

Formatting Electronic Theses & Dissertations



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Preparing and Submitting Your Document

Preparing the Document

Early in the Semester of Your Graduation

- Read these guidelines to become familiar with the Graduate School's specific requirements for formatting and submitting your document and, if possible, attend a Graduate School formatting workshop.
- Schedule your defense *as early in the semester as possible*. That gives you time to address your committee's requests for change and to review your document's format for final submission well before the deadline date.
- To keep up with the many deadlines throughout your graduating semester, begin checking the Graduate School newsletter, calendar, and departmental notices.

Right Before Your Defense

- Locate the staff member in your department (usually the departmental administrative assistant or graduate program coordinator) who prepares your Master's Thesis [or Doctoral Dissertation] Approval Report, which your committee signs after your defense. Provide the staff member with your final document title and your name as it appears in university records (go to MyLSU>Student Services>College Record).
- Now is a good time to schedule an appointment with the Graduate School's thesis and dissertation editor. The appointment is *optional* and more useful to those who missed a formatting workshop. The editor suspends appointments for two weeks preceding and following a submission deadline. If you forgo an appointment with the editor, you are free to e-mail questions to cmckenzie@lsu.edu any time.

After Your Defense

Before uploading your document to the Digital Commons site, where the editor will review it, check that the following papers are already at the Graduate School:

- a copy of the committee-signed approval report, prepared and emailed by your department to gradsvcs@lsu.edu
- *For doctoral candidates only:* 1) a copy of the completion certificate showing that you have taken the *Survey of Earned Doctorates* 2) a copy of the Declaration of Co-Authorship form. Email both the survey certificate and the Declaration of Co-Authorship to gradsvcs@lsu.edu any time during the semester. The survey and forms are located on the Graduate School website.

Submitting the Document to Digital Commons

When you are ready to upload, consult the Final Thesis and Dissertation Checklist on p.19. Then follow these steps:

- Convert your document to a pdf.
- Create an account on Digital Commons by going to digitalcommons@lsu.edu and choosing the MY ACCOUNT option at the top of the page.
- Carefully read instructions as you fill in the Digital Commons Submission Metadata (a large form that includes the uploading of your document).
 - Use the following file-naming protocol:

For theses: Your last name_thesis.pdf

For dissertations: Your last name_diss.pdf

- Enter your name as shown in university records.
- Type the title of your document in mixed-case letters, not solid capitals.
- The abstract you insert must be identical to the one in your document.
- Provide the full names of your advisory committee with the last name first, followed by a comma and the first name (e.g., Smith, John Eli). Consult the LSU Graduate Faculty database for full names—https://appj05.apps.lsu.edu/grad_faculty/viewByName. Do not include titles such as Dr., Mr., Ms., Mrs., Prof., etc. Use the drop-down box provided on the form to indicate the faculty member's role on your committee. Be certain to provide your committee's email addresses.
- Choose your period of embargo (restriction of your document from public access) based on your plans for publishing all or part of your document. Your major professor can help you choose.

Once uploaded, your document will be available to the editors. An email and an onscreen note will confirm your submission. Check your document's status at any time by logging in to your Digital Commons account.

Editors review documents in order of submission and notify you by email if your document requires formatting corrections. **Check your email daily for editorial corrections.** Once you make the changes, log in to your Digital Commons account and upload your revised document according to the instructions at: <https://www.lsu.edu/graduateschool/current-students/etd/revisions.php>. When the editor has approved your document, you will receive an email notice.

Notes of Caution Regarding Deadlines

- Be certain that your document's Approval Report, Survey of Earned Doctorates completion certificate, and Declaration of Co-Authorship form are already at the Graduate School by the time you submit your document. Without them, your document cannot be approved.
- If you have held your final defense but your committee recommends further research and writing, you may register for at least one hour of research (for theses) or three hours (for a dissertation) in the following semester. However, if you can complete corrections but are unable to meet the current semester's document submission deadline, you may apply for Degree Only in the following semester.
- If you apply for Degree Only, your deadlines are different from those of other degree candidates. During your graduating semester, the Graduate School must have approved your thesis or dissertation by the final day for adding a class in the semester of graduation. Submit your document *at least a week prior to the last day to add classes* in order to provide editors adequate time to examine the document, request corrections, and grant approval by the deadline. Once the editor approves your document, the Graduate School will register you.

Overall Formatting

Your computer software should be flexible enough to meet the requirements in this guide. *Problems with your software do not exempt you from meeting format requirements.*

Margins

- Margins of your document must be the same throughout with no exceptions for wide tables and figures, which you should put into landscape format.
- Margins must be one-inch wide on all four sides of every page.
- Margins may be either left- or full justified. Left justification is more flexible.

Pagination

- Center all page numbers at the bottom of the page, midway between the final line of text and the bottom edge of the page (e.g., one-half inch from the bottom of the page).
- Format all page numbers in the same font and point size as your text. Do not use boldface or italic.
- The title page is the only page in your document with no page number; it is “silently” page number i.
- Number all front-matter pages in lowercase roman numerals, beginning with page ii on the page following the title page. Page 1, in arabic numbering, begins on the first page after the Abstract. Arabic page numbers continue sequentially to the end of the document.
- On pages containing landscaped figures and tables, the titles, captions, and page numbers should also be part of the landscape format, centered below the table or figure.

Font, Boldface, Italics, Underline

- Use the same font throughout your document except in figures that you have copied from a separate source.
- Widely known fonts such as Arial and Times New Roman are easier to read.
- Use boldfacing only in your document title, main headings, and subheadings (*not* in table titles, figure captions, or anywhere in the table of contents except the main heading “Table of Contents.”)
- Use italics only in specific cases, such as:
 - titles of journals, books, and artistic works
 - a specialized term being introduced for the first time
 - legal citations and hypotheses
 - foreign-language terms not ordinarily used by English speakers.
 - emphasis (use sparingly)
 - mathematical elements such as equations, lemmas, etc.
 - stage directions
 - words used as words (e.g., What is meant by *neurobotics*?)
 - for lower-level subheadings
- Never underline anything.

Point Size

Use only 12-point type size throughout your document. Exceptions are:

- the document title, which may be as large as 16 points but no larger.

- main headings, which may go up to 14 points but no larger.
- text and data in figures that are cut and pasted from other sources.
- Footnotes and notes to tables and figures, which may be as small as 10 points.

Capitalization and Punctuation

- The document title must be in solid capital letters *only* on the title page.
- Main headings must be in either solid capitals or headline-style (mixed-case) capitalization throughout. *Never* use lowercase style for main headings.
- Table titles and figure titles must be in either lowercase or headline style throughout.
- Subheadings must be consistently headline or lowercase style *on each level*.
- When main headings, subheadings, figure captions, and/or table titles are numbered, use **periods** after the numbers instead of colons, dashes, or spaces. For example: Table 3.1. Water Runoff by Parish
Figure 3.1. Heart Monitor
Chapter 1. Distant Rumbles
- Main headings and subheadings have no final punctuation, such as a period or colon.

Spacing

Your document's narrative text may be either single- or double-spaced throughout. Documents should contain no spaces larger than a double space, except on the title page. *Do not use half-spaces*. If you are using Word, select the NO SPACING option in your toolbox, *not* the NORMAL option. NO SPACING produces proper single and double spaces.

Always **single-space** the following, even in a double-spaced document:

- every line in the table of contents, except for the double space above each main heading.
- main headings, subheadings, and figure and table titles that are longer than one line.
- block quotations and epigraphs.
- every line of a footnote, endnote, bibliographical entry, and reference—but always double space *between* each one.

Always **double-space** the following, even in a single-spaced document:

- between each table and figure title in the lists of tables and figures
- above each main heading listed in the table of contents
- between each entry in the endnotes, footnotes, and bibliography or reference lists.
- above *and* below each table, figure, and subheading within the main text
- below each main heading in the text.

Spacing Around Figures and Tables

- The requirement to weave tables and figures into text often causes partially empty pages. **Simply use the next occurring text to fill in the resulting white space above or below the table of figure.** Your only obligation is to place tables and figures reasonably close to, and following, their first mention in text. The first mention and the table or figure do not have to appear on the same page.

- Double space between the text and each table and figure.
- Do not wrap figures or tables.

Problems at the Tops and Bottoms of Pages

- Begin the text on every page of your document at the top margin, with the exception of the copyright and dedication pages, where you may center copy in the middle of the page.
- Avoid beginning and ending your pages awkwardly:
 - Begin and end each page with at least two lines of a paragraph.
 - Use the appropriate program setting to prevent “widows” (a paragraph-ending line at the top of a page) and “orphans” (the first line of a paragraph at the bottom of a page).
 - Never end a page with a subheading. Simply move the subheading to the following page. At least two lines of text must follow a subheading at the bottom of a page. Some computers have a setting that allows you to specify that two lines of text must follow a subheading.
 - Never let figure captions or table titles appear alone on the final line of a page.
- If a **long table** carries over to a second page, leave enough room at the bottom of the first page to place the parenthetical note “(table cont’d.)” against the left margin. On the top of the second page, repeat the table’s column headings, and if the table continues over several pages, repeat the headings and “cont’d.” notes on each. Do not repeat the title, however.
- If a **multi-part figure** carries over to a second page, place the figure caption below the portion of the figure that appears *on the first page* and leave room below the caption for the “(figure cont’d.)” note against the left margin. Then place the remainder of the figure on the next page. Be certain that you clearly label each part of the figure. If, say, parts C and D of a figure appear on the second page, you may either leave the entire caption on the first page, or place the C and D portions of the caption below the images on the second page.
- If a **footnote** carries over to the next page, it is best if it breaks in midsentence, so that readers do not think the note is finished. Instead of a partial rule above the continued portion of the note, place a full-measure rule.

Order of the Main Sections

Front Matter

Title Page	REQUIRED ; unnumbered page i
Copyright page	Optional; no heading; page number ii (lowercase roman numeral); see p.15 for format of notice
Dedication	Optional; no heading; unlisted in the table of contents
Epigraph	Optional; no heading; unlisted in the table of contents
Acknowledgments	Optional
Table of Contents	REQUIRED.
List of Tables	Optional
List of Figures	Optional
Nomenclature, Symbols, Acronyms	Optional, but see p. 10
Abstract	REQUIRED ; 350-word limit

Body of Text

Introduction, Chapter 1, Literature Review, etc.	REQUIRED ; arabic page no. 1
Footnotes, Chapter endnotes, Reference numbers, or Author-date citations	REQUIRED

Back Matter

Appendixes	Optional with the following exceptions: <ul style="list-style-type: none">▪ IRB approval form▪ Requests and permissions for previously published material or material belonging to others
Bibliography or Reference List	REQUIRED
Vita	REQUIRED ; final page of the document

Unifying and Formatting the Main Sections

Unifying

The Graduate School requires that your document focus on a single topic. Because dissertations often comprise one or more journal articles, you need to take a few extra steps to make a smooth, unified presentation of your topic:

- You may choose to organize all of your chapters in the format of *only one* of the journals with which you have published; that is, each chapter may have its own introduction, literature review, materials and methods, results, discussion, summary, references. If a journal style conflicts with these guidelines, the guidelines take precedence.
- Use a consistent style of documentation throughout—either the style favored in your discipline or the style used in one of the journals with which you have published. Otherwise, refer to the style manuals recommended on p.12. Incorporate the individual sections of acknowledgments into a single acknowledgments section in the front matter.
- Be certain that the dissertation title expresses the relationship of the different articles to the whole topic (i.e., “Three Approaches to Analyzing Pigment” or “Postmodern Advances in Oil Painting Technique” are the types of titles that connect different articles to a single topic).
- Remove the individual abstracts in each chapter and retain only the single abstract in the front matter.
- Explain in a general introduction how the separate articles function to form a coherent discourse on your topic.
- Your document *must* have:
 - a single overall abstract
 - an overall introduction
 - an overall conclusion
- Format each of the following elements identically throughout the document: Page numbers, main headings, subheadings on each level, table and figure numbers and titles, notes, and reference lists.

Formatting

Title Page

- **Meticulously follow the format shown on page 22, including placement of the three separate blocks of text, phrasing, the use of double and single spaces, and the capitalization or lowercasing of each word.**
- Although the title page is page number i, it does not contain the page number.
- Format the title in solid capital letters, single-spaced, and centered on the first line below the top margin.
- The title must be no larger than 16 points. The rest of the text on the title page is 12 points.
- Use the version of your name that appears in official university records, which you will find on your MyLSU College Record. If your name has changed, correct it at the Registrar’s Office before you defend, so that it will match on your approval form and your title page.
- Do not place a comma between the month and the year of your graduation date on the final line of the title page. It should read as, e.g., May 2020.

Dedication, Epigraph, and Acknowledgments

- Place no main heading on a page containing either a dedication or an epigraph and list neither page in the table of contents. Conversely, the acknowledgments page does have a main heading and is listed on the contents page.
- Besides a copyright notice (if you choose to have one), you may place only your dedication and an overall epigraph in the center of the page.
- Epigraphs that begin chapters should appear one double space below the chapter title and one double space above the following text.
- Format epigraphs like block quotations: single-spaced, un-italicized, all lines indented, and with no quotation marks. Right below the final line of the epigraph, precede the epigraph author's name with two hyphens, and below that, provide the title of the work. The author's name and source title should align on the right with the longest line of the epigraph. Epigraphs need no other source data.

Table of Contents (see samples, pp. 23 and 24)

- Single-space every line in the contents, but double-space *above* each main heading in the list.
- Do not include "Table of Contents," "Dedication," or "Epigraph" in the contents list.
- The main heading "Table of Contents" can be no larger than 14 points.
- Use no boldface in the table of contents except in the main heading at the top of the page.
- You may either omit all subheadings from the table of contents or include *only* a-level subheadings, indented and single-spaced below the main heading.
- Main headings and subheadings in the table of contents must exactly reproduce the wording, punctuation, capitalization, and page number inside the text.
- Never let the words of a heading or subheading stretch over into the column of page numbers. Let the heading run to two lines instead, with the page number opposite the second line.

Lists of Tables and Figures, Nomenclature, Abbreviations, Special Terms (see samples, pp. 25 and 26)

- Include these lists only if you feel the reader will need them or if including them is standard practice in your discipline. If your document contains only one table or figure, consider deleting it. Otherwise, omit the words "List of" in the main heading and use the singular form "Table" or "Figure." Do not number single tables or figures.
- If a list of tables and a list of figures can fit on a single page, you may present them that way, tables at the top. The main heading would be "Illustrations," with "Tables" and "Figures" formatted like the a-level subheadings in the text.
- In the lists, single space table and figure titles, double spacing between each.
- In a list of figures, restrict captions to three lines. Omit sources and descriptions of the different parts of a figure. If your captions begin with a few words of overall description, use only that portion.

- Table titles must agree word-for word-with the titles as they appear in text.
- Do not let lengthy titles and captions stray into the column of page numbers.

Abstract

- An abstract must not exceed 350 words.
- Use the same font, point size, and spacing that you use in the body of the text.
- Provide an English translation if the abstract is in a foreign language.

Main Headings

- Main headings must each begin a new page. Main headings include: Acknowledgments, Table of Contents, List of Tables, List of Figures, Abstract, chapter numbers and titles, appendix letters and titles, Notes, References, Bibliography, Vita.
- Make your main headings more visually prominent than your subheadings and text by using 14-point boldface.
- Format all main headings identically.
- You must use either solid capitals or the *headline* style of capitalization in main headings, i.e., capitalize only the first letter of all words except articles, conjunctions, and prepositions.
- Single-space main headings longer than one line, including the chapter numbers and appendix letters.
- Follow all chapter numbers and appendix letters *with a period*, not a colon or dash.

Subheadings

Subheadings work together with main headings to form the outline of your document. In each chapter, they follow a logical, descending sequence from the main heading down through a-level, b-level, c- and even d-level subheadings. Overall rules are:

- Use a double space above and below each subheading,.
- Each subheading level must be identical throughout the document, including point size, capitalization style, placement, boldfacing, or italics.
- The first subheading in each chapter—*always* an a-level subheading--should be visually subordinate to the main heading. In turn, each level of subheading should be visually subordinate to the preceding level. You may achieve this effect by using only typography. For example, you might use boldface for an a-level heading and delete the boldface feature for a b-level heading; boldface is visually stronger and is therefore appropriate for the higher level. Similarly, headings against the left margin would be a higher level than indented headings.
- Do not skip levels, say, from a-level to c-level. s
- Avoid using more than three levels of subheadings if possible. Too many subheadings makes the text look disjointed.
- If you are in science, math, or engineering, you probably use numbered subheadings.
 - Numbered subheadings, no matter their level, may *all be identical* in format, since the numbers themselves distinguish one subheading level from another and do not rely on visual cues. You may position all of them against the left margin.
 - Match the first digit of numbered subheadings with the chapter number. For example, the first subheading in Chapter 2 should be numbered, 2.1., and the first b-level subheading would be numbered

2.1.1.

- In the humanities, documents rarely contain numbered subheadings. Therefore, you should use placement, capitalization, boldface, and italics to distinguish one level from another. The following style is only one of several that you may devise:

[a] **Mid-Nineteenth-Century British Literature** [bold; against left margin; on a line by itself]

[b] **Poetry** [bold; italicized or not; indented; on a line by itself]

[c] ***Victorian Poetry***. Christina Rossetti wrote in her diary shortly before she . . .
[bold; italicized and followed by a period; run in with the beginning of the paragraph]

Notes

- Use only one style of documentation throughout, usually the style commonly used in your discipline. If your advisor does not recommend a specific style manual, refer to the most recent edition of one of the following:
 - *MLA Style Manual and Guide to Scholarly Publishing*. 3rd ed. New York: Modern Language Association of America, 2016. **Used mostly by humanities students**
 - Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 9th ed. Revised by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, and University of Chicago Press editorial staff. Chicago: University of Chicago Press, 2018. **A classic reference book used by both humanities and science writers**
 - *The ACS Style Guide: Effective Communication of Scientific Information*, 3rd ed. Edited by Anne M. Coghill and Lorrin R. Garson. Washington, DC: American Chemical Society, 2006. Also available at <http://doi.org/10.1021/bk-2006-STYG> . **For science students**
 - Publication Manual of the American Psychological Association, 6th ed. Washington, DC: American Psychological Association, 2009. Also available at <http://www.apastyle.org/asc/>. **Used in several disciplines.**
- Place footnotes at the bottom of the page; group endnotes at the end of each chapter, and place author-date citations and reference numbers at the end of sentences in text.
- Notes must be in the same font as the document text.
- Footnotes may be numbered consecutively throughout the document or begin with number 1 in each chapter. The latter is preferable, because it makes changes in notes far easier.
- Indent each footnote and use a full-size note number, not a superscript like the numbers in the text.
- Endnotes begin with number 1 in each chapter. The heading “Notes” maybe centered a double space below the final line of the chapter text (*See sample, page 27*) or it may be formatted exactly like an a-level subheading.
- Endnotes gathered at the end of an entire text are rare. They carry the *main heading* “Notes” *plus* a-level subheadings entitled, e.g., “Notes to Chapter 1,” “Notes to Chapter 2,” etc.
- Single-space each footnote and endnote, but double-space between each.

Tables and Figures

- Never group tables or figures at the end of a chapter or document. Weave them into the text.

- Place tables and figures after, but reasonably near, their first mention in the text. *They do not have to be on the same page as the first mention.*
- Place the table number and title *above* the table, and the figure number and caption *below* the figure. Music students place the number and title of a music example *above* the example.
- Source notes appear immediately below the table and the figure caption, preceded by the italicized word *Source* and a colon.
- Follow table and figure numbers with a period (Figure 1.1.).
- Figure captions, table titles, and their sources and notes must all be single-spaced with no space between them and the tables and figures. A double space, however, separates them from the body of the text.
- Sources and other notes may be a point size smaller than the main text.
- Format all table numbers and titles, and all figure numbers and captions, identically throughout your document, using the same font and point size used in the narrative text.
- Number tables, figures, and other types of illustrations in one of two ways:
 - consecutively through the text *up to* the appendixes, where the numbering starts over. If you have only one appendix, the tables and figures within it are numbered A.1, A.2, etc. If you have multiple appendixes, the numbering would begin anew in each appendix, e.g., A.1., B.1, C 1.
 - by chapter number (e.g., Table 2.1 would be the first table in Chapter 2). Tables and figures in appendixes would be numbered the same as described above.
- The use of frames around tables and figures is optional, but their use must be consistent—frame all or frame none.
- Placement of tables, figures, and their titles and captions must be consistent throughout. For example, if you choose to locate one table and its title against the left margin, then locate all tables and their titles against the left margin.
- Number and place tables and figures in the order of their mention.
- A large table or figure may appear in landscape orientation. *The accompanying title, caption, and page number must also be in landscape orientation.* If there is no room, e.g., for a table number and title, they may appear alone, centered in portrait orientation on the preceding page. In the list of tables use the page number of the page containing the title.
- You may slightly reduce or enlarge tables and figures to better fit within the margins of the page, as long as they remain legible.
- If a table is longer than one page, add the parenthetical notation “(table cont’d.)” against the left margin below the table on its first and continued pages. *Repeat the table’s column headings on the continued pages.*
- When parts of a figure carry over to following pages, the figure number and complete caption, including all the part descriptions, may appear at the bottom of the first page. Or, on the first page you may include only the descriptions for the parts that fit on that page and place the remaining part descriptions on the next page below the parts they describe. Right below the caption on the beginning page, place the parenthetical note “(fig. cont’d.)” against the left margin. Repeat the parenthetical notation at the bottom of each continuing page of the figure.
- Do not wrap tables or figures.

Original Materials: Photographs, Hand-Drawn Illustrations, Images, Audio

Include any hand-drawn illustrative materials and original photographs as standard electronic images such as .jpg or gif. Format captions as you would format other figure captions. Always acknowledge permission for using original artwork at the end of the caption. Cite audio files contained in standard media formats with clear textual directions.

Appendix

- Appendixes are optional with the following two exceptions:
 - Letters of permission or publishing agreements permitting the use of your work and that of others. Include your own permission request only if the letter granting permission does not mention your article's bibliographical data.
 - IRB approvals for the use of human subjects, plus the questionnaires and surveys used.
- List appendixes as *main headings* in the table of contents, each one with a letter designation followed by a period and a title that broadly describes each appendix's contents (e.g., Appendix B. Supplemental Data for Chapter 3).
- A single appendix requires *no* number or letter, e.g., Appendix. Supplemental Data.
- Format appendix letters and titles like other main headings
- Cut-and-pasted material in an appendix must meet margin requirements.

Bibliography, Works Cited, References

- A list giving full bibliographic data is mandatory if you use shortened citations.
- As with notes, follow the style recommended for your discipline.
- The difference between a bibliography and a list of references is that the reference list gives the date of publication right after the author's name. It coordinates with the author-date-page number citation style in text. Students in the humanities often use bibliographies, and students in the sciences often entitle their list "Works Cited."
- If you place references after each chapter instead of at the end of the document, use the same reference style in all chapters. Center the heading "References" a double space below the final line of the chapter.
- Single space references, but double space between each one. (*See p. 27*).

Vita

- The vita is a one- or two- paragraph biographical sketch written in third person, much like the brief author biography found on the dust-jacket flaps of books. It is not a curriculum vitae, nor does it include the author's publications, presentations, or other academic achievements. (*See sample, p. 30.*)
- Use personal identification information sparingly; e.g., omit your parents' names and your complete birth date.
- If you wish to mention graduation, avoid stating that "the author *will* graduate," and instead state that the author "*plans* to graduate."
- As an alternative, you may include a Curriculum Vitae, but be mindful that its contents change from time to time and will regularly need updating.

Copyright and Ethical Matters

Copyrighting Your Document

The copyright of any thesis or dissertation resides with the individual author unless the author signs away the rights to another person or entity, such as a journal. (See LSU Board of Supervisors Regulations, Part VII of the *University Bylaws and Regulations* (<https://www.lsu.edu/innovation/faculty/policy/BylawsChapterVII.pdf>))

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Formally registering copyright to your thesis or dissertation is optional. Most master's students and many doctoral students choose not to register their copyright. If you wish to register copyright of your document, contact the Copyright Office at the Library of Congress, 101 Independence Ave., S.E., Washington, D.C.20559-6000, or visit the website at <http://www.copyright.gov/> . Either way, you will need to insert a page in the front matter following the title page. It will include only the following notice, which you must center on the page:

© [year of graduation/copyright]
[your full legal name]

The LSU Libraries website (under SERVICES→COPYRIGHT USE) provides information on both using and owning copyrighted materials.

Using Your Previously Published Material

Using your previously published articles in your document carries certain responsibilities. Without proper documentation relating to that publication, as discussed below, the Graduate School cannot accept the document. For that reason, you should save all correspondence relating to your published material.

In all cases, you must:

- obtain departmental approval to use the article in your document;
- use special care to integrate your published material into your document logically;
- be the principal author (the first listed) of the published article;
- show proper copyright documentation in an appendix, i.e.,: a publishing agreement (contract) identifying you as the copyright holder, or else a permission request and response from the copyright holder
- acknowledge previous publication in an unnumbered footnote at the bottom of the first page of each previously published chapter or section (see *sample on page 29*).

Most publishing agreements clearly state that *you* hold the copyrights to your article. In that case, you do not need to write for permission to use the article. You must, though, add an appendix entitled “Appendix: Copyright Information,” which contains a copy of the

publishing agreement. You must also add an acknowledgment of the previous publication at the bottom of the first page of the previously published chapter in your dissertation (see *sample, p. 29*).

Someone Else Holds the Copyright to Your Material

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Sample Pages

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[Sample title page]

**INFLUENTIAL WOMEN IN THE LIFE OF
FREDERICK DOUGLASS**

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Department of History

by

Susan Mary Alford

B.A., Purdue University, 2001

M.A., University of Texas, 2004

M.L.S., University of Virginia, 2010

December 2020

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with unnumbered
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Chapter 2. An Icon's Mother

She was born in Talbot County on the Eastern Shore of Maryland in 1792. Her son, Frederick, introduced her to the world as Harriet, “the daughter of Isaac and Betsey Bailey. When Harriet died in 1825, at the age of thirty-two, he recalled, “I received the tidings of her death with much the same emotions I should have probably felt at the death of a stranger” and “with no strong emotions of sorrow for her, and with very little regret for myself on account of her loss.” Sophia Auld was also born in Talbot County, in 1797. Harriet’s son first encountered her as “a white face beaming with the most kindly emotions,” something he “had never seen before.” In 1826, she hired the six-year-old slave to work; instead, he remembered being treated “as she supposed one human being ought to treat another.” For a short while, at least, he “learned to regard her as something more akin to a mother, than a slaveholding mistress.” This period of affection, too, was doomed. The precocious little boy became a suspicious intruder in Sophia’s eyes, someone she had to monitor, control, and limit.

Thus did the childhood of Douglass twist its way through the perverted intimacies of slavery. Black mothers could neither care for nor protect their children, for their

This chapter was previously published as Susan Mary Alford, “Frederick Douglass’s Mother,” *Nineteenth Century History* 24 (2010): 6-10. Reprinted by permission of Neoclassical Press.

[Sample vita]

VITA

Susan Mary Alford, born in Topeka, Kansas, worked as a newspaper reporter for several years in Oklahoma after receiving her bachelor's degree from the University of Kansas. She began to work as a volunteer for local and national political campaigns. As her interest in politics grew, she decided to enter the Department of Political Science at Louisiana State University. Upon completion of her master's degree, she will begin work on her doctorate.

[Sample subheading styles]

In humanities style, the subheading levels are distinguished from each other typographically in a descending order of visual importance. Below are five levels of subheadings for a single document. Many other combinations of typographical distinction are possible.

Chapter 1. The First of Many Foster Homes [main]

HOW THE SYSTEM WORKED [a-level]

Aunt Anna's Place [b-level]

Sister's Lesson Books [c-level]

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NOTES [a-level]

Chapter 3. The Publishing Agreement [main]

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3.1.2. Option Clauses [b-level]

3.2. Journal Articles [a-level]

For MFA (Studio Art) Students

The formats on the following pages adapt the preceding guidelines to the needs of MFA students. One format serves students who wish to group images of their artworks into a gallery apart from the essay. The other format serves those who prefer to weave their artworks into the essay. The two formats ensure that the required elements common to all theses do not interfere with your creative work. Include the following elements in your thesis in the order shown below:

TITLE PAGE	Required; unnumbered page I (use lowercase roman numerals throughout the front matter)
COPYRIGHT PAGE	Optional; this page has no main heading
DEDICATION	Optional; this page has no main heading
ACKNOWLEDGMENTS	Optional
TABLE OF CONTENTS	Required
LIST OF ARTWORKS	Required <i>only</i> when artwork is woven into introductory essay. Do not repeat artist's name preceding title of each work. Do not include other artists' work in the list, even if their works are used in text.
ABSTRACT	Required
INTRODUCTORY ESSAY	Required; Page 1
ART-TITLE PAGE	Required <i>only</i> when artwork is presented in a gallery (see sample on p. 34; use the exhibition title and the artist's name and media)
APPENDIX	Optional.
NOTES	Optional
BIBLIOGRAPHY	Optional
VITA	Required

When You Present Your Works in a Gallery

In the table of contents, the art-title page number brings the reader directly to the gallery (*see sample below*), which, being a grouping, precludes the need for a list. However, when you weave your works into the essay, a list with page numbers provides an aid to locating each one in the essay.

In your text, the art-title page precedes and introduces your gallery of works. The title, “*IGUANA FLATS: PAINTINGS BY JANE PARKS*,” would be centered in the middle of an otherwise blank page, and the first art image and its caption would appear on the following page.

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Use the following table of contents when you wish to have a gallery of images. The inclusive page numbers indicate a gallery.

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NOTE: Your introductory essay may have a title other than the title of your exhibition, but your art-title page must give your exhibition title.

[Sample art-title page]

IGUANA FLATS
PAINTINGS BY JANE PARKS

When You Weave Your Works into the Essay

Only when you wish to weave your artworks throughout your essay should you include a list that locates each of your artworks by page number. The table of contents below indicates the list of images on page iv.

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Night Motion	8
Sandy Impasto	9
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