



**Guidelines for the  
Preparation and  
Submission of  
Theses,  
Dissertations, and  
Synthesis Projects**

The Graduate School  
University of Louisiana at Lafayette  
Fall 2017

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The Graduate School

University of Louisiana at Lafayette

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# Section 1: Introduction and Initial Considerations

## Introduction

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Congratulations on nearing the completion of your thesis, dissertation, or synthesis project!

Please read and follow the steps outlined in the *Guidelines for the Preparation and Submission of Theses, Dissertations, and Synthesis Projects* to ensure conferral of your degree by the Graduate School. Your manuscript must be formatted in adherence to these requirements to be accepted and approved by the Graduate School.

Note that the current edition of the *Guidelines* supersedes all previous editions, and that if there is a discrepancy in formatting between your chosen style manual and the *Guidelines*, **the regulations set forth here take precedence.**

A point to note from the outset is that you should not use another thesis, dissertation, or synthesis project as a model for your work since their formatting may not meet current requirements.

Be aware, as a final point, that if you take your work forward to the academic market for publication, you may be asked to format differently to the formatting required by the Graduate School for your thesis, dissertation, or synthesis project. Your submission here to the Graduate School does not, therefore, necessarily represent the final form of your work, but instead should be seen as your fulfilment of the requirements for the conferral of your degree at UL Lafayette.

## Initial Considerations

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### Manual of Style

Given the great number of style guides accepted and recognized by academic disciplines, the Graduate School allows you, as the author, to determine the manual of style used to prepare your manuscript. A manual of style dictates the textual arrangement and style (including the presentation of foot/endnotes and the manner in which references are cited) of a manuscript. You should consult with your graduate program to determine the preferred manual of style for your discipline. In the absence of a disciplinary preference, the recommended style manual is *The Chicago Manual of Style* published by the University of Chicago Press.

You may instead elect to use a professional journal as your style guide. If you elect to do so, please know that the Graduate School will require you to provide a sample article (including notes and bibliography) and the style guidelines from that journal in order to edit your document properly.

You must identify the selected manual of style on the “Preliminary Approval of Draft of Thesis, Dissertation, or DNP Synthesis Project” form. The selection of this manual of style will guide the Graduate School in its review of your manuscript.

## **A Note Regarding Software and Word Processing Programs**

No matter which word processing program used, students must adhere to all specifications and guidelines set forth in the *Guidelines for the Preparation of Theses, Dissertations, and Synthesis Projects*.

Please note that the Graduate School staff will be viewing your work with Microsoft Word 2016/ Microsoft Office 365 ProPlus, and on Windows PCs. To minimize incompatibility, we strongly discourage students from using either OpenOffice or LibreOffice given formatting errors when their versions of popular file formats are converted to be viewed in Word 2016. The same goes for using Pages on the Mac/iPad.

Word 2016/Office 365 ProPlus is available free to students on the University's website at <https://helpdesk.louisiana.edu/get-help/knowledgebase/software/free-microsoft-software-students>.

For LaTeX users, the Graduate School can provide a LaTeX template that meets the style guidelines contained herein, and thus, must be used when formatting.

## **Presentation Style: Traditional or Compilation?**

The Graduate School allows you, as the author, to present your manuscript as one work or as a compilation of works. You should discuss with your committee chairperson (or Graduate Coordinator) which format will best fit the nature of your work and your academic discipline.

In most cases, authors follow a “traditional format” that presents a single work that includes an introduction and several chapters and puts forth—throughout the entirety of the work—a comprehensive argument, hypothesis, or set of questions with research and analysis.

In some cases, authors use a “compilation format” that presents several separate but related pieces of scholarship. Such compilations do not necessarily develop a single, comprehensive argument, hypothesis, or set of questions, but rather present a collection of works that demonstrates scholarly or creative contributions to the field of study. “Compilation format” is seen more often in STEM fields, though it is not restricted to such fields.

If your committee has approved the presentation of your thesis, dissertation, or synthesis project in a compilation format, these requirements must be followed:

- You must be the author (or co-author with the approval of your committee) of every work included.
- There must be a single Table of Contents that treats the compilation as a whole.

- There must be a single Introduction that addresses the commonalities among the separate works included (even if the separate parts have their own Introductions). A similar conclusion is recommended but not required.
- There must be a single Abstract that treats the compilation as a whole (even if additional abstracts are provided for each work included).
- Pagination must adhere to the formatting requirements set forth here, i.e., the manuscript must be consecutively paginated without interruption.)

### **Previously Published Work**

Some committees allow for the inclusion of previously published (or submitted, in press, or under review) journal articles or similar materials in a thesis, dissertation, or synthesis project. In all such instances, the following requirements apply:

- If the material is co-authored, the co-author must approve its inclusion.
- If the material is copyrighted (i.e., if you are the sole author but the copyright is held by the publisher), you must satisfy the requirements outlined in the “Copyright Issues” discussion included in “Final Considerations” section below.
- The material, if included in the body of the manuscript, must adhere to the formatting requirements set forth here (and regardless of how the material was formatted for publication).



# Section 2:

## Formatting Guidelines

## Formatting Guidelines

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All theses, dissertations, and synthesis projects must be formatted in adherence to these requirements except as noted below where variation is permitted.

### Paper Size, Paper Quality, and Printing

- Manuscripts must be prepared for submission on standard **8½” x 11”** paper. The Graduate School must approve any exception.
- One of the final documents must be submitted on archival-quality paper. See Submission and Final Approval section below for more information on paper quality.
- When printing your final document, print in **black ink** and on only **ONE SIDE** of the paper, with all **images in color**.

### Margins

- Margins must be a **1” margin** on the top, bottom, and right side.
- The left margin must be **1.25”** to allow for binding.

### Font

- A font size of **12-point** must be used throughout the manuscript with the exception of foot/endnotes, tables, figures, or illustrations, which may be in 10-point font if preferred.
- The following font types may be used: **Times New Roman, Arial, and Courier New**. These TrueType fonts are required as they ensure clear, legible texts that provide for optimum readability in print and on screen.
- The same font must be used throughout the manuscript, which includes all captions (for images, figures, etc.) and page numbers.
- All regular text must be in a printed font. Script/italics should be used sparingly and is allowed for only special types of text (e.g., book titles, non-English words).

### Spacing and Paragraphing

- The text of the manuscript must be **double-spaced** throughout.
- Long or block quotations must be **single-spaced**. Whether these long or block quotations are indented is left your discretion, although we encourage you to follow the practice of your discipline. Whatever you choose, make sure to be consistent.
- Foot/endnotes, the bibliography, tables, and captions must be **single-spaced**. Leave a double space between foot/endnotes and each individual bibliography entry.
- Use only **one space** following a period.
- Paragraphs may be formatted in either traditional (indented by .5”) format or block (extra space in-between paragraphs with no indentation) format. Whichever format is selected, it must be used consistently throughout the document.
- Avoid “widows and orphans” by ensuring that you have at least 2 lines of a paragraph at the top and bottom of your chapter pages.

### Justification

- The text must be **left-aligned** (or left-justified) to the page, leaving it aligned on the left margin with the right-hand side ragged at the margin (as in this document). The text may not be centered, right-aligned, or justified.

### Pagination

- Every page in the document is counted, though not all are numbered. Each page must be numbered, with the exception of the title page, copyright page, approval page, epigraph, and dedication.
- **Center** all page numbers at the **bottom** of the page.
- For the preliminary materials (i.e., the Front Matter), **use lowercase Roman numerals** (i, ii, iii, etc.), beginning with "iv." The title page, copyright page, and approval page count as "i," "ii," and "iii," but the numbers do not appear.
- For the remainder of the manuscript (beginning with the Body of the Manuscript and including all text, illustrations, and Back Matter), use **Arabic numerals** (1, 2, 3, etc.). The numbering begins with "1" on the first page of chapter one or the introduction, if applicable, and continues consecutively to the end of the manuscript.
- If your manuscript contains landscape pages (pages in which the page is horizontal rather than vertical), the page number should still appear in the same position and direction as they do on pages with the standard portrait orientation.
- Refer to the Manuscript Components and Ordering Table on page 10 for an easy reference guide to pagination

### Tables, Figures, and Illustrations

- Tables, figures, and illustrations vary widely by academic discipline. Formatting of these components, therefore, is left generally to the author's discretion, though authors should follow formatting practices common to their field. Whatever format is chosen, it must be **consistent** throughout the manuscript.
- Headings and captions may appear above or below these components, but they must appear, however, on the same page as these components.
- These components may be placed within the manuscript's text or grouped together in a separate section as in an appendix following the body of the document.
- The presentation of these components must be in compliance with the margin and pagination requirements set forth here.

### Headings and Subheadings

- To aid in consistency and uniformity, the Graduate School requires that all theses, dissertations, and synthesis projects, regardless of discipline, must conform to the following level headings format:

Level	Format
1	Centered, Boldface, Uppercase and Lowercase Headings
2	Left-aligned, Boldface, Uppercase and Lowercase Heading
3	Indented, boldface, lowercase heading with a period. Begin body text after the period.
4	<i>Indented, boldface, italicized, lowercase heading with a period. Begin body text after the period.</i>
5	<i>Indented, italicized, lowercase heading with a period. Begin body text after the period.</i>

- This level heading format supersedes any other formats specific to the author's selected manual of style or professional journal.
- Example:

#### Method (Level 1)

##### Site of Study (Level 2)

##### Participant Population (Level 2)

Teachers. (Level 3)

Students. (Level 3)

#### Results (Level 1)

##### Spatial Ability (Level 2)

Test one. (Level 3)

*Teachers with experience.* (Level 4)

*Classroom experience.* (Level 5)

*Teachers in training.* (Level 4)

Test two. (Level 3)

##### Kinesthetic Ability (Level 2)

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# Section 3:

## Manuscript Ordering and Section-by-Section Guide

## Manuscript Ordering and Section-by-Section Guide

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The following components and order is required for all theses, dissertations, and synthesis projects unless noted below as “optional” or an exception has been approved by the Graduate School.

What follows the table is a full section-by-section, page-by-page guide to these items. Some sample pages are intentionally left blank due to major differences in style guide guidance for those components, or to ensure side-by-side comparisons can exist between instructions and sample pages.

Manuscript Components & Ordering	Pagination	Listed in Table of Contents?
<b>Preliminary Material (i.e., Front Matter)</b>	<b>Use Lower Case Roman Numerals</b>	<b>Yes or No</b>
1. Title Page	Count but do not Number	No
2. Copyright Page	Count but do not Number	No
3. Approval Page	Count but do not Number	No
4. Dedication (optional)	Count but do not Number	Yes
5. Epigraph (optional)	Count but do not Number	Yes
6. Acknowledgments (optional)	Count and Number	Yes
7. Table of Contents	Count and Number	No
8. List of Tables (for tables in text)	Count and Number	Yes
9-10. List of Figures/Illustrations (for figures in text)	Count and Number	Yes
11. List of Abbreviations (for abbreviations in text)	Count and Number	Yes
12. Foreword (optional)	Count and Number	Yes
13. Preface (optional)	Count and Number	Yes
<b>Body</b>	<b>Use Arabic Numbers starting at 1</b>	
14. Introduction (optional)	Count and Number	Yes
15. Chapters	Count and Number	Yes
<b>References/Supplemental Material (i.e., Back Matter)</b>	<b>Use Arabic Numbers continued from body</b>	
16. Endnotes (optional)	Count and Number	Yes
17. Bibliography	Count and Number	Yes
18. Appendix/Appendices (if applicable)	Count and Number	Yes
19. Permission Letter(s) (if applicable)	Count and Number	Yes
20. Abstract	Count and Number	Yes
21. Biographical Sketch	Count and Number	Yes

# Item One: Title Page

REQUIRED

The Title Page is the first page of your thesis/dissertation/synthesis project, and is required from all students. Please see the sample versions of this pages here for illustrations of how the Title Page should look for each of the submission types.

It's a simple enough page to construct, but we strongly recommend that you download and use the Graduate School's template for your specific project type's Title Page, found on our website. (As before, please open this template in Word 2016.)

When you have downloaded and opened the template, replace the following bits with your own information. Also, make sure (and this is very important) that your font size and style is consistent throughout the page when you start to replace the information. Word 2016 may default the font to something other than the Graduate School's approved fonts listed above.

So, now that you're ready, do the following:

1. **Replace** "Thesis Title" with the title of your thesis/dissertation/synthesis project. (If your submission is a dissertation or synthesis project, note that what you will replace is "Dissertation Title" or "Synthesis Project Title"). Also, replace "Student Name" with your own name.

2. **Replace** "Master of Choose an item" with the degree level and type you have been studying for; for example, Master of Arts or Doctor of Philosophy.

If you are unsure what you should put here, go to our **Official Titles of Graduate Degrees at UL Lafayette** page in the appendix of this document. Look at the table, look for your degree level, then your program or discipline, and then look for the official degree title. Do not list your program, just the degree! So if you are completing a Master's thesis in Communication, the words "Master of Science" would be what you'd replace "Choose an item of Choose an item" with. Don't mention your program here.

3. **Replace** "Choose an item" (next to the year, which you should also update) with the semester you will graduate. Make sure to update the year.

4. One final thing for the Title Page: **Do not add a page number to the Title Page.** It will be counted as a page in your overall document, but do not add a page number to it. It also shouldn't appear as an item in your Table of Contents.

*For a full breakdown of which pages need to have page numbers on them, and which don't, see the Manuscript Components and Ordering table on the previous page. It provides a handy table to work from.*

*Next up: Copyright Page*



Thesis Title

A Thesis

Presented to the

Graduate Faculty of the

University of Louisiana at Lafayette

In Partial Fulfillment of the

Requirements for the Degree

Master of Choose an item.

Student Name

Fall 2017

Dissertation Title

A Dissertation

Presented to the

Graduate Faculty of the

University of Louisiana at Lafayette

In Partial Fulfillment of the

Requirements for the Degree

Doctor of Choose an item.

Student Name

Fall 2017

Synthesis Project Title

A Synthesis Project

Presented to the

Graduate Faculty of the

University of Louisiana at Lafayette

In Partial Fulfillment of the

Requirements for the Degree

Doctor of Nursing Practice

Student Name

Fall 2017

## Item Two: Copyright Page

REQUIRED

To protect the right of copyright, it is only necessary under current law to affix a notice of copyright to the page following the Title Page. The copyright notice should give the full legal name of the author (your name, which you will input), centered at the bottom of the page, as per this example:

© Student's Full Legal Name

2017

All Rights Reserved

It's important that you do this, because otherwise your thesis/dissertation/synthesis project will become part of the public domain immediately after acceptance by the Graduate School and delivery to ProQuest/UMI. We will talk about copyright issues and embargoes later in the “Final Considerations” section below. There, we'll also encourage you to take the additional step of registering your thesis/dissertation/synthesis project with the U.S. Copyright Office, a department of the Library of Congress. Make sure to read that information carefully when you come to it.

For the moment though, create a copyright page by spacing down approximately 40 single-spaced lines from your top margin, ensure that you've put in your name after the copyright symbol, and then check to see if your page looks like the sample page here.

As with the Title Page, make sure the font and size is consistent, and, as was also the case with the Title Page, the Copyright Page should not have a page number, should not appear in the Table of Contents, but should be counted! This non-numbering process will continue for one more item: the Approval Page, which is up next.

*Next up: Approval Page*

example

© Student Name

2017

All Rights Reserved

# Item Three: Approval Page

REQUIRED

The Approval Page is the third item in your thesis/dissertation/synthesis project. Like the first two items so far, it's required, so take a moment to look at the Sample Approval Page next to these instructions to familiarize yourself. Take some time too to review the "Lexicon of Commonly Misused Names and Titles" in the Appendix to avoid common errors on this page. Alas, no need to fret. The Graduate School offers templates for the Approval Page on its website. No matter whether you have a 3-, 4-, or 5-person committee, just pick the template applicable to your situation.

When you are filling the template in, all members of your committee must appear by name and rank (be sure to check for accuracy) beneath their signature. Your chair and/or co-chairs will be first, followed by committee members. This is a bit more complicated than what we've been dealing with so far, so read carefully here, as there are a few specific instructions:

The first thing you need to do is to identify the Chair of your committee. They will be the first name you enter on the template where it says "Click here to enter text", so if their name is "Mary Scott", enter Mary Scott (keep the comma). We have already filled in the word "Chair" for you. Do not preface their name with "Dr." or "Prof." etc., even though you might be tempted to. Have two Co-chairs? See below for some of the most common questions we get.

**Q. What if I have Co-chairs?**

Use "Co-chair" after each Co-chair's name. Note that the second "c" is lowercase!

**Q. What if the Head of my Department is on my committee either as Chair or as a member?**

When a committee member is Head of their department, the title should appear as "Head and Professor of (Department Name)." It's not a big change, so don't fret.

**Q. What happens if I have committee members who are from outside the University?**

The answer here is a little different. You'll put their name on the first line beneath the signature. On the line below that, you'll enter their job title. On the line below that (which, yes, will make a third line, perhaps uncommon with the rest of your committee members), you'll add the organization they're a part of. It'll look something like this:

\_\_\_\_\_  
Signature Line  
John K. Smith  
Research Analyst  
Center for Ecology and Environmental Technology

**Special Notes:**

Your Approval Page, like the first two pages, should be counted but not numbered.

Your committee members are required to sign your Approval Page(s) in BLACK INK. Why black? Black ink lasts much longer in an archival setting than other colors.

*Next up: Dedication Page*

Thesis/Dissertation/Synthesis Project Title

Student Name

APPROVED:

---

Click here to enter text., Chair  
Choose an item. of Choose an item.

---

Click here to enter text.  
Choose an item. of Choose an item.

---

Click here to enter text.  
Choose an item. of Choose an item.

---

Mary Farmer-Kaiser  
Dean of the Graduate School

## Item Four: Dedication Page

OPTIONAL

The Dedication Page is an optional page, but, if you choose to include it, it should be counted but not numbered, and should be the first page listed in your Table of Contents! Make sure to check the corresponding sample page to see how it should look in physical form. Note that the title “Dedication” does not appear on this page. Simply center your italicized text in the middle of the page and you’re done.

The Dedication Page gives you a chance to dedicate your work to a person, cause, etc. It can be as simple as something like Sean Carroll's dedication in *The Particle at the End of the Universe* whose dedication ran thus:

To Mom,  
Who took me to the library.

Or Mark Twain's at the beginning of *The Adventures of Tom Sawyer*:

To my Wife,  
This Book is Affectionately Dedicated.

Or Dale Carnegie's from *How to Stop Worrying and Start Living*:

Dedicated to those who don't need to read this book.

There is no set form for the dedication's content, but most dedications are of a few lines. You may want to familiarize yourself further with others. Some dedications contain humor, some are for those who have passed away, and some, like Mark Danielwski's dedication in *House of Leaves*, are mysterious: "This is not for you."

Be aware that the Dedication Page is different from the Acknowledgements Page. In the latter you will specifically thank those who helped you with your thesis/dissertation/synthesis project.

*Next up: Epigraph Page*



*To Mom,  
Who took me to the library.*

# Item Five: Epigraph Page

OPTIONAL

An Epigraph Page includes a motto or quotation that captures the spirit or meaning of your work, or somehow illuminates what follows. Formatting is the same as the dedication page. Some famous examples:

From Stephen King's *On Writing*:

*"Honesty's the best policy"*

—Miguel Cervantes

*"Liars prosper"*

—Anonymous

From Edith Wharton's *The House of Mirth*:

*"The heart of the wise is in the house of mourning, but the heart of fools is in the house of mirth"*

—Ecclesiastes

From Lorrie Moore's *A Gate at the Stairs*:

*"All seats provide equal viewing of the universe"*

—Museum Guide, Hayden Planetarium

Make sure you count but do not number this page in your final document. It is included in your Table of Contents, as will every page beyond this one (bar the Table of Contents itself).

*Next up: Acknowledgements Page*

*"All seats provide equal viewing of the universe"*  
—Museum Guide, Hayden Planetarium

## Item Six: Acknowledgements

OPTIONAL

You will both count and number the Acknowledgements Page. Now would be a good time to double-check the Manuscript Components and Ordering table just to make sure your first five pages are both in proper order and counted and/or numbered correctly.

The Acknowledgements Page is more of a formal thank you to those who have helped you in the construction of your thesis/dissertation/synthesis project. In terms of actual content, let's look at Stephen Hawking's Acknowledgements from *A Brief History of Time* as a good example:

Many people have helped me in writing this book. My scientific colleagues have without exception been inspiring. Over the years my principal associates and collaborators were Roger Penrose, Robert Geroch, Brandon Carter, George Ellis, Gary Gibbons, Don Page, and Jim Hartle. I owe a lot to them, and to my research students, who have always given me help when needed.

One of my students, Brian Whitt, gave me a lot of help writing the first edition of this book. My editor at Bantam Books, Peter Guzzardi, made innumerable comments which improved the book considerably. In addition, for this edition, I would like to thank Andrew Dunn, who helped me revise the text.

I could not have written this book without my communication system. The software, called Equalizer, was donated by Walt Waltosz of Words Plus Inc., in Lancaster, California. My speech synthesizer was donated by Speech Plus, of Sunnyvale, California. The synthesizer and laptop computer were mounted on my wheelchair by David Mason, of Cambridge Adaptive Communication Ltd. With this system I can communicate better now than before I lost my voice.

I have had a number of secretaries and assistants over the years in which I wrote and revised this book. On the secretarial side, I'm very grateful to Judy Fella, Ann Ralph, Laura Gentry, Cheryl Billington, and Sue Masey. My assistants have been Colin Williams, David Thomas, and Raymond Laflamme, Nick Phillips, Andrew Dunn, Stuart Jamieson, Jonathan Brenchley, Tim Hunt, Simon Gill, Jon Rogers, and Tom Kendall. They, my nurses, colleagues, friends, and family have enabled me to live a very full life and to pursue my research despite my disability.

*Next up: Table of Contents Page*

## **Acknowledgments**

Many people have helped me in writing this book. My scientific colleagues have without exception been inspiring. Over the years my principal associates and collaborators were Roger Penrose, Robert Geroch, Brandon Carter, George Ellis, Gary Gibbons, Don Page, and Jim Hartle. I owe a lot to them, and to my research students, who have always given me help when needed.

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# Item Seven: Table of Contents

REQUIRED

The Table of Contents is one of the trickier aspects of your thesis/dissertation/synthesis project, trickier because of two specific components you'll be dealing with: dot leaders and headings. We'd recommend you take a quick look at our sample version of the page and have it in your mind as we proceed. Also, while we're here: Make sure to check your Table of Contents for accuracy against your actual contents before turning it in to us!

Dot leaders, if you haven't heard of them before, are essentially dots that lead out from the end word of your listed item to its corresponding page number (this page number aligned exactly on the right side of the page). Sometimes Word can be temperamental with these dot leaders, but let's show you how to do them, because there's no template to cover you here. Rather, we've created a Youtube video to explain dot leaders. You can link to it from our website, but here's the URL:

[https://www.youtube.com/playlist?list=PLxRGpzt5\\_mv7YzgVvITdDzBazeQgM4xwx](https://www.youtube.com/playlist?list=PLxRGpzt5_mv7YzgVvITdDzBazeQgM4xwx)

Now that you're at least somewhat comfortable with those dot leaders, something else to mention here is that you may have chapters and sub-chapters, or sections and sub-sections in your document. If so, then your Table of Contents will have to include these sub-chapters or sub-sections. What you do in the Table of Contents is indent those sub-sections one tab (.5") beneath the Chapter name it's a sub-part of. If you have sub-sections of those sub-sections, it's another tab (1.0"). Here's how this should look (notice that the level headings in the ToC mimic the formatting of the headings in the text):

Chapter 1.....	10
1.1 Subsection .....	10
1.2 Subsection .....	12
1.2.1 Subsection .....	13
Chapter 2.....	15

The most important thing to note here is that if you've used more than one level of heading in the body of your thesis/dissertation/synthesis project, then a minimum of the first- and second-level headings (for sub-sections) must be included in the Table of Contents, though you don't have to list third, fourth, or fifth level headings. If you're not sure about the different levels and requirements for headings and subheadings, now might be a good time to refer back to the formatting guidelines on pages 7-8.

*Next up: List of Tables Page*

## Table of Contents

<b>Acknowledgments</b> [optional] .....	iv
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<b>List of Illustrations</b> [required if illustrations in text] .....	x
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<b>Introduction</b> .....	1
<b>Chapter 1</b> .....	10
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## Item Eight: List of Tables

REQUIRED\*

(\*Required only if you include Tables in your document.)

If you have included tables in your text, even if it's just one table, then you need a List of Tables Page. This page will be the eighth item in your Dissertation/Thesis/Synthesis Project.

Look at the Example List of Tables page to your right. The List of Tables Page is essentially a variation on the Table of Contents page, but has a few specific instructions:

- You'll need to show the table number (Table 1.; Table 2; etc.) of each and every table, though the numbering system (e.g., whether you use Roman numerals or Arabic numbers) you use can vary. Looking at the Example List of Tables, you'll see that "Table 1.", "Table 2.", etc. are in **bold**. Keep it that way.
- Make sure to leave a single-line space between each table entry.
- Any table title that extends to a second line should observe a hanging-indent, as shown in the example.
- Also make sure to show the exact title of the table as it appears in the text. This is very important.
- The title of each table should not be in bold typeface.
- From the end of that exact title, you'll need dot leaders again to lead out to the page number where the table is found. Make sure those page numbers are exactly right-aligned.
- Double-check that every table has its number, its title, and its page number.

*Next up: List of Figures and/or Illustrations*



## List of Tables

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<b>Table 2.</b> Characteristics of people ages sixteen to twenty who rely on traditional words of wisdom.....	19
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<b>Table 7.</b> Characteristics of people ages forty-one to forty-five who rely on traditional words of wisdom.....	56
<b>Table 8.</b> Characteristics of people ages forty-six to fifty who rely on traditional words of wisdom.....	64

# Items Nine-Ten: List of Figures/ List of Illustrations

REQUIRED\*

(\*Required only if you include Figures and/or Illustrations in your document.)

As you may have suspected, the List of Figures and/or Illustrations is of a similar construction to the List of Tables. That means, the word "Figure" should replace that of "Table", and the page should follow the same rules as that of the List of Tables.

Make sure to include a listing for every single figure and illustration that you have included in your thesis/dissertation/synthesis project. A sample version of this page follows to the right.

*Next up: List of Abbreviations*

## List of Figures

<b>Figure 1.</b> Skyscraper Types in Great Britain.....	8
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# Item Eleven: List of Abbreviations

REQUIRED\*

(\*Required only if you include Abbreviations in your document.)

If you use abbreviations in the body, the notes, or the footnotes of your document, then it is strongly recommended that you create a common list of these abbreviations. Remember that a reader may not be familiar with every single abbreviation you are using, so this List of Abbreviations provides an easy reference guide for any reader to look at.

There are a few specific things to keep in mind on this List of Abbreviations Page. First, abbreviations of state names and publishing companies, as well as commonly used and recognized abbreviations ("cm" for centimeter, for example), *do not* need to be listed.

The second thing to note is that your abbreviations should be ordered alphabetically. If you are using Greek symbols *and* Roman letters, then you should consult your style guide's guidance on the alphabetical ordering of these, as that ordering can differ. Some agencies have attempted to create an international standard for alphabetical ordering, but those standards have not stuck, so, for the moment, defer to your style guide.

Finally, arrange your abbreviations flush with the left margin of the page. Also, no dot leaders are required from each abbreviation to its explanation. Simply follow the example on the next page.

*Next up: Foreword*

### List of Abbreviations

CAPEX	Total capital expenditure (\$)
D	Depth with respect to a datum plane (ft)
FOE	Field oil efficiency
g	local gravitational acceleration (ft/sec <sup>2</sup> )
i	Discount rate (%)
p	Pressure (psi)
$\Delta t$	Change in time or time-step (seconds)
$\lambda$	Total fluid mobility (1/cp)
$\mu$	Viscosity of fluid (cp)
$\rho$	Density (lb/ft <sup>3</sup> )
$\Omega$	Spatial map, matrix containing x, y, and z coordinates of reservoir grid

## Item Twelve: Foreword

OPTIONAL

The Foreword is sometimes confused with the Preface. The key difference is that the Foreword is usually a note written by someone other than the author, usually an expert in the field, putting the work that follows in a context (how it contributes to the field of study in question, for example). Forewords are permitted, although the Graduate School rarely sees them.

Included for reference below is an example from Paul Virilio's *A Landscape of Events* - the Foreword there is two pages long, and is written by Bernard Tschumi. What follows below are the opening two paragraphs, with Tschumi putting the work in temporal context, and also in the context of its content and themes:

Through a series of texts written between 1984 and 1996, P.V., or Paul Virilio, establishes the P.V., the *proces-verbal* of our contemporary society. In French, the "P.V.," as it is referred to colloquially, is an official report, a journal, the minutes of a proceeding, a police report, even a parking or speeding ticket. I have always been struck by the coincidence of these initials. In these essays, P.V. reports on a series of occurrences, incidents, accidents of all sorts—in short, on events—ranging from the World Trade Center bombing to the Gulf War, from the demolition of a social housing project (a French equivalent to Pruitt-Igoe) to the fiftieth anniversary of D Day. The aim is to discuss major transformations in today's society.

Time, rather than space, is the theme of this book: the collapse of time, the acceleration of time, the reversal of time, the simultaneity of all times. Another title for Virilio's *A Landscape of Events* could have been "Mediated Blitzes." Indeed, rarely has a contemporary writer so engaged in an exacerbated analysis of the acceleration of time, to the point where space itself becomes engulfed in time. Space becomes temporal. [...]

(From *A Landscape of Events* by Paul Virilio)

*Next up: Preface*

## Foreword

Through a series of texts written between 1984 and 1996, P.V., or Paul Virilio, establishes the P.V., the *procès-verbal* of our contemporary society. In French, the “P.V.,” as it is referred to colloquially, is an official report, a journal, the minutes of a proceeding, a police report, even a parking or speeding ticket. I have always been struck by the coincidence of these initials. In these essays, P.V. reports on a series of occurrences, incidents, accidents of all sorts—in short, on events—ranging from the World Trade Center bombing to the Gulf War, from the demolition of a social housing project (a French equivalent to Pruitt-Igoe) to the fiftieth anniversary of D Day. The aim is to discuss major transformations in today’s society.

Time, rather than space, is the theme of this book: the collapse of time, the acceleration of time, the reversal of time, the simultaneity of all times. Another title for Virilio’s *A Landscape of Events* could have been “Mediated Blitzes.” Indeed, rarely has a contemporary writer so engaged in an exacerbated analysis of the acceleration of time, to the point where space itself becomes engulfed in time. Space becomes temporal...

## Item Thirteen: Preface

OPTIONAL

The Preface (sometimes called the Prologue) is a statement preliminary to (and distinct from) the body of your thesis/dissertation/synthesis project.

The Preface has a very particular purpose: It allows you (usually speaking in the first-person "I") to talk about the purpose, plan, or preparation of your work, or how you came to do that work; it helps make clear how you see the relationship between you and your work.

Over recent years there has been a blurring between Prefaces and Introductions, but the Preface has a proud history, and we would recommend that if you want to include a Preface that you stay focused on talking about the purpose, plan, or preparation of your document. If you choose to integrate that into your Introduction, that is also an option.

The following, Thomas Hardy's Preface to *Jude the Obscure*, is taken from Alasdair Gray's *The Book of Prefaces* (2000):

The history of this novel (whose birth in its present shape has been much retarded by the necessities of periodical publication) is briefly as follows. The scheme was jotted down in 1890, from notes made in 1887 and onwards, some of the circumstances being suggested by the death of a woman in the former year. The scenes were revisited in October, 1892; the narrative was written in outline in 1892 and the spring of 1893, and at full length, as it now appears, from August, 1893, onwards into the next year; the whole, with the exception of a few chapters, being in the hands of the publisher by the end of 1894. It was begun as a serial story in *Harper's Magazine* at the end of November, 1894, and was continued in monthly parts.

But, as in the case of *Tess of the d'Urbervilles*, the magazine version was for various reasons an abridged and modified one, the present edition being the first in which the whole appears as originally written. And in the difficulty of coming to an early decision in the matter of a title, the tale was issued under a provisional name, two such titles having, in fact, been successively adopted. The present and final title, deemed on the whole the best, was one of the earliest thought of.

For a novel addressed by a man to men and women of full age; which attempts to deal unaffectedly with the fret and fever, derision and disaster, that may press in the wake of the strongest passion known to humanity; to tell, without a mincing of words, a deadly war waged between flesh and spirit; and to point the tragedy of unfulfilled aims, I am not aware that there is anything in the handling to which exception can be taken.

Like former productions of this pen, *Jude the Obscure* is simply an endeavour to give shape and coherence to a series of seemings, or personal impressions, the question of their consistency or their discordance, of their permanence or their transitoriness, being regarded as not of the first moment.

*Next up: Introduction*



## Preface

The history of this novel (whose birth in its present shape has been much retarded by the necessities of periodical publication) is briefly as follows. The scheme was jotted down in 1890, from notes made in 1887 and onwards, some of the circumstances being suggested by the death of a woman in the former year. The scenes were revisited in October, 1892; the narrative was written in outline in 1892 and the spring of 1893, and at full length, as it now appears, from August, 1893, onwards into the next year; the whole, with the exception of a few chapters, being in the hands of the publisher by the end of 1894. It was begun as a serial story in *Harper's Magazine* at the end of November, 1894, and was continued in monthly parts.

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## Item Fourteen: Introduction

OPTIONAL\*

*(\*We have starred "Optional" above because not every Thesis/Dissertation/Synthesis Project has an Introduction, at least in name. Some have what is essentially an Introduction included instead as "Chapter One." Check with your committee to see if they have any particular requirements concerning the presence of a formal Introduction, and any further suggestions as to its expected length in your particular discipline.)*

Sometimes there is a bit of confusion as to what an Introduction should contain, and where it should fit in with the rest of the body of your Thesis/Dissertation/Synthesis Project. Let us help you make sense of that.

The answer is that generally an Introduction differs from your actual chapters in that it gives background information that is *prerequisite* to your argument, but does not necessarily belong *in* the argument. The Introduction should therefore (unlike the Preface) lead into the argument and essentially set the stage for it. A good example would be Harold Bloom's Introduction for his book, *Shakespeare: The Invention of the Human*. In the body of that text, Bloom writes an essay on each of Shakespeare's 35(-plus) plays, but his Introduction deals with how Shakespeare is "universal." When writing thirty-five essays on Shakespeare's creation of individual characters in his plays, the Introduction allows us to see the work in a general context, and how Shakespeare became so central to Western literary tradition. In effect, the Introduction is *complementary* to the rest of the work, allowing each following chapter to more narrowly focus. So, for a reader unfamiliar with the topic at hand, the Introduction should orientate them and make them feel comfortable enough to proceed, even if they entered your Thesis/Dissertation/Synthesis Project without knowing much about the subject.

That said, each discipline has its own traditions concerning Introductions, and, given that, you should familiarize yourself with a few recent Introductions from major works within your discipline.

*Next up: Chapters*

## **Introduction**

In recent years, there has been a tremendous growth in the research for doing business by using latest technologies. These new technologies give us a most recent way for running business using information and communication technologies. But now the development of ontology and some related technologies change the whole infrastructure for running a business. This is because these technologies increase the popularity among various researchers working in different areas usually related to knowledge management and knowledge representation.

By using ontology technology, various practical applications have been developed rather than working on theoretical concepts of business. Ontology plays an important role and is well known in the Artificial Intelligence community. The development of ontology related applications and standards like RDF, OWL gained important momentum in the framework of the popular Semantics Web initiative. In the scientific community, technologies that are much focused on ontology actually exist and are used by many researchers. A variety of official standards and methods are available as well as many latest tools ranging from simple ontology editors to latest framework offering platform for the development of ontology applications....

# Item Fifteen: Chapters

REQUIRED

The majority of the content of your Thesis/Dissertation/Synthesis Project will be considered the "body" of the document. Depending on your discipline (but in the vast majority of cases), all of this content will be arranged into chapters.

A couple of things to note here: Make sure that your chapter titles and subheadings are accurately represented in the Table of Contents when you are doing your final pre-submission review of your document. Secondly, you should consult with your committee (and style guide) to check if there are specific chapter requirements (or formal suggestions) in terms of organization, structure, and number.

A final and very important thing to note is a suggestion: Now would be a good time to re-look at the Formatting Guidelines presented earlier in these Guidelines as to margins, typefaces, spacing, justification, pagination, the inclusion of tables, and headings/sub-headings. Having these in mind in advance will help you avoid last-minute re-formatting rushes.

*Next up: Endnotes*

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## Item Sixteen: Endnotes

OPTIONAL

Endnotes are similar to footnotes in a text, giving extra explanatory information to the reader that may be of interest, but may not comfortably fit in the body of a paragraph. Alternatively, and perhaps most often, endnotes serve (in certain style guides) a citational purpose, giving the location a quotation or piece of information is from. Often they do both. What distinguishes endnotes and footnotes from one another is their placement in your Thesis/Dissertation/Synthesis Project.

It makes sense, given their names, that footnotes are placed at the bottom (foot) of each page, and that endnotes are placed at the "end" of somewhere. Where this "end" is depends on authorial (and sometimes style guide) preference: Your endnotes can appear either at the end of each chapter, or as a separate component following the body of your document. Your style guide may indicate a preference (strongly or otherwise).

Something important to remember is that endnotes do not appear at the end of sub-sections, but must (at least) wait until the end of the chapter. A further important thing to remember is that using both footnotes and endnotes is not common (and you should consult your style guide for clarification). Stacy Schiff's book *The Witches* and Marshall Berman's *All That Is Solid Melts into Air: The Experience of Modernity* are examples of books that contain both footnotes and endnotes, but, as stated, consult your style guide if you are thinking of attempting the same. Should you plan to include both, be prepared to justify your decision to do so to the Graduate School.

Note as well that some style guides, like the *Chicago Manual of Style*, advocate for only footnotes or endnotes for all citations and explanatory notes while *MLA Style Manual* uses primarily in-text citations with optional foot or endnotes for explanatory notes.

*Next up: Bibliography*

## Endnotes

<sup>1</sup> Revivalism is a religious movement towards spiritual renewal of churches in America during the first half of the Twentieth century. Hangen's work covers three revivalistic preachers: Paul Rader, Aimee Simple McPherson, and Charles Fuller.

<sup>2</sup> The CSEC is a mainline Protestant organization founded in 1908 and began broadcasting on the radio in 1922 and on television in 1956

<sup>3</sup> In his autobiography, Hoffmann writes that he received a divine call in 1955 (Schlegel 24). In fact, the Lutheran Laymen's League extended an official Christian Call to serve as full-time speaker of *The Lutheran Hour* on March 22, 1957. The reason for this discrepancy is not officially recorded.

<sup>4</sup> He later transferred to Concordia Institute in St. Paul, Minnesota.

<sup>5</sup> In his autobiography, Hoffmann mentions a film on the Augsburg Confession made in 1980 and the Movie *Question 7*. *Question 7* was produced and filmed in Germany by Lothar Wolff, who also produced *Martin Luther*. Hoffmann is listed as an expert adviser for the film (IMDB). According to Gerald Perschbacher, archivist for *Lutheran Hour Ministries: Question 7* dealt with young people in communist Germany, as I recall, who had to answer a series of questions which would then help authorize direct the future of each student. #7 dealt with faith. If the student admitted he or she WAS a Christian, it would have caused negative responses from authorities. In effect, the young person's future was on the line.

<sup>6</sup> In his recollection of this visit, Hoffmann says that it occurred "in about 1970" (Schlegel 173). However, the letter from John Ryder is dated March 9, 1966.

# Item Seventeen: Bibliography

REQUIRED

Firstly, a note on the name “Bibliography.” Depending on your style guide's individual guidelines, or your committee's preference, there may be a difference in the naming of this item. It is often alternatively called *Works Cited*, *Reference List*, *Works Consulted*, or *Annotated Bibliography* (this list not exhaustive) and these alternatively worded items often come with their own individual specifications and instructions. Check with your committee and your style guide for the exact wording you are expected to use, as well as the exact requirements you are expected to conform to in terms of content. The Graduate School accepts any form of this page.

Secondly, in terms of the placement of the Bibliography (or alternative title), the Bibliography is traditionally located at the end of the thesis/dissertation/synthesis project (rather than at the end of each chapter/section), but, again, this is not always the case, so make sure to check *before* you start putting your Bibliography together. In the vast majority of drafts that we review, the Bibliography is located in the traditional placement.

Thirdly, the Bibliography (or alternate title) is an alphabetically-organized collection of all published sources cited in the body of your text (including the Introduction). There are alternative organizational methods (like by number of appearance) that can be used, however. Whatever organizational method you choose, it should follow the practice of your discipline or that of your style guide.

Finally, if you're presenting a thesis or dissertation in the compilation format, you may include your Bibliography (or alternate title) at the end of each chapter. If you prefer not to, it should be placed in the traditional location—at the end of your manuscript.

*Next up: Appendix/Appendices*



## Bibliography

- Blitz, Brad. "From Monnet to Delors: Educational Co-operation in the European Union." Contemporary European History 12, no. 2 (May 2003): 197-212.
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- Harp, Stephen. Marketing Michelin: Advertising and Cultural Identity in Twentieth-Century France. Baltimore: The John Hopkins University Press, 2001.
- Jobs, Richard Ivan. "Building community and reconstructing citizenship in the Youth and Culture Houses of Post-War France." Young: Nordic Journal of Youth Research 12, no.3 (August 2004): 205-220.

# Item Eighteen: Appendix/Appendices

OPTIONAL

The Appendix/Appendices represent the point in your dissertation/thesis/synthesis project where you can place material relevant to your argument (or creative product) that may have been too long or unwieldy to include in the body of your dissertation/thesis/synthesis project. Each topic or item should have its own separate appendix (this helps your reader be able to navigate to it).

Some examples of items that may need their own Appendix include questionnaires, surveys, transcripts of interviews, tables, figures, long lists, software codes, well logs, letters of permission, etc.

Formatting and organization will once again vary according to the style guide you have chosen, but make sure to double-check that all of your navigating markers in the body of your dissertation/thesis/synthesis project are accurate to the item(s) in your appendix. If a point in the body tells a reader to look at "Appendix C" for a questionnaire you are referring to, make sure that "Appendix C" contains the questionnaire and not something else entirely! And remember, all appendices must be listed in the Table of Contents.

Special Note: If you are attaching a disc (CD, DVD, or Blu-Ray) to your document that contains information normally included in an appendix, you still need an in-text appendix that points the reader to the attached disc for this relevant information.

*Next up: Permission Letter(s)*

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## Item Nineteen: Copyright Permission(s)

OPTIONAL

This section will include all permission letters for material and content that you've had to seek permission to use, usually in the form of letters to publishers (we have included a sample of a permission letter to publishers to the right, and a template on the website that you can use). Note that while inclusion of your permission letters in your document is optional (having them in your own records is sufficient), reaching out for permission when necessary is not.

After you have written your letter, include in your Permission Request a Response Page for the work you are requesting permission from. It may look something like what's below (and should be on a separate page from your letter of request):

### RESPONSE PAGE

As a/the copyright owner of the material identified herein, I am granting permission for the use of the same requested material:

Title of Work: [Insert the full citation for the requested work here]

Name: \_\_\_\_\_  
(Please print)

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date Signed: \_\_\_\_\_

*Next up: Abstract*

## Permission Letter

[Letterhead stationery or return address]

[Date]

[Name and address of addressee]

Dear [insert title and last name]:

I write today to request permission to include in my [thesis. dissertation, or synthesis project] material of which you are the copyright owner. I am completing [a master's thesis or a doctoral dissertation] at the University of Louisiana at Lafayette, and the title of my [thesis. dissertation, or synthesis project] is "\_\_\_." I would like your written permission to include in my [thesis. dissertation, or synthesis project] excerpts from or replications of the material described below. Your signing of this letter will confirm that you own the copyright to the material described below and that you are authorized to grant this permission. If you no longer own the rights for the material requested in this letter, will you kindly direct me to the person and/or entity now owning these rights?

[In this paragraph, clearly identify the source of the requested material (e.g., with a citation) and define the excerpts or reproductions you wish to include in the thesis/dissertation/synthesis project. The most efficient and/or complete method of making your request clear may be to include copies of the excerpts or reproductions with this letter, in which case you should indicate here that you are doing so.]

The requested permission extends to any future revisions and editions of my [thesis. dissertation, or synthesis project], including non-exclusive rights in all languages, and to the prospective publication of my [thesis. dissertation, or synthesis project]. This authorization is extended to ProQuest/UMI Dissertations Publishing, Ann Arbor, Michigan, for the purpose of reproducing and distributing copies of this work.] These rights will in no way restrict publication or republication of the material by you or by others authorized by you.

If these arrangements meet with your approval, please sign the attached request and return it to me in the stamped/addressed return envelope provided. Should you have any questions, you can reach me by email at [insert your UL Lafayette email address].

Sincerely,

[signature]

[Your full name, typed]

University of Louisiana at Lafayette

# Item Twenty: Abstract

REQUIRED

Item Nineteen, the Abstract, is a required component of your thesis/dissertation/synthesis project. One quick note on placement, Geology students must place their Abstract immediately after their Approval page, while all other students should observe the standard ordering.

Firstly, what is an Abstract? It's a concise statement of the goals and/or central issues of your work, a brief description of your process or reaching those goals/issues, and a statement of your conclusions/final observations. Essentially, it's a summary of what you did, how you did it, and what you found. It allows a reader to scan quickly to see if a work may be of interest or use to them. *An important note is that the abstract is limited to a maximum of 300 words for a thesis and 350 words for a dissertation or synthesis project.*

For your Abstract, you'll need something called an **Extended Heading** (it's essentially just more information about you and your education history and present). We've provided an example here for you to follow, and you can adjust some of the content based on degree type. For this extended abstract, the extended part is that you'll give your second name, first name, your degree history (any undergraduate and graduate degrees), the semester and year of those degrees, your present program, the title of your thesis/dissertation/synthesis project, the director of that document, the pages in that document, and the number of words in your abstract. This information will be single-spaced, but the title "Abstract" (centered, and in bold) will be double-spaced. Take a look at the sample pages overleaf for more specific information. Following the title "Abstract" on the page, you'll then fill in your abstract underneath. It's simple.

## Special Notes:

All pages from the Title Page to the Bibliographical Sketch, including those with suppressed pagination, should be counted in the extended heading page count.

The body of the abstract should be **double-spaced** and is limited to **300 words** for theses and **350 words** for dissertations and synthesis projects.

A thesis or dissertation written in French requires inclusion of an English translation of the abstract with extended heading.

If you graduated from UL Lafayette when it was named the University of Southwest Louisiana, list the name of the university as "University of Southwestern Louisiana (now the University of Louisiana at Lafayette)."

*Next up: Biographical Sketch*

Fuller, J. Bruce. Bachelor of Arts, University of Louisiana at Monroe, Spring 2008; Master of Arts, McNeese State University, Spring 2011; Master of Fine Arts, McNeese State University, Spring 2011; Doctor of Philosophy, University of Louisiana at Lafayette, Spring 2015

Major: English

Title of Dissertation: *The Woodsman's Son*

Dissertation Director: Dr. Dayana Stetco

Pages in Dissertation: 138; Words in Abstract: 210

### **Abstract**

This dissertation is a hybrid project that includes a critical paper and a collection of creative writing. Both sections of the dissertation deal with nature poetry. The critical portion of the dissertation focuses on two major examples of animal poetry, William Blake and Galway Kinnell, and draws parallels between their work and other examples of animal poetry. The creative portion of the dissertation is a full-length collection of poetry entitled *The Woodsman's Son*. This collection addresses themes of nature as they manifest in childhood. The natural environment, the woods, the water, and the animals that inhabit them all have a powerful effect on the various speakers' development, both during their formative years, and into their adulthood. Against this backdrop, the collection explores the weight of family. Each section explores family in the contexts of history, experience, and recollection. The history of family can be burdensome, and the speakers are often bound by expectation and tradition. Exploring the heritage of the speaker, the boy around whom these poems revolve, we see the pressures inherited from birth and how they shape his life. His experiences as a child, too, shape his psyche. When combined, all of these factors form a picture of a life that is not entirely within the boy's control.

# Item Twenty-One: Biographical Sketch

REQUIRED

The biographical sketch gives your reader a brief idea about who you are, where you come from, and, if you are so inclined, your parents' names, educational and scholarly achievements, and professional activities. It's usually quite formal, and that is confirmed by the fact that it should be written in the third-person singular point-of-view; that means it should sound something like this (a further example, in proper formatting, is given to the right):

Emily Doe grew up in southwest Louisiana and attended McNeese State University and the University of Houston, where she earned a Bachelor of Science in Biology and a Master of Science in Biology respectively. The daughter of Frank Wright and Elizabeth Hancock, she was the recipient of a University Fellowship at the University of Louisiana at Lafayette, where she served as the Graduate Student Organization's President from 2015-2016.

Ultimately, the Biographical Sketch can contain as little or as much information as you like, but we do ask that at minimum, students provide their academic history, including the degree they are currently pursuing and any previous degrees earned. Try to keep it brief though. Something between **100-150 words** is more than sufficient.

The Biographical Sketch only requires a simple, centered heading, "Biographical Sketch." Its content should be double-spaced.



### **Biographical Sketch**

John Doe was born January 1, 1985 in Lafayette, Louisiana. He graduated from the University of Louisiana at Lafayette in 2010 with a Bachelor of Science degree in Geology. He then entered the Master's program in Petroleum Engineering at UL Lafayette that same year. His research in that program has centered on alternate drilling methods for oil and natural gas wells. He graduated in the Spring of 2012 with a Master of Science degree with a Petroleum Engineering concentration.

example

# Section 4:

## Submission and Final Approval

## Submission and Final Approval

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To expedite the submission and approval process, please take care to ensure that your thesis, dissertation, or synthesis project conforms to all guidelines **prior to** submission. If it does not adhere to these requirements, your manuscript will not be accepted for review and/or it will be returned to you for correction. Such delays can result in the Graduate School not being able to provide graduation clearance and your degree will not be conferred.

Please remember that you must **successfully defend and make any changes** required by your committee **before** you may submit your manuscript to the Graduate School for final approval.

Defended manuscripts must be submitted by the required deadlines published in the University's Academic Calendar. Note that each semester's academic calendar is posted on the Office of the University Registrar website far in advance. It's the author's responsibility to be aware of all posted deadlines.

The time between initial submission and final approval by the Graduate School can vary depending on factors such as: proximity to deadlines; your adherence to the guidelines set forth here; and your responsiveness to our editors and staff. You will be contacted once your manuscript has been reviewed by the Graduate School, and you are expected to submit any required revisions in a timely manner. Take care to monitor your email for notifications until your manuscript has been approved.

### Submission to the Graduate School

1. Ensure that your manuscript has been prepared according to the *Guidelines for the Preparation and Submission of Theses, Dissertations, and Synthesis Projects*.
2. Submit the "Preliminary Approval of Draft of Thesis, Dissertation, or DNP Synthesis Project" form to the Graduate School. Upon receipt of this form, you will be enrolled into the Graduate School's **Thesis/Dissertation/Synthesis Project Review Moodle** site.
3. Submit your manuscript electronically to the Moodle site as instructed.
4. Check your e-mail regularly for notifications from our editors and staff.
5. Make revisions as required and resubmit manuscript as necessary.
6. Once you have received notice from Graduate School that the manuscript has satisfied University requirements, print the approved final manuscript on archival-quality paper. (See archival paper specifications below.) **Remember to print on ONE SIDE ONLY!**
7. Pay the binding fee at Student Cashier's and submit copy of the approved final manuscript (with signed approval page) to the Graduate School.
8. Submit PDF version of the approved final manuscript to the ProQuest/UMI ETD Administrator. (See instructions below)

### **Submission to ProQuest/EMI ETD Administrator**

- Submission of the final, approved thesis, dissertation, or synthesis project in PDF format to the ProQuest/UMI ETD Administrator (instructions provided under the “Forms” section of the Graduate School website).
- Once the thesis, dissertation, or synthesis project is submitted to the ProQuest/UMI ETD Administrator, the Graduate School will review the submission to verify compliance with guideline standards. If there are no issues, the document will then be delivered to ProQuest/UMI Dissertations Publishing.
- All submissions must be published under the “Open Access Plus” option through ProQuest/UMI Dissertations Publishing.
- If the “Embargo” option is selected, you must have already obtained permission for an embargo from the Graduate School. See the embargo discussion in the “Final Considerations” section below for more information on delaying release of your manuscript.

### **Archival Paper Specifications**

- Archival-quality paper must meet the following specifications:
  - 24 lb. weight
  - 100% cotton
  - Acid-free
  - Watermarked
  - Either white or ivory color
- The following brands are approved for use:
  - Southworth 14C (Business paper; comes in package of 500 sheets)
  - Southworth R14CF (Resume paper; comes in package of 100 sheets)
  - Crane’s Thesis Paper (No longer in production but still acceptable if the author can obtain enough sheets.)

### **Number of Copies Required**

- One copy of the thesis/dissertation/synthesis project on approved, archival-quality paper (see above for specifications and approved brands)

- Students should speak with their committee chair and/or department about additional copies. While the Graduate School **does not** require that you provide your director or department with a copy, they may request that you provide one.
- If additional copies are submitted, they may be printed on the paper of your choice. Binding fees are applicable to additional copies submitted.

## Fees

Please note: Fees are subject to change and are paid as indicated below. Bring a copy of your receipt(s) when submitting copies to the Graduate School.

- Binding: \$10\* per copy - *required*  
Note: A minimum of one copy is required. If you desire additional copies, you must pay binding fees for those copies. Pay via cash or check in the Student Cashier Center in the Student Union.  
  
\*Additional binding fees will be incurred for documents requiring oversized materials or sleeve inserts for CD, DVD, or USB stick (or similar removable memory) appendices.
- Open-Access Dissemination Fee: \$95 - *required*  
Note: Paid to ProQuest/UMI Dissertations through their online submission portal.
- Copyright Fee: \$35-\$55 – *optional*  
Note: This is an *optional* fee dependent on your decision to have your copyright registered; see below for more information.

# Section 5:

## Final Considerations

## To Embargo, or not?

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As a public research institution, the University of Louisiana at Lafayette is committed to making the thesis/dissertation/synthesis projects produced at the University openly available to the scholarly community and the wider public to share and advance knowledge.

There are, however, circumstances when a thesis, dissertation, or synthesis project may contain information that for creative, academic, or professional reasons, is of a sensitive nature. A dissertation, for example, may contain descriptions or diagrams of products in development that, were the dissertation to be made immediately public, could hinder an application for a patent. As a further example, another project could be a completed novel or critical work, which, if immediately released to the public, could hinder subsequent press publication of that work.

An embargo (sometimes called a “sequestering”) is when the public dissemination of a thesis/dissertation/synthesis project is delayed by a set period of time. The majority of theses/dissertations/synthesis projects are not embargoed, but the University of Louisiana at Lafayette does consider applications for embargoing your work.

It is important to note that there are pros and (sometimes significant) cons to embargoing your work, and we have provided a set of resources in the Appendix of the *Guidelines* for you to further acquaint yourself with if you believe your work may need to be embargoed. It is recommended that you also discuss the possible need for an embargo with members of your committee, your graduate coordinator, and, if necessary, the Graduate School.

If it is decided that an embargo may be necessary, students must complete the “Request for Academic Embargo Form” found on the Graduate School website. Students who request an embargo must still submit to ProQuest/UMI Dissertations Publishing. If the embargo request is approved by the Graduate School, then the thesis, dissertation, or synthesis project will be stored within the ProQuest/UMI database until the scheduled lift date of the embargo.

## Copyright Issues

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A copyright is the exclusive legal right granted to an author under which he or she is given the sole, exclusive privilege of publishing, copying, and/or selling their work.

A copyright also prevents other parties from publishing, copying, and/or selling that (copyrighted) work.

As such, copyright law sets out the rights of the holder as well as the responsibilities of those who wish to use the work in some fashion.

## Copyright Compliance

Avoidance of copyright infringement is your responsibility as an author and scholar. Given this, all graduate students must sign and submit to the Graduate School the “Acknowledgement of Responsibility for Copyright Compliance” form when they apply for Admission to Candidacy.

Style manuals and professional journals demonstrate appropriate procedures for documenting the inclusion of other authors’ published words and ideas in your research. For the inclusion of such materials beyond the use of brief quotations, you may be required to obtain written permission from the individual(s) or entity owning the copyright.

All permissions that you obtain for special inclusion of copyrighted material may be presented as an Appendix in your manuscript, but such inclusion is not required. If you do include an Appendix, you should include a copy of the letter granting permission for use and, in an explanatory foot/endnote where the material is first cited, you should provide the following statement: “Permission to include [cite the material] was obtained from [cite the grantor of permission] and is included in the Appendix here.”

Even work that you have authored or co-authored, whether published or unpublished, may require that you seek copyright permissions. Before including work such work in your thesis, dissertation, or synthesis project, take care to obtain written permission from the entity owning any copyright (e.g., a publisher, a funding agency who has published any or all of the results of your research, a co-author).

1. If your co-authored work has been published and the publisher holds the copyright, then you must obtain written permission from the publisher.
2. If your co-authored work has been published and the copyright is shared by the co-authors, then written permission must be obtained from each of them. In this case, seek guidance from the publisher as to the appropriate procedure.
3. If your co-authored work *has not* been published, then you must obtain written permission from each of your co-authors and/or any other entity owning copyright (e.g. a funding agency publishing any or all results of your research).

## Registering Copyright

The Graduate School encourages you to take the additional step of registering your thesis, dissertation, or synthesis project with the U.S. Copyright Office, a department of the Library of Congress.

The benefits of taking this added step could be considerable. In the case of plagiarism, doing so allows an author to bring action against the guilty party and, though sometimes difficult, to



recover damages. If the work bears a notice of copyright and has also been registered with the copyright office, statutory damages (and even attorney's fees) may be awarded.

There are two primary ways to register your copyright:

1. You may empower ProQuest/UMI to file your copyright application on your behalf for a \$55 service fee. This fee includes preparing the application in your name, submitting the application fee, depositing the required copy of the manuscript, and mailing you the completed certificate of registration from the Library of Congress.
2. You may also file for copyright directly with the U.S. Copyright Office. The service fee ranges from \$35-\$55 depending on the method of registration. Go to *www.copyright.gov* for more information.

Note: It's advised that authors wishing to register their copyright with the U.S. Copyright Office allow ProQuest/UMI to do so on their behalf as 1) the cost is similar to doing it on your own and 2) they are a company that specializes in such matters.

# Section 6: Appendix

## Lexicon of Commonly Misused Names and Titles

The chart below lists names and titles that can be a challenge and the correct usage of those names and titles for theses/dissertations/synthesis projects at UL Lafayette. Please refer to the chart to avoid incorrect usage of these items. This list is not exhaustive. If unsure, contact the Graduate School.

Name, Title, or Degree	Correct Use
University of Louisiana at Lafayette	<p>Abbreviation: UL Lafayette</p> <p>Full Name: University of Louisiana at Lafayette</p> <p>Notes: (1) When using the full name in a sentence, precede the name of the university with “the.” (2) When using the abbreviation, do not use “the” prior to the name. (3) The use of a comma or dash in the name of the university is not acceptable. (4) ULL should not be used as the abbreviation.</p> <p>Example: Joe Smith began graduate study at UL Lafayette in Fall 2007. After earning a Master’s degree at the University of Louisiana at Lafayette, he will pursue a doctorate degree at Harvard University.</p>
Title of degree when in the Biographical Sketch or Acknowledgments	<p>Bachelor of Science in Biology</p> <p>Master of Science in Engineering, Chemical Engineering option</p> <p>Doctor of Education in Educational Leadership</p> <p>Note: When stated as above in the biographical sketch, the major/discipline is capitalized.</p>
Title and Rank of Professors (for approval page)	<p>Professor of (Department name)</p> <p>Associate Professor of (Department name)</p> <p>Assistant Professor of (Department name)</p> <p>Professor Emeritus of (Department name)</p> <p>When a committee member is head of the department, the title should appear as Head and Professor of (Department name)</p> <p>Note: Do not use endowed professorships on the approval page.</p>
Outside Committee members’ titles and organizations (for approval page)	<p>John K. Smith</p> <p>Research Analyst</p> <p>Center for Ecology and Environmental Technology</p> <p>Note: the title and organization appear on separate lines below the name</p>
Names of Committee Members (for approval page)	<p>John K. Smith</p> <p>Note: Please do not use these titles, “Ph.D.,” “Ed.D.,” or “Dr.,” with the names of committee members.</p>
Co-chairs of a committee	<p>On the Approval Page: use “Co-chair” after each Co-chair’s name. Note: the second c is lowercase. Do not use “Chairman” or “Chairperson.”</p> <p>In the extended heading abstract, list both co-chair’s name after “Thesis (or Dissertation) Directors.”</p>
When referring to a state	<p>Spell out the state. Do not use the two-letter postal abbreviation.</p> <p>Correct: Louisiana; Incorrect: LA</p>

## Official Titles of Graduate Degrees at UL Lafayette

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Each graduate program with a thesis, dissertation, or synthesis project option is listed below with the formal degree title, which is to be used on the Title Page and in the Extended Heading of the Abstract, and the official program, which is to be used in the Extended Heading of the Abstract. Locate your graduate program on the list to determine the official degree title and program for inclusion in your thesis/dissertation/synthesis project.

The list here includes only degrees with a dissertation/synthesis project requirement or a thesis-track option at UL Lafayette at the time of revision to the *Guidelines*. Students should consult the *Graduate Bulletin* and/or the Graduate School staff for degrees added after the date of revision.

Graduate Program	Degree (for title page and extended heading of abstract)	Program (for extended heading of abstract)
<b>Ph.D.</b>		
Applied Language & Speech Sciences	Doctor of Philosophy	Applied Language & Speech Sciences
Computer Engineering	Doctor of Philosophy	Computer Engineering
Computer Science	Doctor of Philosophy	Computer Science
English	Doctor of Philosophy	English
Environmental & Evolutionary Biology	Doctor of Philosophy	Environmental & Evolutionary Biology
Francophone Studies	Doctor of Philosophy	Francophone Studies
Mathematics	Doctor of Philosophy	Mathematics
Systems Engineering	Doctor of Philosophy	Systems Engineering
<b>Ed.D.</b>		
Educational Leadership	Doctor of Education	Educational Leadership
<b>D.N.P.</b>		
Doctor of Nursing Practice	Doctor of Nursing Practice	Doctor of Nursing Practice

<b>Graduate Program</b>	<b>Degree</b> (for title page and extended heading of abstract)	<b>Program</b> (for extended heading of abstract)
<b>Master's</b>		
Accounting	Master of Science	Accounting
Architecture	Master of Architecture	Architecture
Biology	Master of Science	Biology
Communication	Master of Science	Communication
Computer Engineering	Master of Science	Computer Engineering
Computer Science	Master of Science	Computer Science
Criminal Justice	Master of Science	Criminal Justice
Education: Curriculum & Instruction	Master of Education	Curriculum & Instruction
Education: Educational Leadership	Master of Education	Educational Leadership
Education: Gifted Education	Master of Education	Gifted Education
Engineering: Chemical Engineering	Master of Science	Engineering, Chemical Engineering concentration
Engineering: Civil Engineering	Master of Science	Engineering, Civil Engineering concentration
Engineering: Electrical Engineering	Master of Science	Engineering, Electrical Engineering concentration
Engineering: Mechanical Engineering	Master of Science	Engineering, Mechanical Engineering concentration
Engineering: Petroleum Engineering	Master of Science	Engineering, Petroleum Engineering concentration
English	Master of Arts	English
Environmental Resource Science	Master of Science	Environmental Resource Science
French	Master of Arts	French
Geology	Master of Science	Geology
History	Master of Arts	History
Informatics	Master of Science	Informatics
Kinesiology	Master of Science	Kinesiology
Mathematics	Master of Science	Mathematics
Music	Master of Music	Music
Nursing	Master of Science	Nursing
Physics	Master of Science	Physics
Psychology	Master of Science	Psychology
Speech Pathology & Audiology	Master of Science	Speech Pathology & Audiology
Systems Technology	Master of Science	Systems Technology

## Embargo Resources

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All of the following statements and/or articles are from 2013-2017, and present a variety of differing responses to the issue of thesis, dissertation, and synthesis project embargoes. If you are considering embargoing your manuscript, we encourage you to spend time reviewing them.

- AHA (American Historical Association) “Statement on Policies Regarding the Embargoing of Completed History PhD Dissertations.” Available online at <http://blog.historians.org/2013/07/american-historical-association-statement-on-policies-regarding-the-embargoing-of-completed-history-phd-dissertations/>.
- Patton, Stacey. “More PhDs are Embargoing their Dissertations – and ProQuest Says That’s Just Fine.” Available online at [https://chroniclevitae.com/news/236-more-ph-d-s-are-embargoing-their-dissertations-and-proquest-says-that-s-just-fine?cid=at&utm\\_source=at&utm\\_medium=en](https://chroniclevitae.com/news/236-more-ph-d-s-are-embargoing-their-dissertations-and-proquest-says-that-s-just-fine?cid=at&utm_source=at&utm_medium=en).
- Ramirez, Marisa L., Joan T. Dalton, Gail McMillan, Max Read, and Nancy H. Seamans. “Do Open Access Electronic Theses and Dissertations Diminish Publishing Opportunities in the Social Sciences and Humanities? Findings from a 2011 Survey of Academic Publishers.” Available online at <http://crl.acrl.org/index.php/crl/article/view/16317/17763>.
- Truschke, Audrey. “Open Access and Dissertation Embargoes.” Available online at <http://dissertationreviews.org/archives/11861>.
- Truschke, Audrey. “To Embargo Your Dissertation, Or Not.” Available online at <http://dissertationreviews.org/archives/11995>.

## Quick Reference Formatting Checklist

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The Graduate School edits hundreds of theses, dissertations, and synthesis projects every year. Allow us to offer a checklist of formatting reminders so that we can help you avoid unnecessary delay in the final editing and review process.

### Font Type and Font Size

- ☐ My font size is 12-point throughout, except when 10-point is allowed per these *Guidelines*.
- ☐ I have used Times New Roman, Arial, or Courier New font type.

### Margins and Justification

- ☐ I have a 1.25" margin on the LEFT.
- ☐ I have 1" margins on the right, top, and bottom.
- ☐ My text is left-aligned and is not justified.

### Spacing

- ☐ The text of my manuscript is double-spaced throughout with the exception of long, or block, quotations, which are single-spaced.
- ☐ My footnotes (or endnotes) and bibliography are single-spaced with a double space between each entry.
- ☐ My indentation is consistent throughout the manuscript.
- ☐ I have used "dot leaders" in the Table of Contents, and thus have ensured that the spacing of dots are consistent and that the page numbers align at the 1" right margin.

### Page Numbers

- ☐ All of my page numbers are centered at the bottom of the page.
- ☐ My page numbers are suppressed (i.e., counted but not numbered) on the following "front matter" pages: title page, copyright page, approval page, dedication page, and epigraph page.
- ☐ I've used lower-case Roman numerals (i.e., i, ii, iii, iv) on the front matter and switched to Arabic numbers (i.e., 1, 2, 3, 4) for all pages beginning with the body of the manuscript (i.e., Introduction or Chapter One).
- ☐ I've counted every page—from the title page to the biographical sketch—in the page count included as part of the abstract.
- ☐ I have double-checked that the page numbers in the Table of Contents are correct.

### Required “Front/Back Matter” Pages

I have included all of the following required “front/back matter” pages:

- ☐ Title page
- ☐ Copyright page
- ☐ Approval page
- ☐ Table of Contents
- ☐ List(s) of Tables/Figures/Illustrations/Abbreviations (if used)
- ☐ Bibliography
- ☐ Abstract (with extended heading)
- ☐ Biographical Sketch

### Other

- ☐ I have double-checked to ensure that MY NAME appears exactly the same wherever it appears (e.g., title page, copyright page, approval page, and abstract).
- ☐ I have double-checked to ensure that my thesis/dissertation/synthesis project TITLE is identical everywhere it appears (e.g., title page, approval page, abstract).
- ☐ I have reviewed the Table of Contents and List(s) of Tables/Figures/Illustrations to ensure that the titles included in them are uniform and identical to that in the body of the manuscript.
- ☐ I have ensured that my headings and subheadings conform to the level headings guidelines outlined here on pages 7-8.
- ☐ I have used abbreviations and capitalization consistently throughout the text.