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Introduction

Welcome to the Master of Arts in Humanities program at Hood College. This handbook will help you understand the requirements specific to the Humanities program. Please refer to the Hood College Catalog for general Graduate School policies.

Overview: The short Version

Student:
1. Meets with faculty advisor to plan course of study, and registers for HUM 501 and 502, plus any additional courses of interest;
2. Meets with faculty advisor to plan concentration;
3. Completes twelve or more credits;
4. Fills out concentration agreement form and degree candidacy form (CAF and DCF), with faculty advisor’s guidance, obtains advisor’s signature, and submits signed forms to the program director;
5. Completes remaining coursework until s/he reaches 26 credits, at which point s/he is ready to begin the Capstone;
6. Asks faculty member to advise Capstone;
7. Asks two other faculty members to serve on Capstone committee;
8. Develops Capstone proposal, in consultation with faculty advisor;
9. Submits final Capstone proposal and properly formatted cover sheet to advisor and committee members for their approval signatures;
10. Submits to Carolyn Korb (korb@hood.edu) --by first of the month—proposal and cover sheet, and PTEF for HUM 595. NO proposals are reviewed in June or July;
11. After MAHAC approves proposal, enrolls in HUM 595 and completes project (this generally takes at least two semesters, or a summer and semester);
12. Submits final project to advisor and committee members;
13. Submits final project, with approval signatures of advisor and committee, to Graduate School Office;
14. Sets up and participates in hour-long discussion of project with all committee members;
15. Receives final grade on Capstone; and
16. Graduates!

The Master of Arts in the Humanities is a 30-credit interdisciplinary degree program. It is designed primarily for individuals with a baccalaureate in art, history, literature, music, philosophy, and religion, although it also attracts students from areas outside of the humanities. It is intended for students who would like to integrate their particular expertise with corollary fields in the humanities.
The curriculum rests on a three-stage structure. First, two foundational seminars—required of all students in the program—introduce students to the idea of interdisciplinary inquiry. These four credit-hour courses—HUM 501, “Humanities and the Western Tradition, Part I,” and HUM 502, “Humanities and the Western Tradition, Part II”—offer both a survey structure of Western civilization and a core theme.

The core of the program is the Concentration, which comprises eighteen-credit hours. Each student, in consultation with an advisor, develops a plan of study for a cohesive Concentration of no fewer than twelve-credit hours, or four courses. The Concentration can be historical, topical, or thematic.

The final stage of the program is the Capstone Project (HUM 595), a four-credit experience involving extended independent work, usually in the form of research and writing. The student works with a faculty advisor to develop a topic and complete the project. Two other faculty members serve on the Project Committee.

**Planning the Course of Study**

The M.A. in Humanities offers students great flexibility in designing a course of study to meet their interests and goals. To take full advantage of that flexibility, however, it is important to begin planning early.

**Foundation Courses**

The program rests on the foundation of two courses: HUM 501, “Humanities and the Western Tradition, Part I,” and HUM 502, “Humanities and the Western Tradition, Part II.” These courses are taught by faculty from across the humanities; thus the core theme varies from semester to semester. There are no substitutes for these courses, and transfer credit will not be accepted as exemptions for HUM 501 or HUM 502. Students are strongly encouraged to take either HUM 501 or HUM 502 before enrolling in other graduate courses, and to take both HUM 501 and HUM 502 early in the program. HUM 501 and HUM 502 introduce students to the rigor of graduate study and the idea of interdisciplinary inquiry, and to the nature of research in the humanities. Taking these courses as you begin your program also introduces you to your peers and builds relationships that will be of great value as you move through the program. Additionally, most instructors invite faculty from disciplines other than their own to meet with students in the course, which affords opportunities to forge additional faculty relationships.

**The Concentration**

The Concentration is the heart of the M.A. in Humanities program. Students, in consultation with their advisor, design their own Concentration, a 12-hour credit-hour plan of study that defines a clear, coherent, and cohesive Concentration. The plan may take the form of historical concentration (Reformation Studies, Renaissance Studies, American Studies) or may take a thematic or topical focus (Art and Ideology, The Representation of Women, Literature and Ethics). A comprehensive list of titles follows. Students then choose other electives to meet the eighteen-credit hour requirement.

After completing twelve-credit hours in the program, students must complete two forms: the “Degree Candidacy Form,” or DCF (page 30), and the “Concentration Agreement Form,” or CAF (page 31). The DCF cannot be completed without first submitting the CAF to the Program Director for approval. These forms are due the first of every month for the following months (note break over summer and in January): Aug, Sep, Oct, Nov, Dec, Feb, Mar, Apr, May. You will normally hear back from the Program Director by the end of the month in which you submit the forms.
On the CAF, the student lists the elective courses and provides the title for the Concentration. In reviewing the CAF, the Program Director looks for evidence that the Concentration is clearly defined, coherent, and cohesive. Concentrations may consist of courses in only one discipline. However, beyond HUM 501 and 502, students must take at least one course outside their discipline. Additionally, students may take no more than two non-humanities courses (i.e., graduate courses in education, the social sciences, the natural sciences, or business) as electives in the program. Before registering for any non-humanities course, a student must petition the M.A. in Humanities Advisory Committee (MAHAC), which will grant permission to register if the proposed course is clearly related to the student’s Concentration. Students should submit forms requiring the approval of the MAHAC to the program director and the Graduate Records Specialist well in advance of any Graduate School deadline.

**Note:** A student may devise a concentration that does not appear below. In that event, a short proposal is also required along with the CAF and DCF; a sample concentration proposal appears on p. 15 of this document.

It is critical that students begin thinking about the Concentration as soon as they begin the program. In developing a Concentration, students should consult the Hood College Catalog to explore the range of humanities courses offered. It is important to remember that courses listed in the catalog are not offered each semester or academic year.

### ACADEMIC CONCENTRATION TITLES

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Guidelines for Humanities Capstone Project (HUM 595)

Overview
The Capstone Project (HUM 595) is the culminating experience of the M.A. in Humanities; each student in the degree program must prepare a Capstone Project. It involves extended independent work, usually in the form of research and writing, done in close collaboration with a faculty advisor and two other faculty members.

The purpose of this requirement is to ensure that the student understands the nature of research, has mastered basic communication skills, can access and use the literature, and can think critically about a significant problem. The literature should be reviewed with vigor, and discussions should reflect substantial thought and reasoning.

The Capstone requires planning on the part of the student well in advance of the semester in which the student wishes to enroll in HUM 595. Students first develop a proposal in consultation with the project advisor, and with the advisor's assistance form a project committee, which consists of the project advisor and two other faculty members, or qualified individuals approved by the program director and the Dean of the Graduate School. All three members of the Capstone Committee must approve the proposal before the student submits it for approval to the M.A. in Humanities Advisory Committee (MAHAC). (Further directions for this procedure are located below, under Administrative Procedures; in the Capstone Guidelines; and also on the Capstone Proposal Cover Sheet.) Once the proposal is approved, the student submits a “Permission to Enroll” form to the Graduate School and formally enrolls in HUM 595.

The proposal should be between three and six pages, and have approximately twenty sources. It should describe a project appropriate in scope, and one that can be completed in a timely manner. The proposal should include the following:

- a clear statement of the main research question;
- a statement of the project’s hypotheses and arguments;
- a brief discussion of the sources the student will consult in researching the project, as well as a working bibliography;
- the Capstone Proposal cover sheet (page 31) (not to be confused with the title page for the actual Capstone Project), available on the program’s webpage; and
- a timetable for completion of the project.

The proposal should be written with clarity and precision so that it can be assessed by scholars outside of the main field of inquiry. It is expected that students will spend a significant amount of time on the organization and preparation of this initial proposal.

The student and the project advisor will work together to develop and complete the project. Each Capstone will follow its own path and trajectory based on the relationship between student and faculty advisor. It is advisable for students to meet with their faculty advisor and discuss the project, and set down a process and schedule that is mutually agreeable and in a manner that facilitates the completion of the project. The other members of the committee participate in approving the Capstone proposal, advising the student and grading the work.

After submission of the final project, the student and the committee will meet for an hour-long discussion of the student's work. The Capstone is assigned a letter grade, which will reflect not only the quality of the final product, but also the student's performance throughout the project, including the culminating discussion. If the project is not completed in the first semester, the project advisor submits a grade of “IP” (in-progress) until the project is completed and a final grade is submitted.
The Capstone can be completed in a semester, assuming that the student has enrolled in HUM 595 prior to the start of the semester. Typically, however, the project will require two semesters, or a semester and summer, to complete. Regardless, it is essential that the student begin planning for the Capstone Project—and most importantly, securing an advisor—well before the term in which it is to begin. If necessary, the program director may assist students in finding an advisor for the Capstone.

Expectations
A Capstone Project in the form of a research paper is expected to be between fifty and eighty pages in length, exclusive of footnotes or other documentation. Drafting and rewriting are integral components of the written research paper; further criteria will depend on the field and will be made clear by the advisor.

Style
Students in the Humanities Program will follow the format and style such as that described in an established publication manual appropriate to the humanities, such as the Modern Language Association or the Chicago Manual of Style. These manuals are available in the reference section of the Hood College Beneficial-Hodson Library, as well as in the Hood College Bookstore and other bookstores. The student and the advisor will determine which style guidelines will be used. It is expected that the student will apply the guidelines consistently throughout the project. Of course, all forms of plagiarism, deliberate and accidental, are unacceptable. The student must understand thoroughly the acceptable methods of quoting, paraphrasing, and citing sources. The aforementioned publication manuals discuss these issues clearly, and the student should work closely with the advisor to ensure proper use of sources.

ADMINISTRATIVE PROCEDURES

Capstone Project Advisor
The student is responsible for submitting a Capstone proposal to the MAHAC and for securing a Capstone advisor to oversee the project. If the proposed Capstone advisor is not a member of the Hood College faculty, the MAHAC must approve her or him. It is, in this case, the student's responsibility to forward a curriculum vitae and three letters of recommendation in support of the Capstone advisor to the program director prior to the student’s registration for HUM 595. If the Capstone advisor is on the faculty or staff of an accredited college or university and is engaged in research, the MAHAC, if requested, may waive the requirement for three letters of recommendation. Advisors are approved by consent of the MAHAC. The MAHAC gives final approval of the Capstone proposal. It is expected that the Capstone advisor will hold the Ph.D. in the topic of Capstone research.

The Graduate Council of Hood College must approve a Capstone advisor who does not hold a terminal degree in his or her field. In such a case, the sponsoring Program is asked to submit a curriculum vitae and three letters of recommendation in support of the Capstone advisor to the Dean of the Graduate School prior to the student’s registration for HUM 595. The Graduate Council reviews credentials and recommends acceptance or rejection of the proposed advisor. Final approval of the Capstone advisor is made by the Dean of the Graduate School, based upon the credentials of the proposed Capstone advisor and the recommendation of the Graduate Council.

Registering for Capstone Credits
Students writing a Capstone must register during the regular graduate school registration period for course number HUM 595, Humanities Research Project (4 credits). To register for the course, students must submit a written proposal with signature of approval from their Capstone advisor and Capstone committee members (note the qualifications for Capstone advisor above) to Graduate Records Manager Carolyn Korb (korb@hood.edu), in the Graduate School office who will circulate the proposal to the MAHAC for review. Once approved by the MAHAC, the signatures from the program director and Dean of the Graduate School must be obtained. The approved proposal and required signatures will then be submitted to the Registrar’s Office to complete the registration process.
If the Capstone is not completed within the same semester for which it was originally registered, a grade of IP (In Progress) will be assigned until the Capstone has been completed to the satisfaction of the Graduate School and the Humanities Program.

**Project Committee**
The approved Capstone advisor serves as the chair of the project committee. The advisor and the student, in consultation, will identify at least two additional persons to serve on the committee. At least one member of the committee must be a full-time equivalency (AC) faculty member in the sponsoring program. Additional members of the committee may be an AC faculty member in the degree program, another faculty member from the program, or another professional working on the research topic. For non-members of the faculty, a *curriculum vitae* and one letter of recommendation must be submitted to the program director, who will review the credentials and decide if the proposed candidate may sit on the project committee. The project committee must all approve the Capstone Proposal, should be kept informed of progress on the Capstone, and should meet as required to help guide the research.

**Discussion of Project**
A discussion of the Capstone among the project committee and the student is required, and will be conducted at an agreed upon date and at a specified location. After submission of the final project, the student and committee members will meet for an hour-long discussion of the student's work. At least two weeks before the discussion the student should submit the Capstone, in final form, to the advisor, reading committee members, the program director and the Dean of the Graduate School. The Dean of the Graduate School and the program director may be invited to attend the discussion, at the discretion of the advisor.

**Approval of Master's Capstone**
The Capstone is approved after corrections recommended by the Capstone advisor and the project committee have been completed. Signatures on the title page indicate approval. (Names of individuals who sign the title page should be typed below the signature line.) Final committee authorization and signatures of the program director and the Dean of the Graduate School are required before the Capstone is submitted to the library for binding. Copies of the title page submitted to the Graduate School should bear original signatures, not photocopies.

**Grade for Capstone**
The Capstone advisor assigns a letter grade, which will reflect not only the quality of the final product, but also the student's performance throughout the project, including the culminating discussion. A final grade of “F” on the Capstone usually results in the student's dismissal from the master's degree program.

**CAPSTONE REQUIREMENTS FOR ALL STUDENTS**

**Copyright**
Under the Copyright Act of 1976, the "copyright in the work of authorship" becomes the property of the author who created it. For further information, please refer to the Copyright Office, Library of Congress, Washington, DC 20559.

Students completing a Capstone must take care to obtain permission before using copyrighted materials within their Capstone. Permission to use copyrighted materials, such as tables and figures, must be obtained from the holder of the copyright. The student needs to search carefully for the source of the copyright and obtain permission to use the copyrighted materials in the Capstone document. The permission to use copyrighted materials should be referenced in the Capstone at the point where such materials are presented. The student must retain copies of the copyright permissions, and supply them to Hood College upon request. Students
completing a Capstone are able to facilitate the use of their Capstone research and findings by including a copyright waiver as part of the Capstone document.

Copyright Waiver
In order to permit others to utilize the Capstone research and findings, the following statement should appear in the Capstone on the page immediately following the title page, with the heading in standard format: “I do authorize Hood College to lend this Capstone, or reproductions of it, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.” If you do not wish your work to be available to others, the heading should read “I do not authorize Hood College to lend this Capstone, or reproductions of it, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.”

Acknowledgment of Hood College in Publications of Capstone Work
The Graduate School of Hood College should be acknowledged in publications that result from the Capstone research. A simple statement of acknowledgment is sufficient. An appropriate example would be "Research reported in this document was originally published in a master's degree Capstone sponsored by the Department of Humanities and submitted to The Graduate School of Hood College in Frederick, Maryland."

Capstone Paper and Printing
Students will submit two copies of the Capstone. The original copy of the Capstone for the Hood College Library should be on thesis paper, which is available from the Hood College Bookstore. The minimum requirement is a 20 lb., 25% rag or cotton content paper. The second copy is for the program director’s office. It may be a photocopy, and need only be placed in a black binder, rather than being bound. Additional copies may be made at the discretion of the student. However, waiting for the reading committee's final approval before producing multiple copies will help to avoid unnecessary expense. The Capstone should be typed or produced on a high quality printer. A dot matrix printer may not be used. Font sizes of 12 point are required for Capstone work. Standard typefaces should be used, either proportional or monospace. Justification at the right margin is optional. Reduction of tables or figures such that type size is smaller than 10 point is not acceptable.

Headings, Spacing, and Margins
Section headings should contain all uppercase letters, and be in boldface and centered at the top of a new page. All text must be double spaced with a left hand margin of 1.5 inches (3.8 cm.) and with right, top, and bottom margins of 1.0 inch (2.5 cm.). The Graduate School will not accept Capstones that violate these margin requirements.

The one exception to this is on a "facing" legend page where the right margin (adjacent to the spine) is 1.5 inches and the left margin (toward the outer edge) is 1 inch. The margin requirements apply to all tables and figures as well as pages with text. A facing figure legend page and the figure together have one page number.

Binding and Distribution
The original Capstone copy becomes the property of the Hood College Beneficial-Hodson Library. The program director’s office retains the second copy for its files. Title pages for both of these copies must bear original signatures (not photocopies) of the advisor, reading committee members, program director, and Graduate School Dean. Additional copies may be bound at the student’s request for an additional fee. All final copies are to be submitted to the Graduate School prior to the published deadline for each academic semester. The Graduate School will send one copy of the Capstone to the Library for binding and archiving. Instructions for binding and guidelines for archiving have been published by the Hood College Beneficial-Hodson Library and are included in this document. The student is responsible for all fees associated with the binding and archiving of their Capstone.
Deadlines
The importance of observing published deadlines for final submission of the completed and approved Capstone cannot be overemphasized. Students are urged to follow closely and carefully the published dates for Capstone submission. Arrangements for the oral defense of the Capstone should be made early enough to allow time for completion of required corrections. This will enable the candidate to earn the master's degree at the earliest possible date. Past experience has shown that the most common reason for Capstone candidates to receive their diplomas later than anticipated is poor planning with respect to the deadlines.

As a general guideline, all Capstones are due in final form with signed cover pages to the Graduate School two weeks prior to the last day of classes in the fall or spring semester. However, be sure to check the Catalog or contact the Graduate School to confirm the assigned date each term.

CAPSTONE GUIDELINES FOR MASTER'S DEGREE STUDENTS AT HOOD COLLEGE

Preliminary pages or front matter
All of the below-named sections should begin on separate pages and must be double-spaced. The preliminary pages should be numbered in lower case Roman numerals located at the bottom center of each page. The title page is counted as page “i” but is not numbered. The preliminary pages should appear in the order specified below.

a. Title page (see sample page in this document)
b. Statement of Use and Copyright waiver (see example page)
c. Abstract
d. Dedication (this page is optional)
e. Acknowledgements and Sponsorship
f. List of Tables – should include the page location of each table, and short legends
g. List of Figures – should include the page location of each Figure, and short legends
h. List of Abbreviations (optional)

Main body of the text
The main body of the text should be numbered in Arabic numerals located at the bottom center of each page. The first page is counted as page “1” but is not numbered.

Content Sections
If you use section headings, they should be centered, capitalized, and should begin on a new page. Content sections are presented according to the following guidelines:

Citing sources
Refer to the MLA Handbook or Chicago Style Manual, as stipulated in “Style” section.

Title Page Signature Guidelines
Names of the individuals signing the title page should be typed in the space below their signature line, above their title.
The following procedures apply to Masters’ Theses, BMS Mock Grant Proposals, Humanities Capstone Projects, BMS Master’s Field Work Projects, and ENV Independent Research Projects, all of which are to be submitted to the Hood College Library for binding. A minimum of two copies (one for permanent storage in the Library, and one for the originating Department) will be submitted for binding, and should conform to the guidelines enumerated below.

All pages must have at least 1 ½ inch left margins, and 1 inch upper, bottom, and right margins. These are minimum figures. Photocopies should have the same margins as originals. When making photocopies, special care should be taken when placing the original on the machine so that copies are neither off center nor out of alignment.

Page sequences should be correct and verified. The bindery will not correct pagination errors. Pagination should be uniform and consecutive, i.e., all preliminary pages should appear in Roman numerals in one sequence, and beginning with the title page (which is “page 1,” but is not numbered), all content pages should appear in Arabic numerals in one sequence. If folded pages are included, then these should be folded at least one inch from the right margin to prevent their being cut during the trimming process at the bindery.

Supplementary materials, such as separate electronic disks or large maps or charts that are not to be bound into the finished “book,” should be accompanied by an explanation of how they will be used in relation to the project. E.g., an accompanying CD with raw statistical data might have a note appended stating “Raw statistics, submitted as supporting documentation.” This helps the Library, as it prepares the materials for the bindery, to determine the best way for the bindery to incorporate these materials into the book.

If actual photographs are included, they should be firmly glued to standard 8 1/2 inch x 11-inch pages, and should not move on the page when handled. Full-page photographs come out of the bindery process best. Page protectors may NOT be used because they prevent trimming.

Lightweight papers must be avoided, both for the original and for copies; 20-pound bond paper is the minimum requirement. Paper should be “bright white” in color. Extraneous decorations should not be added to any page. Only the text (which includes, as applicable, charts, tables, illustrations, etc.) should appear on the pages.

The Library asks that the following procedures be observed:

- Projects ready for binding should be submitted to the Graduate Office in file folders or a box to protect the pages. Please be sure that formatting guidelines have been followed and that all necessary documentation accompanies your submission. Upon receipt, projects will be forwarded to the Library Collection Development Services Department. Binding orders are sent from the Library when a minimum order has been accumulated, therefore, there may be a delay of several months from submission to the Graduate Office until projects are shipped to the bindery while the minimum number of items for binding is accumulated.

- The Library will retain one original copy (with original signatures on the title page), and the originating department or program will retain the second.

- The author’s full name, address, telephone number and e-mail address should be included with each copy to be bound.
The cost to the author for binding is $20.00 per copy. Multiple copies should be pre-sorted into complete documents, so that each copy of your project has all of the requisite elements in its proper place. Materials submitted to the Library go out with the next bindery shipment and are usually returned to the Library within five weeks of shipment. Payment for binding is to be made to the Graduate School, and checks for binding should be made payable to Hood College.

Students should consider whether they will be in a position to pick up personal copies from the library when the binding is completed. If not, they can request that personal copies be mailed to them. There is a charge of $5.00 per copy for this service. Mailing charges can be included in the total for binding services, so only one check is necessary. As noted above, payment should be made to the Graduate School, with checks payable to Hood College.

Upon receipt from the bindery, the Library's copy of the Master's Project (Thesis, Mock Grant Proposal, Capstone, Field Work Project, or Independent Research Project) is cataloged under author, title, and appropriate subject entries. It is then shelved alphabetically by author's last name in the Master's Project section and is available for use only in the Library.

If the student has ordered additional personal copies of the thesis or project, he or she will be notified by letter when the bound copies are received. It is expected that the student will pick the materials up from the library upon notification.
Forms

Degree Candidacy Form (DCF)  
(page 26)

After you have completed twelve credit hours in the program, the Graduate School will notify you that you must complete the Degree Candidacy Form. This should be done with your advisor. The form can be found on the website (www.hood.edu/graduate). In addition to noting the date on which you began the program and any transfer credits, you must also attach a copy of your Concentration Agreement Form (see below). The DCF requires the signatures of your academic advisor, the program director, and the Dean of the Graduate School.

Concentration Agreement Form (CAF)  
(page 27)

The Concentration Agreement must be approved by the MAHAC before you can submit the DCF to the Graduate School. On the CAF, please list the courses in the Concentration, both by course PREFIX-NUMBER and course title, and provide a brief description of the Concentration. You should submit the CAF to the Graduate Records Manager, Carolyn Korb (korb@hood.edu), who will distribute it to the MAHAC.

Petition to Graduate Form (page 32)

Students must complete and submit to the Graduate School Office the Petition to Graduate form by the established deadlines posted to the College’s academic calendar, which is available online at www.hood.edu/graduate. To receive the Petition students must have their signed Master’s Degree Candidacy Form on file in the Graduate School Office and have completed a minimum of 18 graduate credits toward their program requirements. The Petition form includes information for those planning to complete their degree requirements within a year’s time.

Directed Readings (HUM 550) and the Permission to Enroll Form  
(page 29)

Up to six credit hours of independent study in the form of a Directed Readings course may count toward the degree. You are responsible for arranging a Directed Readings course with an appropriate and willing faculty member. Before you can enroll in HUM 550 you must file the Permission to Enroll Form with the Graduate School. This form requires the signatures of the course instructor, the program director, and the Dean of the Graduate School, as well as a written proposal that includes the course title, a description of the course, and identifies the work (amount of reading; number of meetings with instructor; number of written assignments and research) to be done in the course.

Miscellaneous

This is not an exhaustive list; if you have questions, please call or email the program director.

M.A. in Humanities Advisory Committee (MAHAC)

The M.A. in Humanities Advisory Committee reviews and approves student proposals for Concentrations and Capstone Projects. It also advises the director, who chairs the committee, in setting program policies and goals. Students who need to submit proposals for MAHAC’s approval should send them to the Graduate Records Manager (Carolyn Korb, korb@hood.edu), who will then distribute them to MAHAC.
**Credit for double-numbered courses previously taken at Hood College**

Students who have taken a double-numbered course at Hood College as an undergraduate may not take that course for graduate credit in the M.A. in Humanities program.

**Transfer Credit**

Hood College accepts up to six hours of credit for prior graduate course work taken at another accredited institution. Please see the Hood College Catalog for the full policy. The M.A. in Humanities program may accept transfer credit toward the degree if the work is clearly related to a humanities discipline or has a clear and substantial humanities focus or content.

**Academic Advisor and Capstone Project Advisor**

Once accepted into the program, the director assigns each student to a faculty member who serves as the student’s academic advisor. The academic advisor’s role is to help the student plan a course of study, and the advisor must approve student schedules before registration. Students and academic advisors work closely to design student Concentrations. The director makes every effort to match student academic interests with faculty expertise, but this is not always possible.

The Capstone project advisor may be—but does not have to be—the student’s academic advisor. At the time that the Capstone Proposal form is submitted to the Graduate School Office the student’s Capstone advisor will become her academic advisor.

The Capstone project advisor will assist the student in designing the project. The advisor and project committee must approve the project proposal before it is submitted to the MAHAC, so it is in the student’s best interest to begin discussing the project with their advisor well before planning to enroll formally in HUM 595.
Concentration Proposal
Example 1

Aaron Chumbris
Concentration Proposal

Title: Media and the 20th Century

1. HIST 520 America in the ‘60s
2. HIST 521 Hollywood’s America
3. HUM 575 Asia Through Cinema
4. ENGL 550 Digital Narratives

The central focus of my studies is the relation between history and media, particularly how media represents history and how history has shaped the development of media. “America in the ‘60s” includes a study of how media such as television changed the course of the Vietnam War as well as the civil rights movement. “Hollywood’s America” explores how American history is represented through the lens of the movie industry. “Asia Through Cinema” shows how imperialism, World Wars, and cross-cultural mixing between the East and West have shaped Asian film. “Digital Narratives” details the strong ties between the evolution of media and the development of the Western world. All of these courses demonstrate that history and media are inextricably linked and that their relationship should be closely examined.
My capstone will explore the racist and nativist arguments employed by suffrage organizations between 1890 and 1920 in their effort to secure women’s right to vote. Using the records of the National American Woman Suffrage Association (NAWSA) and related sources found in the Library of Congress’ suffrage archives, the final project will address the following questions: 1) What specific racist and nativist arguments were employed by suffrage organizations; 2) How were these arguments adapted over time and across different areas of the country; and 3) How did suffrage leaders view and justify the use of these arguments? The specific primary sources I intend to use include correspondence between suffrage workers, members of the leadership, and other political/social leaders who contributed to the suffrage debate. Pamphlets and other official publications of the NAWSA will shed light on how these arguments were expressed to the public; while private communication should provide insight into their rationale and significance in terms of the overall strategy of the NAWSA. I would expect to find arguments concerning white supremacy to be more prevalent in the south and those based on prejudice against newly arrived immigrants to be centered in the northeast. For this reason, sources from the central leadership of the NAWSA as well as associated organizations throughout the north, south, and west will be useful in addressing the questions outlined above.

These questions have only been addressed in part and to a limited degree by earlier scholars. Marjorie Julian Spruill has outlined what she terms NAWSA’s “southern strategy” and attempts to interpret its implications for the suffrage movement as a whole. Spruill argues that the “negro question” was responsible for the creation of an organized southern suffrage movement. She claims that northern and southern organizations saw racial arguments as the key to winning women’s suffrage by making clear that women’s votes could cancel out those of enfranchised blacks. She argues that after 1890, when the NAWSA was trying to distance itself from radical causes, the NAWSA began to adopt racist and nativist arguments in order to win greater support among white, middle class voters.1 Kenneth R. Johnson in his work concerning Kate Gordon and the Southern States Woman Suffrage Conference (SSWSC) has described a southern strategy focused on states’ rights and a fear that a federal amendment guaranteeing equal suffrage would jeopardize white supremacy in the south.2 His work is based upon the records left by Laura Clay at the University of Kentucky. Other scholars including Paul E. Fuller,3 Aileen S. Kraditor,4 Suzanne Lebsock,5 and Elna Green6 have partially dealt with this issue in their own works without fully addressing the questions outlined above.

In her memoirs, Anna Howard Shaw describes the difficulties she and Susan B. Anthony faced when dealing with the “negro question.” She discusses the use of racial arguments as a serious, but necessary,
betrayal of her own values. By pointing out that black men were in a sense superior to white women because the later was denied the right of suffrage when the former was not, Shaw and Anthony persuaded southern leaders to support their cause. When reading Shaw’s memoirs, I was struck by the ease with which these arguments were adopted and the perceived need for them. My capstone’s relevance is found in its ability to illuminate political conditions during the late 19th and early 20th centuries. Why did suffrage leaders believe voters would be sympathetic to these types of arguments? What does the success or failure of these arguments reveal about the political and social climate of this time? The conclusion of my paper will attempt to place these arguments within the political and social milieu of the late 19th and early 20th centuries.

II. Working Bibliography

Primary Sources:

The “Suffrage Archives” at the Library of Congress includes the records of the National American Woman Suffrage Association (NAWSA), the Blackwell family papers, and the papers of Carrie Chapman Catt. These records contain an enormous amount of general correspondence written by suffrage workers, the leaders of various suffrage organizations, and prominent figures of the late 19th and early 20th centuries. The records also include anti-suffrage literature, progress reports from state/local organizations, newspaper articles concerning the women’s rights movement between 1893 and 1912, and other related documents. The NAWSA Collection donated by Carrie Chapman Catt in 1938 includes 750 titles acquired between 1890 and 1938 as well as pamphlets, serials, memorials, scrapbooks, and convention proceedings. Though I have not yet begun sifting through these documents in order to identify specific sources, there is a wealth of information available at the Library of Congress I can use to complete my capstone.

Secondary Sources:

Books:


Bragg, Gail. An Historiography of the American Woman Suffrage Movement. Brooklyn, New


### III. Timetable for Completion of Capstone

My goal is to complete this project during the summer 2009 and fall 2009 semesters. I would like to complete the capstone and receive final approval from the advisory committee by December 2009. I would be happy to complete the project sooner, if possible. Below is a tentative schedule indicating when certain benchmarks for the project will be met:

<table>
<thead>
<tr>
<th>April 2009</th>
<th>Receive approval from the M.A. in Humanities Advisory Committee for my Capstone Proposal.</th>
</tr>
</thead>
<tbody>
<tr>
<td>May/June 2009</td>
<td>Identify possible primary and secondary sources and begin acquiring those sources. Schedule a meeting with advisor to discuss progress and any concerns.</td>
</tr>
<tr>
<td>July/August 2009</td>
<td>Complete in-depth research for capstone project. Begin outlining final paper. Meet with advisor as necessary.</td>
</tr>
<tr>
<td>September 2009</td>
<td>Submit a complete rough draft of capstone project to advisor for review. Schedule meeting with advisor to discuss any questions or concerns. Identify two prospective committee members to review Capstone.</td>
</tr>
<tr>
<td>October/November 2009</td>
<td>Notify program director, in writing, of advisory committee members. Revise rough draft. Meet with advisor as necessary to address any concerns.</td>
</tr>
<tr>
<td>December 2009</td>
<td>Submit final copy of capstone project to committee for approval. Meet with advisory committee for final evaluation. Graduate!</td>
</tr>
</tbody>
</table>
Capstone Proposal
Example 2

Capstone Proposal
Debbie Pettit
M.A. in the Humanities
October 2008

The Last Frontier: A Family History

My concentration in the Graduate Studies in Humanities program has focused on life in America, particularly that of women. The immigrant experience of Western Expansion, and the settlement of country referred to as the last frontier (Montana, Wyoming, the Dakotas) in the early twentieth century, has a personal interest because my maternal ancestors emigrated to America in 1913. To that end, in my Capstone Project (HUM 595) I propose to examine this experience as it relates to history as a whole, and my family in particular, by focusing on the events, known as the push-pull factors, that led to the emigration of my family from Belgium and Holland and their participation in the development and settlement of the area known as the Belgian Colony in northern Montana. I will also explore how this experience affected my female ancestors as they took part in this historical event.

I plan to research the economic and cultural conditions that existed in the American West at the turn of the century as well as demonstrate the connection between the expansion of the American railway system, which opened up these remaining lands of the frontier to development, along with the government’s changes in the Enlarged Homestead Act of 1909 that facilitated this growth. In order to clarify the conditions that existed in Belgium and Holland at the time of my ancestors’ emigration, I will provide a brief overview of the historical circumstances in those countries. Along with this information, I will focus on the day-to-day existence of my great-grandmothers, which will illuminate the personal lives of these immigrants, as well as add my female ancestors’ voices to the slowly expanding record of American women’s history.

My sources for my research come from not only texts used for class work and research projects, but interviews with family members, family documents, and their personal reflections. I plan to illustrate the project with appropriate documents and photographs to highlight the environment and the experiences of my family and their fellow immigrants.

Several books written about the female Western immigrant experience include personal diaries and reflections. One example of this type of resource is All But the Waltz: A Memoir of Five Generations in the Life of A Montana Family by Mary Clearman Blew. A useful example of an historical memoir, this book provides information about Montana during the time period which I am examining. Another text I expect to be helpful is Refuge: An Unnatural History of Family and Place by Terry Tempest Williams because it is a fine ancestral memoir, as well as an instructive model of how to intertwine personal stories and the physical environment where they took place. I will be referencing the necessary historical texts for the factual information pertaining to American, Belgium and Dutch history in order to support my examination of the factors that influenced the migration of my family to the United States. I also plan to conduct research in the Pondera County and Montana historical archives in hopes of finding information pertaining to the settlement of the Belgian Colony. With these resources, as well as family reflections and interviews, particularly from my grandmother, whose parents and husband were among the first immigrants to establish this area in Montana, I want to emphasize the significance of the individual lives of the women who were the backbone of their families and communities.

Between the years 1840-1870, immigrants used covered wagons and oxen to cross the middle section of the U.S. and the Rocky Mountain Range to settle along the west coast. This movement, known as the Great Migration, is well documented, to includes many useful texts that describe women pioneers’ experiences, influences, and contributions to this historical event. Two works of this type are Westering Women and the Frontier Experience, 1800-1915 by Sandra L. Myres, and Pioneer Women: The Lives of Women on the Frontier by Linda Peavy and Ursula Smith. But the time period in which my ancestors emigrated to America, the years between 1900-1914, saw the largest number of foreign immigrants arrive in the history of America. Despite
this momentous growth in population and settlement of the remaining frontier, there has not been as much focus and documentation as seen with the earlier movement. Therefore, I look forward to being able to add to the historical record, in a small personal way, the voices of my family that were part of this momentous time in American history.

I plan to begin my work on this project in the spring semester of 2009, as I will have completed all required course work after this fall semester in 2008. I hope to be able to complete my work within the spring semester as well.

Working Bibliography

Interviews
Alcala, Martha Clara Habets Sabbe, grandmother. Interview by author. January 2009 (scheduled), Clarkdale, AZ.
Winkelman, Elaine Phyllis Sabbe, mother. Interview by author. 29 May 2008, Sparta, MI.

Memoirs
Claude Cahun and Cindy Sherman: Unmasking the Masquerade (?)

“Under this mask is another,” Claude Cahun writes on a photomontage in her book *Disavowals*, “I will never finish carrying all of these faces.” It is from this quote that the idea of writing my capstone under the scope of masquerade and performance theory sprung. By masquerade I mean an artificial identity that allows an individual to act out gender roles in order to conform to normative values (shared values reinforced by a social structure). The mask allows gender performance while also offering a lens to examine the notion of gender identity. In addition, performance theory can be interpreted as the means by which we act based upon our gender, through appearance, speech, gait, and ritual. In order for this to occur an audience/spectator is needed even if the audience is oneself. Performance theory brings to light the fact that gender is not an essential, unchanging state, and that the body and the ideology of normative value prescribe forced gender/sexual roles. How is the feminine represented in Claude Cahun and Cindy Sherman’s photography: through makeup and clothing, by enacting certain traits of passivity or through notions of essential, innate personalities? Exploring masks of society through self-portrait photography opens a dialogue about the idea of the mask. Photography provides an important element in this analysis, since Cahun and Sherman stage their performances before the camera lens that serves as both witness and collaborator for their acts. This blurred line between art and life creates a space for exploring, through photography, the appearance of stereotypes and the more fluid quality of gender.

By considering both Claude Cahun (1894-1954) and Cindy Sherman (b. 1954) together I seek to examine how and why they each employ masquerade during different parts of the century as a critique of gender identity and sexual politics. This analysis utilizes visual evidence to demonstrate masquerade theory while also considering their images within the context of their respective eras. Masquerade theory offers a lens to view two artists from different times because it was concomitantly developed during both eras, and therefore represents a theoretical link between the end of the 1920s and the 1970s.

Cahun was a complicated artist working during the first half of the twentieth century, one who investigated the notions of gender and identity. Born in France in 1894, Lucy Schwob later adopted the pseudonym Claude Cahun, intentionally choosing an androgynous name. Her work ranges from photography to photomontage, in addition to constructed puppets and semi-autobiographical writing. She published two books and several essays for political magazines. My focus will be on her photographic self-portraits from 1925-1935, in which she investigates gender identity and sexual politics. Within these works she depicts herself in varying identities, sometimes masculine through short, cropped hair, other times as exaggeratedly feminine, and also as androgynous, reaching beyond gender (for example, see figure 1). Essentially, Cahun is trying on different identities by using her body as subject matter. By posing in an array of costumes and bending gender, she destabilizes the manner in which women are represented through her varying persona performed before the camera. Working as a Surrealist artist, Cahun incorporates an aesthetic of dreams and false realities within her constructed portraits. Predating Cindy Sherman, she provides a starting point for a discussion and comparison of two different artists investigating notions of gender. Both explore the line between fact and fiction by presenting complex personas.

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10 Performance art, also used throughout the 20th century, would also fall under the lens of the masquerade.

11 Cahun had several pseudonyms including Claude Courtis and Daniel Douglas. These names, in French, do not directly identify the gender of the person that seems to align well with her photographs. She began changing her name in c. 1919 after she began photographing herself, but before she depicted gender-bending images.
Cindy Sherman, an artist who began her career in the 1970s, decades after Cahun, serves as an example of comparison. I will seek to link these two photographers conceptually by investigating their imagery under the lens of the masquerade. Born in 1954, Cindy Sherman is an American artist from New Jersey who also utilizes self-portrait photography to explore gender identity. Sherman acts as model, photographer, and costume and makeup designer. She alters herself and her surroundings to create a myriad of characters from Hollywood starlet to art history paintings, and society portraits. By challenging accepted ideas of femininity and exploring a range of personas, like Cahun, she too examines the notion of multiple identities and creates imagery that demonstrates how the female is perceived and the mask she must wear in order to fit within the framework of a patriarchal society. By placing herself within the context of advertising and film representations of women from the 1950s and 1960s, Sherman destabilizes these fixed perceptions. My focus for Sherman’s work pertains specifically to her Untitled Film Stills from the late 1970s because it offers an interesting parallel to Claude Cahun’s self-portraits in the way it examines the normative values of being a woman during unstable times.12

Masquerade theory represents the central theme of this analysis and offers a means of reading the imagery through signs surrounding gender and sexuality. Joan Riviere, a British psychoanalyst who wrote and also translated for Freud, published an essay on dealing with gender and masquerade, writing this work the same year women won the right to vote in England. Riviere, in her article from 1929, “Womanliness as Masquerade,” defines the masquerade as “women who wish for masculinity may put on a mask of womanliness to avert anxiety and the retribution feared from men.”13 Written while Cahun was working, this essay supports the idea that the concept of performed masquerade existed during Cahun’s time. Published during the height of Cahun’s self-portraits, a cultural context for the emerging new woman may be established. Riviere’s writing may be utilized to focus on Cindy Sherman’s work as well because Sherman’s photographs investigate cliché images, ones initially produced from a male perspective of the female ideal.

Judith Butler, a poststructuralist philosopher contributing to feminist and queer theory, offers a postmodern feminist perspective on masquerade and performance, a link that connects to Sherman. Butler pulls from Riviere’s article in her book Gender Trouble, a connection to Cahun’s time, analyzing the idea of the mask of womanliness and gender as a cultural construct.14 This book presents a complicated and at times confusing read that Butler clarifies in The Judith Butler Reader where she seeks to speak for the marginalized and notes a heterosexual hegemony. Butler states, “the reality of gender is also put into crisis: it becomes unclear how to distinguish the real from the unreal…and what we invoke as the naturalized knowledge of gender is, in fact, a changeable and revisable reality.”15 From a blend of these ideas a discussion of masquerade will be established.

Both Cahun and Sherman produce photographs of personas that at first glance seem to be self-portraits, functioning in similar and vastly different ways. Cahun’s work depicts personal pieces that were seldom displayed. She cast herself in roles of masculine, hyper-feminine, and androgynous portrayals. Gender and sexuality blend within her work. Sherman’s film stills solely explore female roles, ones inspired by earlier films. Her work has always been meant for public exhibition, has been exhibited many times, and her images lack the personal quality of Cahun’s. Both artists play with social stereotypes and the notion of normative gender values, Cahun through her varying identities and Sherman via reference to film imagery and stereotype. For example, Cahun’s Autoportrait from 1928 depicts a gender ambiguous figure in front of a mirror. Cahun, rather than gazing into the mirror in a traditional expression of female vanity, confronts the viewer with her piercing gaze. Her cropped hair and upturned collar hint at masculinity, but gender has become unclear within this image. In comparison, Cindy Sherman’s Untitled Film Still #2 from 1977, presents Sherman also standing

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12 By this I mean that Cahun worked during a time when French women fought for equality through voting rights (French women were unable to vote until 1944) and other official inequalities, while Sherman’s film stills emerged during second wave feminism focusing on inequalities such as reproductive rights, family issues and fair treatment within the work force.


in front of a mirror, she wears a blonde wig while holding a towel up to her body. Unlike Cahun, her gaze remains unchallenging, she faces away from the viewer and gazes into the mirror coquettishly, one hand caressing her neck. We view from outside the room, further away from the scene than the close up in Cahun’s work. While these photographs address masquerade in different ways, Cahun through androgyny and confrontation and Sherman through an overtly sensuous female stereotype, I argue that they both offer examples of the performativity of the masquerade. Cahun’s masquerade rests within her performance of what Havelock Ellis called a third sex. While Cahun acts out and deconstructs the construct of gender through this mask Sherman also acts out a stereotype as a Hollywood cliché. Sherman portrays a constructed character and this representation becomes the masquerade.

I am interested in the following questions: 1) How do these artists incorporate masquerade into their imagery? 2) What effect do these masks leave upon the viewer? 3) How can one state that gender is constructed and produce this idea within a photograph? 4) How does each artist perform masquerade, both through similar and contrasting methods of portrayal? As stated above, my research begins with Riviere and Butler, though it certainly will not adhere solely to their notions. I also will consider the writings of Laura Mulvey and Mary Ann Doane who investigate film, the masquerade and scopophilia. Danielle Knafo, among other art historians, focuses on a psychoanalytic reading of Cahun and to some extent Sherman as well.

In conclusion, I seek to demonstrate that both Claude Cahun and Cindy Sherman offer images that play with the notion of gender and performativity, an important topic because it serves to investigate how identity is dictated by societal norms. My capstone begins with defining the mask and the performativity of masquerade in addition to exploring the notion of constructed gender. The body of my work rests with analyzing the work of Cahun and then Sherman’s creating a dialog between the varying images. Through an analysis of these images I hope to connect the ideas of sexual politics and gender identity through the theory of masquerade, one that forces the female subject to adorn an identity acceptable to a patriarchal system. Also, by considering these works I seek to demonstrate that these roles, while changing, still require a common critical lens with which to view them. My conclusions remain to be formed, though I believe I will end with the question mark from my title.

Timetable for Capstone

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 2013</td>
<td>– Complete Capstone Proposal and determine committee members. Obtain approval from the committee to submit proposal.</td>
</tr>
<tr>
<td>April 2013</td>
<td>– Submit Capstone Proposal to the graduate school for approval.</td>
</tr>
<tr>
<td>May 2013</td>
<td>– After receiving authorization, register for HUM 595 for the Fall Semester.</td>
</tr>
<tr>
<td>Summer 2013</td>
<td>– Continue seeking out research and adding to my working bibliography.</td>
</tr>
<tr>
<td>September 2013</td>
<td>– Focus on primary and secondary sources while utilizing notes to begin writing an outline. Consult with advisor throughout this structuring process.</td>
</tr>
<tr>
<td>October 2013</td>
<td>– Prepare and finalize the outline and then submit work to my capstone advisor.</td>
</tr>
<tr>
<td>November 2013</td>
<td>– Begin to organize my introduction and determine, with advisor, that it conveys coherent thought.</td>
</tr>
<tr>
<td>December 2013</td>
<td>– Begin writing my rough draft and continue to communicate with my advisor.</td>
</tr>
<tr>
<td>January 2014</td>
<td>– Continue writing my rough draft.</td>
</tr>
<tr>
<td>February 2014</td>
<td>– Finish the rough draft and submit to my advisor for comments.</td>
</tr>
<tr>
<td>March 2014</td>
<td>– Begin final draft and submit by end of the month.</td>
</tr>
<tr>
<td>April 2014</td>
<td>– Correct the final draft.</td>
</tr>
<tr>
<td>May 2014</td>
<td>– Submit final draft for committee approval and meet for final evaluation.</td>
</tr>
</tbody>
</table>
Working Bibliography


COPYRIGHT LETTER EXAMPLE

Date

Holder of Copyright
Street Address
City, State Zip

Dear Holder of Copyright:

I am a graduate student in the Arts Master's degree program at Hood College in Frederick Maryland. My Capstone is __________. I am requesting permission to include in my Capstone the following material:

(Include all relevant information about your request: title, page numbers, year of publication, etc.)

If permission is granted, proper acknowledgement and credit will be incorporated in the Capstone document.

Sincerely,

Your Name
Contact Information
Hood College
Master of Arts in the Humanities

DEGREE CANDIDACY FORM

Print Name_________________________________________ Student ID No. ______________________________
Day Phone ___________________ Eve. Phone ___________________
E-mail Address ______________________________________
Street _____________________________________________ Apt. __________________________
City, State, ZIP _______________________________________

1. Date of first course in the program________. Date of expiration of seven-year time limit (see catalog) __________.

2. Please indicate courses (6 credit maximum) approved for transfer by the Dean of the Graduate School. Official transcript(s) and course description(s) or syllabus(i) must be on file in the Graduate School before this form can be submitted. Indicate the department number, course number, course title, credits earned, date completed, institution and grade(s) earned. Please read the section of the Hood College Catalog regarding transfer of credit for full details of the transfer policy.

______________________________________________________________________________________________
______________________________________________________________________________________________

3. Put a CHECKMARK by the courses listed that you have satisfactorily completed at Hood. CIRCLE the courses in which you are currently enrolled or plan to take. Fill in the details where indicated. Place a “T” by courses you listed for transfer in section number two (2) above.

<table>
<thead>
<tr>
<th>Seminars (No transfers allowed):</th>
<th>_____HUM 501</th>
<th>_____HUM 502</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elective Courses: Place a “C” after the four courses that define the concentration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. _______________________________</td>
<td>4. _______________________________</td>
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<td>2. _______________________________</td>
<td>5. _______________________________</td>
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<tr>
<td>3. _______________________________</td>
<td>6. _______________________________</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Capstone:</th>
<th>_____HUM 595 *</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Requires Permission to Enroll Form</td>
<td></td>
</tr>
</tbody>
</table>

4. CONCENTRATION AGREEMENT FORM: Please attach the Concentration Agreement Form for review and approval. The Graduate School Office will keep an approved copy for the official student file.

5. SIGNATURES: The student is responsible for obtaining signatures from the advisor and department chair before the form is submitted to the Dean. Do not mail this form to your advisor. You MUST schedule an appointment with your advisor to complete this form together.

Student ___________________________________________ Date ___________________
Advisor _____________________________________________ Date ___________________
Program Director ___________________________ Date ___________________
Dean _____________________________________________ Date ___________________

Copies: Graduate Office, Advisor and Candidate
Hood College  
Master of Arts in the Humanities  
CONCENTRATION AGREEMENT FORM

Candidate’s Name: ____________________________________________________________

Day Phone: ___________________________ Evening Phone: ___________________________

E-mail Address: _________________________________________________________________

Advisor’s Name: ________________________ Extension: _______________________________

Title of Concentration: __________________________________________________________

Courses in Concentration (must be a minimum of four courses/12 credit hours; for directed readings, independent studies, and HUM Colloquium courses, give full course title):

1. __________________________________________________________________________

2. __________________________________________________________________________

3. __________________________________________________________________________

4. __________________________________________________________________________

5. ____________________________________________(optional)

6. ____________________________________________(optional)

Action of the Program Director:

_____ ACCEPT  Program Director’s Signature: _______________________________________

_____ RETURN for reassessment; comments below:

______________________________________________________________________________

______________________________________________________________________________

* Please submit this CAF to the Program Director (Amy Gottfried; gottfried@hood.edu).

* Concentration proposals will be due the first of every month for the following months (note the break over the summer and in January): Aug, Sep, Oct, Nov, Dec, Feb, Mar, Apr, May.

* You will normally hear back from MAHAC by the end of the month in which you submit this proposal.

Copies: Graduate School, Advisor and Candidate
Hood College

Master of Arts in the Humanities

CAPSTONE PROPOSAL COVER SHEET

This form must be attached to the front of the Capstone Proposal.

Candidate Name: ____________________________________________

Day Phone: _______________________  Eve. Phone: _______________________

Email Address: ________________________________________________

Concentration within the M.A.: _____________________________________

Proposed Title of Capstone: ________________________________________

Academic Discipline(s) of Capstone: _________________________________

Advisor of Capstone: _____________________________________________

Advisor’s Approval Signature: _____________________________________

Committee Members Approval Signatures: ____________________________

Anticipated Graduation Date: _________________________________

Please attach double-spaced proposal, along with working bibliography. Capstone proposals should be between three and six pages long, and must be in narrative, not outline, form. Working bibliographies should have at least twenty sources.

Sample proposals may be found in the Graduate Student Handbook and Capstone Guidelines.

∗ ALL committee members must approve and sign off on this proposal before MAHAC will review it. Approval may be sent via e-mail to korb@hood.edu in lieu of a signature.

∗ Capstone proposals will be due the first of every month for the following months (note the break over the summer and in January): Aug, Sep, Oct, Nov, Dec, Feb, Mar, Apr, May.

∗ You will normally hear back from MAHAC by the end of the month in which you submit this proposal. Final copies of Capstones with signed cover sheets are due at the Graduate Office usually two weeks before the last day of classes: check with the Graduate School Office for specific dates.
HOOD COLLEGE GRADUATE SCHOOL
PERMISSION TO ENROLL FORM

Name: __________________________________________ Semester/Year: _____________

Phone: _________________________ E-mail: ______________________________________

THE ABOVE NAMED STUDENT HAS PERMISSION TO ENROLL IN THE FOLLOWING *(A written course proposal must accompany this form)*:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ART 571</td>
<td>Archaeological Field Work; Indicate Number of Credits (1-3): _______ Credits</td>
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<tr>
<td>BMS 585*</td>
<td>Master’s Field Work Project – Regulatory Compliance Concentration (3 credits)</td>
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</tr>
<tr>
<td>CS 595*+</td>
<td>Software Engineering Project (6 Credits)</td>
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</tr>
<tr>
<td>ENV 579*</td>
<td>Independent Research Project (3 Credits)</td>
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<tr>
<td>HUM 535</td>
<td>Teaching Assistantship (1 Credit)</td>
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<td>HUM 550</td>
<td>Directed Readings (3 Credits)</td>
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<tr>
<td>HUM 595*</td>
<td>Humanities Research Project – Capstone (4 Credits)</td>
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<tr>
<td>THAN 530+</td>
<td>Practicum in Thanatology; Indicate Number of Credits (1-6): _______ Credits</td>
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</table>

575+ Independent Study; Indicate Program and Number of Credits (1-6):

<table>
<thead>
<tr>
<th>Program</th>
<th>Credits</th>
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580* + # Master Thesis Preparation (6 credits) **Circle Program**: ARTS   BMS  CS  ENV  IT  THAN  PSY

585* + Master’s Field Work Project (6 credits) **Circle Program**:  

CS  IT

590 Teaching Assistantship (3 Credits) **Circle Program**:  

PSY  THAN

595* Independent Research Project (3 Credits) **Circle Program**:  

GERO   MGMT  PSCI  PSY  THAN

*Turn page over for additional information and required signatures*
*Beginning Fall 2008, the Graduate School will continue to re-register students each semester for field work/research projects as “IP” (In Progress) until a final grade is submitted. Students are responsible to pay the Graduate School comprehensive fee each fall and spring semester until the project is completed.

#Students who enroll in a thesis must also submit a signed cover sheet with this form and the written proposal.

+ Students who enroll in a 6-credit project or course will be registered and billed for all six credits in one semester. Credits will not be split over the course of multiple semesters.

**THE TITLE FOR THE ABOVE ENROLLMENT IS:** ____________________________________________

_________________________________________________________________________________

_________________________________________________________________________________

THE ATTACHED WRITTEN PROPOSAL FOR THIS PROJECT/INDEPENDENT STUDY WAS APPROVED BY:

Student’s Signature: __________________________________________ Date: ________________

Instructor’s Name (printed): ___________________________________________________________

Instructor’s Signature: __________________________________________ Date: ________________

Program Director: __________________________________________ Date: ________________

Dean of the Graduate School: __________________________________________ Date: ________________

Copies: Registrar, Student, Instructor, Student File, Graduate School Office Manager
THE USE OF THE VIRGIN MARY IN MEDIEVAL GERMAN ALTAR PIECES

by

Marjorie Smith

B.A. (University of Maryland) 1983

CAPSTONE

Submitted in partial satisfaction of the requirements

for the degree of

MASTER OF ARTS

in

HUMANITIES

in the

GRADUATE SCHOOL

of

HOOD COLLEGE

May 2010

Accepted:

______________________  ________________________
(Type Name)          (Type Name)
Committee Member     Program Director

______________________
(Type Name)
Committee Member

______________________
Maria Green Cowles, Ph.D.
Dean of the Graduate School

______________________
(Type Name)
Capstone Advisor

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PETITION TO GRADUATE

SAMPLE ONLY Please use link at the bottom of this page for a current form from our website. If you plan to graduate in January, May or September 2010 or January 2011, please complete the bottom portion of this form and return it to the Graduate School Office by the dates listed below.

Please note that you must complete this form in order for a diploma to be ordered for you, and to allow your name to be presented to the faculty and Board of Trustees for approval. The dates for Board of Trustees and faculty meetings have already been set and there will be no exceptions to the deadlines below. It is imperative that you clearly print your name as you wish it to appear on your diploma. Candidates who graduate in the previous September and January are invited to participate in the following May Commencement Ceremony. Information regarding the May ceremony will be mailed in early April.

To be considered for graduation you must have an approved Degree Candidacy Form (DCF) on file in the Graduate School office. If you have not completed a DCF, please contact your advisor to complete it as soon as possible.

**PROPOSED DATE OF GRADUATION (choose one):**

- [ ] January 15, 2010
- [ ] May 22, 2010
- [ ] September 15, 2010
- [ ] January 15, 2011

Will you participate in Commencement Exercises? *(This form in no way commits you to participate.)*

- [ ] Yes
- [ ] No

Please print your name as you wish it to appear on your diploma: SAMPLE ONLY

Please use link at the bottom of this page for a current form from our website.

Social Security Number: ____________________________________________________________

Home Address: _________________________________________________________________

Daytime Telephone Number: _____________________________________________________

Evening Telephone Number: _____________________________________________________

E-mail Address: _________________________________________________________________

Degree Program and Concentration: _______________________________________________

Hood College Graduate School • 401 Rosemont Avenue • Frederick, MD 21701-8575
Tel. 301-696-3600 • 800-922-1599 • Fax 301-696-3597 • E-mail hoodgrad@hood.edu • www.hood.edu/graduate

Please use this link for current form http://www.hood.edu/documents/pdf/grad_petition_to_graduate.pdf