



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; became 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.

Gloria Jeanne Bodtorf Clark (Ph.D., Binghamton University), Associate Professor of Humanities and Spanish, is Program Coordinator of the Certificate Program in Global Studies and Coordinator of World Languages. She offers courses in Spanish language, Humanities, and Comparative Literature. In course design, her emphasis is on the interconnectedness of literature, culture and society, and her literature courses explore human rights and environmental issues. Her research focuses on Juan Ruiz de Alarcón, a Spanish Golden Age author with a serious spinal deformity. She has published a number of articles on disability studies and Juan Ruiz de Alarcón, one of which won "Honorable Mention" for Research Article of 2017 in *Hispania*. She also published an edition of Ruiz de Alarcón's *La Verdad Sospechosa* for Intermediate Spanish Readers. Her current project is an English translation of Benito Pérez Galdós' iconic 19th Spanish novel, *Marianela*.

Dr. Adam Gustafson (Ph.D., Ohio University), Assistant Teaching Professor in Humanities, teaches courses on American popular music, music theory, and he conducts two vocal ensembles at PSH. His articles on American music have been featured in *The Conversation*, *Newsweek*, and the *Smithsonian*. His compositions and arrangements have been performed across the United States by diverse groups, including the Chicago Gay Men's Chorus and the Bravura Brass Ensemble. His article, "Creativity Amid the Crash: Opera in the U.S. During the Great Depression," was published in *OPERA America Magazine*, and his conference papers include the theatricality of marching bands and nineteenth-century American concert singing. His two song cycles, *Morning Commute* and *Sarai's Dilemma*, were selected for commercial recording by the Vox 3 Collective in Chicago, IL; *Sarai's Dilemma* was awarded Best New Composition of the 2011-2012 season.

Jen Hirt (M.F.A., University of Idaho), Associate Professor of Creative Writing and Composition, is Program Coordinator, Bachelor of Humanities in English. She teaches creative writing with a specialization in creative nonfiction. She is author of *Under Glass: The Girl with a Thousand Christmas Trees*; editor of *Creating Nonfiction: Twenty Essays and Interviews with the Writers*; and editor of *Kept Secret: The Half-Truth in Nonfiction*. She is winner of a Pushcart Prize, the Gabehart Prize for Nonfiction, and three honorable mentions in *Best American Essays*. She is a finalist for the Zone 3 Press Book Prize and the Pleiades Press Book Prize. She is a member of the Honors Advisory Council and the Teacher Education Council at Penn State Harrisburg.

Margaret Rose Jaster (Ph.D., University of Maryland at College Park), Associate Professor of Humanities and English, teaches Shakespeare (ENGL 129 and 444), The "Bard's Buddies" early British literature, introduction to literary theory, a cultural

introduction to England in 1603 (HUM 300W), creative treatments of Queen Elizabeth I (HUM 400), introduction to literature (ENGL 001), reading drama (ENGL 268), and modern continental drama. Her scholarly interests include Medieval and early modern culture; editing of early modern popular prose and dramatic texts; early modern Irish history; feminist and cultural studies theory; feminist pedagogical theory; sartorial conduct literature in Medieval and early modern culture; sartorial conduct literature and clothes in contemporary culture; twentieth-century fictional treatments of sixteenth-century history; modern Irish drama. She received the Penn State Harrisburg Faculty Teaching Award in 2002; she also received the American Shakespeare Center's Words in Action Award for her teaching of Renaissance drama.

Paul Manlove (M.F.A., Brooklyn College), Assistant Teaching Professor of Art and Humanities, received the Charles G. Shaw Painting Award from Brooklyn College (2003) and a teaching fellowship at Brooklyn College under William T. Williams (2002). He is an accomplished painter, graphic designer, and multimedia artist and draws on his creative, academic, and industry experience to teach courses in drawing, painting, computer art, and art appreciation. He currently exhibits his artworks at the Painting Center, New York, and Exeter Gallery, Baltimore.

Glen A. Mazis (Ph.D., Yale University), Distinguished Professor of Philosophy and Humanities, has published widely on Merleau-Ponty's philosophy, interpersonal perception, animality, time, film, emotion, imagination, dreams, poetic language, memory, artificial intelligence, technology, chaos theory, gender studies, ecological issues, ethics, archetypes, ecospirituality, silence, philosophy of literature, Bachelard, Sartre, Levinas, Derrida, Jungian depth psychology, and Buddhist emptiness. His books include *Emotion and Embodiment: Fragile Ontology* (Lang, 1993), *The Trickster, Magician and Grieving Man: Returning Men to Earth* (Inner Traditions, 1994), *Earthbodies: Rediscovering Our Planetary Senses* (SUNY, 2002), *Humans, Animals, Machines: Blurring Boundaries* (SUNY 2008), and *Merleau-Ponty and the Face of the World: Silence, Ethics, Imagination and Poetic Ontology* (SUNY, 2016). He is on the Board of the International Merleau-Ponty Association, the editorial board of *Environment, Space, Place*, and President-Elect of the PSH Faculty Senate. His poetry has appeared in more than 75 literary journals, including *Rosebud*, *The North American Review*, *Sou'wester*, *Spoon River Poetry Review*, *Willow Review*, *The Atlanta Review*, and *Ashville Poetry Review* (best of 1994-2004) as well as in a collection of poetry, *The River Bends in Time* (Anaphora Literary Press, 2012).

Michael G. Stefany (Ph.D., University of Kansas), Assistant Teaching Professor of History and Humanities, teaches Western Heritage I and II, World History I and II, Modern Middle East, Medieval and Modern Russia, The Crusades, Islam and Central Asia, and History of Communism, Twentieth Century Dictators. Publications include: "Kazakhization, Kunaev and Kazakhstan: A Bridge to Independence," *Journal of Central Asian and Caucasian Studies*, Vol. 8, No. 16 (2013).

Ellen J. Stockstill (Ph.D., Georgia State University), Assistant Professor of English, teaches courses on British literature, critical theory, and composition. Dr. Stockstill was a Marion

Brittain fellow at Georgia Tech before joining the faculty at Penn State Harrisburg in 2016. Her scholarship focuses on Victorian literature and culture, and she is co-author of *A Research Guide to Gothic Literature in English* (Rowman & Littlefield, 2018). Recent publications include essays in *Public Domain Review* and *Nineteenth-Century Prose*.

Troy Thomas (M.F.A., University of Colorado; Ph.D., University of California, Berkeley), Associate Professor of Humanities and Art History, is Professor-in-Charge of the Humanities Graduate Program and Chair of the Humanities Undergraduate Program. He teaches courses in European art history and interdisciplinary humanities, including literature, music, film, history, and interrelations of art and science. His book, *Caravaggio and the Creation of Modernity*, was published by Reaktion Books (London, 2016). He has published numerous scholarly articles on Italian Renaissance and Baroque art, including several on Caravaggio, Poussin, and Bellini; on methods of interdisciplinary humanities scholarship; and on literature and film. His articles have appeared in scholarly journals such as *The Art Bulletin*, *Art History*, *Studies in Iconography*, *Journal of Aesthetic Education*, *Renaissance Quarterly*, *Sixteenth Century Journal*, *Aurora*, *The Journal of the History of Art*, and *Adaptation*. He has read scholarly papers at many national and international conferences and has spent many years studying art objects and pursuing art historical research in Europe. He has taught courses on student tours in London, Florence, and Rome, and has received two College Awards for Excellence, one in Research (1988) and one in Teaching (1999).

Matthew Wilson (Ph.D., Rutgers University), Professor of Humanities and English, is Coordinator of General Education. He 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.

Rod Zink (Ph.D., Oklahoma State University), Assistant Professor of English and Humanities, teaches composition and technical writing, rhetorical theory and practice, writing for the web, composition studies, new literacies, genre theories, and creative and fiction writing. His short story, "The March of the Leaf Cutters," is featured in *Glassworks* (Fall 2017). Three of his poems appear in *The Ginosko Literary Journal* (Winter 2017), and his short story "Shoemaker" is in the literary journal *Crack the Spine* (2018). His scholarly work "Lending the Muse a Hand: Expanding the Role of Social Constructivism and Collaborative Writing in Creative Writing Pedagogies," appears in the anthology, *Creative Composition: Inspiration and Techniques for Writing Instruction* (pp. 87-108). Scholarly projects in progress include investigations and applications in areas such as

ESL, ELL, genre theory, and new literacies, and results of a Pennsylvania Omnibus Poll Survey he conducted. When not writing, teaching, or researching, he enjoys exploring the convergence of art, earth, the human animal, and all things mechanical or dreamed through the metal sculptures he builds or prints in 3-D.

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:

Anthony Bak Buccitelli (Ph.D., Boston University), Associate Professor of American Studies and Communications, currently serves as Director of the Pennsylvania Center for Folklore, as editor of the journals *Western Folklore* and *SOAR: The Society of Americanists Review*, and as supervising editor of *New Errands: The Undergraduate Journal of American Studies*. Buccitelli is the author of the book *City of Neighborhoods: Memory, Folklore, and Ethnic Place in Boston* (2016, University of Wisconsin Press) and editor of *Race and Ethnicity in Digital Culture, Our Changing Traditions, Impressions, and Expressions in a Mediated World* (2017, Praeger Books). His research articles have appeared in the *Journal of American Folklore*, *Oral History*, *Culture and Religion*, *Cultural Analysis*, and *Western Folklore*, among others.

Charity Fox (Ph.D., George Washington University), Assistant Professor of American Studies and Gender Studies, focuses her research and teaching on intersections of gender, class, race, and everyday cultures in 20th and 21st century American popular culture, using frameworks from literary/cultural studies, gender studies, media studies, and cultural history. Her graduate-level courses include topics such as Gender and Culture, Science and Culture, The American Family, and Seminar in American Studies, all emphasizing literary/cultural studies theories and methods as well as professional development. Dr. Fox's current book project, *Mercenary Memoirs and Masculine Dreams*, examines memoirs and advice books written by self-proclaimed mercenaries. Prior publications explore the cultural work of representations of masculinity, individualism, and militarism in popular literature, television series, and film.

Spencer L. Green (Ph.D., Pennsylvania State University, Harrisburg), Assistant Professor of Teaching, teaches 1st and 2nd year Composition as well as American Studies, Folklore, Literature, and Popular Culture where he focuses on ethnographies, games, nature, American identities, and childhood. His dissertation was titled *Coming of Age in the Latter-days: Adolescent Folklore and the Paradox of Mormon Identity*, and he has continued publishing articles exploring the lived experiences of Latter-day Saint youth in *Folklore Historian* and *Children's Folklore Review*.

John Haddad (Ph.D., University of Texas), Professor of American Studies, is Professor-in-Charge of the American Studies Graduate and Undergraduate Programs. His first book, *The Romance of China: Excursions to China in U.S. Culture, 1776-1876*, was published by Columbia University Press in 2006. In 2010-2011, he held a Fulbright grant for

research and teaching at the University of Hong Kong. That experience led to his second book, which examines the early history of American merchants, missionaries, and government officials in China. *America's First Adventure in China: Trade, Treaties, Opium, and Salvation* was published by Temple University Press in 2013. He regularly teaches undergraduate courses on American popular culture, the Asian American experience, and American literature. At the graduate level, he offers seminars on nineteenth-century America, research methods, college teaching pedagogy, US literature, and “pivotal texts” in American cultural history.

Peter Kareithi (Ph.D., University of Massachusetts, Amherst), Associate Professor of Humanities and Communications, is Professor-in-Charge of the Communications Graduate Program. He 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.

Nakho Kim (Ph.D., University of Wisconsin, Madison), Assistant Professor of Communications, teaches journalism and media studies, including communication research methods, media technology culture and international communication. His primary research interest lies in building stable news media ecologies, to promote informed civic participation in communities. He has written on topics ranging from sustainability factors of emerging civic news sites to historical trajectory of participatory news in Korea. Connecting research and practice, he has also worked as the developer and technical manager of the community news site Madison Commons.

Charles Kupfer (Ph.D., University of Texas), Associate Professor of American Studies, has expertise in the areas of cultural, political, and intellectual history, journalism history, military/diplomatic history, environmental studies, sports, and focuses on 20th century American history. He is the author of three books: *We Felt the Flames: Hitler's Blitzkrieg, America's Story* (2004, Sgt. Kirkland's Press); *Indomitable Will: Turning Defeat into Victory from Pearl Harbor to Midway* (2012, Bloomsbury); *Something Magic: The Baltimore Orioles, 1979-1983* (McFarland, 2016). His academic articles have appeared in such journals as *International Journal for the History of Sport, Telluride Film Review, Prospects: An Annual of American Culture Studies, Iron Game History: The Journal of Physical Culture*, and *Pennsylvania History*. He has contributed chapters to books on American-European cultural relations, sports history, Cold War history, and

the history of the American west. He is currently working on books about the arrival of major professional sports in Texas and on General Jonathan Wainwright.

Catherine A. McCormick (M.A., Pennsylvania State University, Harrisburg), Assistant Teaching Professor of Communications and Humanities, is Program Coordinator of the Bachelor of Humanities in Communications. She teaches Audio Production, Writing for the Media, Photography, Public Speaking and other courses in the Communications program. Her research focuses on the historical approach to the phenomenon of sound with a concentration on sound as it is created and experienced in cinema in the United States. Her award-winning photography has been included in local and regional shows, and has been featured on several magazine covers. She curated the photography exhibit “Nicaraguan Contrasts” at Penn State Harrisburg in 2008. The show included her photos as well as those of Mitchell Davidson Bentley.

Stephanie Morrow (Ph.D., Temple University), teaches effective speaking and news reporting at the undergraduate level, and has taught qualitative and quantitative research at the graduate level. Dr. Morrow has been published in the journal *Studies in Social and Political Thought* and has presented papers at the Joint Conference of the National Popular Culture and American Culture Associations; the Mid-Atlantic Popular/American Culture Association; the Joint Journalism Historians Conference; the Urban Affairs Association; and the Joint Conference of the Middle Atlantic American Studies Association, Pennsylvania Political Science Association, and Middle Atlantic Folklife Association, in which she was awarded a Certificate of Excellence for Outstanding Performance.

Catherine Rios (M.F.A., Columbia University), Associate Professor of Humanities and Communications, is Associate Director of the School of Humanities. She 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, American Studies and Heritage Studies, teaches courses in American Art, Culture, and History; Material Culture; and Museum and Heritage Studies. Verplanck’s teaching and research are located at the intersection of art history and history. Her book in progress, *The Business of Art: The Graphic Arts in an Age of Mechanical Reproduction*, analyzes of the financial underpinnings and creative output of artists, printers, publishers, and others in the art world. Earlier work includes numerous articles and the co-edited book, *Quaker Aesthetics* (University of Pennsylvania, 2003). Grants from the National Endowment for the

Humanities, the Library Company of Philadelphia, Princeton University, Winterthur, Hagley, the American Antiquarian Society, and Penn State, Harrisburg, have supported her research and publications. Verplanck's museum career including serving as the Curator of Prints and Paintings at Winterthur Museum. She continues her ties to the field through service and consulting. Most recently, she contributed to the book, *Black Out: Silhouettes Then and Now* (Princeton, 2018) that accompanies an exhibition of the same title at the National Portrait Gallery.

Craig Welsh (M.F.A., Marywood University), Associate Professor of Communications and Humanities, teaches courses in advertising and graphic design. His work has received recognition from the One Show (NYC), D&AD (London), and the Cannes Lions Festival (France), has been exhibited in seventeen countries, and has been published by *Applied Arts, Communication Arts, Coupe, Fast Company, How, and Print*. He has been an invited speaker at Hamilton Wood Type & Printing Museum, Type Directors Club, and the Cooper Hewitt, Smithsonian Design Museum.

David Witwer (Ph.D., Brown University), Professor of History and Humanities, teaches courses in modern U.S. history, labor history, African-American history, and Asian history. He has 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 has held fellowships at the Shelby Cullom Davis Center for Historical Studies, the Herbert Hoover Presidential Library, and elsewhere.

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 letter/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 hbg-gradadmit@lists.psu.edu.

Application Dates

Application deadlines are rolling, which means that students can apply any time during the year for admission to the following semester. It is best to apply at least a month before the semester begins. Members of the Program's Admissions Committee occasionally request an interview and/or additional supporting materials when considering applications. It usually takes the committee two weeks to make decisions, and, at that point, the Professor-in-Charge of the program 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 who wish to sample the program before applying may enroll for courses as non-degree graduate students, after first completing a one-page form available online. Before selecting course(s), they should consult the Professor-in-Charge of the program. 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 or scholarships should contact the Professor-in-Charge of the program 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. See more details below.

FINANCIAL AID

Graduate School Assistantships are awarded on a competitive basis to outstanding incoming 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. Students should notify the Professor-in-Charge of the program in order to be nominated for the annual competition. 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 mid-February 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.

The Chancellor's Award for Graduate Students at Penn State Harrisburg aims to provide recognition and financial assistance to the top 100 highly qualified graduate students planning to enroll at the college. The amount of the award is \$1,000 per year, awarded as \$500 per semester. Each scholarship will be awarded for one academic year. Applicants are automatically

considered for the award once admitted to Penn State Harrisburg, and must be new graduate students who are planning to enroll part time or full time in resident instruction at Penn State Harrisburg.

Board of Advisers Scholarships are competitive cash awards that are available to promising graduate students who can demonstrate financial need. Information about the scholarships is on the web at <http://harrisburg.psu.edu/financial-aid/scholarships>. The competition is held each Spring for students entering or continuing in the program the following Fall. To be eligible for these scholarships, students need to submit a FAFSA form by Feb. 1; the application itself is due March 14. (Check the website for the application form and specific due dates, which may change each year.) You also need to contact the Professor-in-Charge of the program at least a month ahead of time because the program needs to nominate you for the scholarship.

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 Professor-in-Charge of the program.

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, visit the website, <http://harrisburg.psu.edu/financial-aid/scholarships>, or consult the Financial Aid Office, Swatara Building; 948-6307.

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.

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 Seminar: Art History; HUM 515 Seminar: Literature of the Conqueror, Literature of the Conquered: Spanish Literature in Transition; HUM 515 Seminar: Philosophy of the Imagination; HUM 530 Seminar in Comparative Arts:

The Power and the Story; and HUM 530 Seminar in Comparative Arts: Narrative in Art History and Literature. In addition, students may choose 500-level courses in American Studies (AMSTD), English, and/or Communications (COMMS) 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 (AMSTD), Art History (ART H), Communications (COMMS), English (ENGL), History (HIST), and Humanities (HUM). Course offerings at the 400-level include ART H 423 Studies in Italian Renaissance Art; ENGL 438 American Drama; ENGL 453 Victorian Novel; HUM 460 Thematic Studies: Modernism; and HUM 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.)

Required 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. It is offered every Fall semester. This required course introduces students to techniques of graduate-level research and to critical concepts in the various disciplines and interdisciplinary study.

Examples of courses in specific areas or interdisciplinary courses (not complete list):

- HUM 500 Research Methods and Scholarly Inquiry in the Humanities (3)
- HUM 515 Seminar (3 credits per semester; maximum of 9). This seminar focuses on a single discipline: e.g., Art History, Literature, etc., in a rotating cycle
- HUM 525 Studies in Aesthetics (3)
- HUM 530 Seminar in Comparative Arts (3 credits per semester, maximum of 9)
- HUM 535 Topics in Cultural and Intellectual History (3 credits per semester, maximum of 9)
- HUM 560 Interrelations in the Humanities (3)
- HUM 580 Master's Production (1-6)
- HUM 596 Individual Studies (1-9)
- ART H 423 Studies in Italian Renaissance Art (3)
- ART H 429 Studies in Baroque Art (3)
- ART H 435 Studies in Modern Art (3)
- CMLIT 470 The Modern Novel (3)
- CMLIT 488 Modern Continental Drama (3)
- CMLIT 489 Contemporary World Fiction (3)
- ENGL 415 Advanced Nonfiction Writing (3)
- ENGL 420 Writing for the Web (3)
- ENGL 421 Advanced Expository Writing (3)
- ENGL 424 Creative Writing and the Natural World (3)

ENGL 427 Topics in Jewish American Literature (3)
 ENGL 431 Black American Writers (3)
 ENGL 432 The American Novel to 1900 (3)
 ENGL 438 American Drama (3)
 ENGL 444 Shakespeare (3)
 ENGL 453 Victorian Novel (3)
 ENGL 469 Slavery and the Literary Imagination (3)
 ENGL 470 Rhetorical Theory and Practice (3)
 ENGL 486 The World Novel in English (3)
 ENGL 489 British Women Writers (3)
 ENGL 492 American Women Writers (3)
 ENGL 507 English Composition Studies (3)
 ENGL 553 Literacy Studies (3)
 ENGL 584 Studies in Rhetoric (3)
 HUM 430 Philosophy and Literature (3)
 HUM 453 Texts and Culture (3)
 HUM 460 Thematic Studies (3)
 HUM 461 Selected Periods in Humanities (3)
 HUM 491 Seminar in Interdisciplinary Humanities (3)
 HUM 495 Internship (1-6)
 L A 499 Foreign Study—Liberal Arts (3)
 PHIL 455 Topics in Modern Philosophy (3)
 RL ST 422 Religion and American Culture (3)
 THEA 405 Theatre History: American Theatre (3)

Required Capstone course: Toward the end of their course work (after completing about 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. The course is offered every Spring semester.

Master's production: The program culminates with HUM 580 Master's Production (normally 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 may be registered by the Humanities secretary for HUM 580.

HUM 596 Individual Studies (independent study) addresses subjects not covered in regular course offerings. It requires advance consent from the professor who will direct the study, the adviser, and the Professor-in-Charge of the program. 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. See appendix for the Individual Studies application form.

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 (secretary), W-356 Olmsted Bldg., 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 Professor-in-Charge of the program.

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 and form guide: All written work submitted should follow the guidelines described in *The MLA Handbook*. Copies are available in the Bookstore.

TEACHING ASSISTANTSHIPS

A limited number of Teaching Assistantships are available under HUM 495 Internship to qualified Humanities graduate students. Please see the Professor-in-Charge of the Humanities Graduate Program for details.

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. 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

<https://www.research.psu.edu/training/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 Professor-in-Charge of the program or with the Humanities Graduate Program secretary at 948-6189. 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).

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 Professor-in-Charge of the program 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 Professor-in-Charge of the program

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 study as a student: Students are expected to complete their work within six years. This time is more than sufficient in most cases. Anyone needing more time should request an extension from the Professor-in-Charge of the program. Student enrollment longer than eight years requires that the Professor-in-Charge make formal application to the Graduate School and are granted only in special circumstances. Evidence of progress toward the degree (e.g., an approved production draft) will 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.

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

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 Professor-in-Charge of the program 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 (Dr. Jeffrey Beck, 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 (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

The Student Assistance Center 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 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*, 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*, 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 Abbey Moyer)

Penn State Harrisburg's library (<https://libraries.psu.edu/harrisburg>), second largest in the Penn State system, features 15 group study rooms, quiet study spaces, 9 technology-enhanced classrooms, and a Penn State Media Commons room for the production of multimedia. The library also houses a CyberCafé, with 24/7 access to vending machines, computers, printers, and study space, and the Morrison Gallery, used for hosting lectures and meetings.

Research materials range from books, eBooks, encyclopedias, databases, scholarly and popular journals, and newspapers to microfilm, multimedia, special collections, technical reports, and Penn State Harrisburg's theses and dissertations. The library's collections feature over 300,000 total printed volumes, nearly 1 million microforms (microfiche, microfilm, and microcards), and current subscriptions to more than 400 print journals. As part of the Penn State University Libraries system, which ranks 2nd among public university libraries in the United States, the Penn State Harrisburg Library provides users with access to over 6.5 million titles via Penn State's online catalog known as the "CAT," which is available at the following website:

<http://cat.libraries.psu.edu>. Students can use the CAT to search for books, films, government documents, journals (but *not* journal articles), magazines, microforms, music, newspapers, primary and archival resources, sheet music, software, and many other materials owned by the Penn State University Libraries. In addition to providing full-text access to nearly 2 million eBooks, the CAT enables students to request materials from any Penn State library location using the "I Want It" service. This item-retrieval request system provides for the delivery of materials from other libraries in the Penn State University Libraries system to the Penn State Harrisburg Library at no cost to faculty or students. For additional scholarly research, students also have access to over 820 electronic databases (<https://libraries.psu.edu/databases>), which include over 110,000 publications, encyclopedia articles, peer-reviewed journal articles, current and historic newspapers, industry and trade magazines, and theses and dissertations, that are delivered to a user's desktop both on and off-campus. Several key humanities databases include America: History and Life, Art Full Text and Art Index Retrospective, Arts and Humanities Citation Index, ArtSTOR, BHA (Bibliography of the History of Art), Communications and Mass Media Complete, Film and Television Literature Index, Historical Abstracts with Full Text, JSTOR, MLA International Bibliography, Project MUSE, ProQuest, and WorldCAT, to name just a few. "LionSearch" (<http://psu.summon.serialssolutions.com/>) is a search tool that enables users to conduct an integrated and simultaneous search across the "CAT" and multiple research databases. Over 300 subject guides written by librarians and library faculty on various topics are available, including history and humanities, at <https://libraries.psu.edu/guides/subject>. For research materials not available at Penn State libraries, consult with a library faculty or staff member for more assistance and/or visit the Interlibrary Loan webpage at <https://libraries.psu.edu/services/interlibrary-loan-services>. Users have access to professional reference assistance and individual research consultations, course-related library instruction,

electronic course reserves, interlibrary loan, and group study room reservations. When visiting the library, faculty and students can scan, copy, and print and may borrow a wide variety of equipment such as an art kit, digital audio recorders, digital and DSLR cameras, headphones, laptops, portable projectors, Skype kits, tripods, and video cameras. To view a complete list of equipment available for check-out, please consult <https://libraries.psu.edu/about/libraries/penn-state-harrisburg-library/study-penn-state-harrisburg-library>.

Collections and facilities include Reference Collection and *New York Times*' Bestsellers (1st Floor), Multimedia Collection such as CDs, DVDs, and vinyl records (1st Floor); Game Collection that features board games, card games, and more (1st Floor); technical reports and bound journals (2nd Floor), Holocaust and Genocide Collection (2nd and 3rd Floors), as well as curricular materials and an extensive juvenile literature collection (3rd Floor). Archives and Special Collections is the college's archival repository and home to nine unique, primary resource collections, some of which include the Alice K. Marshall Women's History Collection, the Holocaust and Jewish Studies Collection, the Penn State Harrisburg College History Archives, the Pennsylvania Center for Folklore Collection, the Three Mile Island Collection, and the J. Randall Plummer Collection of Photography.

The School of Humanities' Faculty Liaison Librarian is Heidi Abbey Moyer. Graduate students are strongly encouraged to consult with her for assistance in navigating Penn State's vast information resources at 717-948-6056, hna2@psu.edu, or in person in her office, Archives and Special Collections, Room 303A (3rd Floor).

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.

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. You may find the amenities on campus to be of interest to you and convenient to your needs.

Stacks Market and Biscotti's (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. Stacks Market 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 Stack's Market, 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. A Quiet Study Area and large multipurpose room is on the second floor where many student events are held. Several fitness classes are open to students during the semester; look for information online.

The Student Enrichment Center has a student lounge, a theater with an active schedule of plays and lectures, the campus bookstore, “The Outpost” food service, career services, counseling services, a convenience store, disability services, international student support services, the Russell E. Horn Sr. Learning Center and Spiritual Center, and the Office of Student Life.

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 online for upcoming events—there’s always something interesting going on.

The School of Humanities provides several respites to everyday study during the school year. A Visiting Writers Series brings a variety of creative writers to campus. Fall and Spring lectures for graduate students highlight on and off-campus speakers. Professors from the American Studies and Humanities program give talks 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. Humanities graduate students contribute to *From the Fallout Shelter*, Penn State Harrisburg’s annual literary/arts magazine. You are encouraged to take advantage of these opportunities to meet with other Penn State graduate students and faculty and to enhance your graduate experience.

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 Professor-in-Charge of the program 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 70-90 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 Professor-in-Charge of the program 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 Professor-in-Charge of the program.

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

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 (See appendix for form). The Professor-in-Charge of the program will also review and sign the prospectus. An approved prospectus is required before a student can be registered for HUM 580. The Humanities secretary will enroll you in HUM 580 once your prospectus is approved.

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.)
4. 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.

5. It should include a brief bibliography (not more than two pages) listing some of the most pertinent scholarly or critical literature on the topic.
6. 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 first reader of your production gives you a letter grade. Discuss this with your first reader.

ORGANIZATION AND PARTS OF THE MASTER'S PRODUCTION [including organization of front and back matter].

Title/Signature page [first page of front matter]

A sample title/signature page appears at the end of this *Handbook*. This page is not numbered nor included in Table of Contents.

Permission-to-Copy page

A statement granting the University the right to make single copies of the thesis appears following the title/signature page. This occupies a separate page; do not number this page; do not include it in the Table of Contents. 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/signature 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/signature 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/signature page]

Abstract page

The thesis should contain an abstract (for proper form, see below). 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/signature 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*.

This page is not numbered nor included in Table of Contents.

Table of Contents page

The Table of Contents page lists all parts of your thesis except the Title/Signature page, the Permission-to-Copy page, and the Abstract page. The Table of Contents page lists the next page, the Acknowledgments page, where you thank your committee and members of your family for their help. Following this, the Table of Contents page lists the following pages or sections, and gives page numbers, in order: the List of Illustrations page (if illustrations are included—see below), the page on which each chapter starts, with chapter titles, the first Works Cited page, and, at the end, the page where your illustrations begin. The Title/Signature page, the Permission-to-Copy page, and the Abstract page are not paginated. With those exceptions, all pages before the first page of the first chapter, starting with the Table of Contents page, are paginated with lower case Roman numerals (i, ii, iii, iv, etc.). Arabic numerals (1, 2, 3, 4, etc.) start on the first page of the first chapter, or Introduction, if applicable. An Introduction is not necessary; do not repeat the information in the abstract in the Introduction, if you include one.

Acknowledgments page

This is where you thank your committee and members of your family for their help.

List of Illustrations page [if your thesis includes illustrations]

If your thesis includes illustrations, type “List of Illustrations” at the top of this page. On the left side of the page is a vertical column with Fig. 1, Fig. 2, etc. Include the following information for each figure if the work is a painting, drawing, woodcut or other type of artist’s print such as engraving, etc.: Artist, Title in italics, Date, followed by a period. Then Medium (such as ‘oil on canvas’), Size in Inches (height before width). Then Present Location (museum or collection, followed by city--this also applies to woodcuts and other prints, which exist in multiple copies; choose a museum that has a copy of the print). In the case of illustrations from a book that are unique to and specifically made for that book (not a painting, for example), that may or may not be works of art, give Artist (if appropriate), Title, Date (if appropriate), Medium (such as lithograph, tempera on vellum, engraving, line drawing, or photograph), then ‘from’ followed by Author, Title of Book in italics, Place of Publication: Publisher, Date, Page Number. Each of your illustrations must have a title, even if the book source did not include one. For example, if a book engraving shows a portrait of the Emperor Maximilian I without a caption, give the illustration the title *Emperor Maximilian I*. All titles are in italics, as here, not in quotation marks. At the far right side of each Figure number on the List of Illustrations page, after the other information as given above, the page in your thesis on which the illustration appears is given. The illustrations themselves are the last items in your thesis, and begin after the Works Cited pages, unless there is good reason to intersperse them throughout the thesis (not preferred). The caption below each illustration should repeat the information given on the List of Illustrations page.

Example:

Fig. 1. Nicolas Poussin, *Diana and Endymion*, c. 1630. Oil on canvas, 35 x 63 in. Detroit Institute of Arts, Detroit.

For works of architecture give full name of architect, name of building (in italics), location (including city, then state, and, if outside the U.S., name of country), followed by the date of the building, all separated by commas and ending with period.

Example:

Fig. 2. Frank O. Gehry, *Guggenheim Museum*, Bilbao, Spain, 1993-97.

If you are doing a creative thesis, the information you give for your own art works should follow the above model given in Fig. 1. above. If you own your art works, instead of museum and city you should say "Collection of the Artist"; if your work is owned by another person, say "Private Collection" or "Collection of John Smith" for example, if you have permission to use the collector's name.

If your creative work is a video or film, give your name, title, medium (video, etc.), and number of minutes.

If your illustrations include photographs of people or places, give name of photographer (if known, followed by title of work (title it yourself if no title is available), followed by the date of the photograph (if known), followed by the copyright holder or source from which you got the image. If from a book, give author, book title, place of publication, publisher, date, and page number, according to *MLA Handbook* format.

For film stills or frame grabs from another director's film, not your own creative work, give title of film, in italics, followed by name of director (marked in this way: dir. Jim Jarmusch), followed by country and date in parenthesis, as follows: (USA, 1995), followed by the words "frame grab," if you shot the still from a computer or TV screen while the film was running or stopped, or "film still" if from a published source such as a book, followed by the copyright holder of the image, if known, and /or the author, book title, place of publication, publisher, date, and page number, according to *MLA Handbook* format, if from a book.

The body of your thesis

Your Introduction (if included) and chapters.

Works Cited (bibliography) **pages** [first page of back matter]

Give list of works cited, in proper MLA format. See the latest edition of *The MLA Handbook* for proper form for citing books and journal articles.

Illustrations pages [if your thesis includes illustrations]

These pages normally have one or two illustrations per page, with page numbers at upper right, as with all other pages, and Fig. [followed by the number—1, 2, 3, etc.] and caption in proper format below the illustration. See List of Illustration pages above for proper format of illustration captions.

FILING FORMS FOR GRADUATION

When you plan to graduate, you should consult with your supervisory committees about your progress toward completion of the production. At the beginning of the semester when you expect to finish, you should put yourself on the graduation list by using LionPATH on the campus's web site, and inform your advisor, the Professor-in-Charge of the program, and the Humanities secretary, who can also put you on the graduation list. Should the production not be approved by the deadline, it is your responsibility to put your 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.

The deadline for certifying completion of master's productions is in late February 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 PROFESSOR-IN-CHARGE OF THE PROGRAM 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

Your thesis may be examined by university officials for proper formatting and general quality; in addition, our graduate students consult theses in the library stacks for examples of proper formatting, so it is essential that your thesis be in the proper format with all required parts. You will want to keep a copy with signatures for yourself, so in addition to submitting the two complete copies for Penn State Harrisburg, you should also submit the title/signature page for your own copy that will be signed and returned to you. Please give the two complete copies of your master's production and your own title/signature page to the Humanities secretary, who will obtain the required signatures, file your thesis, and return your signed title/signature page to you.

You also need to pay a \$25 thesis binding fee at the Bursar's Office and give a copy of your receipt to the Humanities secretary.

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 acid-free 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, according to the proper form.

The master's production follows the guidelines set by the program here at Penn State Harrisburg. Refer to your committee chair or the Professor-in-Charge of the program for direction or with any questions. The program **does not** use the information provided by the Graduate School at University Park.

Here are important features you should keep in mind.

- Thesis (master's production) projects should have a standard title/signature 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, two copies of your master's production, and three copies of the title/signature page should be given in person or sent to the School of Humanities office at W-356 Olmsted Building for signatures. Two copies of the master's production will be kept by the University and filed in the library. The third title/signature page will be returned to you for your own copy of the master's production.

Appendix of useful forms:

PETITION FOR INDEPENDENT STUDY/INDIVIDUAL STUDY

___HUM 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 _____

Professor-in-Charge of the program _____

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 495 Teaching Assistantship (optional)

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 Professor-in-Charge of the program 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):

Professor-in-Charge _____

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/Signature Page:

The title/signature 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 _____
 [type your name here]

First Reader's Signature _____
 [type first reader's name here]

Second Reader's Signature _____
 [type second reader's name here]

Professor-in-Charge's Signature _____
 [type professor-in-charge's name here]