical significance of color in news photography.

ADMISSION TO THE PROGRAM

Applicants must hold a baccalaureate degree from an accredited college or university before entering the Program; they should have earned a grade-point average of 2.5 or better in their junior and senior years. Applicants should submit the following:

- a Graduate School application form and fee;
- two copies of official transcripts from all colleges and universities previously attended;
- two letters of reference attesting to the applicant's suitability for the program. The program prefers to see letters of recommendation from faculty members at the college(s) attended. In asking for letters, please request recommenders to comment on academic and intellectual abilities as well as potential for success in a graduate program;
- a writing sample. The program strongly prefers a writing sample that demonstrates interpretive and analytical skills in the Humanities' areas of philosophy, literature, history, the visual arts, or theatre (Writing samples are used to assess applicants' ability to meet the faculty's expectations for graduate-level writing. They should be recent; examples of previous academic work--critical essays or research papers--are best. If these are not available, candidates may write a brief essay of 4-5 pages specifically for this purpose: a critical review of some humanities work—book, film, art exhibit, musical performance—in their recent experience. Samples of creative writing and/or a portfolio of art works can be submitted as a supplement to the writing sample.)
- a statement explaining reasons for interest in this program. The statement should be one to two pages in length and should address specific academic as well as professional reasons for selecting this program. Since this is an interdisciplinary program, the letter should describe the applicant's intellectual interests in more than one discipline and should be as specific as possible about areas of academic interest.

An on-line application is available at www.hbg.psu.edu/admissions/gradapp.php.

Application Dates

Application deadlines are April 1 for admission for the following fall semester; September 1 and November 1 for the following spring semester. Members of the Program's Admissions Committee occasionally request an interview and/or additional supporting materials when considering applications. It usually takes the committee between two weeks to a month to make decisions, and, at that point, the Program Coordinator promptly informs applicants of the Committee's decisions. An applicant admitted to the Program will be assigned an interim adviser based on his/her areas of interest.

Non-degree status: Those whose applications are pending, or who wish to sample the Program before applying, may enroll for courses as special non-degree graduate students, after first completing a one-page form available from the Enrollment Services Office. Before selecting course(s), they should consult the Program Coordinator. No more than 15 credits taken as a non-degree student may be counted toward a degree; students in this status should apply promptly for admission to the degree program.

Students applying for assistantships should contact the Humanities Graduate Program coordinator expressing their desire to be nominated. Then, they should submit scores from the Graduate Record Examination (GRE) or similar examination by January 15 and should complete their program application by January 30 in order to maximize their chances for an assistantship.

FINANCIAL AID

University-wide resources:

Graduate School Assistantships are awarded on a competitive basis to outstanding applicants who will enroll as full-time students. Assistants receive a stipend plus full tuition remission for two semesters. Assistants work twenty hours a week in the School of Humanities. Both incoming and continuing students are eligible to apply, through the Program Coordinator, for the annual competition. The program nominates the best-qualified applicants, up to a maximum of three incoming and three returning students. Preference is given to incoming students who plan on entering the program in the Fall semester. Applicants must submit scores from the Graduate Record Examination (GRE), or an equivalent, approved examination (such as GMAT). They should take the GRE no later than October for their scores to be available by January and complete their program application by January 30 in order to maximize their consideration for an assistantship. Students who miss these dates may also request to be nominated, but their chances of receiving an award are more limited.

Minority Graduate Scholars Awards are available to qualified entering minority graduate students. Applicants must be nominated by the Program. Stipends and support levels vary with the nature of the award. Recipients must enroll at least half-time (6 credits). For further information, contact the Humanities Graduate Program Coordinator.

Grants-in-Aid are remissions of full-time tuition for one semester, available to students already enrolled, especially those nearing completion of their programs. Criteria are financial need and academic promise. Applications are available from the Graduate School Fellowship Office, 317 Kern Graduate Building, University Park, PA 16802, (814) 865-2514.

Other resources may be available to military veterans, international students, and students with disabilities; for information, consult the Financial Aid Office, Swatara Building; 948-6307.

Penn State Harrisburg Resources:

Board of Advisers Scholarships are competitive cash awards to promising graduate students in financial need nominated by their programs. They help support both full-time and part-time students. The competition is held every spring; consult the Program Coordinator by February 15.

Work-study support is often available to graduate students who can document their financial need. It entails a specified number of hours of work, in the School of Humanities or elsewhere; responsibilities can range from research to clerical tasks. Information is available from the Financial Aid Office, Swatara Building; 948-6307.

Individual faculty grants occasionally include funds for graduate student assistance. Consult the Program Coordinator and inquire in the Research and Graduate Studies office on campus to learn about opportunities for grants.

PROGRAM REQUIREMENTS

The Program offers students flexibility in choosing courses that suit their particular interests and goals. Within the framework of course distribution, all but two required interdisciplinary courses (HUM 500 and HUM 560) and the Master's Production (HUM 580) are chosen by students, in consultation with their advisers, from the range of options available. Students should combine at least two disciplines in their graduate work.

All students must complete 30 credits, at least 18 of which must be at the 500 (graduate) level. The program's 500-level classes are listed in the Schedule of Courses under HUM (Humanities). Recent 500-level seminars include HUM 515, "Art History"; HUM 515, "Literature of the Conqueror, Literature of the Conquered: Spanish Literature in Transition"; HUM 515, "Critical Theory"; HUM 530, "The Power of the Story"; and HUM 530, "Narrative in History and Literature." In addition, students may choose 500-level courses in American Studies (AMST), English, and/or Communications (COMM) if course offerings suit their interests.

Students may also take up to 12 credits in 400-level courses, which are also available to advanced undergraduate students, to supplement the 500-level course offerings. 400-level courses suitable to the program are frequently offered in American Studies (AM ST), Art History (ART H), Communications (COMM), English (ENGL), History (HIST), and Interdisciplinary Humanities (IHUM). Recent course offerings at the 400-level include ART H 423, "Studies in Italian Renaissance Art"; ENGL 438, "American Drama"; ENGL 453, "Victorian Novel"; IHUM 460, "The Literature and Art of War"; and IHUM 491, "Seminar in Interdisciplinary Humanities: Philosophy of the Body."

A 3.0 average is required for graduation, with successful completion of an interdisciplinary master's production. Students should expect to write about 15-25 pages of text in a typical paper in a 500-level course (excluding bibliography, figures, etc.)

Foundation course: All students should take HUM 500, Research Methods and Scholarly Issues in the Humanities (3 credits), as soon as possible upon entering the program. This required course introduces students to techniques of graduate-level research and to critical concepts in the various disciplines and interdisciplinary study.

Single discipline courses are available as HUM 515, Seminar (repeatable for a maximum of 9 credits). The subtitle varies by discipline: e.g., Art History, Literature, etc. There follows a more specific short description: e.g., Art History: Impressionism to Surrealism. Other single-discipline courses are available at the 400-level.

Other Humanities courses include

HUM 590, Colloquium (repeatable when the topic varies)

HUM 596, Individual Studies (repeatable for a maximum of 9 credits)

HUM 597, Special Topics (repeatable when the topic varies)

Not all courses are offered every year; some appear in alternate years.

Concentration requirement: Students should take courses in two principal fields of interest, so as to be able to explore critical issues and approaches in each area and ensure that they have sufficient breadth of expertise to undertake an interdisciplinary master's production.

Recommended courses: Most students should take at least one of the following multi-disciplinary courses:

HUM 530, Seminar in Comparative Arts (3 credits per semester, maximum of 9)

HUM 525, Studies in Aesthetics (3 credits)

HUM 535, Topics in Cultural and Intellectual History (3 credits per semester, maximum of 9)

Capstone course: Toward the end of their course work (after completing at least 21 credits), all students take HUM 560, Interrelations in the Humanities (3 credits), which focuses on the theory and practice of interdisciplinary scholarship and also serves as a workshop for students beginning their interdisciplinary master's productions. Students enrolling for this course should have a 3.0 grade-point average, defined topics for their productions, and a master's committee of at least two faculty members who will advise them on their production.

Master's production: The program culminates with HUM 580, Master's Production (3 credits), an interdisciplinary scholarly or creative project, usually an extended research paper. Some students, already skilled in a creative or performing art, may with their committees' approval undertake a creative production (performance or exhibit), accompanied by a briefer academic essay on the scholarly or interpretive content or significance of the creative work. A proposal for a creative production must be accompanied by demonstration of the student's advanced ability in the appropriate creative field, satisfactory to the faculty skilled in that area or to outside consultants chosen by the student's supervisory committee. See the section on the Master's Production Prospectus below. The supervisory committee's approval of a prospectus is required before a student can register for HUM 580.

Course descriptions: Specific course descriptions of about 100 words written by the faculty are provided each semester. They are available in the School of Humanities Office, W-356 Olmsted Bldg. It is important that students consult these course descriptions because the specific content under the general umbrella course titles such as HUM 515 Seminar and HUM 530 Seminar in Comparative Arts changes each semester.

Program style guide: All written work submitted should follow the guidelines described in *The MLA Style Manual*. Copies are available in the Bookstore.

College Teaching Internship:

Students who are thinking about careers in community college teaching may benefit from a supervised internship, offered in conjunction with Harrisburg Area Community College (HACC), and available as HUM 550, Junior College Teaching Internship. If you wish to take this option, plan for it at least 12 months in advance and when most course work is complete.

Placement is not automatic; it depends on the Program's recommendation, HACC's needs, and their faculty's assessment of individual applicant's credentials. HACC offers internships in two areas, English Composition and a Humanities survey. Each position has its own requirements. Applicants interested in teaching English Composition must complete ENGL 507 Composition Studies and ideally at least one other course in writing or literature before applying for an internship. To teach the Humanities survey, which is mainly an art history survey, applicants need a minimum of one course in art history, and ideally at least an additional course, at the 400 or 500 level. The applicant will also need to write a letter to the appropriate supervisor at HACC explaining his/her interest in and qualifications for a position as a teaching intern. In addition, the applicant will need a recommendation from the Graduate Coordinator, who serves as the liaison for internships at HACC. When the time comes, the applicant must also make an appointment for an interview with the supervisor at HACC before a decision is made to take on the student as an intern. A Penn State adviser with expertise in the specific field is assigned to the intern. If you are interested in a HACC internship, please consult with the Graduate Coordinator at least a year in advance. This is a non-credit internship.

Individual Studies or Independent Study courses address subjects not covered in regular course offerings. They require advance consent from the professor who will direct the study, the adviser, and the Program Coordinator. The course goals can vary: e.g., systematic reading in a particular field, or research using a specific method. After student and professor agree on the course plan, the student prepares a description and a reading list (see the petition for individual study form in the appendix). Copies go to the student, the professor, and the student's file; the original goes to the Registrar when the student enrolls for the course. Petitions must be complete and specific and accompanied by appropriate detailed plans, bibliographies, etc., in order to be approved.

Transfer Credits: The university allows for up to 10 credits for approved courses to be transferred from other accredited universities. Such courses should be graduate-level courses related to the Humanities. Such courses need to have been taken within five years of the petition of transfer and the student should have received a "B" or better in them. The graduate staff assistant, Cindy Leach, will provide you with information for applying for transfer credits.

It is also possible for you to take courses that count toward your program at the University Park campus and other Big Ten universities. You will need approval for these courses from your adviser and the program coordinator.

SCHOLARSHIP AND RESEARCH INTEGRITY (SARI) PROGRAM

The Scholarship and Research Integrity (SARI) program at Penn State is designed to offer graduate students comprehensive, multilevel training in the responsible conduct of research, in a way that is tailored to address the issues faced by individual disciplines. Beginning with students accepted for the Fall 2009 semester, all graduate students at Penn State are required to complete the program in order to complete their degree. The Humanities SARI program has two parts: an online program to be completed in the first year of graduate study and five hours of discussion-

based education prior to degree completion. The online Collaborative Institutional Training Initiative (CITI) can be accessed at <http://www.research.psu.edu/orp/sari/>. It will take students approximately five hours to complete the online training in the Humanities. The additional five hours of discussion-based education will take place in two required courses in the program, Humanities 500 and Humanities 560.

ADVISING

Students should work closely with their assigned faculty advisers to develop coherent programs of study that meet their individual needs. Newly-admitted students will be assigned an interim adviser and should meet with that adviser early on to discuss their interests, strengths and weaknesses, and objectives. Each student should try to write up a “course of study plan” that will articulate the major themes and interests that the student would like to explore through the program. Then the student can write down how the projected courses to be taken will fit this theme or emphasis. The courses taken by the student should give focus to the Master’s project he/she is going to pursue. When students have begun course work and are more familiar with faculty members’ expertise, they may want to change advisers. This may be done by getting in touch with the Graduate Coordinator or with the Humanities Graduate Program secretary, Ms. Cindy Leach at 948-6189 or ckl4@psu.edu (in caps that would be CKL4). Together, students and advisers develop a program of study, identifying particular courses, topics, or disciplines to be included. This plan then guides the student’s selection of courses. It can of course be amended as needed. Should the student’s interests change, it is also possible to change advisers. Students should see their advisers at least once every semester, to discuss their progress and plans.

In planning your fall course schedule, consult your adviser before the end of the spring semester, as faculty are often not available during the summer. Also, consult your professor(s) well in advance if you wish advice on individual study during the summer. Faculty members are on 9-month contracts; summers are their time to pursue their own research projects.

REGISTRATION

After consulting with your adviser you can register for your course choices (you should not be closed out of a Humanities graduate course). There are two options for registering.

Online: You can register on the Internet at <http://eLion.psu.edu>. This is probably the easiest option if you have access to a computer, however you need a Penn State Access Account (user ID and password) to use it. Get your account set up as soon as possible—it will allow you to access a world of information. Go to E-122 Olmsted Bldg., the Housing Office, to get your photo I.D. and to set up your access account.

In Person: Walk-in registration is available at Enrollment Services in the Swatara Building.

The Schedule of Classes catalog is also available in a print version in the Humanities Suite (W-356) and can be accessed on your computer through the Penn State Harrisburg system at www.hbg.psu.edu. Remember, too, that specific course descriptions are available in the Humanities suite each semester during the registration period.

TROUBLE-SHOOTING

Deferred Grades: A student who needs extra time to complete a course should consult with the professor as soon as possible to request an extension and plan a schedule for submitting the late work. Forms for requesting deferred grades, available from the Registrar, require signature by the course instructor and the Program Coordinator or School Director. The Graduate School does not approve deferrals intended to allow students to improve their grades.

A deferral extends through the ninth week of the next semester, when it changes to "F" unless the professor has filed a grade. Students needing more time to make up the deferred work should consult with their professors, who should apply through the Coordinator and the Associate Dean for Research and Graduate Studies for extension until a specific date. Without an extension, the Graduate School may deny course credit for late work.

By Graduate School policy, no grade changes may be made more than one year after the end of any course.

Extensions for prolonged programs: Students are expected to complete their programs within six years. This time is more than sufficient in most cases. Anyone needing more time should request an extension from the Program Coordinator. Programs longer than eight years require that the Coordinator make formal application to the Graduate School, stating reasons why an extension should be granted. Evidence of progress toward the degree (e.g., an approved production draft) may be required to accompany such an application.

Resuming Study: Students who enroll every semester (not counting summers) maintain "continuous registration." International students, whose visas depend on continuing full-time study, must maintain continuous registration; they should consult the International Student Adviser about special requirements that apply to them.

Other students may find it necessary to skip a semester. In this event, they should inform their advisers and seek advice before their next registration. If a student skips two or more semesters, he/she must receive "Permission to Resume Study" from the Program Coordinator before they can register for courses again. This one-page form is available from Enrollment Services (948-6250).

Students wishing to resume study after a gap of several years should consult their advisers and/or the Coordinator. They should make specific plans for finishing their programs, along with an anticipated timetable, for application (through the Coordinator) to the Graduate School. They may be required to undertake additional course work, to refresh their competence.

THE MASTER'S PRODUCTION

Forming a master's production committee: While new students may think of the master's production as a distant goal, they should be thinking about a potential topic, so they can select appropriate courses. Once this decision is made, students should select faculty to serve on their master's production committees. This committee normally consists of two faculty members: a faculty member who serves as chair, also called 'first reader' (who must be a member of the graduate faculty and a program faculty member), and another faculty member whose expertise is relevant to the master's production topic. Some students may wish to include a third faculty member, from Humanities, American Studies, or outside the school. See "The Faculty," above, or consult either your adviser or the Coordinator for advice in choosing committee members.

The Humanities Master's Program accepts two types of master's productions. The first is a substantial, well-researched thesis on an interdisciplinary topic in the range of 60-80 pages of text; the second is a creative production (such as an art exhibit or a book of poems or short stories) with an accompanying essay of 25-30 pages. Examples of recent productions are listed below. The process of completing the master's production takes planning and close work with committee members. Students first prepare a production prospectus, then move to the drafting stage, and finally submit the master's production. Each of these stages is outlined more fully below. Most students take at least two semesters to complete the production; they should stay in contact with their committee members and also keep the Program Coordinator apprised of their progress as they move toward completing the production. If, at any point in the process, students have questions or difficulties, they should immediately consult their committee chair and/or the Program Coordinator.

Master's Production Topics: This list of some recent titles of productions suggests, but by no means exhausts, the range of interdisciplinary research undertaken by students in the Program:

--Occident & other: a journal of Oriental study

--Examinations of ideology and empire: an analysis of the possible articulations between Vergil's Aeneid, the Ara Pacis Augustae and J.M.W. Turner's Vergilian paintings

--A wolf in sheep's clothing: how Japanese male crossdressers teach Japanese women the rules of being a true lady

--Outsider art: evolution of a genre

--Teaching writing to improve functional literacy

--Jewish women leaders in second wave feminism in the United States: ethnicity, gender, and the patriarchal order

--Poems from Fallingwater and beyond (creative work) and reflections on ekphrastic poetry (essay)

- Grand allusions: intertextuality as practice in contemporary graphic narrative
- Discourses of domesticity in India after the 1857 Mutiny; applying stereotypes of race, gender and class to articulate control and domination
- The voice of triumph; culture, identity and resistance in creative expressions in 20th Century South Africa and Andean South America
- Coming to Voice: an interart analogy of selected autobiographical works of Maxine Hong Kingston, Lynda Barry, and Faith Ringgold
- Double consciousness and Afro-Germans of the Third Reich
- Musil and Lyotard: the urgency of art
- Framed: a feminist re-reading of women's silences and the culture of confession
- Images and identities of Chinese American and Indian American women immigrants as revealed through literature and film
- Pop go the paintings: postmodern nostalgia feeds market for fictional forays into seventeenth-century works of art
- Mental illness and creativity in the works of Vincent van Gogh and Virginia Woolf

THE MASTER'S PRODUCTION PROSPECTUS

Students planning a master's production should submit a prospectus, or proposal, to the members of their supervisory committees, who will evaluate it and suggest any needed changes. Once all parties have agreed on the project, they should sign the "Approval of Master's Production Proposal," file the form and the attached prospectus with the student's records and provide a copy for the student. The graduate coordinator will also review and sign the prospectus. An approved prospectus is required before a student can register for HUM 580.

No single prospectus form is appropriate for everyone in this diverse program. Graduate students should consult with their committees about the preferred form and content of their proposals. In general a prospectus should have the following qualities:

1. It should define the topic or issue(s) to be addressed, offer a statement of purpose for the production, and explain the interdisciplinary nature of the work and any theoretical or analytical perspective(s) to be used.
2. It should discuss the works, ideas, or events to be examined, their pertinence to the production's purpose, and the method(s) to be used to study them; for creative

productions, it should provide information on the student's creative abilities and the availability of needed resources for the creative work.

3. It should include a plan of the production e.g., a series of questions to be pursued; an outline of chapters, with their contents described in brief paragraphs; a series of stages to be accomplished in a creative production, along with the methods for judging them; or a similar plan appropriate to the topic. In short, a proposal should demonstrate knowledge of the scope of the subject, a cogent and clearly defined approach to it, and a general sense of the desired results. (The specific results of the inquiry, of course, will not yet be perceptible.)

Students wishing to pursue a creative production should understand that these are inherently quite demanding. Since this program does not offer graduate courses in creative fields, such students must have the requisite skills BEFORE beginning the production. They must demonstrate their ability in the appropriate creative activity, adequate to independent master's level work, to the satisfaction of the faculty member(s) expert in that field—before their prospectuses can be approved. Their proposals must also include plans for a brief (25-30 page) academic essay to explain the content or significance of the creative work.

4. It should include a brief bibliography (one to two pages) listing some of the most pertinent scholarly or critical literature on the topic.
5. It should include an anticipated timetable for completion of the work.

Beginning work on the Master's Production: Register for HUM 580, Master's Production—a one-time-only obligation—after your prospectus is approved. Allow a realistic time span in which to work. This project will require more initiative and independent work than any seminar paper. Productions typically undergo several stages of revision over an extended time period. If you will be working over several semesters, consider registering for one or two credits at a time, to maintain full access to the library and other University resources. Consult the chair of your committee about how to submit material. Committee members want to see several drafts of the production well in advance of the time you are planning to graduate.

When you register for the production in a semester, you will sign up for a section supervised by your supervisory committee chair. If you do not complete the production in that semester you will be given a grade of "R." Don't be alarmed. The grade stands for continuing research. The "R" will stay on your transcript unless the professor in charge of your production gives you a letter grade. Discuss this with your supervising professor.

Permission-to-Copy Page

A statement granting the University the right to make single copies of the thesis appears following the title page. This occupies a separate page; do not number this page; do not include it in the pagination. Type this page as shown below, copy it onto thesis-quality paper, and sign it in

dark ink for the first submission of the thesis. The form of your name, both as signed and as typed below the signature line, must be exactly the same as that used on the title page. You do not need to include this page in personal copies.

Whether or not you choose to include a copyright line on the title page, the thesis is your intellectual property. In signing the permission statement you are not relinquishing any right as author, but making it legally possible for the University Libraries to produce a photocopy if someone wants to consult your work.

Sample Permission-to-Copy Page

I grant The Pennsylvania State University the nonexclusive right to use this work for the University's own purposes and to make single copies of the work available to the public on a not-for-profit basis if copies are not otherwise available.

[Type your name here, exactly as it appears
on the Title Page]

Abstract

The thesis should contain an abstract. An abstract is a concise summary of the thesis, intended to inform a prospective reader about its contents. It usually includes a brief description of the problem investigated, the procedure or methods, the results, and the conclusions.

An abstract should not include internal headings. It should not contain parenthetical citations of items listed in the bibliography or reference section. (If a reference is required, sufficient information should be given in the abstract to identify the source fully.) Diagrams or other illustrations should not be used.

The abstract is the summary used when inquiries are made on the content of productions. Looking ahead to on-line searching of theses, the abstract will likely be used for search information.

Sample Abstract

*[Title of Thesis: If this is long, carry it over to the next line and indent the
runover portion]

[Author's name as on Title Page]

[M.A., Humanities; Month and Year of Degree Conferral]

The Pennsylvania State University, Harrisburg

[Name of First Reader], First Reader

The heading is single spaced, but the text must be double-spaced.

The abstract should not exceed 350 words. In most fonts, this comes out to roughly one and one-half pages. Every word counts, even *a*, *and*, and *the*.

If the abstract runs more than a single page, type an arabic 3 on the second page.

Do not use Dr., Ph.D., or any professional title with the professor's name; use only the designation "thesis adviser."

FILING FORMS FOR GRADUATION

When students are planning to graduate, they should consult with their supervisory committees about their progress toward completion of the production. At the beginning of the semester when they expect to finish, they should put themselves on the graduation list by using eLion on the campus's web site, and informing their advisor and the Humanities Graduate Program Coordinator. The Humanities secretary can also put them on the graduation list. Should the production not be approved by the deadline, it is the student's responsibility to resubmit the card and put their name on the graduation list the next semester.

Certification for graduation: Placement on the graduation list signifies a student's intent to graduate that semester, but, before that can happen, the master's production must be certified as satisfactorily completed.

Deadlines for certifying completion of master's productions vary from semester to semester; students should consult the semester master schedule. Certification dates are generally in early March (for May graduation) and early October (for December graduation). Only students whose productions are complete and in need of (at most) minor corrections may be certified for graduation.

Faculty often serve on multiple production committees, in addition to their other obligations; they'll need several weeks to review your production. That means that a completed draft of the production needs to be in your committee's hands several weeks before the certification date. **THE COORDINATOR WILL CERTIFY ONLY A COMPLETE, SATISFACTORILY REVISED PROJECT**, as attested by the supervisory committee; only minor corrections may be made thereafter. Graduation ceremonies for the fall and spring semesters are in December and May respectively. About a month before graduation, you should order your gown and hood from the bookstore. Graduation takes place at the Giant Center in Hershey.

FINAL COPY OF THE MASTER'S PRODUCTION

Graduate students submit their theses in paper format. Two copies must be submitted to the university by the conclusion of the semester of graduation. Students should prepare the thesis on a word processor and print the final copy on durable white paper (good standards are 20-pound-weight paper with rag content; that means at least 25% cotton content). The print needs to be letter-quality. Because the thesis upon completion is required to be bound by the library, it is important that you keep wide margins, particularly on the left side. Allow at least 1 ¼ inches on the left. Many students take advantage of the facilities of the Computer Center at Penn State Harrisburg to prepare their theses; remember there, as elsewhere, always to make back-up copies. Don't forget to paginate your manuscript.

Theses follow general guidelines in the *Thesis Guide* published by the Graduate School. It is available in a print version from the University Park Office of Theses and Graduate School Publications, library, or Penn State Harrisburg Office of Research and Graduate Studies, or on-line at the website <http://www.gradsch.psu.edu/thesis/contents.html>. Here are some important features you should keep in mind.

- Thesis projects should have a standard title page. See the sample at the end of this handbook.
- Guidelines about length and format should be discussed with your committee; you will want to ask about the structure of your chapters and appendices.
- A processing fee in the amount of \$25 is to be paid at the Bursar's office. This fee covers costs of binding and cataloguing the two required copies for the library. The Bursar's Office will provide a receipt for the fee.
- The receipt and cover forms for the Master's project will be given in person or sent to the School of Humanities office at W-356 Olmsted Building for signatures. Be sure to keep copies for yourself.

ANSWERING QUESTIONS, SOLVING PROBLEMS

Where should you turn to obtain information or express a complaint? A variety of resources are available on campus, including both academic and support staff. Generally the most prompt and helpful response will come from directly approaching the person with primary responsibility in your particular area of concern.

The professor is the person to approach about

- difficulties with a course
- questions or disputes about a grade
- questions about the subject area of the course

Your faculty adviser is the person to see about

- planning a program of study
- selecting and registering for courses
- choosing additional members for the supervisory committee
- developing a master's production topic

- general academic problems
- advice on career planning
- checking on your status in the Program

The Graduate Program Coordinator can respond to

- inquiries about financial aid or admission policies
- requests for advising from non-degree students or students whose advisers are away
- questions about the Program generally
- inquiries about future course offerings
- suggestions for improving the Program
- requests for letters to other agencies attesting to a student's status (e.g., to a principal stating courses to be taken on a sabbatical leave)

The School of Humanities Director (Kathryn Robinson, 948-6470) is available if

- a complaint or question hasn't been resolved by any of those above
- a student is referred to her
- a student has a question about the school in general

The School of Humanities Staff Assistants (Ella Dowell, Jennie Adams, and Cindy Leach, 948-6189) can assist students who

- need basic information about faculty office hours, current course offerings, registration dates, and so on
- wish to leave a message for a faculty member
- want to make an appointment with the School Director
- require copies of program information or forms

Assistant Dean for Graduate Studies (Dr. Peter Idowu, 948-6110) is the expert on

- Graduate School regulations and requirements
- certain forms of financial aid
- opportunities for employment on faculty grant projects
- links with other graduate programs at Hershey Medical Center, University Park, other Big Ten schools, and elsewhere

The Student Assistance Center (Susquehanna Building) offers a variety of services at no fee to registered students

- counseling services (personal and academic)
- international student advising
- career services, for help with
 - information about the current job market
 - writing a resume
 - sharpening interview skills
 - job-search preparation and strategies
 - financial aid
 - veterans' affairs

- workshops and support groups (stress reduction, study skills, Alcoholics Anonymous, adult children of alcoholics, Narcotics Anonymous, gay and lesbian issues, mothers without custody, survivors of sexual abuse, separating/divorcing students, assertiveness training)

The Learning Center (C-216 Olmsted; 948-6469) provides tutorial help with

- specific course writing assignments, from the planning stage onward (NOT just an editorial service for the final draft);
- general improvement of writing skills.

This service is in great demand, so advance appointments are necessary. Graduate students should so identify themselves when calling. Evening hours are limited.

Additional sources of assistance and information are available in the

- Penn State Harrisburg's *Student Handbook* (annually), including listings of office telephone numbers and hours, summaries of services and policies, and an academic calendar
- Penn State's *Policies and Rules for Students* (annually), stating general University principles and procedures for academic programs, grades, withdrawals, academic integrity, sexual harassment and nondiscrimination, confidentiality of student records, University Libraries lending code, and more.

LIBRARY RESOURCES (updated with the assistance of Heidi N. Abbey)

Penn State Harrisburg's library is one of the largest in the Penn State system, in a building opened in January 2000. Students have access to several instruction classrooms, a library instruction lab, 15 group study rooms, a 24-hour Cyber Café with vending machines and study space, and a wired art gallery/reception hall known as the Morrison Gallery. The library provides many services, including circulation and information, print and electronic course reserves, interlibrary loan, and professional reference assistance. The School of Humanities' library liaison is Heidi N. Abbey, Humanities Reference Librarian and Archivist. Graduate students are strongly encouraged to contact her for assistance in navigating Penn State's vast information resources. Contact Heidi N. Abbey at (717) 948-6056 or E-mail at hna2@psu.edu.

The library provides access to research materials such as books, journals, newspapers, microfilm, and archival collections, as well as digital resources including e-books, e-journals, and digital collections. The library now includes over 300,000 volumes, more than 700 print journals, 1.2 million microforms, a multimedia collection, and wireless networked connectivity throughout the building which provides access to hundreds of on-line research databases and 25,000 e-journals, many of which are full text. Currently, the library subscribes to over 60 humanities journals in paper format and has access to numerous other journals available in electronic format. Archives and Special Collections is home to the Alice K. Marshall Women's History Collection, the Schwab Family Holocaust Reading Room, and other collections.

Penn State's online catalog or database of library materials is known as "The CAT" and is available at the following Web address: <http://cat.libraries.psu.edu>. You can use the CAT to search for books, newspapers, journals, magazines, videos, software, government documents, microforms, archival resources, and many other materials owned by the 24 libraries in the Penn

State University Libraries system, which includes over 5 million books. You may use the CAT to request materials from any Penn State library location using the “I Want It” button, and the items will be delivered to our library.

The library subscribes to over 400 electronic research databases in a variety of subject areas and disciplines. Many of these databases provide access to scholarly journal articles, newspapers, and magazines that are delivered full-text to your desktop. Locating these databases and the journal and encyclopedia articles contained within them can be overwhelming and time consuming, unless you know where to look. The first place to begin your research using online databases is <http://www.libraries.psu.edu/articlesdatabases.html>. From this Web page, please follow the following steps. If you know the name of the article or journal title that you need, try Citation Linker. If you know a database name, use the Databases by Title (A-Z List). Several key humanities databases include *Arts and Humanities Citation Index*, *ARTstor*, *BHA* (*Bibliography of the History of Art*), *Film and Television Literature Index*, *Historical Abstracts*, *JSTOR*, *MLA International Bibliography*, *Project MUSE*, *ProQuest*, and *WorldCat* to name just a few. For assistance in using any of these resources, please consult Heidi Abbey.

Accessing Materials Not At Penn State. If you are not able to find what you need in the Penn State library system, please consult with Heidi Abbey or visit <http://www.libraries.psu.edu/books.html>. From this web site, you will find links for many online resources not at Penn State. With interlibrary loan, you can borrow materials from other Penn State campuses and other colleges, universities, and public libraries throughout the world. Our library is also a member of the Associated College Libraries of Central Pennsylvania consortium. You are able to use library resources and borrow materials from any of the 24 libraries participating in the consortium. The State Library in the Forum Building in downtown Harrisburg is open to any state resident and holds an impressive collection, including some periodicals not in our library. Area college libraries (Franklin and Marshall, Dickinson, Millersville, Messiah, and others) often have extensive collections in humanities areas. Use Google to pull up their on-line catalogs.

OTHER RESOURCES

The College Computer Center in the basement of the Olmsted Building offers many services to enrolled students: use of terminals and printers for word processing and countless other programs, access to Penn State bulletin boards and electronic mail, and training in the use of equipment and program.

Studio training facilities in television, radio, and photography are available to those who have the necessary training in equipment use. A studio manager provides orientation and information. The art studio is available to those taking art courses or by arrangement with instructor Paul Manlove.

Instructional and Information Technology (E-302) loans video and audio equipment for presentations and research and arranges for rental of films, videos, and DVDs from other film libraries. Its staff can also assist students who need to produce materials for presentations.

ALL WORK, NO PLAY?

Getting the most out of your graduate experience can be a delicate balancing act. Since many graduate students have families, full-time jobs, and other obligations, it is often difficult to find the time to do other things. There are amenities on campus which you may find to be of interest to you and convenient to your needs.

The Food Court on the first floor of the Olmsted Building has daily fare such as grilled items, a pizza bar, a deli case, exhibition cooking, soup, ice cream, and a large variety of fountain and other beverages. The Food Court's hours are Mon-Thu 8:30 a.m. – 8:00 p.m. and Fridays 8:30 a.m. – 2:00 p.m. In addition, Biscotti's, a coffee house adjoining the Food Court, offers hot drinks and lighter food. Its hours are Mon – Thu 7:30 a.m. – 8:45 p.m. and Fri 7:30 a.m. – 4:45 p.m. The large dining area offers a place for students to gather, relax, eat, or study.

The Capital Union Building houses the campus's gym and recreation facilities. Students with a current Penn State ID and spouses with a guest card are welcomed to use the facilities, which include a weight room, fitness room with treadmills, stair-steppers, racquetball courts, basketball courts, volleyball, and ping-pong tables, swimming pool, etc. There is also a Quiet Study Area and large multipurpose room on the second floor where many student events are held. There are several fitness classes open to students during the semester, so look for flyers around campus.

The Bookstore is located across from the library. It stocks books and other materials for your classes, school supplies, recent publications by Penn State professors, snacks, magazines, and a line of Penn State regalia.

The Office of Student Activities oversees the Student Government Association and all other student clubs and organizations on campus. They sponsor a large number of events for students including cultural events and student transition programs. Clubs and individuals receive funding through this office to conduct trips, multicultural events, socials, and other activities open to all Penn State students. Look for notices around campus for upcoming events—there's always something interesting going on.

The School of Humanities provides several respites to everyday study during the school year. Fall and Spring Lectures are offered to the graduate students, highlighting on and off-campus speakers. There are also several talks by professors from the American Studies and Humanities program each year. Graduate School Socials during the fall and spring along with master's receptions in the Morrison Gallery/Gallery Lounge provide opportunities to meet and chat with other graduate students. Members of the Humanities Graduate School are major contingents of clubs such as the bi-weekly campus newspaper, The Capital Times; From the Fallout Shelter, Penn State Harrisburg's foremost annual literary/arts magazine; and WPSH, the student radio station. The School of Humanities also offers the annual International Film Festival. We encourage you to take advantage of these opportunities to meet with other Penn State graduate students and faculty and to enhance your graduate experience.

PETITION FOR INDEPENDENT STUDY/INDIVIDUAL STUDY

____496 Semester____Year____
____HUM 596 Current date _____

Student _____ Semester classification _____

Title and description of study _____

Study objectives _____

Study procedures _____

Reading list/bibliography: attach separately.

Expected number of meetings with study director:_____

APPROVAL SIGNATURES:

Independent study director _____

Student's assigned adviser _____

Jurisdictional program head _____

PROGRAM OF STUDY WORKSHEET

Goals: _____

Areas of concentration: _____

SUGGESTED PROGRAM OF STUDY:

Required Courses:

500-level courses (at least 18 credits)

HUM 500, Research Methods

HUM 560, Interrelations

HUM 580, Master's Production

HUM 550, Teaching Internship (optional)
(credits not counted toward degree)

400-level courses (max. 12 credits)

Pertinent transfer credit:*

Approved transfer credit:*

Total required credits: 30

*Transfer credits: A maximum of 10 credits appropriate to the student's program of study may be transferred from other institutions. Courses taken before admission here may be considered if they are graduate-level courses, taken within the past five years at an accredited university and listed on a graduate transcript; the student must have earned grades of "B" or better; and the student's academic adviser must attest that the courses are applicable to the program of study here. See the Humanities staff assistants in W-356 for the proper form, to be submitted through the adviser and Program Coordinator to the Graduate School.

Penn State at Harrisburg
Master of Arts Program in Humanities
Approval of Master's Production Proposal (Prospectus)

Student's Name: _____

Title of Project: _____

Estimated Completion date: _____

First Reader (Chair): _____

 Date signed

Second Reader: _____

 Date signed

Additional Readers (if applicable):

Program Coordinator: _____

For creative productions:

The student must demonstrate ability in the appropriate creative activity, adequate to independent master's-level work, to the satisfaction of the faculty member(s) expert in that discipline. This demonstration is a prerequisite to approval of the prospectus.

Approval of creative skill (with date and details):

by _____ (faculty member).

Attach a copy of the prospectus to this proposal.

Sample Production Title Page:

The title page of your production (whether academic thesis or essay interpreting a creative project) must follow this format:

Production Title

by

Student's Name

A Production in Humanities
Submitted in Partial Fulfillment of the
Requirements for a Master of Arts Degree
in Humanities
The Pennsylvania State University at Harrisburg
Month and Year

Author's Signature_____

Name

First Reader's Signature_____

Name

Second Reader's Signature_____

Name

Program Coordinator's Signature_____

Name