

# Thesis & Dissertation Handbook

Pre- and Post-Defense  
Preliminary Review  
Formatting Guidelines  
Checklist  
Sample Pages  
Uploading to Digital Commons  
Copyright and Permissions  
A Special Section for MFA's



---

**Pinkie Gordon Lane  
Graduate School**

*September 2022*

# Table of Contents

Preparing Your Document and Uploading It to Digital Commons ..... 3

Overall Formatting ..... 7

Order of the Main Sections ..... 10

Unifying and Formatting the Main Sections..... 11

Copyright and Ethical Matters ..... 18

Final Thesis and Dissertation Checklist .....22

Most Frequent Errors .....23

Sample Pages .....24

\*\*\*

For MFA (Studio Arts) Students Only .....35

# Preparing Your Document and Uploading It to Digital Commons

## Preparing

### Early in the Semester of Your Graduation

- Become familiar with the Graduate School's specific requirements for formatting and uploading your document, outlined in this handbook.
- Schedule your defense *as early in the semester as possible*. That gives you time to address your committee's requests for change and to refine the document's format; and it gives the editor time to finish reviewing your document by her deadline for completing the document approvals.
- Begin checking your department's notices, your email, and the Graduate School website for deadlines (see the Graduate School's semester calendar), workshops, forms, steps to graduation, and more.

### Right Before Your Defense

- Locate the individual in your department (usually the graduate program coordinator) who prepares the Thesis/Dissertation Approval Form that your committee signs after the defense. *Provide that person with your final document title and your name as it appears in university records (go to MyLSU>Student Services>College Record).*
- **Preliminary Document Review.** Never copy someone else's formatting. Instead, if you would like to have an editor look at your document prior to, or right after, your defense, email a *correctly formatted* copy of the following pages—**not the entire document**—to Catherine McKenzie at [cmckenzie@lsu.edu](mailto:cmckenzie@lsu.edu) with the subject line "Preliminary Document Review":
  - front matter (title page through abstract)
  - page 1 of your narrative text
  - pages showing samples of your subheading style
  - pages showing a sample of your citation (note) style
  - page 1 of your List of References or Bibliography
  - pages showing examples of a table and a figure with title and caption.The editor will return your pages with comments. This review is *not required* and is meant to catch only obvious oversights in areas where most formatting errors ordinarily occur. The editor's comments do not replace the guidelines herein.
- Submit your completed document to the plagiarism detection program, iThenticate, and present your results to your major professor. You and your major professor may access instructions at LSU Supported Resources on the [LSU Research & Education Technology Services site](#).
- Make your document accessible to visually impaired readers to the best of your ability. Refer to the [LSU Digital Resources & Content Accessibility webpage](#) and [LaTeX's Guide to Produce Accessible PDF Files](#)

## After Your Defense

Before uploading your complete, formatted document to the Digital Commons site for final editorial review, check that the following papers are already at the Graduate School. Without them, the editor cannot approve your document:

- a copy of the committee-signed Thesis/Dissertation Approval Form, which your department prepares and emails to [gradetd@lsu.edu](mailto:gradetd@lsu.edu).
- For doctoral candidates only:
  - a copy of the completion certificate showing that you took the *Survey of Earned Doctorates*
  - a copy of the Declaration of Co-Authorship form

You email a copy of the survey's completion certificate, and *your department* emails a copy of the Declaration of Co-Authorship, to [gradetd@lsu.edu](mailto:gradetd@lsu.edu). Both forms may be emailed any time during the graduating semester. The survey and forms are located on the Graduate School website. Again, your document cannot be approved without these forms.

## Document Templates

If you prefer to prepare your document with the help of thesis and dissertation templates formatted in the required LSU style that is outlined in this handbook, the Graduate School website contains a link to a LaTeX template as well as templates for students in humanities, science, and fine arts studio programs. A short guide sheet accompanies each template.

If a template does not accommodate a specific format needed in your document, you are likely to find the solution either in the template's guide sheet or within these pages. The templates allow you the flexibility to make changes within the limitations of these guidelines.

## Uploading and Review

**NOTE:** The IRS requires publication as a condition of LSU's tax-exempt status. To qualify for tax exemption, LSU must operate for the public good, and publication must be timely. The IRS considers conference presentations, posters, internet publication, etc., as publication. For detailed information, see <https://www.irs.gov/pub/irs-tege/eotopico86.pdf>.

Before uploading your complete, formatted document to Digital Commons, consult the Final Thesis and Dissertation Checklist (*see p. 22 herein*) and then follow these steps:

- Convert your document to an Adobe pdf.
- Create an account in [Digital Commons](#).
- **Carefully read instructions for filling in each line of the Digital Commons Submission Metadata form** (the large form that includes the uploading of your document), with careful attention to the following:
  - Use the following file-naming protocol:
    - Theses:* Your last name\_thesis.pdf
    - Dissertations:* Your last name\_diss.pdf
  - Enter your name *as shown in university records*.
  - Editors cannot spend time attempting to find you after reviewing your document. Please provide the correct email address and remain available until your document receives final approval.

- Carefully choose your period of embargo (restriction of your document from public access) based on your plans for publishing all or part of the document. **The Graduate School will not permit changes in the embargo period following document approval.** Since you receive no warning when your period of embargo is about to end, keep a note of the final embargo date in your personal records in case you wish to renew it. The embargo options are one, three, and seven years. You may choose to restrict your document to LSU email addresses only.
- If you select the “**Open Access**” option, your document will be made available in the ProQuest Thesis & Dissertation Database. The ProQuest database reaches 3,000 universities with over 200 million searches annually, and supports discovery through all major subject and discipline indexes (SciFinder, MLA, MatchSciNet, PsychINFO, ERIC, etc.) ProQuest provides these services at no charge and is a nonexclusive distribution of your open-access thesis or dissertation. You will be eligible for a royalty based on sales of the full text of your work in all formulas. Please contact [disspub@proquest.com](mailto:disspub@proquest.com) with any questions or to set up your account to collect royalties.

**Do not upload your document until . . .**

- 1) your committee members have approved all post-defense corrections,
- 2) you have formatted the document according to these guidelines,
- 3) you have subjected your document to iThenticate and reported the results to your committee chair
- 4) to the best of your ability, you have made the document accessible to the visually impaired
- 5) ascertained that the papers listed at the top of p. 4 are at the Graduate School.

After uploading, you will receive an email and onscreen note confirming your submission. Check your document’s status by logging in to your Digital Commons account.

The editor quickly recognizes a poorly formatted document. She will return such a document with the request that you remove it from Digital Commons and apply the rules in these guidelines before uploading again.

The editor reviews documents in order of submission and notifies you by email if your document requires formatting corrections. *Check your email daily and respond immediately, as the editor must also meet a strict deadline.* The editor usually requests that you make revisions within 24 hours. After making requested changes, log in to your Digital Commons account and upload your revised document according to the instructions in the Revision Submission Aid (on the website). You may receive further requests for change or an email notifying you that your document is approved.

**NOTE:** *Following approval of your document, the Graduate School permits no further changes, so be meticulous in your attention to editorial comments.*

**Degree Only**

- If you are unable to meet the document-uploading deadline—perhaps because you need more time to incorporate your committee recommendations for further

research and writing--you may apply for Degree Only status in the following semester. That is, you may register for at least one hour of research (for theses) or three hours (for a dissertation).

- 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. See the Graduate Calendar. Submit your document *at least* a week prior to the last day to add classes in order to provide the editor adequate time to examine the document, request corrections, and grant approval by her deadline. Once the editor approves your document, the Graduate School will register you.

# Overall Formatting

*Problems with your software do not exempt you from meeting format requirements. Do not expect the editor to solve your software problems.*

## Margins

- Margins must be one-inch wide on all four sides of every page.
- Margins must be the same on every page with no exceptions for wide tables and figures in landscape format.
- Margins may be either left- or full-justified. Left justification is more flexible.

## Pagination

- Center all page numbers at the bottom of the page within the bottom one-inch margin, i.e., one-half inch from the bottom of the page.
- Format all page numbers in the same font and 12-point size as your text. Do not use boldface, italic, or ornamentation.
- The title page is the only page of your document with *no* page number; it is “silently” page number i.
- Number all front-matter pages in *lowercase roman numerals*, beginning with page number ii on the page following the title page and ending on the final page of the abstract.
- Page 1 (*Arabic number*) begins on the first page after the Abstract. Arabic page numbers continue sequentially to the end of the document.
- On a page containing a landscaped figure or table, the title, caption, and page number should also be part of the landscape format and face the same direction as the image.

## Font, Boldface, Italics, Underline

- Use the same font throughout. Widely known fonts such as Arial and Times New Roman are easier to read.
- Use boldfacing only in the 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.”)
- Never use underlining for emphasis. Italics or boldface are preferable.
- 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

## Point Size

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

- the document title, which is 16 points.
- main headings, which are 14 points.
- text and data within figures that are cut and pasted directly from other sources.
- footnotes and notes to tables and figures, which may be 10 points but no smaller.

## Capitalization and Punctuation

- The document title must be in all-capital letters *only* on the title page.
- Main headings must be in either all capitals or headline-style (mixed-case) capitalization throughout. *Never* use lowercase style for main headings.
- Table titles and figure titles may be in either lowercase or headline style.
- Subheadings must be consistently lowercase or headline style *on each level*.
- When main headings, subheadings, figure captions, and table titles are numbered, use **periods** after the numbers. Never use 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 ribbon. 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
- tables
- every line of a footnote, endnote, bibliographical entry, and reference—but always double space *between* each one except *footnotes*, which you may choose to separate with a double space, or not

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 and bibliography or reference lists. Footnotes, although individually single-spaced, may be separated by a double space or not.
- above *and* below each table, figure, subheading, and block quotation within the main text
- below each main heading in the text.

## Spacing Around Figures and Tables

- Place tables and figures reasonably close to, and following, their first mention in text. The table or figure does not have to appear on the same page as the first mention.
- 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 or figure.
- Separate tables and figures from the narrative text with a double space.
- Do not wrap figures or tables. That is, text may appear above and below tables and figures, but not on either side of them.

## Cut-and-Paste Text and Images

*Under no circumstance should you simply cut and paste a previously published article as a chapter or appendix in your document.* Items that are acceptably pasted into your document include snapshots of publishers' agreements and permissions and of figures taken from other sources. In all cases, pasted-in material must fit within the margins and be legible.

## Problems at the Beginning and Ending of Pages

- Begin every page at the top margin with the exception of the copyright, epigraph, and dedication pages, on which you may center copy in the middle of the page.
- 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 programs 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 at the top or bottom of a page, apart from the figure or table.
- 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 page. Never repeat the title of the table or figure title.
- 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, break it in midsentence, so that readers do not think the note is complete on the first page

## Order of the Main Sections

### FRONT MATTER

Title Page	<b>REQUIRED</b> ; unnumbered page i
Copyright page	Optional; no main heading; p. ii (lowercase roman numeral); see p.17 for format of copyright 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	<b>REQUIRED</b> ; subheadings optional
List of Tables	Optional
List of Figures	Optional
Nomenclature, Symbols, Acronyms	Optional,
Abstract	<b>REQUIRED</b> ; 350-word limit

### BODY OF TEXT

Introduction, Chapter 1, or Literature Review, etc.	<b>REQUIRED</b> ; Arabic page no. 1
Footnotes, Chapter endnotes, Reference numbers, or Author-date citations in parentheses	<b>REQUIRED</b>

### BACK MATTER

Appendices	Optional with the following exceptions: <ul style="list-style-type: none"><li>• IRB approval form</li><li>• Permissions or proof of publication for previously published material or material belonging to others</li></ul>
Bibliography or Reference List	<b>REQUIRED</b>
Vita	<b>REQUIRED</b> ; final page of the document

# Unifying and Formatting the Main Sections

## Unifying

Your document should make an intellectually coherent contribution as recognized in your field of study or profession. While the document does not need the narrative flow of a book (depending on the preferences of your advisor or committee) and the individual chapters may deal with widely different aspects of the topic, you must nevertheless demonstrate how the issues discussed in your document address an overarching research area. To that end, the Graduate School requires the following:

- The document title should clearly identify the general issue as recognized in your field. If your document addresses more than one topic or aspect of a topic, the title should clearly emphasize the connection between the topics, or the relationship of each aspect to the whole. For example, the following titles clearly express the relationship of different chapters to a single area of study: “Three Approaches to Analyzing Pigment” or “The Effect of Hurricanes, Subsidence, and Sea-Level Rise on the Changing Positions of Shorelines” or “The Effectiveness of Three Demographic Modeling Techniques on Crime Data from New Orleans, 2012–2022.”
- Use a *consistent style of documentation* throughout, whether it is the style favored in your discipline, in one of the journals with which you have published, or in one of the style manuals recommended on page 15.
- If you have published one or more of your chapters in a scholarly journal, you may organize *all* of your chapters in the style of 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. You may *not*, however, place references at the end of a chapter or include an individual abstract or set of acknowledgments in a chapter, although you may incorporate them into a single acknowledgments section and abstract in the front matter. *If a journal style conflicts with these guidelines, the guidelines take precedence.* Otherwise, refer to the style manuals recommended on p.15.
- Your document must have:
  - a single overall abstract
  - an overall introductory chapter that clearly identifies the general issue, its importance to the field of study, and how each of your chapters reflects research on the issue.
  - an overall conclusion emphasizing the importance, originality, and contribution of your research to the general topic.
  - an alphabetized list of references or bibliography following the final chapter or appendix. If you’ve used the number style of citation in text, your complete list of references will not be alphabetized but, instead, numbered in the order in which references appear in the text.
- **Format each of the following elements identically throughout the document:**
  - Main headings, which *must always begin on a new page*
  - Subheadings *on each level*
  - Table and figure numbers and titles/captions

- Style of citation, whether footnotes, author-date style in parentheses, number style
- Style of entries in reference lists or bibliographies. Complete bibliographical data must be provided.

## Formatting

### FRONT MATTER

#### Title Page

- **Meticulously follow the format shown on the sample title page**, including placement of the three separate blocks of text, the use of double and single spaces, the words contained on each line, and the capitalization or lowercasing of every word.
- Although the title page is page number i, it contains no page number.
- Format the title in solid capital letters, 16 points, single-spaced, and centered on the first line below the top margin. 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 your defense, so that it will match on both your approval form and your title page.
- On the final line, provide the month and year of **graduation**, e.g., May 2022.

#### Copyright, Dedication, Epigraph, and Acknowledgments

- Dedication, copyright, and epigraph pages have no main heading, and should not appear in the table of contents. The acknowledgments page, however, does have a main heading and appears in the table of contents.
- The copyright notice (if you choose to have one), dedication, and epigraph may each be placed in the center of the page or at the top margin.
- Epigraphs that begin chapters should appear one double space below the chapter title and one double space above the following text. Their longest line should be against the right margin, and they should be single-spaced, un-italicized, and with no quotation marks. The epigraph author's name appears a single space below the final line of the epigraph, preceded by an em-dash or two hyphens. Below that, also against the right margin, is the title of the work (italicized if a book). Epigraphs need no other source data.

#### Table of Contents (*see sample pages*)

- **Single-space** every line in the contents, with this exception: **double-space** *above* each main heading in the list.
- Indent all runover lines.
- Do not include "Table of Contents," "Dedication," "Copyright," or "Epigraph" in the table of contents.
- The main heading "Table of Contents" must be 14 points. It is the only element on the contents page that may be boldfaced.
- You may omit all subheadings from the table of contents or include *only* a-level subheadings, indented and single-spaced.

- Main headings, subheadings, and page numbers listed in the table of contents must precisely match the wording and numbers of those elements as they appear in the text.
- Never let the words of a heading or subheading overrun the column of page numbers.
- Place the page number opposite the *final* line of a heading or subheading.

### **Lists of Tables and Figures, Nomenclature, Abbreviations, Special Terms**

(see sample pages herein)

- The Graduate School does not require these lists. Include the lists *only* if you feel the reader will need them or if including them is standard practice in your discipline.
- If you have a list with only one table or figure, consider deleting the list. If you keep it, change its main heading to the singular form “Table” or “Figure” and do not number the table or figure.
- Single space all table and figure titles, but double space between each title.
- Do not let lengthy titles and captions stray into the column of page numbers.
- Restrict lengthy figure captions to three lines, and omit sources and descriptions of a figure’s different parts. Usually, ending a caption at the first period will suffice.
- If a list of tables and a list of figures can fit together on a single page, you may present them that way. The main heading would become “Illustrations,” with “Tables” and “Figures” formatted like the a-level subheadings in the text.
- Table titles must agree word-for word-with the titles as they appear in text.

### **Abstract**

- An abstract cannot 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.

## **BODY OF TEXT**

### **Main Headings**

- Main headings must each begin a new page. Main headings generally include: Acknowledgments, Table of Contents, List of Tables, List of Figures, Abstract, chapter numbers and titles, appendix letters and titles, (List of) References, Bibliography, Vita.
- Main headings must be 14 points in size
- Main headings must all be either centered or against the left margin.
- Format all main headings identically.
- Use either all-capital letters or the *headline* style of capitalization in main headings. In headline style, you capitalize only the first letter of all words except articles, conjunctions, and prepositions. Never use lowercase style.
- 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 hyphen.

## 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 (usually a chapter title) down through a-level, b-level, and c- and even d-level subheadings.

Do not skip subheading levels, say, from a-level to c-level. The first subheading in a chapter must be a-level. Avoid using more than three levels of subheadings if possible. Too many subheadings make the text look disjointed. Each level should comprise at least two subheadings.

**Use a double space above and below each subheading.**

## Numbered Subheadings

- If your topic is in science, technology, engineering, or mathematics, you probably use numbered subheadings.
- Numbered subheadings, no matter their level, should all be identical in format, since visual cues are not necessary; that is, the numbers themselves distinguish one subheading level from another. Therefore, you may position all numbered subheadings against the left margin.
- Match the first digit of numbered subheadings with the chapter number. For example, the first a-level subheading in Chapter 2 should be numbered, 2.1., and the first b-level subheading would be numbered 2.1.1.

## Unnumbered Subheadings

- Format each unnumbered level of subheading identically throughout the document, even though you must format each level differently from the other levels.
- The first subheading in each chapter—*always* an a-level subheading—should be visually subordinate to the main heading (chapter title). In turn, each succeeding level of subheading should be visually subordinate to the preceding level. You achieve this effect through typography. For example, you might use boldface for a-level headings and indent the b-level headings, since indented headings are visually weaker and therefore appropriate for a lower level. Similarly, centered subheadings are visually stronger than headings against the left margin. The use of italics also signals subordination to a higher level.
- In the humanities, documents usually contain unnumbered 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-level]

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

[b-level]

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

[c-level]

*Victorian Poetry*. Christina Rossetti wrote in her diary shortly before she . . .

[bold; run in with the beginning of the paragraph and followed by a period; italicized or not]

## 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 *The Chicago Manual of Style* or one of the following:
  - *MLA Style Manual and Guide to Scholarly Publishing*. 3<sup>rd</sup> 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*, 9<sup>th</sup> 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\*](#), 3<sup>rd</sup> ed. Edited by Anne M. Coghill and Lorrin R. Garson. Washington, DC: American Chemical Society, 2006. **For science students.**
  - [\*Publication Manual of the American Psychological Association\*](#), 6<sup>th</sup> ed. Washington, DC: American Psychological Association, 2009. **Used in several disciplines.**
- Notes must be in the same font as the narrative text.
- Place footnotes at the bottom of the page below a one-inch rule (line) against the left margin; group endnotes at the end of each chapter; and place parenthetical author-date citations and bracketed reference numbers at the end of sentences in text.
- Footnotes may be numbered consecutively throughout a short document or begin with number 1 in each chapter. The latter can be easier, because it confines changes in note numbers only to a chapter.
- Indent each footnote and place it in a 10- or 12-point size.
- Endnotes must begin with number 1 in each chapter. These should not be confused with references of the sort found in a bibliography at the end of a document. They should be *citations only*. The heading “Notes” may be centered a double space below the final line of the chapter text or it may be formatted exactly like the final a-level subheading. Do not begin them on a new page.
- 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.”
- Single-space all notes, and double-space between each one.

## Tables and Figures

- Weave tables and figures into the text. *Never* group them at the end of a chapter or document. 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.
- Run numbers and titles on the same line, e.g, Figure 1.1. Map of the Study Area, with no boldfacing or italics.
- The source is run in at the end of a figure caption, but it appears below a table. In both cases it is preceded by the italicized word *Source*:
- End the table and figure numbers with a period when they precede the table title or figure caption. Do not use the final period when they are mentioned in narrative text (e.g., “In Figure 1.1 the data is . . .”)
- Single-space figure captions, table titles, sources, and notes.
- Separate tables and figures from the narrative text with a double space.
- Number tables and figures in one of two ways:
  - 1) consecutively through the text *up to* the appendixes, where the numbering changes. If you have only one appendix, the tables and figures within it are numbered, e.g., A.1, A.2. If you have multiple appendixes, the numbering would begin anew in each appendix, e.g., A.1., B.1, C .1.
  - 2) by chapter number, e.g., Table 3.1 would be the first table in Chapter 3. Tables and figures in appendixes are numbered 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 locate *one* table and its title against the left margin, then locate *all* tables and their titles against the left margin.
- Landscape tables and figures too to fit portrait orientation. *The accompanying title, caption, and page number must also be in landscape orientation.* If there is no room, e.g., for the 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, should 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(s) below the parts they describe. Right below the caption on the first 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

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

## BACK MATTER

### Appendices

Do not burden your appendices with entire articles that are either under review or published. You can cite your published articles in the text. Any material that a reader must see should be in the narrative text; include only supporting material in appendices.

- Appendices are optional with the following **two exceptions**:
  - IRB approvals for the use of human subjects, plus the questionnaires and surveys used.
  - Letters of permission, publishing contracts permitting the use of your work and that of others, or other proof of publication. Include your own permission request only if the letter granting permission does not mention your article's bibliographical data.
- List each appendix as a *main heading* 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* letter, e.g., Appendix. Supplemental Data for Chapter 3.
- Format appendix letters and titles like other main headings
- A snapshot pasted into an appendix, such as a figure from another source or a permission statement from a publisher (originals are required), must meet margin requirements. You may reduce them or enlarge them as needed.

### Bibliography, Works Cited, List of References

- A single list preceding the vita and giving full, alphabetized bibliographic data of all citations is mandatory. If you've used numbers as your citation style, the list need not be alphabetized, but it should be numbered sequentially and keyed to the numbered citations.
- As with notes, follow the style recommended in your discipline or one of the previously mentioned manuals.
- Single space all references, but double space between each one (*see sample list of references*).

### 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 (*See sample vita*).

As an alternative to a biographical vita, you may include a curriculum vitae, but be mindful that its contents will remain static once your own status and accomplishments change. Avoid using personal identification such as your day of birth. If you mention graduation, avoid stating that you "will graduate"; instead, state that you "anticipate graduating."

# 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>))

LSU asserts prior claim on theses and dissertations to the extent that LSU “reserves a nonexclusive, paid-up, royalty-free right to distribute copies of Course Materials, theses and dissertations, both internally and to third parties, whether by electronic means, microfilm, and otherwise.” This information and the fact that your document will be housed in the LSU Digital Commons open-access repository following its period of embargo (the period you choose to withhold it from public access) should be revealed to any person or entity who publishes all or part of your document or to whom you have signed over your copyrights.

Formally registering copyright to your thesis or dissertation is an optional step that most master's students and many doctoral students choose not to take. 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](#). To indicate registration, 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 proof, and acknowledgment, of that publication, as discussed below, the Graduate School cannot accept your thesis or dissertation. For that reason, you should save all correspondence relating to your published material.

In all cases, you must:

- 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 publisher or other 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 page*). Check the publishing agreement for the publisher's preferred acknowledgment phrasing.

Most publishing agreements clearly state that *you* hold the copyrights to your article or may use it in a thesis or dissertation. In that case, you need no permission to use the article. But you must add an appendix entitled “Appendix. Copyright Information,” which contains a snapshot of the publishing agreement.

If you have published with an **open access** publisher, paste into the appendix a snapshot of the page of the published article that includes the name of the author(s), the article title, and copyright information—usually the first page of the article. Do not forget to acknowledge previous publication of the article at the bottom of the first page of the relevant chapter in your dissertation.

### **Someone Else Holds the Copyright to Your Material**

If for some reason you decide to assign the publisher copyrights to your article, you are obliged to request and obtain written permission from the journal to use the published material in your dissertation. When requesting this permission, be certain to mention that your dissertation will be viewable on LSU Digital Commons (an open-access digital repository) following the period of embargo and that LSU asserts prior claim to your document. (*See the first sentence of the second paragraph on the previous page*). You must add an appendix in your dissertation that contains copies of both your original request and the publisher’s permission. In acknowledging permission on the first page of the chapter containing your article, use the acknowledgment phrasing requested by the publisher in the publishing agreement.

### **Using Collaborative Research**

If your thesis or dissertation contains material of your own that is part of a larger collaborative project, you must be able to identify one aspect of that project as your own and demonstrate your original contribution. It is the responsibility of your major professor and advisory committee to ensure that the thesis or dissertation represents your original, individual effort. If you are not listed as first author in a co-written journal article used as a chapter in your document, you must have your committee sign the Declaration of Co-Authorship form. The top half of the form must be typewritten.

## **Using Material That Belongs to Others**

### **Published**

You are responsible for following all copyright/patent laws in the use of material published or written by others. As with your own previously published work, you must always formally acknowledge the source of others’ published work (*see sample permission request*). If you use a portion of another’s work in excess of *fair use* (quoting without needing permission), or even a single image of another’s original work, you must include an appendix that contains both your permission request and the copyright holder’s letter granting permission. In your permission request, inform the copyright holder 1) that your document will be submitted to LSU Digital Commons, an open-access institutional repository and 2) that, according to the LSU By-Laws, the university reserves a nonexclusive, paid-up, royalty-free right to distribute copies of theses and dissertations, both internally and to third parties, whether by electronic means, microfilm, or otherwise.

- The best way to avoid the slightest suspicion of plagiarism is to give the source of *all* published material, including material that falls under the concept of fair use. It is understood, in scholarly work, that such acknowledgment will appear in the form of a footnote, endnote, in-text or numbered reference, or within a table or figure caption.
- You *must* obtain permission to use any copyrighted material that cannot be described as fair use. Such material includes photographs, maps, artwork, or text that you have extensively copied or paraphrased. You must always inform the journal, press, or individual granting permission that your document will be available for viewing on the web
- If you cannot obtain full permission to use copyrighted material that does not fall under fair use, *you may not use it*.
- Reproducing a single graph, table, or chart that presents data in a straightforward relationship should generally be considered *fair use* (*Chicago Manual of Style*, 17th ed.). Unlike artwork, which represents an individual's talent and labor, such data could conceivably be compiled by any number of individuals at any time and thus lacks the exclusivity of individually created work. Other factors to consider in deciding whether you have employed *fair use*:
  - Whether a previously published item represents a very small part of the original source—and is also a small part of your document;
  - The nature of the copyrighted work, whether factual or artistically creative;
  - Whether your use of the copyrighted work affects its potential market or value;
  - Whether your use is not commercial but is for nonprofit educational purposes. This factor favors your use, which is both nonprofit and educational. A general guideline: *Fair use* may be applied when you have *judiciously* used the work of others in appropriate proportions and have transformed it through your scholarly examination.

## Unpublished

The *Chicago Manual of Style*, 15th edition, states:

Getting permission for unpublished works presents an entirely different problem. Instead of a publishing corporation, one must deal with the author or artist or their heirs, who may not be easily identified or found. If the writer is dead, it may be especially difficult to determine who controls the copyrights.

This difficulty also occurs, for example, if you wish to use a published photograph for which the photographer retains the copyright. Several unanswered requests for such material might be considered leniently in case of a dispute, because you will have shown a good-faith attempt to obtain permission. For this reason, it is always important that you keep copies of your requests. Please refer to Chapter 4 in the latest edition of the *Chicago Manual of Style* for a fuller explanation of your responsibilities regarding the use of copyrighted material. If necessary, consult a lawyer specializing in copyright.

## Ethical Matters

Students are responsible for adherence to all University standards regarding the conduct of research, completion of academic studies, and all matters relating to the completion of the thesis, dissertation or monograph. Please see appropriate University documents, including, but not limited to:

- [The LSU Code of Student Conduct](#)
- [LSU Policies & Procedures](#)
- [LSU Rules for Accountability and Academic Integrity](#)
- [Institutional Review Board policies regarding research conduct](#)
- [All federal policies relating to research conduct](#)

# Final Thesis and Dissertation Checklist

**Complete the checklist below before uploading your thesis to LSU Digital Commons.**

\_\_\_\_\_ Have you submitted your Application for Degree (or Degree Only) to the Graduate School?

\_\_\_\_\_ Has your department emailed your thesis or dissertation approval form to the Graduate School ([gradsvcs@lsu.edu](mailto:gradsvcs@lsu.edu))? And are your name and document title identical on the approval form and your document's title page? Check with your department.

\_\_\_\_\_ Have you thoroughly proofread the manuscript?

\_\_\_\_\_ Scroll through your .pdf document, checking it against your WORD document. Hidden codes can shift text, add blank pages, and "un-format" tables and figures. Correct these issues before submitting.

\_\_\_\_\_ Does your document meet margin, font, and point-size requirements?

\_\_\_\_\_ Have you checked the accuracy of the table of contents against the page numbers and headings in your text?

\_\_\_\_\_ Have you checked the accuracy of the lists of tables and figures against what is actually in your text?

\_\_\_\_\_ If your document contains a substantial amount of material that you have previously published, have you provided your publishing agreement?

\_\_\_\_\_ Have you acknowledged each permission or previous publication in an unnumbered footnote at the bottom of the first page of the relevant chapter(s)?

\_\_\_\_\_ Have you notified the Graduate School whether you will attend commencement?

## **FOR DOCTORAL CANDIDATES ONLY**

\_\_\_\_\_ Have you completed the Survey of Earned Doctorates? If not, visit the Graduate School website > Current Students > Forms. This survey is required before dissertations can be approved. Email a copy of the completion certificate to [gradsvcs@lsu.edu](mailto:gradsvcs@lsu.edu).

\_\_\_\_\_ If one or more chapters in your dissertation were written with co-authors, have you completed the Declaration of Co-Authors form, obtained your committee's signatures, and emailed it to the Graduate School at [gradsvcs@lsu.edu](mailto:gradsvcs@lsu.edu)?

## Most Frequent Errors

- Incorrect title page format. Reproduce **exactly** the single and double spaces, the words on each line, the capitalization and lowercasing style **as shown on sample page 25 and place your graduation date on the final line—December, May, or August and the year.**
- Failing to give your graduate coordinator *the final title* of your dissertation, so that the dissertation or thesis approval forms may be properly prepared to match your title page.
- The table of contents and the lists of tables of figures do not match what is actually in text. You must make a systematic check of each of these pages against the text to be certain that titles and page numbers are inexact match.
- The use of half-spacing in the front matter, especially the table of contents and the lists of figures and tables. Use only single and double spacing. If you use Word, click on the NO SPACING icon in the toolbox. It produces proper single and double spaces.
- Inconsistent capitalization. Use headline style (mixed-case) or solid capitals *consistently* for main headings throughout, including appendix titles. Use either headline style or lowercase style consistently for each level of the subheadings and in table titles and figure captions.
- Mismatched subheadings. Be certain that each level of subheading is formatted identically in every chapter. Do not skip levels of subheadings, say, from a-level to c-level. Whatever follows an a-level must be formatted like a b-level.
- Incorrectly spaced notes, bibliography, or list of references. Remember to single-space each entry in references or notes, but double space *between* them.
- Subheadings at the bottom of a page. Always move a subheading at the bottom of a page to the top of the following page.
- Incorrectly formatted Vita. The Vita is a paragraph (or two) in third person. To maintain a degree of privacy, do not list your full birthdate. Avoid stating that you *will* graduate with a master's degree or Ph.D. from LSU; that information appears on the title page. Focus on your academic interests.

# Sample Pages

## About the Title Page

- This is the only page in your document without an expressed page number. (It is silently page number i.)
- The title page format is identical for dissertations and theses with the exception of the first line in the center block of text, where you would type either “A Thesis” or “A Dissertation”
- Check the *LSU General Catalog*, “Graduate Professional Degree Programs,” for the correct name of your degree and department.
- Type your name as shown in university records. If your name has recently changed and you have not changed it at the Office of the Registrar prior to submitting your document, you must use the name in the records
- Follow the spacing and capitalization **exactly** as shown in the sample, with attention to the following details:
  - The top line should rest against the top one-inch margin, and the bottom line should rest against the bottom one-inch margin.
  - *Single space* the title, which should be in solid capital letters, no larger than 16 points.
  - In the middle block of text, use only *double* spaces below “A Thesis” or “A Dissertation” and above and below “in.”
  - In the bottom block of text, always type your graduation date, not your defense or submission date. It will always be December, May, or August of your graduation year.

[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

[Sample table of contents  
with unnumbered subheads]

## TABLE OF CONTENTS

ACKNOWLEDGMENTS.....	ii
ABSTRACT .....	iv
INTRODUCTION .....	1
REVIEW OF LITERATURE.....	19
Historical Overview.....	19
Related Contemporary Studies.....	30
MATERIALS AND METHODS .....	45
Subjects .....	45
Methodology.....	52
RESULTS AND DISCUSSION.....	60
Contents Analysis.....	60
Subject Reaction .....	71
SUMMARY AND CONCLUSIONS .....	85
APPENDIX A. SURVEY.....	93
APPENDIX B. IRB FORM.....	109
BIBLIOGRAPHY .....	110
VITA .....	123

[Sample table of contents with numbered subheadings]

## Table of Contents

Acknowledgments.....	ii
List of Tables .....	iv
List of Figures .....	v
Abstract .....	vi
Chapter 1. Introduction .....	1
Chapter 2. Feed-Forward Neural Networks and Biological Neurons.....	16
2.1. Single-Node Neural Network .....	16
2.2. Linear Separability.....	19
2.3. Single-Node Network Learning Algorithms .....	20
2.4. Capacity of Single-Node Neurons.....	28
2.5. Multi-Node Neural Network.....	29
2.6. Multi-Layered Feedforward Neural Nets .....	29
2.7. The Backpropagation Algorithm.....	31
2.8. Notes.....	38
Chapter 3. A Modular Approach for Solving Classification and Digit Recognition	
Problems .....	42
3.1. Goals Behind Proposed Algorithm .....	42
3.2. Proposed Algorithm .....	43
3.3. Handwritten Digit Recognition .....	53
3.4. Conclusions.....	64
3.5. Notes.....	70
Appendix. Artificial Structures .....	81
Works Cited .....	74
Vita .....	90

[Sample list of tables]

## List of Tables

2.1. Mean Parameters of Spontaneous Firing Patterns .....	67
2.2. Mean Parameters of Spontaneous Bursting Patterns .....	68
2.3. Comparison of Mean Interspike Intervals of Spontaneous Firing Patterns .....	89
3.1. Counts of Spontaneous Firing Pattern Types in Three Groups of Neurons in the Hypothalamus .....	97
3.2. Chi-Square Analysis of Spontaneous Firing Pattern Types Distribution .....	100
3.3. Comparison of Mean Trends (KaH) of Osmotically Test Identified Neuroendocrine Cell Firing Pattern Type .....	110
3.4. Comparison of Mean Trends (KaR) of Osmotically Tested Identified Neuroendocrine Cell Firing Pattern Type.....	111
3.5. Correlation of Osmosensitivity and Conduction Velocity .....	115
3.6. Chi-Square Analysis of Tonic and Dynamic Cells within Firing Pattern Type .....	117
A.1. Characteristics of Rostral and Caudal Areas of the Supraoptic Nucleus.....	120
B.1. Comparison of Mean Trends and Osmosensitivities of Rostral and Caudal Areas of the Supraoptic Nucleus .....	122

[Sample lists of tables and figures *that can fit on a single page.*]

## ILLUSTRATIONS

### Table

Comparison of U.S. and European Toxic Emissions by Dry Weight and Industry.....49

### Figures

1. Hazardous Waste Generation by Selected States .....	42
2. Hazardous Waste Generation per Capita in the U.S .....	42
3. Hazardous Waste Generation by Industry.....	45
4. Toxic Emissions in the U.S. by Dry Weight .....	47
5. Deep-well Injection by Dry Weight .....	53
6. Hazardous Waste Injection Wells Drilled in Louisiana by Geographic Location and by Decade.....	59
7. Hazardous Waste Injection Wells Drilled in Louisiana by Year.....	63
8. United States Class I Hazardous Waste Injection Wells Drilled by State and in Order by Number of Active Wells .....	74
9. Hazardous Waste Injection Wells' Depth of Injection Zone .....	99

[Sample list of references]

## List of References

- Adams, S. B. 2011. "ECOS Budget Survey." *ECOStates*, Summer: 11-15.
- Allard, Scott W., and Sheldon Danziger. 2013. "Welfare Magnets: Myth or Reality?" *The Journal of Politics* 62:350-368.
- Ambrosius, Arthur, and W. Brian. 2009. "Inductive Reasoning and Bounded Rationality." *The American Economic Review* 84:406-411.
- Association of Foreign Relations. *The Security Assistance Act of 2010*. 106<sup>th</sup> Congress, 2<sup>nd</sup> Session, 2010, <ftp://ftp.coc.gov/pub/thomas/cp106/sr351.txt>.
- Bacot, A. Hunter, and Roy A. Dawes. 1997. "State Expenditures and Policy Outcomes in Environmental Program Management." *Policy Studies Journal* 25:355-370.
- Barbera, Anthony J., and Virginia D. McConnell. 1999. "Effects of Pollution Control on Industry Productivity: A Factor Demand Approach" *The Journal of Industrial Economics* 35:161-172.
- Bartik, Timothy J. 1988. "The Effect of Environmental Regulation on Business Location in the United States." *Growth and Change* 19:22-44.
- Becker, Randy, and Vernon Henderson. 2010. "Effects of Air Quality Regulations on Polluting Industries." *The Journal of Political Economy* 108:379-421.
- Bern, Samuel H. 2006. "Welfare Reform: Revolution or Retrenchment?" *Publius* 28:9-15.
- Bern, Samuel H., Paul Brace, and John Smith. 2002. *State Government and Economic Performance*. The Johns Hopkins University Press: Baltimore.
- Borne, Robert, and Robert Wilkins. 1998. "A Time-Series Cross-Sectional Analysis of the Southern States." *Accounting for State Economic Performance*, The Johns Hopkins University Press: Baltimore.
- XXXXXXXXXX, XXXX. XX.  
XX  
XX  
XXx

[Sample permission request when copyright is held by another person or entity (whether material is your own or someone else's work)]

[Date]

[Recipient's Name and  
Address)

Dear \_\_\_\_\_:

I am completing a doctoral dissertation at Louisiana State University entitled  
"\_\_\_\_\_."

I would like your permission to reprint the following material in my  
dissertation, which is in preparation for my graduation in May 2020:

[**Textual material:** insert full citation or description of the original work, and page  
numbers in original source.

**Images:** Also specify a) creator and title of image, b) color or black and white; c) size of  
reproduction (i.e. ¼ page, ½ page, ¾ pages, full page, etc.); and d) planned placement  
of the image, e.g., interior, cover, chapter opener, frontispiece, etc.]

Please contact me if you have any questions or need additional information.

Sincerely,

Your name  
Address  
Phone number  
E-mail

[Sample acknowledgment of permission to reprint your previously published work—see bottom of page.]

## Chapter 2. Nurturing an Icon

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

XX  
XX  
XX  
XX  
XXXXXXX .

---

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 usually distinguished from one another typographically in a *descending order of visual importance*. Below are four levels of subheadings for a single document. Many other combinations of typographical distinction are possible (although underlining should be avoided). For instance, if your document has only three levels of subheadings, you may begin your a-level with the style used for the b-level below.

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

### **How the System Worked** [a-level]

#### **Aunt Anna's Place** [b-level]

##### *Sister's Lesson Books* [c-level]

*Tears and Cyphers.* When Frederick was three, his only means . . . [d-level]

### **End Notes** [return to a-level]

---

In the **scientific style** of presenting subheadings, numbers are generally used for each subheading level, as follows, and there is no need for typographical distinction for each level, since the numbers make the distinction.

## **Chapter 3. The Publishing Agreement** [main]

- 3.1. New Books [a-level]
- 3.1.1. Basic Book-Contract Provisions [b-level]
- 3.1.1.1. Option Clauses [c-level]
- 3.2. Journal Articles [return to 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	<b>Required;</b> unnumbered page I (use lowercase roman numerals throughout the front matter)
COPYRIGHT PAGE	Optional; this page has no mainheading
DEDICATION	Optional; this page has no mainheading
ACKNOWLEDGMENTS	Optional
TABLE OF CONTENTS	<b>Required</b>
LIST OF IMAGES	<b>Required</b> <i>only</i> when artwork is woven into introductory essay. Do not repeat your name preceding title of each of your works. Include <i>names of other artists</i> and their works in the list if you have included their works for comparison or discussion in the essay.
ABSTRACT	<b>Required</b>
EXHIBITION TITLE: ESSAY	<b>Required;</b> Page 1
WORKS IN THE EXHIBITION	<b>Required</b> list and required title. Use <i>only</i> when you group your works in a “gallery” following the essay. Delete the LIST OF IMAGES (see above), which you use only when you’ve woven all the works into the essay.
APPENDIX	Optional.
NOTES	Optional
BIBLIOGRAPHY	Optional
VITA	<b>Required</b>

## When You Present Your Works in a Gallery

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

Image captions contain the following info: *Title* (italicized), date, medium. Do include the name of any other artist whose work you use, together with an acknowledgment of the source.) Any narrative text in your captions begins a double space below the title, date, and medium.

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

### TABLE OF CONTENTS

Acknowledgments .....	ii
Abstract.....	iv
<i>Desert Nuance: Essay... [the essay part of the thesis] .....</i>	1
Works in the Exhibition.....	20–32
Bibliography .....	33
Vita .....	34

## 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.

### Table of Contents

Acknowledgments .....	ii
List of Images .....	iv
Abstract .....	vi
<i>Iguana Flats: An Essay</i> .....	1
Bibliography .....	30
Vita .....	31

iii

Sample list of images: Give only the title of each work. Do not repeat your name or give any caption data. That information will appear only in your caption. If you have included other artists' works for comparison or discussion, provide both artist's name and title of work

### List of Images

<i>Home Fires</i> .....	2
<i>¿Por Que?</i> .....	4
<i>Saguaro Shade</i> .....	6
<i>Night Motion</i> .....	8
Georgia O'Keeffe, <i>Abiquiu</i> .....	9
<i>The Former Tenant</i> .....	15
<i>Desert Bouquet</i> .....	16

iv