Master of Arts in Humanities
Capstone Guidelines
August 2011
Guidelines for Humanities Capstone Project (HUM 595)

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

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

The Capstone requires planning on the part of the student well in advance of the semester in which the student wishes to enroll in HUM 595. Students first develop a proposal in consultation with the project advisor. After the advisor and the other two members of the Capstone Committee (see below) sign off on the proposal, it is submitted for approval to the M.A. in Humanities Advisory Committee (MAHAC). Once the proposal is approved, the student submits a “Permission to Enroll” form to the Graduate School and formally enrolls in HUM 595.

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

• a clear statement of the main research question;
• a statement of the project’s hypotheses and arguments;
• a brief discussion of the sources the student will consult in researching the project, as well as a working bibliography;
• the Capstone Proposal cover sheet (page 23)—not to be confused with the title page for the actual Capstone Project—available on the program’s webpage; and
• a timetable for completion of the project.

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

The student must form a project committee, which consists of the project advisor and two other faculty members, or qualified individuals approved by the program director and the Dean of the Graduate School. The student and the project advisor will work together to develop and complete the project. Each Capstone will follow its own path and trajectory based on the relationship between student and faculty advisor. It is advisable for students to meet with their faculty advisor and discuss the project, and set down a process and schedule that is mutually agreeable and in a manner that facilitates the completion of the project. The other members of the committee participate in advising the student and grading the work.

Below is the rubric that MAHAC uses to evaluate Capstone Proposals. Please familiarize yourself with it as you write and revise your own proposal.
M.A. in Humanities Advisory Committee

Capstone Proposal Evaluation Checklist

(Please note: The MAHAC committee completes this form. This is for student reference only.)

Student name: ____________________________ Date: ________________ Evaluator: ________________

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Satisfactory</th>
<th>Unsatisfactory</th>
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<tbody>
<tr>
<td>There is a complete Capstone Proposal cover sheet.</td>
<td></td>
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<tr>
<td>The proposal is between three and six pages in length.</td>
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<td>The proposed project is appropriate in scope.</td>
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<td>The proposed project can be completed in a timely manner.</td>
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<tr>
<td>The proposal briefly discusses the sources to be consulted in researching the project.</td>
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</tr>
<tr>
<td>There is a working bibliography of approximately twenty sources (or more).</td>
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<tr>
<td>There is a timetable for completion of the project.</td>
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<tr>
<td>The proposal can be assessed by scholars outside of the main field of inquiry.</td>
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Comments and suggestions for the student and advisor (comments are for the improvement of proposals that have not been approved by the committee; suggestions are for the capstone papers when the proposal has been approved):
After submission of the final project, the student and the committee will meet for an hour-long discussion of the student's work. The Program Director and Dean of the Graduate School may be invited to attend as well. Capstone is assigned a letter grade, which will reflect not only the quality of the final product, but also the student's performance throughout the project, including the culminating discussion. If the project is not completed in the first semester, the project advisor submits a grade of “IP” (in-progress) until the project is completed and a final grade is submitted.

The Capstone can be completed in a semester, assuming that the student has enrolled in HUM 595 prior to the start of the semester. Typically, however, the project will require two semesters, or a semester and summer, to complete. Regardless, it is essential that the student begin planning for the Capstone Project—and most importantly, securing an advisor—well before the term in which it is to begin. The program director may assist students in finding an advisor for the Capstone.

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

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

ADMINISTRATIVE PROCEDURES

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

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

**Registering for Capstone Credits**

Students writing a Capstone must register during the regular graduate school registration period for course number HUM 595, Humanities Research Project (4 credits). Registration for HUM 595 should occur prior to beginning the Capstone research. To register for the course, students must submit a written proposal with signature of approval from their Capstone advisor (note the qualifications for Capstone advisor above) to Graduate Records Manager, Melinda Metz, metz@hood.edu, in the Graduate School office who will circulate your proposal to the MAHAC for review. Once approved by the MAHAC, the signatures from the program director and Dean of the Graduate School must be obtained. The approved proposal and required signatures will then be submitted to the Registrar’s Office to complete the registration process.

If the Capstone is not completed within the same semester for which it was originally registered, a grade of IP (In Progress) will be assigned until the Capstone has been completed to the satisfaction of the Graduate School and the Humanities Program.

**Project Committee**

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

**Discussion of Project**

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

**Approval of Master's Capstone**

The Capstone is approved after the discussion and after corrections recommended by the Capstone advisor and the project committee have been completed. Signatures on the title page indicate approval. (Names of individuals who sign the title page should be typed below the signature line.) Final committee authorization and signatures of the program director and the Dean of the Graduate School are required before the Capstone is submitted to the library for binding. Copies of the title page submitted to the Graduate School should bear original signatures, not photocopies.
Grade for Capstone
The Capstone advisor awards the final, letter grade. A final grade of “F” on the Capstone usually results in the student's dismissal from the master's degree program.

CAPSTONE REQUIREMENTS FOR ALL STUDENTS

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

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

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

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

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

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

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

**Binding and Distribution**

The original Capstone copy becomes the property of the Hood College Beneficial-Hodson Library. The program director’s office retains the second copy for its files. Title pages for both of these copies must bear original signatures (not photocopies) of the advisor, reading committee members, program director, and Graduate School Dean. Additional copies may be bound at the student’s request for an additional fee. All final copies are to be submitted to the Graduate School prior to the published deadline for each academic semester. The Graduate School will send one copy of the Capstone to the Library for binding and archiving. Instructions for binding and guidelines for archiving have been published by the Hood College Beneficial-Hodson Library and are included in this document. The student is responsible for all fees associated with the binding and archiving of their Capstone.

**Deadlines**

The importance of observing published deadlines for final submission of the completed and approved Capstone cannot be overemphasized. Students are urged to follow closely and carefully the published dates for Capstone submission. Arrangements for the oral defense of the Capstone should be made early enough to allow time for completion of required corrections. This will enable the candidate to earn the master's degree at the earliest possible date. Past experience has shown that the most common reason for Capstone candidates to receive their diplomas later than anticipated is poor planning with respect to the deadlines.

As a general guideline, all Capstones are due in final form with signed cover pages to the Graduate School two weeks prior to the last day of classes in the fall or spring semester: i.e. mid-August, early December, mid-April. However, be sure to check the Catalog or contact the Graduate School to confirm the assigned date each term.
Capstone Proposal
Example 1

Capstone Proposal

Kate Aileen Ehrlich
M.A. in the Humanities, Hood College
April 9, 2009

I. Research Topic

My capstone will explore the racist and nativist arguments employed by suffrage organizations between 1890 and 1920 in their effort to secure women’s right to vote. Using the records of the National American Woman Suffrage Association (NAWSA) and related sources found in the Library of Congress’ suffrage archives, the final project will address the following questions: 1) What specific racist and nativist arguments were employed by suffrage organizations; 2) How were these arguments adapted over time and across different areas of the country; and 3) How did suffrage leaders view and justify the use of these arguments? The specific primary sources I intend to use include correspondence between suffrage workers, members of the leadership, and other political/social leaders who contributed to the suffrage debate. Pamphlets and other official publications of the NAWSA will shed light on how these arguments were expressed to the public; while private communication should provide insight into their rationale and significance in terms of the overall strategy of the NAWSA. I would expect to find arguments concerning white supremacy to be more prevalent in the south and those based on prejudice against newly arrived immigrants to be centered in the northeast. For this reason, sources from the central leadership of the NAWSA as well as associated organizations throughout the north, south, and west will be useful in addressing the questions outlined above.

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

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

II. Working Bibliography

Primary Sources:

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

Secondary Sources:

Books:


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III. Timetable for Completion of Capstone

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

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

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

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

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

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

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

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

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**Working Bibliography**


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**Interviews**

Alcala, Martha Clara Habets Sabbe, grandmother. Interview by author.

January 2009 (scheduled), Clarkdale, AZ.

Winkelman, Elaine Phyllis Sabbe, mother. Interview by author. 29 May 2008, Sparta, MI.

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**Memoirs**


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**Capstone Proposal**

**Example 3**

Betsy Diehl
Philotropy as an Expression of Feminism: Aligning a Traditionally Masculine Concept with a Decidedly Feminist Ideal

My Capstone project will explore the possible links between philanthropy and feminism, and the significance of any such links in terms of professional fund raising. This topic has relevance on two main fronts: first, women are controlling an increasing share of wealth in the United States. In fact, the New York Times points out that today women make up 43 percent of Americans holding assets in excess of $1.5 million. Second, as philanthropic organizations compete within today’s beleaguered economy for a shrinking pool of philanthropic dollars, understanding donor motivation is more important for securing donations to organizations than ever before. In addition to the two main areas of relevance, there is an underlying significance to this topic that makes it of particular interest to me. As a professional fundraiser at a formerly all-women’s institution with a mostly female alumni base, studying philanthropy within the framework of feminism may also provide critical insight that may help my colleagues and me better connect potential donors with funding opportunities that are mutually beneficial to the College and to the donor.

This topic ties together much of what I have been studying during the past two years in the Humanities program. Under the auspices of a concentration of Women’s Studies, feminism has figured prominently in my coursework. However, I have also had the opportunity to study philanthropy, particularly philanthropy in the twentieth century United States, through coursework that included an in-depth historiography of philanthropy.

The concepts of philanthropy and feminism have converged at several points in my coursework, sometimes coincidentally and at other times intentionally. Profiling women such as Jane Addams and Mary McLeod Bethune, whose social uplift activities may be classified as philanthropic, is what has piqued my interest in linking two seemingly unrelated concepts. I was able to conduct some preliminary research on the viability of this topic through a directed readings course over the summer that included a selection of works that examined philanthropy, feminism and feminist social reform. Based on this academic experience, combined with some preliminary further research this fall, I am convinced that a Capstone paper focused on aligning philanthropy and feminism is not only feasible, but also practical.

On the surface, philanthropy and feminism do not necessarily seem to be compatible. Philanthropy is often viewed as a masculine pursuit, thanks in part to Industrial Age philanthropists such as Rockefeller and Carnegie who added a capitalistic and patriarchal flavor to the concept in the early twentieth century that in many cases continues to this day. In fact, it could be argued that Carnegie’s famous notion of “scientific philanthropy,” a term the steel magnate coined to describe deliberate, outcome-based benefactions made to causes deemed worthy by the donor, set philanthropy on a path of patriarchy by creating a power-based relationship between donor and recipient. This model persists, with an often-assumed idea that the donor controls the actions of the beneficiary; i.e., “he who pays calls the shots.” As donors are advised to choose causes carefully and hold recipients accountable for their progress, an unmistakable yet possibly subliminal power structure is put into place, in some instances giving the donor control and influence over a project or activity that he or she may in fact know little about.

Feminism, by contrast, may seem at odds with such an oppressive social construction. Feminism seems to embrace a more collaborative approach to problem solving and societal advances; i.e., feminists would seek a more symbiotic relationship among those who fund the

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efforts, those who do the work and those who benefit. However, this is not inconsistent with philanthropy in the strictest sense; I believe there are important elements of the two concepts that do indeed align. For instance, my initial research indicates that philanthropy has, at its core, a pursuit of societal uplift. In other words, philanthropy is concerned with the well being of a society in a broad context (as opposed to charity, which is considered more of an impulsive, singular act of helping an individual). Social improvement not only aligns with feminism, but may in fact suggest that some of the ideals of feminism are effectively expressed through philanthropic activities.

The key to my research will be to begin by clearly and cogently defining the sometimes-murky terms of philanthropy and feminism. The first part of my paper will focus on explaining philanthropy and distinguishing it from the concept of charity. This differentiation will be important to my argument because it will clarify what exactly I am seeking to compare. I will formulate my working definition of philanthropy from articles and books written by scholars and practitioners of philanthropy and draw from that research what I believe to be the key identifying components of the term. I will examine feminism similarly, researching a body of work that seeks to define feminism so that I may articulate precisely what I interpret feminism to be in order to extrapolate key features that may parallel philanthropy.

The second part of my Capstone will methodically examine the main components of philanthropy and feminism, and test whether they do in fact align. It is within this section that I will identify a set of principles shared by the two concepts, and discuss the significance and relevance of this alliance. In addition to the commonality, I may also discover some incongruence between the two. It is within this section that I will address any contradictions and determine if they may cause philanthropy and feminism to be incompatible. My initial research suggests that such is not the case, but I will examine this possibility and clarify the results in this section of my paper.

Once the terms of philanthropy and feminism have been clearly identified and the common elements articulated, I will then test my findings through a case study of a philanthropic foundation, which will make up Part Three of my paper. For the case study, I will examine the Ford Foundation. I have chosen this foundation for two reasons: first, according to an intriguing essay by Barbara Y. Phillips, the Ford Foundation apparently operates in a feminist fashion. Phillips, a former program officer at the foundation, argues that Ford’s collaborative approach to grant-making is just as significant to it being considered a feminist-style organization as the fact that they support causes concerned with women and children.10 Using the Ford Foundation’s publications, including annual reports and in-person interviews, I will have the opportunity to test my theory about parallels between philanthropy and feminism while also determining if Phillips’ assertions regarding the feminist approach at Ford are accurate. The second reason for selecting Ford is to satisfy my own curiosity and desire to explore the seemingly incongruence between a foundation built upon the profits of the male-dominated automobile industry with feminism. I am intrigued to learn how the foundation came to follow a feminist approach to benevolence, and am interested to discover whether it was a deliberate decision or the natural progression of their practice of philanthropy. If the latter is the case that will further boost my contention that philanthropy and feminism are not only compatible but also inextricably linked.

I will use my concluding section of my research paper to reiterate the parallels discovered between philanthropy and feminism and explain the significance of this pairing in terms of professional fund raising. I will offer suggestions and recommendations as to how this research can translate into devising a more targeted and successful approach to engaging female donors with philanthropic organizations in a mutually beneficial partnership. I expect to discover that viewing philanthropy as an expression of feminism is not only beneficial to women, but rather

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beneficial to society at large due to the possibility of engaging a broader segment of the population in an activity that was once reserved for an elite group of patriarchal benefactors.

My research has been ongoing, but I expect to complete it by the beginning of Spring 2010 semester, pending approval of my Capstone proposal, and begin writing my first draft to be turned in by the end of February 2010. Most of my research will consist of examining books, articles and other documents; however, I would like to conduct an in-person interview with someone at the Ford Foundation in New York City as well as a telephone or e-mail interview with Barbara Y. Phillips, who is no longer with Ford but actively involved in social justice issues and gender equity in Chicago. I will be traveling on Hood business to New York City in early December, and hope to visit the Ford Foundation while I am there. Provided all continues on schedule, I anticipate a second draft completed before the end of March, and a final completed Capstone paper turned in by April 15, 2010.

Working Bibliography


*Felder, Deborah G. The One Hundred Most Influential Women of All Time*. Secaucus, NJ: Carol Publishing Group, 1996.


Reid, Ira De A. “Philanthropy and Minorities.” In Phylon (1940-1956) 5, no. 3 (3rd Quarter, 1944): 266-270.


CAPSTONE GUIDELINES FOR MASTER’S DEGREE STUDENTS AT HOOD COLLEGE

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

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

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

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

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

Title Page Signature Guidelines
Names of the individuals signing the title page should be typed in the space below their signature line, above their title.
HOOD COLLEGE BENEFICIAL-HODSON LIBRARY INSTRUCTIONS FOR BINDING

The following procedures apply to Masters’ Theses, BMS Mock Grant Proposals, Humanities Capstone Projects, BMS Master’s Field Work Projects, and ENV Independent Research Projects, all of which are to be submitted to the Hood College Library for binding. A minimum of two copies (one for permanent storage in the Library, and one for the originating Department) will be submitted for binding, and should conform to the guidelines enumerated below.

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

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

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

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

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

The Library asks that the following procedures be observed:

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

* The Library will retain one original copy (with original signatures on the title page), and the originating department or program will retain the second.
* The author’s full name, address, telephone number and e-mail address should be included with each copy to be bound.

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

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

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

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

Date

Holder of Copyright
Street Address
City, State Zip

Dear Holder of Copyright:

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

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

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

Sincerely,

Your Name
Contact Information
THE USE OF THE VIRGIN MARY IN MEDIEVAL GERMAN ALTAR PIECES

by

Marjorie Smith

B.A. (University of Maryland) 1983

CAPSTONE PROPOSAL

Submitted in partial satisfaction of the requirements

for the degree of

MASTER OF ARTS

in

HUMANITIES

in the

GRADUATE SCHOOL

of

HOOD COLLEGE

May 2010

Accepted:

__________________________  __________________________________________
(Type Name)                    Amy Gottfried, Ph.D.
Committee Member                           Program Director

__________________________  __________________________________________
(Type Name)                    Allen P. Flora, Ph.D.
Committee Member                           Dean of the Graduate School

__________________________
(Type Name)
Capstone Adviser
Master of Arts in the Humanities

CAPSTONE PROPOSAL COVER SHEET

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

Candidate Name: ________________________________________________________

Day Phone: ________________________  Eve. Phone:_________________________

Email Address: __________________________________________________________

Concentration within the M.A.:____________________________________________

Proposed Title of Capstone: _____________________________________________

Academic Discipline(s) of Capstone: _______________________________________

Advisor of Capstone: ______________________________________________________

* Advisor’s Signature: ____________________________________________________

Two Capstone Committee Members: _________________________________________

Anticipated Graduation Date: _____________________________________________

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

Sample proposals may be found on pages 7-15 in the Humanities Capstone Guidelines Handbook.

• Advisor may send approval via email to metz@hood.edu in lieu of a signature.

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

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

• Final copies of Capstones with signed cover sheets are due at the Graduate Office by the due date published in the Academic Calendar, which is located at www.hood.edu/Campus Services/Registrar.
HOOD COLLEGE GRADUATE SCHOOL
PERMISSION TO ENROLL FORM

Name: ___________________________________ Semester/Year: _________________

Phone: ___________________________ E-mail: ______________________________________

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

_____ ART 571 Archaeological Field Work; Indicate Number of Credits (1-3) _____ Credits
_____ BMS 585* Master’s Field Work Project–Regulatory Compliance Concentration (3 credits)
_____ CS 595** Software Engineering Project (6 Credits)
_____ ENV 579* Independent Research Project (3 Credits)
_____ HUM 535 Teaching Assistantship (1 Credit)
_____ HUM 550 – Directed Readings (3 Credits)
_____ HUM 595* – Humanities Research Project – Capstone (4 Credits)
_____ THAN 530+ – Practicum in Thanatology; Indicate Number of Credits (1-6): _____ Credits
_____ 575+ Independent Study; Indicate Program and Number of Credits (1-6):

________ Program _________ Credits

_____ 580* + # Master Thesis Preparation (6 credits) Circle Program:

ARTS    BMS    CS    ENV    IT    THAN    PSY

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

CS    IT

_____ 590 Teaching Assistantship (3 Credits) Circle Program:

PSY    THAN

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

GERO    MGMT    PSCI    PSY    THAN

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

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

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

THE TITLE FOR THE ABOVE ENROLLMENT IS: ________________________________

________________________________________________________________________

________________________________________________________________________

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

Student’s Signature: __________________________ Date: ________________

Instructor’s Name (printed): __________________________

Instructor’s Signature: __________________________ Date: ________________

Program Director: __________________________ Date: ________________

Dean of the Graduate School: __________________________ Date: ________________